

Bulletin of The Detroit Museum of Art

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To be had for the asking

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A PAINTING ADDED TO THE PERMANENT COLLECTION.

Some years ago Mr. Charles Caryl Coleman, an American artist, long a resident on the Island of Capri and who is represented in many public and private collections, made a visit to Detroit where an exhibition of his work was on view at the art museum. Mr. Coleman's genial agreeable manner made him many fast friends among the people with whom he came in contact. When his exhibition closed one painting which had particularly received many favorable comments entitled, "The Garden of the Villa Castello," a scene familiar to many Detroit visitors to this island paradise, was left hanging on the gallery walls in the hope that it might become the property of the museum.

During the past month through the generosity of Mr. George H. Russel, Mr. Walter S. Russel, Mr. John R. Russel, Mr. J. L. Hudson, all of this city, and Mr. William A. Rogers of Buffalo, New York, the painting was purchased and presented to the museum where it has been placed in the permanent collection. The scene is a dreamy moonlit landscape in which stately lombardy poplars form the background of the garden trellis which almost hidden in the misty shadows is shown in the foreground.

EXHIBITIONS NOW ON.

Detroit Architectural Club.

On Tuesday evening, March 4th, the Detroit Architectural Club opened an exhibition of architecture and the allied arts in the Main Gallery, where it will remain until the 21st of the month.

A very enjoyable occasion was the opening. With an all day rain the spirits of the club members were somewhat dampened, as it was feared that the initial opening of the exhibition with a view for invited guests, would suffer in point of attendance, but everyone was agreeably surprised at the large turnout.

A revelation in the way of what may be done with a local exhibition of this character, with a small amount of means, and a large amount of enthusiastic effort on the part of the Exhibition Committee of the Club, was apparent in the first view presented to the spectator. Architectural principles were applied to the walls of the large Main Gallery of the Museum with a very happy result. The hanging space was covered with an inexpensive muslin, and divided up into panels with stained strips of wood and in these panels were hung the exhibits. The separation of groups of exhibits was still further accomplished by the use of bay trees and other shrub decora-

when the artist had the distinction of being invited to show a group of his paintings at this Salon of America. This honor is conferred each year by the Carnegie Institute upon some artist worthy of the distinction.

No. 3, "Plaza Centrale and Fort Cabanas, Havana," is the picture which won the Webb Prize of the Society of American Artists, 1895, and shows the artist at the very happiest stage of his technical ability. His beautiful coloring, and the vibrant tropical atmosphere arrest and hold one's attention for a long time.

No. 1, "October," is a typical American landscape,—rolling country with scrub trees decked out in autumn foliage,—but how much the artist has made of the scene! It is akin to the moods of some of the landscapes dear to the childhood memories of most of us.

A different season of a scene as familiar, is depicted in No. 5, "Village of Yarmouth," in which the unfolding buds, the noonday shadows, and the first carpet of green, and the cold little pond in the middle distance, and on the other side of the gully, the little hamlet that gives the picture its name, are seen through the bright sunlight of the warm day on which we fairly see the ether of the atmosphere.

"The North Shore, Moonlight," shows the artist in the role of a marine painter. A broad expanse of blue water with a most beautiful sky hovering over it and a moon subdued by a wide expanse of air, apparently, which seems to fairly dance fantastically upon the crest of the ripples, makes this one of the choice pictures of the collection.

"The Enchanted Hour," is a landscape with a figure on a small scale amid a scene of wondrous color,—the

blossoming trees, the twilight glow. Drawing and modelling of the figure are sacrificed by the painter to his effect, but to the degree that it would have been better to have left it out altogether.

But the artist has given us sufficient beauty in the coloring. To pick flaws in drawing, composition or modelling would be like criticizing a grammatical error of a man who has told us a beautiful story.

It is good to know that these paintings will remain for some time.

COMING EXHIBITIONS.

During the closing two months of the exhibition season the people of Detroit will have an opportunity of seeing some good exhibitions.

At present a collection of paintings by Childe Hassam is hanging in one of the East Galleries.

On the 21st of April, will open a collection of paintings by Thomas S. Parkhurst and L. E. VanGorder in the Main Gallery, which will be one of the very best of the winter exhibitions. Both of these men, are among the American artists who are making a long stride toward the top of their profession.

May 1st, the Detroit Society of Women Painters will open the Annual Exhibition of their work to a Detroit public, who have come to anticipate it with a good deal of pleasure.

And a little later in May, a group of paintings by Willard L. Metcalf whose recognition in the East during the past few years places him in the enviable position of one of the leading landscape artists of this country, will be exhibited for the period of one month.

tions, so that they were quite as secluded as they would have been in a series of small galleries. The floor was covered with a green denim which added greatly to the harmony of the room, and gave it a cosy and inviting aspect, and this was further added to by the groups of wicker furniture provided for the comfort of the guests.

The exhibits, ninety in number, were chosen from nearly two hundred and fifty submitted; the standard of excellence is therefore too obvious to require further comment. They are not made up as many no doubt have a preconceived idea, of T-square drawings, plans and blue-prints, of interest only to the profession, but consist of the finest enlarged photographs and renderings of beautiful buildings erected in Detroit and other cities by men who have given their lives up to a study of beauty of proportion and line, and the dignifying and harmonizing of the products of the joiner's and mason's trades. These architectural pictures, beautifully framed, form an exhibit which is very artistic, and it is properly hung in the Museum of Art.

The general semblance of the room was further enhanced by the old chest and cabinet displaying the art of the wood-carver, the arrangement at intervals of Pewabic Pottery vases, the beauty of whose colors and shapes lent themselves readily to the decorative effect, and a mural sketch of some size by Judson DeJonge Smith, which is one of four panels to be placed in the Pontchartrain Hotel.

A few out of town exhibits were in evidence, among them the new "Pennsylvania Station" of New York, done by McKim, Mead and White.

While the excellence of the material on exhibition may not be quite up to the standard of that of two years ago, the effect in its entirety is much more pleasing, and there is no doubt, will be of much interest to the average visitor.

Paintings by Childe Hassam.

The art news of the public press has perhaps mentioned no contemporary artists oftener in the past few years than Childe Hassam, whose exhibition of twenty-one canvasses opened in the East Gallery of the Museum, Wednesday, April 12th. He has taken so many of the honors at the large exhibitions, and his name has been in print so frequently in this connection, that nearly every community throughout the country knows of him as one of the leading American artists, and looks forward to a time when they may become familiar with his painting. It is just such a receptive attitude that Detroit is in. It has been over ten years since an exhibition of his work has been seen here,—unless it were a single picture now and then sandwiched in other exhibitions,—and during this time he has made a wonderful stride in the development of his style.

Childe Hassam was born in Boston in '59, and went to Paris to study art under Boulangier and Lefebvre. He did the unusual when, with the advent of the impressionists, he broke away from the old order of things and became a follower of Monet, whose method he has brought to this country and applied to American landscapes, with such modifications as his personality dictated, and he has been one of the most potent factors in the abolition of the studio landscape, and the institution in its place of landscapes painted out of doors, bathed in the light and atmosphere that are their natural setting. He has done a great deal toward solving the problem of vibrating light, and has been a leader in placing the American landscapists among the foremost of the world.

Many of the pictures in this collection were among those shown in the Carnegie Institute Exhibition last year,

ners of their interesting exhibitions to their walls for keeps.

Frank A. Bicknell for "The Hill Road" and "The Mountain Laurel" received much flattering comment. The flowers that give a name to the latter, were of less import than the wondrous light and atmosphere in which they were bathed.

One of the most satisfying pictures in the group was the one which was given the place of honor on the west wall, viz.: "Portrait of a Young Woman," by Homer Boss,—a standing figure in a striking black gown, slightly decolette. The pose dignified and majestic, the drawing and anatomy incomparable, the color clear and fresh, she stands forth from the background so that one may fairly see around the figure. Two other figure pieces by the same man show the same technical skill, but fail to elicit the same praise for want of that indefinite something which for a better term, we fall back on "inspiration." None of the figure pieces by Homer Boss sink to the level of mere portraiture, but they are essentially pictures that the visitor could learn to admire; aye, love! quite as much as if it were a portrayal of a member of his family.

George W. Bellows of the landscapists compels attention with his "Montauk Point" and "Pennsylvania Excavation" both of which are subjects beyond the perception of the average artist, yet Whistler would have seen them; Bellows, however, is no imitator of Whistler. "Montauk Point" is a picture which makes enemies and friends at once; there is no middle ground; but its friends are those who appreciate color, harmony, composition and colossal technique; its enemies, those whose perception falls short of that of the artist. The "Pennsylvania Excavation" on the other hand, a mud hole with steam

shovels, men, teams, and a background of sky-scrapers is a picture in black and white which has the appearance of being full of color.

Frederick J. Waugh has two marines, quite up to expectations. He is one of the marine painters who seems never to do a bad thing.

D. Putnam Brinley's "The Maple," was a tender subject treated tenderly, while two other pictures by him, full of strength, showed him as quite a colossal technician. Sir Alfred East's two pictures were most refined in color and tone, and very lovingly wrought.

Wilhelm Henry Funk, in four canvasses, large and small, is a painter whose every stroke spells "Master." His choice of subject, and beauty of arrangement attract one's attention immediately upon entering the gallery, and compel it through the most scrutinizing gaze. His modelling is faultless, and his tone such that not a jarring note disturbs one's rapt attention.

Birge Harrison was represented by four characteristic landscapes:

George Gardner Symons had three; "The Moon and Morning Light," worthy of particular mention, was a veritable mood of a landscape transfixed to canvas; A. T. VanLaer and Frederick Ballard Williams had one well chosen landscape each in the exhibition, and Cullen Yates' five canvasses which show him to have made a marked advance, or a wise selection.

Robert D. Nisbet had four very poetic interpretations of nature, one of which was a great favorite, and justly, "The Blooming Chestnut" did not look studied; the graceful tree shuffled directly into the view of the painter, and gave just glimpses of the gently rolling landscape beyond, flooded with the sunlight of a warm day of late spring.

F. Luis Mora had three striking pictures in his usual original manner. "A

REVIEW OF RECENT EXHIBITIONS.

Photographic Salon.

The thing that impressed the art lover upon visiting the Museum Gallery in which hung the Seventh American Photographic Salon, was that it was a collection of pictures. One forgot that the medium was photographic paper, and so little did the mechanical process of the camera show itself. Verily! these "amateur photographers" (as many of them style themselves to differentiate their work from that of the "professional") are altogether too modest. They are picture makers. They are "art for art's sake" advocates whose aim has not been to use the camera as a machine to turn out a salable product, but have used it as a tool, rather, in the execution of a beautiful piece of handiwork, purely for the love of creating it, and are remunerated in the coin of satisfaction at their accomplishment.

Exhibitors in the Photographic Salon are not a banded bunch of nobodys; they are not "kodak fiends" with enthusiasm alone to recommend them; their class is apparent at once when it is known that George W. Stevens, the director of the Toledo Museum of Art is the president, and the jury of selection is made up of two artists and two Museum Directors of different cities. The exhibitors are in a word, artists who used the camera instead of paint brushes or pencil. They are accorded a glad welcome in the various Museums and picture galleries.

There was variety enough in the two hundred pictures to satisfy the taste of any visitor. The landscapes which were in abundance were a revelation. There are also marines, figure pieces and a few nudes, of a quality which would disarm the criticism of the most puritanical.

Detroit has only one exhibitor, Miss A. C. VanBuren, who shows but one picture, "Isabella and the Pot of Basil," but that one is so satisfying that she could not have been better represented had she had more in the collection.

Contemporary Art—National Arts Club.

From February 11th to March 10th, the Circuit Exhibition of the National Arts Club,—an exhibition of Contemporary art,—occupied the Main Gallery of the Museum, and attracted many visitors who came again and again to see it. It was one of the best exhibitions of contemporary art ever held in the City of Detroit.

The half-hundred pictures represented the best works of sixteen men, who are in the very vanguard of American art, most of them landscapists, who are devoting themselves to the problems of light and atmosphere and a study of the out-of-doors. Four figure painters, Homer Boss, Wilhelm Henry Funk, Louis Mark and F. Luis Mora, are well chosen to exhibit with the landscapists, for they too deal with modern problems of composition, and light effects. It was an exhibition essentially for the art lover and the student and artist, and yet contrary to expectation, nearly every visitor enjoyed the collection and found his way back to it repeatedly during the month it was shown here. Detroit people have a grasp of things artistic that makes it possible to bring the most advanced ideas in art to the city, and be assured of an understanding and appreciation. This exhibition was a stimulus for student and artist hard to estimate, and a pleasure for other Museum visitors which will long be remembered.

The exhibition was organized by the National Arts Club of New York, and shown in their galleries in January, and it was through the generous educational attitude of the Club, that other public galleries were able to show it. A number of the paintings in the exhibition were from the permanent collection of the National Arts Club, who seem to have the wise habit of nailing the win-

Paintings by Hermann Dudley Murphy, August Vincent Tack and William Baxter Closson.

From February 18th to March 10th, a small but select exhibition of paintings by Hermann Dudley Murphy, Augustus Vincent Tack, and William Baxter Closson was on view in the East Gallery, and it was received by visitors most enthusiastically. Mr. Murphy's study of sea and sky effects, interpreted through a wonderful color sense, with useless detail eliminated, cause most pleasant memories of his pictures to linger.

Augustus Vincent Tack shows rare ability as a portraitist, in which harmonious colors mingle so easily and quietly, that one looks at the charming effect of the whole without a thought of the technique; and yet when the manner of handling his colors and brushes is examined, one cannot help but admire the skill with which it is done. He showed also some small landscapes of quality.

William Baxter Closson was represented by several landscapes, very warm in color, and delightful in tone, and by small figure pieces symbolical of "Spring," "The Spirit of the Rose," "Wood Nymphs," and several in which children were engaged in the dance out in the meadows, and these in which the figures were light and airy as a zephyr, exhibited the same rich warm coloring, and attracted a great deal of attention.

A year or two ago, we had a one-man-show of paintings by Hermann Dudley Murphy, which was very attractive, but did not hold one's interest in a survey of the entire collection, as the recent exhibition in which he was one of three exhibitors, and I do not think the difference is necessarily because Mr. Murphy has improved so much, but rather, because the monotony of looking at forty pictures by one man is re-

lieved by the interposition of pictures different in subject, color and treatment.

The idea of exhibiting in groups in my opinion is a very good one; it appeals to more people because of the variety of its pictures. On the other hand a conglomerate exhibition of fifty or a hundred canvasses by as many different men is distracting; but there is much merit in exhibiting in "cliques," providing the exhibitor chooses the right co-exhibitors. Paintings, like people, are sometimes found with the wrong crowd. Private collections often contain pictures with different aims and ideas, that it isn't wise to hang in the same room.

On the other hand, paintings like people have affinities, there is a common aim or mutual idea which may pervade them, and yet they may be as individual as you please. Herman Dudley Murphy, Augustus Vincent Tack and William Baxter Closson illustrate the advantage of the "clique" idea at its best. There is variety enough between the placid gentle marines of Mr. Murphy and the light ethereal airy figures of Mr. Closson, and yet a common ground for showing together in their effort for tone. The rich warm coloring of the latter are a pleasing contrast with the bright vivid colors of Mr. Murphy's marines, and Mr. Tack's pleasing figure pieces, and makes an enjoyable ensemble.

Loaned Exhibits.

Two paintings of the permanent collection of the Museum which have no doubt been missed by some of the visitors, viz.: the "Unfolding Buds," by Willard L. Metcalf, and "Happy Days," by Elizabeth Nourse, were invited by the Art Lovers Guild of Columbia, Missouri, to form a part of a special exhibition given in the University of Missouri. They have been returned and are again hanging.

Restaurant," being a subject that required a great deal of courage on the part of the painter, no doubt, to attempt, but the effect was held throughout the artist's work upon the canvas, and adds another accomplishment to this versatile painter.

Exhibition of Water-Colors.

The Sixth Annual Exhibition of Selected Water-Colors by American Artists, was formed, like its predecessors, to serve a number of institutions of the west working in conjunction. A large portion of the collection was selected from the exhibition of the American Water-color Society held in New York, enlarged to the number of 140 pictures by works selected directly from the studios of the artists.

The collection, in the work of Rhoda Holmes Nichols, W. Merritt Post, George W. Maynard, J. C. Nicoll, James D. Smillie (who died recently, and who is represented in the collection by 23 pictures), R. M. Shurtleff and others, show to splendid advantage the older or wash method. There is nothing of trickery in the art of these men and women, but good, sincere work which is most commendable. The application of transparent color washes give a brilliancy and peculiar freshness to be obtained only by this method. This class of conservatives no doubt inherits some of the contempt of their artistic forebears, who thought the use of opaque a prostitution of their art, and illegitimate trickery. But the moderns, who feel that medium after all is but a means to an end, have no compunctions about putting in touches of opaque, or in fact using it as Reynolds Beal, Edward Duffner and others do, to the exclusion of the other method, and closely resembling oil or pastel in effect.

With the enlarged medium, there are some exhibitors in every large water

color exhibition who resort to mannerisms, and to this water color seems to lend itself. One feels in looking at their pictures that they do not interpret a bit of nature to you so much as they do their execution. You feel that they have arrived at their own peculiar method of doing things, and want to show you how, and while this may be all right, it is with a great deal more enjoyment that one turns to the artist who does not affect this manner of attracting, but considers the effect the paramount issue; to Charles P. Gruppe's admirable landscape and stalwart fisherman's wife; to the landscapes of Cullen Yates and Chauncy F. Ryder; to the two pictures of Edward Potthast, whose Moon and the Boat Landing are in effect and execution two of the very strong things in the exhibition; to the pictures of Alice Schille, who combines the good of the old style water-colorist with the best of the new; to Colin C. Cooper, whose Place at Abbeville is veiled by a poetic perception to the loss of the commonplace; to Charles Warren Eaton's Moonlight, Luxembourg; and to others just as worthy of mention.

The sphere of water-color has grown way beyond the "pretty things," such as flowers, still life studies and bits of landscape, for which it was reserved a few years ago, but it still may be used most effectively for these things, and if one wants flowers, let Mrs. E. M. F. Scott paint them. Verily, if she were alone in the field, the stigma hanging over this class of subject owing to the fond indulgence of parents in passing around the colors promiscuously to their children would soon pass away. B. C. White's Quiet Models is one of those excellent works which would vindicate still life studies.

BULLETIN OF THE DETROIT MUSEUM OF ART

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Trustees' meetings are held on the second Saturday of July, October, January and April.

EDITORIALLY.

The Museum Bulletin is not always able to illustrate the things it would like to. Sometimes paintings will not photograph in such a way as to show their values properly, again, permission cannot always be obtained, and the expense of photographing and half-toning pictures in the transient exhibitions is hardly warranted in our publication which is "to be had for the asking." Paintings that become permanent ex-

hibits, through the gift of some generous citizen, or through purchase, are of course of more import to the people reached by the Museum Bulletin, and these are carefully photographed by the most noted copyists of paintings in this country, the Detroit Publishing Co., and through their courtesy, we have been able in the past few years, to publish the finest reproductions that can be made through the camera medium, generally carrying a most adequate idea of quality of tone, and character of technique, as well as pictorial composition. It is a matter of regret to me, that we cannot show in this April Bulletin, some of the fine paintings exhibited in the Circuit Exhibition of the National Arts Club, and some of the pictures of Childe Hassam, now hanging in the Museum, but rather than do it in an inadequate way, we refrain from doing it at all.

The old idea of a museum was to place the pictures on the wall and the various other articles in cases, and then let the public come or not, just as it felt disposed. Those in charge usually devoted their spare time to the preparation of long dry manuscripts on deep philosophical or scientific themes that rarely found their way in print and if they did it was in some publication of so limited circulation as to reach but few people.

Today all this is changed and the Detroit Museum of Art was one of the pioneers in the movement to make a museum and art gallery of real value to the community.

There are conditions in every city that require certain lines of effort in order to hope for success, and the deep and earnest study of these conditions and just how to meet them best was the first query of the director of the Detroit Museum of Art, and happily, through-

ACQUISITIONS.

Friends of Charles Caryl Coleman purchased and presented his painting, "Garden of the Villa Castello, Capri."

Mr. William VanDyke, loaned a painting, "Dutch Interior," by B. Valkenburg.

Smith G. Gould loaned:

Three pound shell fired from Dewey's flagship Olympia at Manila Bay, 1898.

Brass shell weighing one pound fired from a Spanish ship at the Battle of Manila.

Chinese cash sword.

Philippine dagger with wavy blade.

Pair old style handcuffs.

Dagger with brass handle, leather scabbard. Colt revolver, percussion cap.

Rifle after the style of Colt's revolver, six-shooter, percussion cap.

Old style breech-loading revolver and holster.

The War Department gave Volumes I and II "Uniforms of the United States Army," with plates of all the uniforms from 1776 to the present day.

Congress loaned the silver service of the U. S. S. "Detroit" until such time as another ship shall be named after the city.

Frank Napolitano gave an Arabian Fan.

Mr. O'Brien gave a specimen of aluminum as it comes from the smelter.

PHOTOGRAPHIC COPIES OF THE PAINTINGS.

Through the courtesy and co-operation of the Detroit Publishing Co., many of the paintings of the permanent collection have been copied, and excellent photographic reproductions of them are on sale at the entrance and in the library. The prints are sepia in tone, suitable for framing, and make a splendid and inexpensive souvenir. The price is 60 cents each.

NEW HANDBOOKS OF PAINTINGS.

It has been several years since the issue of the Handbook of Paintings, and the many additions to the permanent collection in that time made it seem advisable to issue a new one. Inasmuch as the paintings by the Old Masters are added to infrequently, while modern paintings are acquired quite often, there are two parts to the catalog; viz., a "Handbook of Paintings by the Old Masters" and a "Handbook of Modern Paintings."

Through the courtesy of the Detroit Publishing Co. we were able to illustrate these handbooks with splendid half-tones of a number of the paintings, making them very attractive as a souvenir of the institution.

Much of the credit for the artistic appearance of the Handbooks is due also to the splendid presswork of the printers, the Chas. F. May Co.

The price of each is ten cents.

OBITUARY.

The friends of the Detroit Museum of Art together with many other citizens learned with regret of the death on March 1st of Mr. H. P. Baldwin. While Mr. Baldwin was never a member of the board of incorporators, he had at several times as a city appointee served on the Board of Trustees, and in that capacity had given the museum and those associated with him much valuable service. Even after his retirement, made necessary by his removal to Grosse Pointe Farms, he still kept up his personal interest by frequent visits to the various exhibitions and events, at which times he expressed his appreciation of what was being done and the progress made by the institution.

The talks which begin promptly at three o'clock and last for one hour, are very informal, the pupils being given an opportunity to ask questions regarding any point which the speaker fails to make clear, and to discuss the pictures much as they would be allowed to do in the class room.

For four weeks now the plan has been in operation, and so much interest in it has been manifested by both pupils and teachers, that it is no longer an experiment, but promises to become a part of the Museum work each year. It is not only a diversion for the pupils and their teachers, but it adds its mite to the broadening of public school education and gives an insight into one more branch of learning,—drops a thread into the midst of girls and boys of an impressionable age, which some few perhaps will follow up for the enjoyment it will afford, if not to a further end.

**"The Last Hours of Mozart," by
Munkacsy, Off For the Roman
Exposition.**

The "Last Hours of Mozart," by Mihaly Munkacsy, which has been hanging in the Museum for a number of years through the courtesy of Mrs. Russell A. Alger, has been invited by the Austrian Government for exhibition in the Exposition at Rome.

It is a matter of regret that this painting, which was a favorite with multitudes of visitors, should be taken away, but the distinction conferred upon it in this invitation is one which the owner could not well disregard. One of two of Munkacsy's greatest achievements, the Austrian Government made a wise choice in representing the great Hungarian artist at the International Exposition at Rome, with "The Last Hours of Mozart."

THE SCRIPPS ENGRAVINGS.

In 1909, Mrs. Harriet J. Scripps gave to the Museum some fourteen hundred drawings and engravings, brought together by Mr. James E. Scripps during his life-time, at a considerable expense of time and money. The collector's purpose seemed to be to secure the best obtainable examples of the various engraver's works arranged historically as to dates, having in mind no doubt, the illustration of the art of engraving, and its progress.

Mrs. Scripps felt that the collection would not only be a fitting memorial to her husband, but that his apparent purpose would be more nearly realized by presenting the collection to the Museum.

The collection is now being uniformly matted, and properly classified, and while in its entirety the collection is too large to be placed on exhibition, a selection of a number of prints will be arranged upon the walls of the exhibition gallery from time to time.

But in charge of the librarian, they are at the service of the student of the art of engraving or others interested in prints at any time, under such limitations and restrictions as are found necessary.

It is planned to close the exhibition season in June with a representative group of these engravings, and at that time the public will be given the opportunity to grasp something of the excellence of the collection so carefully made by Mr. Scripps.

SPECIAL EVENTS.

Lectures on the Orchestral Concerts.

The interest in the lectures preceding each Orchestral concert, given in the auditorium of the Museum by Mr. N. J. Corey, continued to spread until the attendance became such that it

out all his endeavor, he has had the hearty support and co-operation of the trustees who recognized his energy, earnestness and tactful manner in dealing with the public and his very sincere desire to make the museum of real value to people of all classes.

It was a happy thought that came to him on that Sunday afternoon eighteen years ago, when noticing a few people round a case he opened it, took out the articles, and gave a talk on them, saying at the close, "If you care to come back next Sunday I will give a talk about some other case." These impromptu talks, illustrated by photographs and such material as could be gathered about the museum, soon attracted such crowds that chairs were placed in a large gallery, the speaker using a platform and table on which to display the articles used for illustration. Six years ago the city built an addition to the museum in which there is an auditorium arranged especially for these lectures, thought to be of ample capacity at the time, but the crowds that have come each Sunday have taxed it to the limit, and hundreds were turned away.

This interest has continued for eighteen years, making it, without doubt, the longest successful series of popular lectures ever given at an institution of this kind. All these lectures are illustrated by means of the stereopticon, and the speaker aims to use the most simple language to convey his message, and while facts and historic information are used as the foundation of all the lectures, enough of that human interest is interspersed to make them of universal interest to all classes. Art, history and travel are the themes.

Beside the series of Sunday talks a large number are given every year to the teacher and pupils of the public and private schools and the various study

clubs of the city. Thus the museum becomes an important part of the educational system of the community, and every year widens the circle of its usefulness.

DETROIT SCHOOLS STUDY PAINTINGS IN THE MUSEUM.

The work which the Museum has done for the schools of the City of Detroit in conjunction with their regular studies has been discussed in former numbers of the Bulletin. Material for illustration has been loaned from certain departments, the Museum's large collection of slides are placed freely at the disposal of the teachers, and talks upon subjects arranged for by the teachers, have been frequently given in the auditorium by the Director or Assistant Director.

In February, a new departure was made along these lines, in the arrangement between Superintendent of Schools, and the Assistant Director of the Museum, whereby an opportunity will be given to all the A Eighth Grades, of the schools of Detroit to become familiar with the paintings which form the permanent collection of the Museum, through talks to be given in the galleries. In order to make these talks as efficient as possible, a schedule has been arranged and sent to the school by the Superintendent, so that but fifty pupils can be present at each talk, and while it is hoped that the pupils will be imbued with a desire to visit other collections of the Museum, they are on the occasion of this visit, to confine their interest to the paintings.

Owing to the large number of schools in Detroit and their congested condition, it will require two talks each week until June 13th, to arrange for all Eighth grades to attend.

threatened on one occasion to tax the capacity of the hall, and must in each of the three lectures have been very flattering to the speaker. Fully six hundred people attended the Wagner lecture in which the program of the Theodore Thomas Orchestra was discussed, and the program of the Cincinnati band likewise brought out a good attendance.

These lectures are doing, to a greater degree than the speaker hoped no doubt, the thing they were destined to do, viz.: to bring the musical numbers played at the splendid Orchestral concerts more within the comprehension of the patrons. They have spread beyond the folds of the regular attendants, and interested many people who had hitherto given little or no thought to their opportunities to hear the good music discoursed by the finest musical organizations in America. Mr. Corey's personality, and ability as an extempore speaker is alone responsible for the increase in interest in these lectures at the Museum, which have proven so large a factor in sustaining and increasing the attendance at the concerts, and it is sincerely hoped that they will be continued next season.

Lecture on Design.

Under the auspices of the Arts and Crafts Society, Mr. Walter Sargent of the School of Education, Chicago University, gave a course of five lectures in the Museum on "Design in Fine and Industrial Art," with the object in view of creating a greater interest and widening the acquaintance with the work which the Arts and Crafts School will undertake during the coming year.

Mr. Sargent is a lecturer admirably adapted to fulfil such a purpose. His training as a teacher and his practicability as an artist brought the school idea very close to his auditors; but he has the happy faculty of talking enter-

tainingly to others besides the student, a qualification which few lecturers from the school room possess,—and it was very gratifying to see the attendance increase with each succeeding lecture.

The intimate contact in which the many people were brought through Prof. Sargent's logical talks, with, "The Elements and Sources of Design, Color, Ornament," and their application to the industrial products along with utility, brought the need of an Industrial School before the people of Detroit in a very convincing way, and it is hoped that the proposed School of the Society of Arts and Crafts will receive the support which the project merits.

Information Regarding Collection of Lantern Slides.

At a recent meeting of the Executive Committee the following circular regarding lantern slides was approved:

Owing to the very large outlay in money and time required to bring together the splendid collection of lantern slides owned by the Detroit Museum of Art, and the constant care required to keep them in order, the Executive Committee of the Museum has decided that in the interests of education the public and private schools should have free use of this collection under such restrictions as the Director may deem necessary; that Clubs, Societies, Lecturers or Individuals may also make use of them, under the following terms, the money received to be applied to the purchase of additional slides:

Terms For Renting Slides:

Slides are charged for at the rate of five cents each.

Except by special arrangement, slides must be returned within one week. One cent a day per slide will be charged for slides kept longer than as stated above.

Persons renting slides are expected to return them in good condition, and will be charged for all breakages.