

Bulletin of The Detroit Museum of Art

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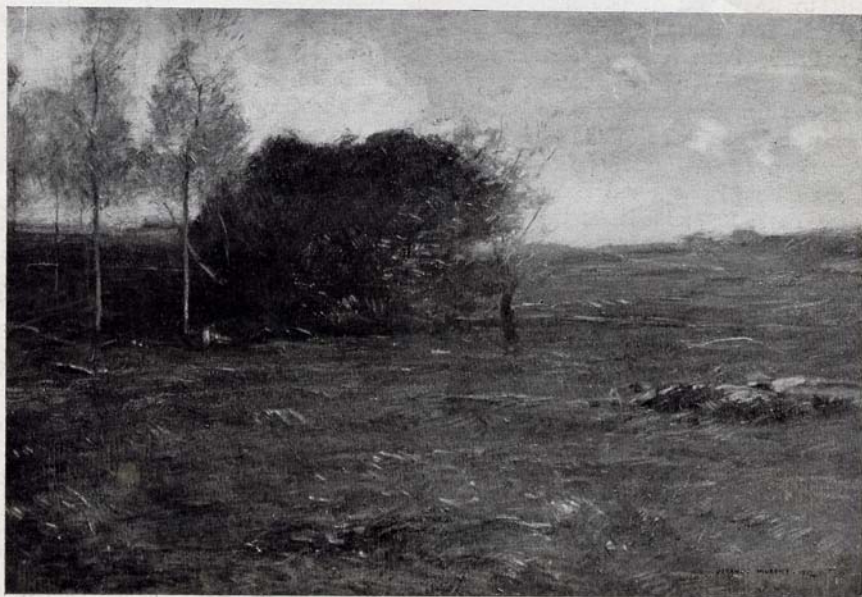
Number 2

A MURPHY ADDED TO THE PERMANENT COLLECTION.

A painting entitled "*Autumn*," by J. Francis Murphy, has just been selected as the fifth picture to be purchased through the Detroit Museum of Art Picture Fund, for the permanent collection of the Museum.

It is an autumn landscape of the type and character for which Mr. Murphy is so well known, with, however, its own peculiar beauties. It is a picture that sings to us in beautiful tones of the approach of nut brown autumn. It is a view of a spacious country gently sloping upward toward the horizon, with a

clump of trees in the left middle ground, which have just begun to feel the early frosts of fall, and are putting on a garb of gold in expectation of the visit of King Boreas. The distant horizon at the right is the meeting place of earth with a beautiful warm sky. The harmony of tone blinds the observer at first sight to the beauty and variety of the coloring, which grows on one as the picture is lived with. Simplicity is the keynote of the design. It is not overcrowded with minutae nor complexity of composition lines, depending upon the vertical lines of the trees and the horizon line properly placed for its



"AUTUMN"—By J. Francis Murphy.
Purchased by Popular Subscription.

spaces of good proportion. It is one of those high and noble conceptions of landscape which has made our American school one of the foremost of contemporary art.

The picture is one which the artist feels is one of his best works. The purchasing committee wrote Mr. Murphy over a year ago asking him to send a picture for their approval that he would like to be represented by in this Museum, and it was only last month that he felt able to comply with their request, due to the fact that he is a slow and painstaking worker, whose few pictures each year are in constant demand, and to the fact that he wanted to send a very choice picture to this museum.

A brief review of Mr. J. Francis Murphy's career as an artist is here-with given:

Born in Oswego, New York, in 1853, he was one of those who early professed a belief in the landscape painters of his own country, and devoted himself to this form of painting. Beginning in 1885 with the Second Hallgarten Prize of the National Academy of Design, he has annexed almost every honor which this country affords. He won the Webb prize of the Society of American Artists in 1887; Gold Medal Competition Prize Fund Exhibition in New York, 1887; Medal at the Columbian Exhibition in 1893 at Chicago; Evans Prize, American Water Color Society, 1894; Gold Medal, Art Club of Philadelphia, 1899; Honorable Mention Paris Exposition, 1900; Silver Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal, Charlestown Exposition, 1902; Carnegie Prize, of the Society of American Artists, 1902; Silver Medal, St. Louis World's Fair, 1904, and numerous other honors.

He was an Associate of the National Academy in 1885, and an Academician in 1887. He is a member of the So-

ciety of American Artists, American Water-Color Society, Salmagundi Club, Brooklyn Art Club, and other art organizations.

The citizens of Detroit have this year responded very cheerfully to the invitation to subscribe toward this project, and it has enabled the Museum Committee to maintain the high standard shown in the previous four purchases.

The Picture Fund's influence does not stop with the purchase of a picture each year, but it has been the incentive of a number of gifts of fine paintings by individuals, so that the Detroit Museum of Art is getting together a nucleus of noble works of art by the American School.

GIFT OF THE GREAT SEAL OF MICHIGAN.

The Detroit Museum of Art is the recipient, through the gift of Lewis L. Smart, Treasurer of the Peninsular Engraving Co., of a gift of the initial impression of the Great Seal of the State of Michigan, beautifully encased and labelled, and it is now on exhibition in the Gem Room of the Museum.

This is a restoration of the Great Seal which was presented to the state by Lewis Cass, on June 2nd, 1835, and which was adopted by the Constitutional Convention of that year.

The original seal was lost, and in later copies, the design became corrupted, and it was not until June, 1911, that a restoration was authorized. The Peninsular Engraving Co. of Detroit was given the commission to engrave this new Great Seal of the State of Michigan, and it was executed in August of last year.

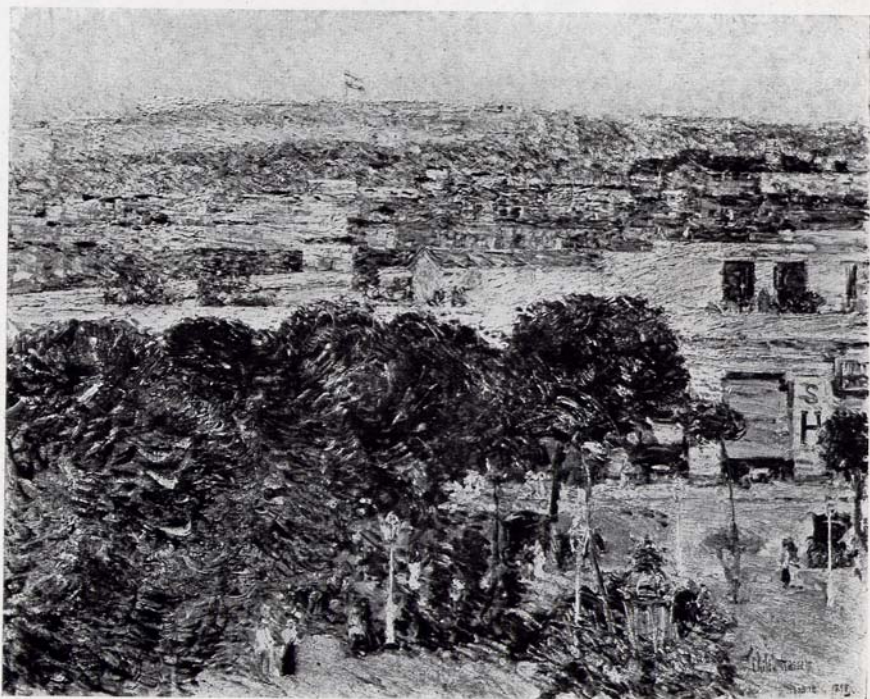
Mr. Smart, realizing the value of this Seal as an exhibit in the Museum of Art in his home city, presented the first impression to this institution, after going to considerable trouble and expense in suitably framing and labelling it.

THE LIBRARY ENRICHED.

The Detroit Museum of Art is the recipient, through the gift of the Toledo Museum of Art and Edward Drummond Libbey, Esq., its president, of two very beautiful books which will find a valued place in our Library. One is a Catalogue-de-Luxe of the Inaugural Exhibition of the Toledo Museum of Art, a most creditable example of book-making. Its press work is splendid, its illustrations superb. It contains a brief history of the first ten years of the Museum, which culminated in that beautiful new building, which it has been said, "is the last word" in Museum construction. There is also a scholarly "Forward" by the able Director, George W. Stevens, after which follows the catalogue of the works of art with profuse full page illustrations. Of this Cata-

logue-de-Luxe only one thousand copies have been printed, and the Detroit Museum is fortunate in possessing one.

The other bears as its title "Josef Israels," which contains the scholarly address on this modern Dutch Master, delivered at the opening of the Josef Israels' Paintings in the new Toledo Museum of Art, by Frank Wakeley Gunsaulus. This book, rivaling or excelling the Catalogue-de-Luxe in workmanship, was published as a memorial and presented with the compliments of Edward Drummond Libbey. The address is "dedicated to Edward Drummond Libbey, president of the Toledo Museum of Art, whose munificence has created this offering to the memory of his friend, Josef Israels." It contains sixteen very beautiful illustrations in sepia of the works of the master.



"PLACE CENTRALE AND FORT CABANAS, HAVANA"—By Childe Hassam.
Purchased 1912.

EXHIBITIONS.

ORSON LOWELL DRAWINGS.

From April 1st to 19th, an exhibition of much interest to the Detroit Public is being shown in the Main Gallery of the Museum of Art, viz.: a collection of original pen and ink drawings by Orson Lowell, which have appeared from time to time in "LIFE." A large number of people are daily visiting the Museum to see these drawings, and they seem to be very well liked, as they were in the Art Institute of Chicago, the John Herron Art Institute, Indianapolis, the Cincinnati Museum, and other similar institutions where they have been shown.

Our illustrators have compelled the recognition of the Museums of the country by the excellence of their design and draughtsmanship together with the fertility of ideas that they display, and if there was ever a narrow view taken by these institutions of art as to their commercialism, it is rapidly passing away.

Orson Lowell, for instance, shows most marked ability as an artist, and there is no doubt but that he could make a name for himself in the more serious field of painting, did his ambition run in that direction, for his methods are not those of a caricaturist but of a serious student of Art. He uses models for all his figures, dressed for the part, and the type he desires to portray, chosen from an enormous list that are available in a city like New York, and his accessories are based on real things, on studies he has made at some time, or on acute observation. Nothing is left to guess work. The result is that his drawings in "LIFE" have become well known and much admired by the serious student of art, and while they are not efforts at fun making like those of acrobatic caricaturists who cast probabilities to the winds, there is always a quiet chuckle to be

derived from this artist's drawings, for they make one believe the thing really happened.

Mr. Lowell's viewpoint as to his work contains a good deal of philosophy. While he is quite capable of entering the field of painting, his mind does not in the least tend in that direction. He says: "I prefer working for periodicals to painting on account of the larger audience. "LIFE" sells 150,000 each week, and advertising statisticians compute that each copy averages five readers, which gives us 750,000 people. Pictures on exhibition seldom attract that many."

Accompanying the collection of his drawings are six small first studies, which show the manner in which Mr. Lowell and the editor of "LIFE" work. Mr. Lowell much prefers writing his own captions and working out his own ideas, which gives any artist much more joy than illustrating the text of others. He conceives his incident which has quiet humor, and which is quite within the lines of every day happenings, makes a rough draft embodying the arrangement and submits it to the editor, who approves it, after which the artist selects his models and works out carefully his drawing as it later appears in the magazine.

GRAVESANDE ETCHINGS.

During the month of April, there is being shown in the Library of the Detroit Museum of Art, a selected exhibition of etchings and dry points by Charles Storm Van's Gravesande, from the collection given by Mr. Charles L. Freer.

Charles Storm Van's Gravesande is a Dutchman, born in Boeda in 1841. He resided at Brussels several years, but now has a fine studio at The Hague, where he receives many visitors from distant art centers. He never worked for money because he inherited a fortune in early years, but few men have been more wedded to art, and few have

excelled him in quantity and quality produced.

There are three collections in America rich in the etched work of Van's Gravesande, namely: That owned by the Lenox Library of New York, a gift from the late Samuel P. Avery; the famous private collection of Howard Mansfield, Esquire, of New York, and the Freer Collection owned by this Museum. The latter collection is the most complete in Etchings and Dry Points, and also includes a representative group of Water Colors and Drawings in crayon and pencil.

Perhaps the most intelligent critic of Gravesande is Professor Richard A. Rice, of William's College, who as early as 1887 prepared the first descriptive catalogue of his etchings and dry points; and it is interesting to quote herein from the writings of Professor Rice during that early period:

"Rarely, if ever, has his skill in the rendering of any object, reflections, or water, quiet or in motion, or the delicate foliage of spring, caused him to be so satisfied with the performance, that we feel it has become a mannerism. It is always instinct with life and feeling. And this style is the result of an acute observation of subtle phenomena in nature, combined with a remarkable temperance in the use of means of interpretation, together with an actual love for the objects rendered.

"The tenderness and delicacy of line which make up the charm of his early plates, have given place, in his latter series, to boldness and vigor. There is no uncertainty, no hesitation in them. He knows what he wants and puts his hand to it.

"We know well, however, that the final test of an artist's work does not lie in the most skilled handling of stylus or needle. It stands or falls by its reply to the question: Is he a true seer? Does he lift the veil of nature for us?

The frank answer, as well as the keynote to all his art, Van's Gravesande gives us not only in his etched work, but even more directly in his drawings in crayon and water colors. Individual ones need not be pointed out to prove that he sees accurately and quickly, and that his power of vision is attended by sureness and swiftness of hand. His sketches of those rapidly moving boats of Holland which head no two minutes in any one direction testifies to this. How well he gets the melting distance of Dutch landscape! In the more elaborate drawings the solid qualities are not sacrificed to soul-destroying finish or merchantable prettiness."

This collection consists of 391 etchings and dry points and representative groups of water colors and drawings in crayon and pencil.

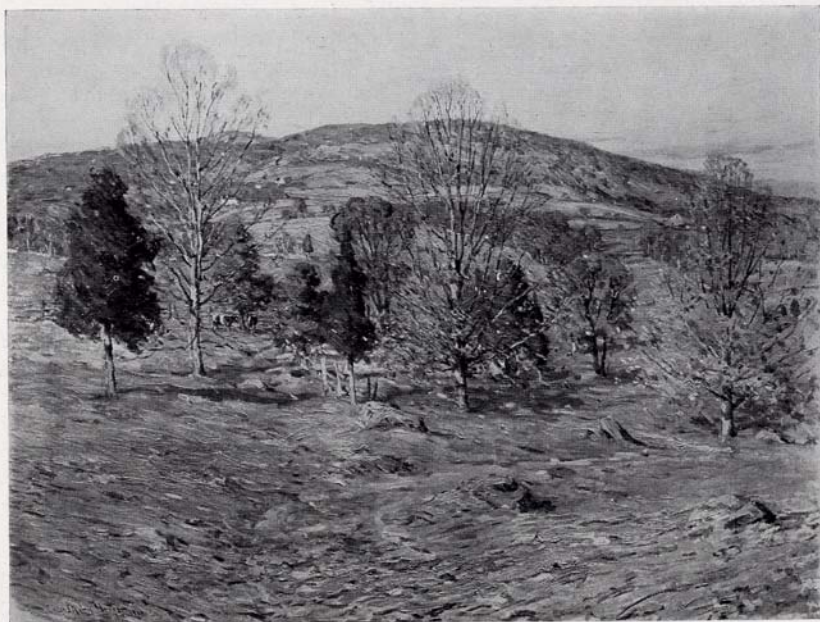
Selected exhibitions of these will be given from time to time, and persons especially interested in etching will be privileged to view the entire collection by applying to the librarian.

PAINTINGS BY W. GREASON'S

Following the Orson Lowell exhibition of drawings will be a small group of paintings by W. Greason, an artist entering upon the first stages of a promising career, who has chosen Detroit as his home. Mr. Greason is a fine colorist, whose landscapes are very attractive. His exhibition will be hung in the Main Gallery from April 19th to May 6th.

THE ART OF THE PAST.

From May 6th to June 1st, a most interesting exhibition by Joseph Linden Smith will be shown in the Main Gallery, and this will close the exhibition season for the year. Mr. Smith, an artist of ability, has devoted his art to the making of records and studies of the Art of the Past, and this collection will show examples from Egypt, Eu-



"THE THREE MAPLES"

From the Painting by Charles Morris Young.

rope, Java, Cambodia, Japan and China. His work is not for the display of his own artistic talents, but to bring before the people faithful copies of the work of brush and chisel which finds all too little recognition in the art of the world.

ACQUISITIONS.

Purchased by Popular Subscription, an oil painting entitled "*Autumn*," by J. Francis Murphy.

The Toledo Museum of Art and Edward Drummond Libbey, its President, gave two beautiful volumes, a "Catalogue-de-Luxe of the Inaugural Exhibition of the Toledo Museum of Art" and "Josef Israels."

Mrs. Edwin E. Armstrong gave two volumes of a "History of the United States Capitol" and four volumes of

the "Anglo-Saxon Review," beautifully bound.

The Anderson Galleries of New York gave a "Catalogue of the Victor G. Fischer Collection."

Cottier & Co. of New York gave a book entitled "Walter Greaves, Pupil of Whistler," by Christian Brinton.

Mr. Lewis L. Smart gave the initial impression of the Great Seal of the State of Michigan, beautifully encased and labeled.

Mrs. Henry I. Armstrong gave three very old pieces of Delft ware, decorated in dull blue, in memory of William Aikman.

Miss Clara Rogers gave 16 curios from the Philippine Islands.

J. M. Potichke loaned forty-six silver coins and medals, of which thirty-two form a most interesting set of papal coins and medals.

MUSEUM NOTES.

The Charles Willis Ward Collection of paintings, which is becoming one of great merit through Mr. Ward's judicious purchases of late years, has been rehung in the two East Galleries, where, with the new wall covering and the assembling and proper hanging of the pictures, it makes a better appearance than ever before.

The artificial lighting in the Picture Galleries, which has never been as satisfactory as it should be, and which has been a source of much thought and experiment, has been greatly improved by new reflectors, specially made to throw the light properly upon the pictures, and keep it out of the eyes of the person looking at them. Not only is the light now properly and evenly centered on the wall, but it is greatly strengthened, and one can now see the pictures almost as well at night as in the daytime.

The lantern slide collection of the Museum, which has taken a large outlay of time and money to bring together, and which now numbers about ten thousand, has been made more accessible by a thorough reclassification, and has been installed in the front office under the care of an assistant. Some time since the Executive Committee of the Museum decided that in the interest of education, the schools should have free use of the collection under such restrictions as the Director might deem necessary, and the school teachers find them of great value, and are making use of them almost daily in their work. Clubs, societies, and individuals, too, find them of value, and are very glad to have access to them in return for the small fee charged, the money from which is applied to the purchase of additions.

The Detroit Museum of Art differs in its policy from many similar institutions in this respect—the young men employed in its galleries and corridors are not merely guards, but have been selected and trained in a knowledge of their respective departments so that they may intelligently answer any inquiries and thus be of greater service to the public. The employees have all been in their respective departments for several years, and are thoroughly conversant with the exhibits displayed, and the public is cordially invited to ask them questions regarding anything connected with the Museum, and they are assured a courteous and intelligent response.

In the Library on the third floor, with a librarian in constant attendance, are kept books along art lines, current art publications, and Bulletins of other Museums, which may be perused by visitors. Here, too, are kept the collections of prints and engravings which the Museum has acquired through the gifts of generous citizens, and which are accessible to those interested in material of this character.

Through the courtesy of the Smithsonian Institution and National Museum of Washington, the Museum is the recipient of a collection of very fine photographs of the corridors and exhibits of the National Museum, from which lantern slides were made and used in the lecture before the various scientific societies of this city, elsewhere recorded, on "The Origin and Development of Scientific Museums." The views not only were of material value in this way, but they have been placed in the Library, where they may be referred to by anyone interested.

BULLETIN OF THE
DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE
DETROIT MUSEUM OF ART

Jefferson Ave. and Hastings St.

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

EDITORIALLY.

In the March number of the Bulletin of the Metropolitan Museum of Art of New York appears the following, an excerpt from the Annual Report for 1911:

"First and foremost, our Museum no longer appeals merely to the 'upper classes'—the educated, the cultured, the rich. It has entered into the life of the people. The poorest child of the public school is welcomed as cordially as the wealthiest amateur and

accepts our invitation as eagerly. The Museum has become an integral part of our city's educational system."

That the tendency all over the country is toward the popularization of the Museums is further shown in the following extract taken from the Annual Report of the Boston Museum of Fine Arts:

"Through the thoughtful generosity of one of the Trustees, a most interesting experiment was tried in the summer months. The purpose was to help children to recognize in the Museum a place for true and inspiring recreation. Arrangements were made to bring to the Museum in free cars, and under proper care, a party of about fifty children each day for two months and a half. On arrival at the Museum they were taken to the lecture hall where they were shown lantern slide reproductions of two or three paintings or pieces of sculpture in the collections. A story teller, Miss Dorothy Hopkins, had been secured to tell the children stories suggested by the pictures, stories that would entertain them and at the same time fix their attention on the pictures. The children were then shown the paintings themselves, and sent home with a post card illustrating one of them. In this way more than 2,500 children, many of them from the poorer sections of the city, were brought to the Museum and acquainted with two or three objects in it. While no formal instruction in art was attempted, it was evident to any observer that children with a sense for art had this sense developed, or even awakened for the first time by the acquaintance with some fine picture or piece of sculpture."

The Detroit Museum of Art and the public and private schools of this city have, after about twenty years of work along this line, come to a full realiza-

tion of the value of the visits of school children to the Museum, so much so that our Museum is considered a part of the educational system of Detroit.

The generous contributions of those who subscribed to the Picture Fund of the Museum has enabled the purchasing committee to acquire a fine example of the work of J. Francis Murphy, and by so doing, to maintain the high standard set by previous purchases from this source. The picture, entitled "*Autumn*," has been seen by many of the subscribers and by the public, and one hears only the highest words of praise for it.

To the many contributors toward this fund, it seems a small matter to give ten dollars annually for this purpose, but to the Museum and to the people of this city, it means a great deal.

In the first place, the school children

and the public in general have had the opportunity, through this public spirit, of seeing a group of good American pictures before them whenever they come within the portals of the Museum, which has had an immeasurable influence on their knowledge of what is good in art; it has given them a standard by which to judge.

To the Museum it means the addition each year of one American picture to the permanent collection, and to that nucleus of really great works of art which is even now distinguishing this institution in the eyes of other cities. Our Dewing, purchased by popular subscription in this manner in 1908, loaned to the Toledo Museum of Art at the opening of their new building, created comment on all sides by its excellence, and reflected much credit on this insti-



"THE WAY STATION"

From the Painting by Charles Morris Young.

tution, for it was seen by eminent artists and collectors from all over this country, and the Director of the Carnegie Institute, John W. Beatty, Esq., personally selected it for the international exhibition held in Pittsburgh under his direction.

This highest meed of praise has also been accorded our Tryon, purchased in 1907 and our Metcalf, secured in 1910 through the Picture Fund. They are pictures of that fine quality that give distinction to any collection they are exhibited in.

But it means more to the Museum than the acquisition of a picture and the distinction of possessing the fine things. It means a new and livelier interest among our own people, who after all are the ones to be benefitted. It creates in those who give, no doubt, some spark of pride that through their kindly interest our Museum is gaining a position in this community that it need not be ashamed of. Their interest is essential to the future welfare and support of our Museum. It is far better that two hundred people of this city give to the Picture Fund ten dollars each, than for ten men to give two hundred dollars each, for this Museum not only wants good pictures, but the interest of the people as well.

That the Picture Fund's influence does not stop with the purchase of a picture each year, is evident in the numerous gifts of fine paintings by individuals during the last few years, and in the bequests that have been made of sums of money, which while not large, are sources of gratification to the Trustees, who appreciate the interest of the individual. During the last fortnight the institution was remembered in the wills of two of our citizens, who no doubt had come to the belief that being represented in the Museum's collection by a fine painting, is a most fitting memorial.

RECENT EXHIBITIONS REVIEWED.

THE GRAND CANYON.

An interesting group of paintings of the Grand Canyon of Arizona by well known American Artists, opened in the East Galleries of the Detroit Museum of Art in January, and remained on view until February 6th. There were eighteen pictures in all, some of them most artistic conceptions, other impressive and truthful views of the topography of a country that is one of the natural wonders of the world.

It seems, some years ago, when American artists were trying to work out their salvation, and were seeking new subjects that would make them successful, such well known men as Thomas Moran, who is now almost an octogenarian, the late George McCord, George Inness, Jr., and others drifted out to Arizona and recorded their impressions of the Canyon of the Colorado. Mr. Moran was perhaps more than any of the others, fascinated with the vastness of it, the many changing effects and the riot of color, and he has returned to it again and again, and knows it better perhaps than any other living American. Thomas Moran, a National Academician, it was, who by his enthusiasm, persuaded fellow academicians to try their hand at the subject, and in November, 1910, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Edward Potthast, together with the veteran artist, visited the Canyon and put on canvas their individual impressions of this wonderful work of nature. The present exhibition is the result of that trip. To the work of these men have been added through the courtesy of the owners in various parts of the country, examples by George Inness, Jr., George McCord, F. Luis Mora, William Ritschel and W. R. Leigh.

The pictures are exceedingly interesting because the subject has been ap-



"THE SNOW STORM"

From the Painting by Charles Morris Young.

proached in so many different ways, and treated so differently according to the standards of each artist. Thomas Moran who maintains the views of his early training in three pictures, has rendered faithfully and carefully the topography of the Canyon with a fine conception of distances and depths, a good sense of the varying colors, and poetic touches of intervening mists. He gives a sense of substance and texture seldom seen today.

George Inness, Jr., has a view from Grand View, good in tone and poetic in treatment.

W. R. Leigh sees it from El Tovar with mighty temples resplendent in color, rearing their heads in strong sunlight, while below the blue shadows are loath to disappear. The contrasting colors are nicely handled.

As expected, Elliott Daingerfield approaches the subject from a color point

of view. He has selected two compositions that are fine, and painted them when the scene suited his particular brush. He has given a play to color which is wild yet orderly, and in the face of that great chasm and its fascinating vastness he has not lost sight of his art, but has made the subject conform to that which is fine.

Edward Potthast is one of the men who carries his artistic sense into anything he undertakes. Strength of composition, for which he is noted, is maintained admirably in his three canvasses and at the same time he gives views of the Canyon not too far removed from the reality. The simple expedient of the play of light on the bold rocks in the foreground gives him the opportunity to keep his values and at the same time make an impressive arrangement. His color, too, is among the most pleasing in the exhibition. He has handled

the subject from all standpoints, most satisfactorily.

F. Luis Mora has a morning view from the Rim of the Canyon, with an admirable play of tints throughout. His composition is enhanced, and his picture enlivened by two Indians on horseback.

F. Ballard Williams has two pictures in which he adheres strictly to the artistic, in conception and color, shows good values and relative distances, and while giving pleasing views of this wonder of nature, maintains his sense of the beautiful.

William Ritschel has two pictures, his "*Hour of Mystery*," a moonlight view, being remarkable for its luminous shadows and splendid technical treatment. His view from O'Neill Point is also a very artistic interpretation.

DeWitt Parshall in "*The Abyss of Shadows*" has brought a moonlight view of the Canyon to us, fine in arrangement and technically an accomplishment. It shows the artist ever present in the man. His "*Granite Gorge*," quiet in color and good in tone, gives a good sense of the Canyon's depth and vastness.

George McCord gives a good impression of the Canyon, treated in a way that shows his sense of good color and design.

OLIVER DENNETT GROVER.

The Oliver Dennett Grover Exhibition of paintings which hung in the East Galleries for three weeks in February was seen by a very large number of Detroit people, and thoroughly enjoyed. The galleries were thrown open two evenings, and this was gladly taken advantage of by many who were unable to see the collection during the hours of the day when they were otherwise engaged.

Mr. Grover is a painter of Italy, primarily, and from a subjective stand-

point his pictures are very attractive. Added to this, his refined touch and good color gives a note of serenity.

SIXTH ANNUAL EXHIBITION OF WATER COLORS.

During February, the Sixth Annual Exhibition of Selected Water Colors by American artists occupied the Main Gallery and, as usual, attracted a great deal of attention. The public seems to like this medium, probably because the artist obtrudes his methods on the eye of the beholder less. Then, too, there is always a wide range of subject and method in this exhibition which makes it enjoyed. This year there were one hundred thirty-six pictures, many of them by artists who have become favorites through previous exhibitions, and others by artists not before seen in Detroit. The exhibition, selected as it is from the Annual Water Color Show in New York, brings the best productions of the year in this medium before the cities of the middle west.

CHARLES MORRIS YOUNG.

The exhibition of Charles Morris Young, which hung in the Main Gallery during the entire month of March, after its display in the Pennsylvania Academy of Fine Arts, and the Corcoran Gallery of Art, was one of the strongest held during the season. It contained thirty-seven canvasses in oil, all American landscapes painted in the native state of the artist, Pennsylvania.

Mr. Young, born at the historic field of Gettysburg in 1869, completed his studies at the Pennsylvania Academy of Fine Arts about the same time as Edward W. Redfield and W. Elmer Schofield. He devoted himself to winter landscape exclusively for a time, and in this field acquired a wonderful proficiency in rendering half melted, crusty snow, and among the most pleasing things in his exhibition are the pictures of nature in her quieter moods, such as "*Grey Frosty Morning*," with

its old stone bridge and sleeping hamlet beyond; "*Afternoon in Winter*," a snow covered hill and partly frozen stream with a suggestion of life in the house on the crest of the hill; "*April Morning*" across the hills, the trees bare, the atmosphere of that dreamy haze that presages new life; "*Hoar Frost*," a luminous canvas fine in tone and technically an accomplishment, showing a stretch of meadow with a stream, covered with the glistening frost.

But of late years, Mr. Young has devoted himself to nature in her more resplendent moods, and has given some fine interpretations of early spring and late autumn, always of his native state.

Of particular worth is his "*Cornwall Hill*," a fine rendering of a restful country in autumn. The different planes are admirably kept, and the play of light and shade is charming. The foreground, a level stretch with the harvest of corn in the shock, is in shadow,

and terminates in a stone fence whose line is essential to the admirable composition. Beyond the fence, the hill begins, and on it is a play of late afternoon light and long shadows while the summit is brilliant with the late afternoon sun. Trees on the hillside, tinted with the gold of autumn, catch the afternoon light, and give fine variety of color, and a house and red barn, so far up the slope as not to be obtrusive, give a note of color and life.

The appeal of Mr. Young's landscapes is not in composition, nor in the topography of the scene portrayed by him, though this is interesting because it is so American, but it is the mood that he gets into his pictures that makes them liked by the vast majority of people who know these subjects. He has studied and become sensitive to the precise light and shade, air, temperature, and moisture, and suggests these so strongly in his pictures that one can



"THE RIVER DOCK"

From the Painting by Charles Morris Young.

describe to a nicety the prevailing weather conditions. He has given time and attention to the aerial envelope and to the sentiment of his subjects rather than devoting himself to a mere semblance, and in this fact lies the charm of his pictures.

AN EXHIBITION OF REMBRANDTS AT THE MUSEUM.

A special exhibition of selected etchings by Rembrandt about sixty in number, were on exhibition in the Library during the month of March, and the opportunity to see the work of the great master of light and shade through the medium of the gravers' tool was taken advantage of by many.

The pictures which consist of fine Rembrandt heads, and religious subjects mostly, were selected from the collection permanently owned by the Museum, the gift of Mrs. Harriet J. Scripps, and collected with loving care by the late James E. Scripps, Esq., the entire collection consisting of some 1,400 prints.

Of particular interest among those on view were the portraits of Rembrandt by himself, and one of his mother, which are so admirably and deftly executed as to interest one with any knowledge of this art in which Rembrandt stands today as one of the great masters.

Among his religious subjects shown were the following: "*Adam and Eve*," "*Hagar Cast Out by Abraham*," "*Abraham with His Son, Isaac*," "*Joseph Telling His Dreams*," "*Jacob Mourning for His Son, Joseph*," "*The Annunciation of the Angels to the Shepherds*," "*The Nativity*," "*The Circumcision*," "*The Presentation in the Temple*," "*Christ Disputing with the Doctors in the Temple*," "*The Tribute Money*," "*Driving Out the Money Changers*," "*Christ at the Well of Samaria*," "*The Resurrection of Lazarus*," "*Christ Healing the Sick*," the famous hundred guilder print "*The Great Ecce Homo*," "*The Cruci-*

fixion," "*The Entombment*," "*The Good Samaritan*," "*The Prodigal Son*," "*The Martyrdom of St. John*," "*The Death of the Virgin*," and other subjects concerning themselves with the Saints' Calendar.

Rembrandt's style of treating religious subjects is of great interest in that they are never grandiloquent like the conceptions of the Italian and Spanish masters, but contain much of human interest. They reflect much of Dutch manners and customs of the time in which they were executed, and the story they tell is always a human story, concerning itself with worldly rather than with heavenly things.

The arrangements and conceptions conform to the principles of good design, yet show a variety of thought seen in no other master's work.

This exhibition is the first of a series of special exhibitions of prints and engravings to be shown, one each month in the Library. Some of them will be made up exclusively of Old Masters, while other selections will be chosen with an idea of making a comparative showing of the Old and Modern Masters.

LECTURES.

Sunday, March 31st, marked the close of the Nineteenth Annual Series of Sunday Afternoon Talks given at the Detroit Museum of Art. That these illustrated talks have been appreciated by the people of Detroit is fully attested by the thousands who have crowded the auditorium to the doors, and the other thousands who came and failed to find even standing room. Sunday after Sunday an immense crowd has gathered in front of the Museum long before the time of opening the doors.

The interest thus so plainly manifested proves that this work is no longer an experiment, and calls loudly for a larger place in which to accom-

modate the people, and the plans now under way for a greater auditorium in the new Museum Building, will be consummated none too soon.

While these lectures have covered a wide range of subjects the aim has been to weave in them always, something of the art of the time or country described, and at the same time give that human touch that makes the whole world kin—in other words, to appeal to the love of the beautiful through a story of heart interest so simple that it might be understood by all, and this we believe has been the secret of their popularity and success.

Aside from the Sunday afternoon lectures, there are many very important events held in the Museum which show the important part it plays in the life and education of the community it is intended to serve. A few of the more important lectures, and the Societies and Clubs of Detroit instrumental in bringing them about during the quarter just closed, are enumerated below:

January 22nd—"Early Art Life of Detroit," by A. H. Griffith, for the Detroit Woman's Club.

January 25th—"Realism and Convention, or, What has Nature to do with Art," by Mr. Huger Elliott, President of the National League of Handicraft. This was one of two very splendid lectures for the people of Detroit free of charge, through the courtesy of the Society of Arts and Crafts.

February 2nd—Lecture on Wagner by Prof. N. J. Corey for the general public, in anticipation of the all-Wagner program played by the Boston Symphony Orchestra on February 3rd.

February 5th—The second program of the sixth season of popular meetings

for the Italians of this city was held, under the auspices of the Colonial Dames of Michigan. A very large portion of the Italian residents attended where they were entertained by some good musical numbers by Detroit talent, and listened to a lecture on "Ben Franklin" by Rev. Pasquale R. DeCarlo, in their native tongue.

February 19th—The Detroit Review Club met at the Museum where they listened to a lecture on Historic Detroit by A. H. Griffith.

March 2nd—The Association of Collegiate Alumnae of Detroit met in the Auditorium where a lecture on "Landscape Architecture," by T. Glenn Phillips, and an address on "Landscape Design in College Curricula," by Francis W. Robinson, were presented.

March 7th—A lecture on "Origin and Development of Scientific Museums," by A. H. Griffith, was given under the auspices of the Detroit Mycological Club, Society of Detroit Chemists, Michigan Audubon Society and Detroit Section of the American Chemical Society.

March 8th—A lecture on "The History and Manufacture of Pottery," by Charles F. Binns, Director of the New York School of Clay-Working and Ceramics at Alfred University, under the auspices of the Society of Arts and Crafts, was given for the general public.

A series of three talks on travel were given the first three Monday afternoons of March by Dr. William B. Forbush, to which the general public was invited.

March 22nd—"The Aesthetic Sense of Birds" was presented to a large gathering by Prof. Henry Oldys of the U. S. Biological Survey, under the auspices of the Michigan Audubon Society.

In Memoriam

February 17th, 1912.

The following resolutions on the death of MRS. ELLA TEFFT BARBOUR are authorized by the Trustees of the Detroit Museum of Art:

WHEREAS, it has pleased an All Wise Ruler to call from the activities of this life an esteemed member of the Board of Incorporators, Mrs. Ella Tefft Barbour, who during her life expressed in so many ways her interest in the work of the Museum, and who so generously aided in the movement for a new and better institution, be it

Resolved, That in the death of Mrs. Barbour the city has lost a most estimable and charitable woman who was always ready and willing to aid in every good work, and the Detroit Museum of Art, an earnest and sincere friend whose kindly visits will be greatly missed at the Museum; And be it further

Resolved, That these resolutions be spread upon the records and a copy sent to the family.

Respectfully,

BRYANT WALKER, President.

A. H. GRIFFITH, Secretary.