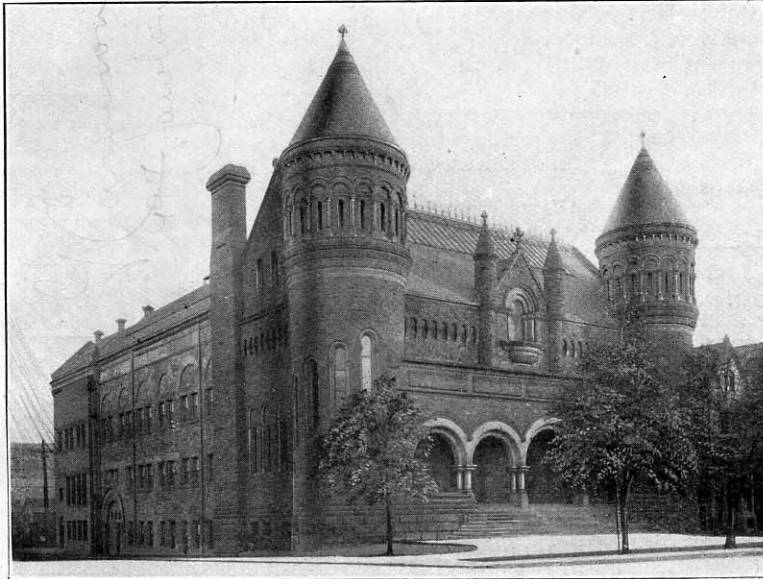


BULLETIN



OF THE

DETROIT MUSEUM OF ART

October, 1907

DETROIT, MICHIGAN.

Number 15

Hours of Admission.

The Museum is open to the public FREE every day in the week from 9 a. m. to 4 p. m., except Sunday, when the hours are from 2 to 4 p. m.

Catalogs.

Catalogs, photographs and souvenir postal cards are on sale at the entrance and in the galleries.

Classes From Schools.

Teachers with classes from the public schools will be assisted by the attendants at the Museum in the study of any department, upon request. It is asked that such requests be made before the visit.

Membership.

An Annual Membership has been organized, the receipts from members to be used as a fund for the purchase of pictures for the Museum. The annual fee is ten dollars. Applications for membership may be addressed to the Director.

Annual members will receive all publications issued by, as well as invitations to all exhibitions, receptions and lectures given under the auspices of the Detroit Museum of Art.

Gifts and Bequests.

The Detroit Museum of Art receives endowments and gifts of money to be applied to the general or specific purposes of the Museum, and gifts and loans of paintings, sculpture and other objects that come within the scope of the different departments.

Bulletin.

Copies of the Bulletin, to which all visitors are welcome, may be obtained at the library and at the entrance of the Museum, or they will be mailed regularly to any address upon the receipt of postage.

Contribution Boxes.

Contributions placed in the boxes in the Statuary Court will be used as a People's Fund for the purchase of objects of art. Visitors desiring to show their appreciation of the work done by the Museum may do so by placing here any sum they see fit.

Library and Print Room.

The new library is on the third floor and contains works of especial value to students of art and those interested in the Museum collections. The librarian is constantly present to give information to readers. A collection of drawings, prints and etchings is also in the charge of the librarian, and will be shown to visitors upon request. The photograph collection contains several hundred photographs of painting, sculpture, architecture and miscellaneous subjects.

Copying.

The Detroit Museum of Art desires to give every facility to the art student, designer or mechanic who wishes to study or copy, objects in the Museum collections. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Application made to the attendants in charge will receive attention.

BULLETIN OF THE

Detroit Museum of Art

PUBLISHED QUARTERLY BY THE

DETROIT MUSEUM OF ART

Jefferson Avenue and Hastings Street

Incorporated February 16th, 1885

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Trustee meetings are held on the second Saturday of July, October, January and April, at 4 p. m.

EDITORIALLY

What Museums Do.

In an address before teachers who made the taking of their classes to the Art Museums a part of their year's program, President Eliot of Harvard University said:

"I should like to call attention * * * to the point that this teaching through museums is not only the teaching of beauty, of grace and of the history of artistic man; it is more than all these things. It is the teaching of morality and the teaching of the way toward happiness. I have lately had occasion to think a good deal about the conditions of labor in our American society, and the saddest thing I have learned is the lack of the happy spirit in labor in the American industries. That is a most pathetic and lamentable thing. It seems to be a fact,—the lack of the happy, contented, satisfied spirit in American labor. What is the cure for that prodigious evil? It is the bringing into the American industries of the method and spirit of the artist. The artist rejoices in his work; it is the chief satisfaction and happiness of his life. He is not looking for pleasures outside his work; he is finding pleasure in his work. And what is the nature of that spring of happiness for the artist? It is his ideal of excellence, merit, ideal merit, perfection in his work, the bringing of the execution to the fair ideal. Now, that is what is needed throughout all industries, and one means of bringing into American industries this source of happiness is the kind of sowing and planting which this museum has been doing."

Sir Henry Cole said, speaking along the same line of thought:

"If you wish your schools to be effective; your health, food, air to be better; your life to be long; your manufactures to improve; your trade to increase and your people to be civilized, you must have museums of art and science to illustrate the principles of life, wealth, nature, science, art and beauty."

I quote from still other writers whose trend of thoughts lead to the same end:

"We educate our working people in the public schools, give them a love for refined and beautiful objects and stimulate them to a desire for information, and after they leave school, afford them no opportunity to gratify these tastes which they have been forced to acquire. It is as much the duty of government to provide museums as it is to provide public schools."—Sir Philip Owen.

"What was formerly accessible only to the rich are now more and more placed in the possession of the people. Museums are perpetual invitations to the wealthy to place their treasures where the public may see and enjoy them."

"The first act of Garibaldi after he entered Naples was to proclaim the city of Pompeii the property of the nation, and to increase the appropriation for excavating."

"A city which has a great museum attracts the money of travellers even though it have no other source of wealth."

"The Venus of Milo has brought more wealth to Paris than the Queen of Sheba brought to Solomon."

"Were it not for the museums and art galleries of Florence and Rome, they would be impoverished cities."

We are rapidly waking up in America to the fact that museums and art galleries pay, not only as a part of the education of the people, but also in a financial sense, by being a valuable asset of any city.

Partial List of Acquisitions.

Fine Arts Department:

Mr. Ambrose Petry lent six portraits of the shahs of Persia painted on ivory.

The Museum acquired through popular subscription an oil painting by Mr. Julius Rolshoven entitled, "The Refectory of San Damiano, Assisi."

The Florentine Art Co. gave a life size bust of Lincoln in plaster.

Mrs. Charles Jacobs lent a pedestal and reclining figure of a child in marble.

Library and Print Room:

The Smithsonian Institute gave three photographs illustrating the development of light.

Miss Batwell lent an old volume of the works of Virgil, translated into English by Dryden and published in London, 1698.

Mr. Adolph Knipping lent the Bible in five volumes, printed in Holland.

Historical Department:

Mr. W. B. Sprentall, of Chatham, Ont., lent some relics of the War of 1812 found along the Thames River.

Mr. E. Rosenfield gave a penholder made from timbers from the house of Lincoln, Springfield, Ill.

Mr. M. H. Sloman lent a receipt for nine cents with the autograph signature of U. S. Grant.

Coin Collection:

Dr. Fleming Carrow gave eighteen pence Colonial scrip, issued at Philadelphia April 25th, 1776.

Curios Department:

Mr. Ernest Polizyuski lent a pair of Mexican spurs, a pair of Texan spurs, and a Mexican sombrero.

Mr. Ambrose Petry added a number of fine specimens to his collection of Indian baskets.

The Year's Work.

The October Bulletin goes to press thus late, owing to the annual meeting of the Board of Incorporators (October 14th), a report of which it seems quite proper to give in this number.

The reports of the President, Trustees, Director and Treasurer, show that the past year has been no exception to the uniform progress of the Detroit Museum of Art. All will appear in printed form shortly.

There has been an earnest inconspicuous effort to improve every opportunity to advance the usefulness of the Museum to the community at large, and that these efforts are appreciated is shown by the increased support of both the city government and the citizens at large. The annual appropriation from the city this year for maintenance and for purchasing is \$16,650, while the subscriptions to the picture fund has increased by nearly one-half over the first year.

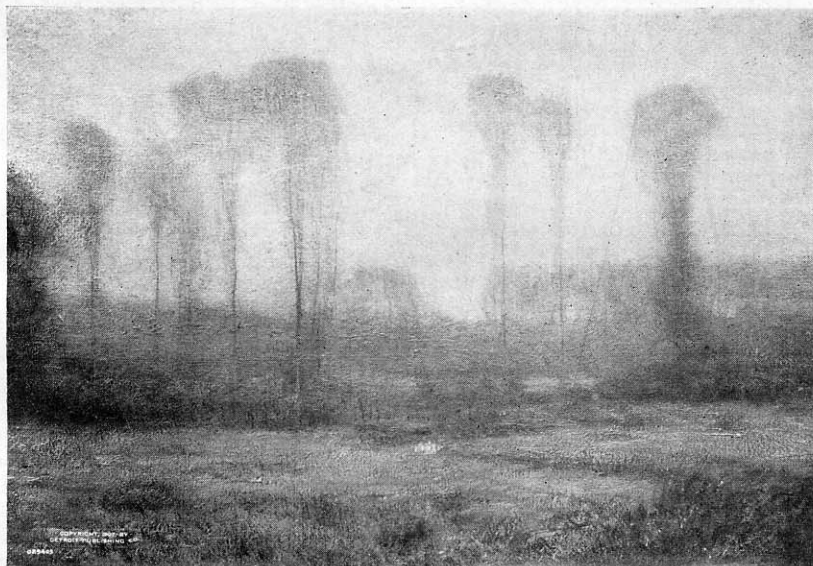
hung in many exhibitions, gave one of his pictures, out of loyalty to his native state.

Many other gifts will appear in the detailed printed report.

The President's Ideal for the Future.

The retiring president in his report set for the Museum a high ideal as follows: "The conditions we have to offer here" (for exhibitions), "are most favorable; large rooms, capital light. Exhibitions should be something akin to those ancient trials of skill and power, when fleet of foot and strong of arms received the laurel crown. Moreover, if art be, in the cause of civilization, an accepted means to refined culture, surely it becomes of first importance that the public taste shall be protected against vitiation; and it is the positive duty of those in authority here, that works which are only in some way commendable shall receive sanction."

The director's report outlined the work for the coming year. "The success of the past," said he in closing, "has



"BEFORE SUNRISE, JUNE."

Purchased by popular subscription, 1906.

By D. W. TRYON

From these subscriptions the Museum has been enabled to purchase a splendid picture by Julius Rolshoven (of which a description and reproduction appears on another page of this Bulletin).

From small contributions chiefly given by those who attend the Sunday Talks, a fine water-color by the Japanese artist, H. Nakagawa, was bought.

In proportion to the increase in financial aid, has been the increase in the importance of gifts, the most notable of which is the Bouguereau "Sisters on the Seashore," by a man who desires his name to remain a secret until he has had time to complete other plans he has in view regarding the Museum.

Mr. Ivan Swift, a Michigan artist whose pictures have

been the result of untiring energy and loyalty, and we believe that it is through these continued efforts that we may look for future success."

Elections.

To fill the vacancies caused by the death of Messrs. Frederic Stearns, Theodore D. Buhl, W. C. McMillan and Senator R. A. Alger, the following men were unanimously elected: Mr. Willis E. Buhl, Dr. R. Adlington Newman, Mr. Philip H. McMillan and Mr. Joseph Boyer.

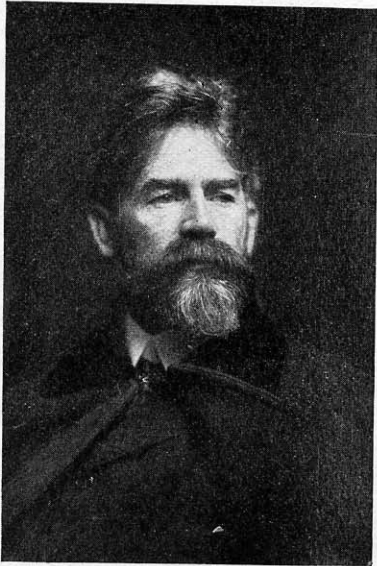
The vacancies in the Trustee Board caused by the expiration of the terms of Mr. Percy Ives and Mr. John McKibbin, and the death of Mr. Frederic Stearns, were filled by unanimously electing Messrs. Philip H. McMillan and Joseph Boyer, and securing through the recommendation of Hon. William B. Thompson, Mayor of Detroit, the reappointment of Mr. John McKibbin.

NEW PICTURES IN THE GALLERY.

A Splendid Example of Julius Rolshoven Purchased.

With the opening of a new season, the Detroit Museum of Art displays in one of its main galleries a newly purchased oil painting by one of Detroit's illustrious sons of the art world, Mr. Julius Rolshoven. It is entitled, "The Refectory of San Damiano, Assisi," the name indicating that it is one of those characteristic interiors of which Mr. Rolshoven is so fond, and which he renders so well. A dimly lighted vaulted room with cold grey stone floors is a subject not destined to be raved over unless the artist infuses into it something of his own personality and artistic temperament, and that is the happy faculty which Mr. Rolshoven possesses in connection with his church and cloister scenes, which gives them a delightful mystic charm.

A few months ago when the Cincinnati Museum Association announced that Mr. Rolshoven's picture, "Church of San Michele, Florence," had been purchased out of the 1907 exhibition, there was a painting on the way



MR. JULIUS ROLSHOVEN,

Whose picture, "The Refectory of San Damiano, Assisi," has been purchased for the Museum.

from the same artist's studio in Florence to the Detroit Museum of Art, which was destined to become part of its permanent collection, for when placed before the committee selected by the subscribers to this year's picture fund to make a purchase, it was unanimously decided upon. It is needless to say that the picture has been generally admired.

This is the second year since the inauguration of the Picture Fund project, which has resulted in two good purchases for the permanent collection, D. W. Tryon's "Before Sunrise, June," having been selected last year. These two years have attested the popularity of this method, and the ever widening circle of subscribers increases the interest in the Museum work. There is a feeling of personal ownership among those who aid the work in this way which is most gratifying. That a greater number will be enrolled this year is assured. The sum subscribed by each is not so large as to be a burden on any one, and yet in the aggregate secures large results and valuable additions to the art collections.

After many efforts, we are able to give a production of the Tryon, though it in no way gives the subtle beauty of the painting.

The Refectory of San Damiano at Assisi has a history.

In the first place it is situated, so Baedeker's Guide tells us, fifteen miles from a railway, and it can only be reached by walking or driving from Perugia, the birthplace of Raphael.

The hallowed name of St. Francis of Assisi is connected with this old monastery, as we infer when we see the shaven monks with sandalled feet and brown robes congregated for their evening meal.

The old building was used by Ste. Claire and her order of nuns in the time of St. Francis. While the monks did the outside work, among the poor and needy, Ste. Claire and her sisters made clothes for the poor and sandals for the monks and helped them in many other ways.

Memories of Ste. Claire and St. Francis still cling about the old walls and one almost imagines himself back in the middle ages as he sees the door thrown open and the line of chanting monks strike off across the hills toward the more magnificent church.

The church is small and dim, with no frescoes or altar pictures, and hence hard for an artist to make interesting to the masses, but in the luminosity of the shadows and the depth and fullness of the old walls and arches, and the interesting study of lights and infinite variety of shadows, the artist has conquered his limitations, and though the visitor may not pause to look at the picture when first it is presented with a number of others on the wall of the gallery where it hangs, it is one of those he will go back to many times without exhausting its interest.

The Artist.

Mr. Julius Rolshoven was born in Detroit in 1858. He received his art training in Munich and Paris and has lived for many years in Florence, Italy. He is a member of the Societ  Nationale des Beaux-Arts, Paris. Some of his honors,—of which there is a long list,—follow: Silver medal, Paris Exposition, 1889; honorable mention, Paris Exposition, 1900; bronze medal, Pan American Exposition, 1901; medals, Munich, Berlin, Brussels and Chicago; silver medal, St. Louis Exposition, 1904.

In a letter commenting upon the purchase of his picture, Mr. Rolshoven graciously said it afforded him one of the happiest days of his life to be represented in the Museum of his native city. The Museum is to be equally felicitated in having him represented.

Photographs on Sale.

Many requests on the part of visitors to the Museum to carry away photographic reproductions of the paintings led to the issue of aristo platino photographs unmounted, and suitable for framing, 6x9 inches in size, of the more important pictures in the permanent collection. These are being sold at sixty cents each. A list of subjects as far as completed and artists follows:

Artist.	Title.
Baker, Ellen K.....	"The Young Artist"
Baldovinetti, Alessio..	"Virgin Adoring the Infant Savior"
Bellini, Giovanni,
.....	"Portrait of an Italian Nobleman and Wife"
Dessar, Paul	"Plowing"
Ericson, David	"Pont Aven"
Hoogh, Peter de	"Dutch Interior"
Ives, L. T.	"Giovanni"
Ives, Percy	"The Fishers"
Jameson, M.	"The Fishers"
Massys, Quentin	"The Virgin"
Massys, Quentin	"The Misers"
Melchers, Gari	"The Vespers"
Melchers, Gari	"The Wedding"
Paolino, Fra... ..	"The Spiritual Betrothal of St. Catherine"
Richards, Samuel	"Evangeline"
Rubens, P. P.	"Abaigail Meeting David with Presents"
Tryon, Dwight W.	"Before Sunrise, June"
West, Benjamin
.....	"Queen Philippa and the Burghers of Calais"
Unknown	"The Virgin"

Mrs. J. L. Gardner, of Boston, Gives Eight Pictures.

Eight pictures by American artists have just been presented to the Detroit Museum of Art by Mrs. J. L. Gardner, Fenway Court, Boston. The gift came as a pleasant surprise to the Trustees and Incorporators; who held their annual meeting Monday, October 14th, directly after the pictures arrived.

They have been hung in the new east gallery, properly marked with tablets on which appears the name of the artist, the subject, and the donor's name.

We give herewith a short description of them, and regret that the lack of space prevents a fuller account of them with cuts for the benefit of our patrons. This we may be able to do in a subsequent number.

The pictures are as follows:

"The Ball Players," by W. M. Hunt, one of the painters of the 50's, under whose influence the Boston Art Club was formed.

"The Salt Marshes," by J. Foxcroft Cole, a fine example of this artist, who was a contemporary of Bick-

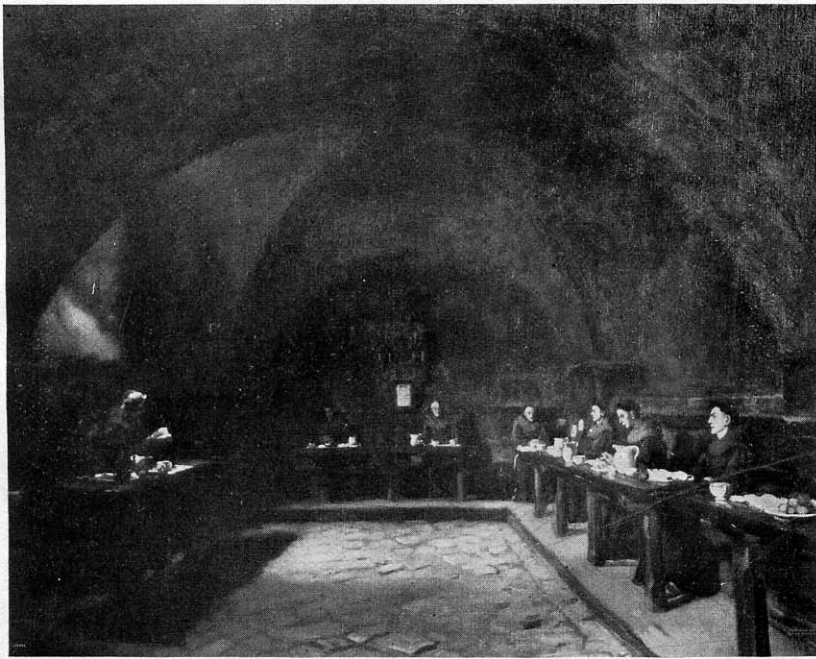
full significance of what she has done in the cause of the fine arts is fully appreciated.

Two More McCords.

Two new McCords have been added to the Ambrose Petry Collection in the Museum, both painted, 1907. One is entitled, "St. Peter's at Twilight,—A View From the Tiber," the other, "The Lagoon at Low Tide, Venice." They are familiar subjects, charmingly rendered.

A Carriere and Other Paintings Lent by Mr. E. Chandler Walker.

Mr. E. Chandler Walker has loaned to the Museum some recently purchased paintings and these have been placed on exhibition in the main new gallery where they will remain for a time. The most important, I would say, is a picture of a baby by Eugene Carriere. A plump child is charmingly placed in the composition. There is nothing indefinite about it,—every feature, the dress, the shoes are all there,—however there is much for the mind



"THE REFECTORY OF SAN DAMIANO, ASSISI."

By JULIUS ROLSHOVEN

Purchased by popular subscription, 1907.

nell and represented in many public and private collections.

"Land and Sea," by W. (H.) Fisher, a charming scene.

"The Almond Tree," by Dodge MacKnight in water-color. MacKnight is one of the modern Impressionist School.

"A Study Head," by Dennis Bunker, who in his short career attracted the attention of many of our best painters. He died in 1900. Pictures of his may be found in the Boston and Metropolitan Museums as well as in many private collections. The sketch has a personal reminiscence scratched across the face of it, in the artist's hand.

Three sketches of Japan, by W. Allan Gay, uncle of Walter Gay. They show the land of cherry blossoms as an American would see it.

Mrs. Gardner's encouragement of art in Boston is well known, and her influence as a collector has been felt throughout the land, but it will be many years before the

to dwell upon in the exquisite modeling. The picture is colorless yet full of color. It is cold in tone, but the round cheeks of the babe have been tinted more than Carriere usually tints his flesh. The coldness of the picture is relieved however by the red ribbons in the baby shoes. These, catching the eye, seem to spread a roseate hue over the entire picture, and the lack of color passes the casual visitor unnoticed.

A very broadly executed landscape by Auguste Renoir is also one of the more important ones. The picture concerns itself with presenting a foreground of trees, a middle distance of river, and a hilly shore with a village in the distance. The artist has correct values in the water, in the shore with its village, and only in the treetops in the foreground are the values a bit overdrawn perhaps. The general excellence of the picture however makes one soon disregard this accentuation.

An Isabey, painted in 1854, entitled the "Shipwreck," is also among these late acquisitions of Mr. Walker's.

"Calling the Ferry," an oil by Henry Foreau and three small water-colors make up the rest of the group.

SPECIAL EXHIBITIONS ARE ON.

The Detroit Museum of Art has made a feature of its special exhibitions for many years and the winter of 1906-1907 offers better collections than ever before. The pictures on the walls of the exhibition galleries will be changed about once each month. An announcement in detail of the paintings to be shown in the near future follows:

A Former Detroitier Makes a Splendid Showing.

During the present month (October), an exhibition of oils, water-colors and pastels (41 in number), by Mr. George R. Barse, Jr., of New York, are on exhibition in one of the east galleries. Mr. Barse was born in Detroit and this no doubt had much to do in influencing



MR. GEORGE R. BARSE, JR.,
Whose exhibition just closed.

him to exhibit in this city. It also had something to do with bringing out so many visitors to view his collection, but once his pictures were seen, visitors remained to admire them and carry away very pleasing recollections.

It is refreshing in this day, when realism holds the artist and public alike in its thralls, to relieve the intensity of the strife for what is actual by introducing such a collection as Mr. Barse's, which takes you up above the clouds and shows you visions of a world where what is beautiful and good holds sway.

One might say a great deal of a certain two or three pictures in the collection which, as you enter the room where the pictures are hanging, compel more than a passing glance,—but owing to the difficulty of conveying any correct estimate of them without illustrations, I will confine myself to a few remarks about the collection in general.

Mr. Barse's pictures as a collection have a note of ideality about them which, though rendered in three mediums—in each of which, by the way, the artist is skilled—and varied in subject from landscapes to allegories, show him to be a man who seeks to eliminate all that is unlovely in a subject and the accentuation of the beautiful and the good.

His Italian landscapes have in them the intense light and luminous shadows of the Mediterranean climate, and a good deal of poetry; side by side with them hangs "Westchester Hills," likewise true to a New England locality and possessing no less the keynote of the idealist.

Mr. Barse chose a hard path in selecting the classic style of painting and though he is now but forty-six years of age, he has won many honors at the hands of his comrades. At the National Academy of Design in 1895, he received at their hands the First Hallgarten Prize, and at the Society of American Artists in 1898, his picture formed part of the Shaw purchase in accordance with the finding of the jury of artists. In 1899 he

was elected to the Academy and to the Society, 1887, and at the Pan-American, Buffalo, 1901, he won a silver medal. He is a member of the Salmagundi and Century Clubs of New York.

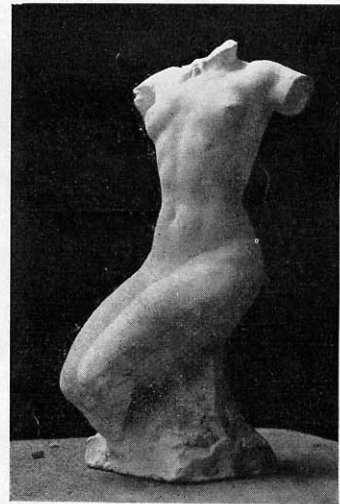
Contemplate a Modern Dutch Loan Exhibition.

Plans are under way and have been for some time, which we hope will be successful, whereby an exhibition of paintings by Modern Dutch Artists, which are owned in the City of Detroit, may be brought together. There are in the city about forty representative paintings by such men as Israels, Blommers, DeBock, Weissenbruch, Neuhuys, Maris, Mauve, Mesdag and others which would make a splendid showing and most certainly attract wide attention.

A Collection of Paintings and Sculpture by Six American Artists Residing in Paris.

A special exhibition of paintings by Myron G. Barlow, Frederic Carl Frieske, Henry Salem Hubbell, Alfred H. Maurer and Henry O. Tanner, and sculpture in bronze by Paul W. Bartlett, American artists residing in Paris, opened in the Main Gallery of the Museum Saturday afternoon, October twelfth. Many people were in the gallery at the formal opening and the excellence of the collection, as a whole, did not fail to impress itself upon those present.

Plans for the exhibition were formulated some months ago between the Director of the Museum and Mr. Barlow, one of the exhibitors to bring into this country a small but representative collection of some of the younger men who are studying and working abroad. The bringing together of such a group of artists could not be done more intelligently than by Mr. Barlow, who enjoys a wide circle of acquaintances and numbers many friends among those who are achieving success in Paris, and whose judgment but last winter won for him a seat on the jury of the Societe National des Beaux-Arts Salon. Assembled by Mr. Barlow in Paris, the exhibition had its



TORSO IN BRONZE BY PAUL W. BARTLETT.
In the Exhibition from Paris.

initial opening in this country at Detroit, after which it will go to the St. Louis Museum of Fine Arts, the Art Institute of Chicago, the Society of Fine Arts, Minneapolis, the Toledo Museum of Art, the Cleveland School of Art and probably to the Albright Gallery of Buffalo.

Mr. Myron Barlow is looked upon by the people of this city as one of Detroit's illustrious sons. He began laying the foundation for his art career, by the way, in

the Detroit Museum of Art School. Three of those represented were students of the Art Institute of Chicago, viz., Frieseke, Hubbell and Barlow. Tanner received his early training in this country at the Pennsylvania Academy of Fine Arts, and Maurer at the National Academy of Design, New York. It is with a good deal of interest, therefore, that the above named institutions anticipate this exhibition and it is with pride that they point to the days when these young men came to them for instruction.

Mr. Barlow's work, while it has been seen each succeeding year with a great deal of interest in small exhibitions which he gave in Detroit, never attracted more attention than in the group of seven paintings which he shows here. As one views them without a catalog one would scarcely suspect that "Snowballs" in its light color scheme was painted by the same hand as the more sombre "Maternal Consolation" or "Curious." Each argues its standpoint well, however; the two latter works in Mr. Barlow's former style are Salon pictures. One must recall "The Gossips," now in the Wm. M. Chase collection, in looking at "Curious." The latter is of course larger, both in the group of figures and in the size of the canvas; altogether a more ambitious venture than the former, but somehow this has a tendency to give way even to the recollection of "The Gossips."

At first it seems a doubtful compliment to say that "On the Dunes" reminds one of the delicate tints of Cazin, but the more one looks at the picture and the more its beauty penetrates into one, the more the recollection of Cazin fades away. If it is a thing of beauty; why should the recollection of something else beautiful detract from its attractiveness?

This same argument might be carried to Bartlett's bronzes, by the way. There are two torsos which are like little Pompeiian bronzes. They are headless and have their feet broken off, and the coloring is very like those which were dug up after centuries of corrosion. But why should this spoil the beauty of the line in that body? The fact that they are headless and feetless and armless only centers our interest the more on the beauty of that back line, and I would assume that that is the reason why Bartlett saw fit to make them so.

Frieseke—a Michigan boy also, Owosso being his birthplace, has nine pictures in all of uniform excellence of which two are landscapes. "The Yellow Tulips" is worthy of a place on the walls of any museum and will no doubt remain in one of the cities where the exhibition is to be shown. I regret that space will not permit a description of its qualifications.

Mr. Hubbell has but four pictures, but he could not be better represented with a dozen canvasses. A charming technical study is his "Black and White," as well as a very pleasing subject and composition. "The Door Under the Bridge"—a Venetian scene—has quality also worthy of more space.

Mr. Maurer has nine pictures, six of them small night sketches of Parisian boulevards and streets. "In the Park" is full of subdued sunlight in the distance. To place this he sacrificed none of the perspective.

Mr. Tanner has a characteristic group of Biblical subjects, six in number. "Daniel in the Lion's Den" is not new in this country. It was exhibited and received a silver medal at the Louisiana Purchase Exposition at St. Louis, 1904. He is always interesting.

Much might be said in commendation of certain individual pictures in the collection, but our space is limited.

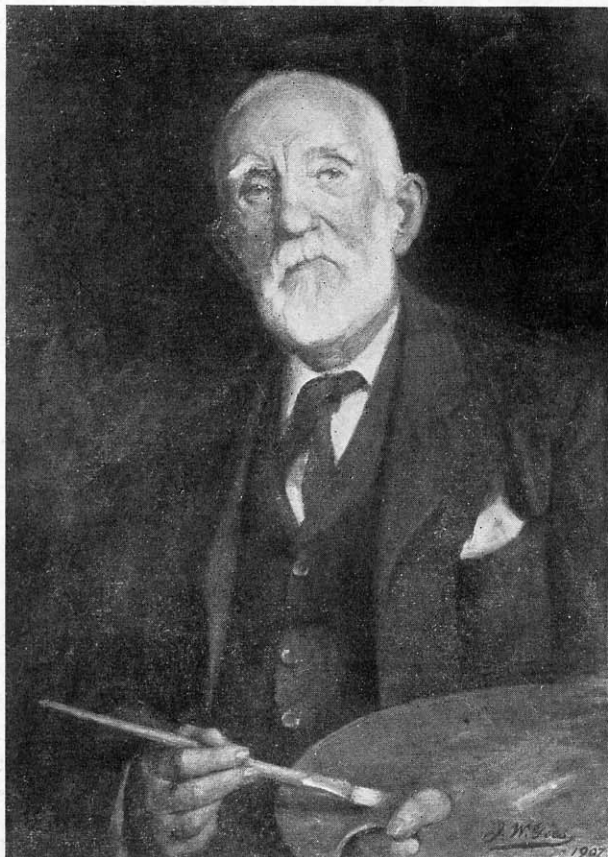
AN EXHIBITION OF PAINTINGS.

By Robert Hopkins.

A Portrait of the Artist by J. W. Gies is Given.

It is now some years since an exhibition of the works of Robert Hopkin has been seen at the museum, and the very general interest taken in the proposed exhibit, to open early in November in the Main Gallery, is most gratifying.

The incentive for an exhibition at this time came



"ROBERT HOPKINS," A PORTRAIT BY MR. J. W. GIES.
Presented to the Museum by Mr. William C. Weber.

through the proposed gift to the permanent collection of the Museum, of a portrait of the veteran artist painted by Mr. Joseph W. Gies, a reproduction of which is shown in this issue. A gentleman who is a great admirer of Mr. Hopkin and his work, and who is also a patron of the Museum presented the picture. It was thought an opportune time to gather about this portrait some of the later representative works of a man so well and favorably known to all our citizens.

A ready and hearty response to requests to those who own his works, shows the high esteem in which Mr. Hopkin is held.

A more extended notice of the exhibition will appear in the public press.

Detroit Society of Women Painters.

During the month of November the Detroit Society of Women Painters will hold their annual exhibition.

Other exhibitions (the dates to be announced later), are those of Kenyon Cox, Ernest Piexotto, and a selected exhibition from the American Water-Color Society.

A Group of Paintings by Murray MacKay.

By invitation of the Museum, Mr. Edwin Murray MacKay, to whom Detroit may also lay some claim,—and proudly,—will give an exhibition of a small group of his works in one of the East galleries. The exhibition will open Saturday, October 26th, with a reception to the artist. For those who never knew Mr. MacKay, as well as for those who do enjoy his acquaintance and would like to know what he has been doing during his extended absence from this city, I give the following short review:



MR. MURRAY MacKAY,
Whose Exhibition opens October 26th.

He was born at Sebawaing, Michigan. After studying at the Detroit Museum of Art Schools, he entered the Art Students' League, New York, became a member, and served as recording secretary on the Board of Control. While in New York he was on the art staff of Harper Brothers, and also a contributor to the *Century* and other publications.

Going abroad, a summer was spent with Stanhope Forbes, R. A., at Newlyn, England, painting the interesting scenery of the rock bound Cornish coast and the fisher people. The next summer was spent at Lyme, Conn., with the group of artists known as the Lyme School. Then came study abroad in the French Capital under various professors, among them being Jean Paul Laurens, of the Academy Julien, and Jacques Blanche, the famous Parisian portrait painter.

He is an exhibitor in the Societe des Artistes Francais, and elsewhere. His picture in this year's Salon was favorably mentioned in the *Paris Press*.

In his travels, Mr. MacKay has carefully studied the masters in the various museums of Europe, spending some time over the works of Velasquez at Madrid and that of Franz Hals in Haarlem, where this brilliant artist is so well represented in the Guild Pictures.

Mr. MacKay has a studio in Paris, at 14 Rue Boissonade, to which he will return after a brief stay in this city.

The Lecture Season Opens.

The Fifteenth Annual Series of Sunday Talks on Art and kindred topics will begin in the Auditorium, Sunday, October 27th, at 2:30 P. M.

While many letters and other communications were received last year expressing a willingness to pay for reserved seats at the Sunday lectures, no practical plan has been suggested by which it could be done, hence the seats will be at the disposal of those who secure them first as heretofore. Every effort will be made to accommodate as far as possible all those who desire to attend. No children will be admitted in the auditorium on Sunday. On Saturday, November 3rd, and each succeeding Saturday afternoon at 3 P. M., an illustrated talk designed for pupils of the public schools who have advanced beyond the primary grades will be given in the Auditorium.

Visitors desiring to show appreciation of the work done may do so by becoming a subscriber to the Museum Picture Fund, or they may place in the contribution boxes at the entrance of the auditorium any sum they see fit. The receipts will be applied to the purchase of art objects in the name of the people.

Some Rare Books Loaned.

A very interesting edition of Virgil has been added to the collection of old books, through the kindness of Miss Batwell. The volume contains his *Pastorals*, *Georgics* and *Aeneis* translated by Dryden into English verse and printed in London in 1698. One hundred copper plate illustrations each dedicated to a subscriber who authorized the work—among them some of the most illustrious English names—make the volume doubly interesting. It has been placed on view in the collection of old books in the Library and Print Room.

Another interesting addition to the rare books in the Library is a bible in five volumes printed at Amsterdam in 1674. It is profusely illustrated with fine engravings. This was loaned by Mr. Adolph Knipping, in whose family it has been for many generations.

NEW OFFICERS.

At a special meeting of the Trustees of the Detroit Museum of Art held Monday, October 21st, the following officers were unanimously elected for the coming year: President, E. Chandler Walker; vice-president, J. M. Donaldson; treasurer, Bryant Walker; secretary, A. H. Griffith.

At the close of the meeting Mr. Fred K. Stearns in behalf of the Board of Incorporators and officers presented to Col. Fred E. Farnsworth a fine gold watch as a token of their high appreciation of his services as secretary of the Museum Board for the past twenty years. In fact Col. Farnsworth's services as secretary go back to the days of the Art Loan of Detroit, twenty-four years ago, from which the Museum eventually sprung, and it is deeply regretted that his recent election to the secretaryship of the American Bankers' Association requires his removal to New York. Every good wish goes with him in his new field of action, however; the Museum's loss is the Bankers' Association's gain.