A Handbook of the
Detroit Museum of Art
Illustrated

Detroit, Michigan
1902
A BRIEF HISTORY of the DETROIT MUSEUM of ART and its COLLECTIONS ILLUSTRATED

DETOIT Mcmii
Issued in the hope that the people of Detroit may become better acquainted with this institution and its increasing educational value to the public.
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IS a curious fact, that there are people living within the sound of Niagara, who have never visited the falls. Human nature longs for the unattainable. It is often so with the institutions of a city. There are many people in the city of Detroit who promise themselves each week or month, the pleasure of a visit to the Art Museum, but unless urged by some visiting friend, the matter is put off; thus they lose golden opportunities for improvement as well as enjoyment.

But while this is true of far too many, it is gratifying to know that many thousands of our citizens do make constant use of the Museum and Galleries. Among these are teachers and pupils of the public and private schools, together with the
various art, literary and study clubs, all of whom find an ever increasing wealth of material, illustrating by objects the subjects they may have under consideration.

Here every form of Art finds an expression, from the crude Archaic beginnings of a nation up and through the various progressive stages of development, until the highest achievements are realized. It may be in the line of pictorial art as shown in the permanent collections, or in the many exhibitions held during each winter, or it may be in the line of sculpture, many examples in marbles as well as plaster reproductions of the best types of Greek and Roman art being in the collection. Nor is this all. In the various departments are found gems and jewels, examples of the goldsmiths art; beautiful keramics from India, Persia, Turkey, China, Japan and Corea; swords and armor and weapons in endless variety; metal work from many parts of the world; the household utensils and personal adornments of savage and civilized man. For while the desire is to elevate the standard of art, it is deemed wise to foster all means of education and interest. In short the most casual visitor as well as the student, will find something in almost every line of thought that will be of value and interest to him.

It is with the idea of making the different collections in the Detroit Museum of Art better known, that this hand book is issued, enabling the visitor to get a brief outline of the material contained in this store house of the Arts, Archæology, Ethnology, Conchology, Natural History, and Science.
A BRIEF HISTORY OF THE MUSEUM

In 1883, a number of public spirited gentlemen guaranteed the expense of an Art Loan Exhibition, which had been suggested by Mr. W. H. Brearley, in the hope that it might ultimately lead to the establishment of a permanent Museum, should circumstances prove favorable.

This exhibition proved eminently successful, creating a wide spread interest in the movement.

Through the instrumentality of Mr. Richard Storrs Willis, His Holiness, Pope Leo XIII, was induced to present to the enterprise, with his blessing, a fine picture, representing the marriage of St. Catharine, by an old but unknown master. This, with a painting by F. D. Millet, "The Story of Oenone," which was purchased in part by a popular subscription in connection with the exhibition, and $1,521.60 in cash, were turned over to the Detroit Museum of Art, as the net results of the enterprise. While the subject of holding the Art Loan was still a matter of discussion, Hon. Thomas W. Palmer, then United States Senator from Michigan, addressed a letter to the committee in charge, in which he stated that he had placed in the hands of Hon. Wm. A. Moore the sum of $10,000.00 for the purpose of aiding in the purchase of a lot and the erection of a
building, provided $40,000.00 more could be secured for the same purpose.

The following gentlemen followed with a subscription of $1,000.00 each, the last ten being named under the provision of Hon. Thomas W. Palmer's $10,000.00 subscription:


Later on the above persons became the original incorporators.
On December 17th, at a meeting at Mr. Lothrop's residence, a committee reported the draft of a bill, which was carefully considered and adopted.

This bill was duly enacted into a law at the ensuing session of the legislature, and received the governor's signature on February 16th, 1885.

March 25th, 1885, the following gentlemen were elected the first board of trustees: Messrs. W. H. Brearley, George V. N. Lothrop, Wm. A. Moore, L. T. Ives, Thomas W. Palmer and James E. Scripps. Subsequently, under the provisions of the law under which the institution was incorporated, the mayor, M. H. Chamberlain, appointed as trustees representing the city of Detroit, Messrs. Don M. Dickinson and James McMillan.

The trustees held their first meeting on June 6th, 1885, at which time Hon. Thomas W. Palmer was elected president, James McMillan, vice-president, Fred E. Farnsworth, secretary, and Wm. A. Moore, treasurer. They also, by lot, arranged themselves into four classes with reference to the order of retirement. Messrs. Moore and Dickinson were to serve for one year; Messrs. Scripps and McMillan for two; Messrs. Brearley and Lothrop for three, and Messrs. Ives and Palmer for four years.

On July 21st, the trustees authorized Mr. Brearley to make an effort to increase the fund of $40,000.00 to $100,000.00. By an immense amount of work this was accomplished; 1939 pledges were secured, ranging from one cent to over $10,000.00. Most of these were faithfully paid.
November 7th, 1885, Mr. George H. Scripps presented the large painting by Rembrandt Peal, entitled "The Court of Death." This canvas is of great historic value as an example of early American Art.

The first exhibition held directly under the auspices of the Museum of Art corporation, was opened in Merrill Hall, Detroit, on May 29th, 1886, and continued till June 24th. The exhibits embraced 8 pieces of statuary, 224 oil paintings, 70 water colors, 1 painting on porcelain, 1 piece of tapestry, 13 drawings, 40 old engravings and 35 modern etchings, a total of 392 exhibits.

The total number of paid admissions was 8,987 and of free admissions 5,166. On one day the exhibition was opened free to the public, which will explain the large proportion of free entries. The total receipts of the exhibition were $2,311.59. The expenses were $1,456.65, leaving a net profit of $854.94, which, with a small addition, was expended in the purchase of what was considered the best American picture exhibited, "The Missing Vessel," by F. K. M. Rehn.

On February 25th, 1887, a small landscape by C. Mergenstein, of Frankfort-on-the-Main, was added to the Museum's collection by bequest of Hon. W. Murphy, late Consul-General at Frankfort.

During the fall of 1887, Mr. George W. Balch purchased in Paris at a cost of over $1,000.00 and presented to the Museum, 430 autotype reproductions of the more famous pictures of the old masters, found in the principal European galleries — a most interesting and valuable collection, which is constantly consulted by teachers and students.
October 13th, 1886, Henry B. Brown, Sidney D. Miller and Wm. B. Moran, representing a number of citizens, offered the General Brady Homestead, on Jefferson Avenue, valued at $25,000.00 as a free gift to the Corporation for a Museum site; this generous offer was promptly accepted.

On this ground was erected the present stone fire proof building at a cost of $56,385.44 which was formally opened to the public on September 1st, 1888, with a collection of modern paintings. This exhibition attracted nearly 25,000 visitors, but the expenses were so great, that it resulted in a loss of nearly $2,000.00.

In November, Mr. John Ward Dunsmore was appointed Director, under whose supervision a second loan exhibition was opened in January, 1889. The following March a collection of plaster casts of antique and Roman statuary which had been purchased abroad, and the first instalment of a collection of Korean and Japanese curios and art work loaned by Mr. Frederick Stearns, were exhibited. These together with numerous additions made from time to time by Mr. Stearns have made the Stearns' Collection of Oriental Art one of the most famous in the country.

August 27th, 1888, by the efforts of Mrs. E. C. Skinner and Mrs. H. P. Jenkins, aided by sixty-six other ladies and gentlemen, the painting known as the "Young Artist," by Ellen Baker, was purchased and presented to the Museum.

In October, 1889, the Trustees accepted from Mr. James E. Scripps a collection of eighty pictures, works of old masters, which during the previous four years he had been engaged in
THE YOUNG ARTIST

HELEN K. BAKER

Purchased by popular subscription
collecting. The actual cost of the pictures to Mr. Scripps had been $70,950.84, not reckoning expenses incurred in their collection. These incidental expenses, of which no account was kept, would probably bring the entire cost up to $75,000.00. The collection includes several notable pictures, as the large work by Rubens, purchased at the Secretan sale, which alone cost $23,520.00; the Immaculate Conception by Murillo, which has been valued at $20,000.00; the Martyrdom of St. Andrew by the same artist, and works by Quintin Matsys, Titian, Guido Reni, Cornelius De Vos, Steenwick, Le Nain, De Vlieger, Claud Lorraine, Cuyp, Rembrandt, Teniers, Jan Steen, Wm. Van de Velde, Peter De Hoogh and Benjamin West, most of them well authenticated works.

Between November 9th and December 7th, an exhibition of thirty-three pictures by Gari Melchers was held, at the close of which one of the choicest, entitled "The Vespers," which had received the Potter Palmer prize of $500 at Chicago, was presented to the Museum by the Witenagemote club. It is valued at $1,500.00.

Mrs. Gilbert Hart gave $100.00. Eight valuable architectural books were received from Mr. Hugh McMillan. A Turkish costume and dagger from Mr. Edward Trowbridge. Through the kindly offices of Mrs. H. H. H. Crapo Smith, Leon Escosura, the Spanish artist, painted and framed at his own expense, a portrait sketch, which he presented to the Museum.

January, 1891, Mr. A. H. Griffith was appointed acting Director, to fill the vacancy caused by the resignation of Mr.
THE VESPERS

JULES GARI MELCHERS

Gift of the Witenagemote Club
John Ward Dunsmore. The next year Mr. Griffith was made Director.

A large exhibition of American Art was held in June of that year with the idea of making it annual; this one like those of former years proving a great expense, it was the consensus of opinion that several small exhibitions during the year would do more to keep up the general public interest than one large one, hence the annuals were discontinued.

1893. The city council made an appropriation of $5,000.00 toward the maintenance of the Museum on the condition that the admission be free at all times.

The necessity for more room becoming most urgent, in January, 1894, the contracts were let for an addition to the building, consisting of an east and west wing, three stories in height with a statuary court in the center. This new addition with the west wing unfinished, costing over $30,000, raised by popular subscription, was thrown open to the public November 9th, 1894.

The same year the Detroit Scientific Society entered into an arrangement whereby they were to complete the lower west corridor for the purpose of mounting and caring for their collection of natural history.

Through the generosity of Mr. Theo. D. Buhl, who bore the entire expense, the upper corridor of the same wing was completed and is known as the Buhl room in memory of his father, Mr. C. H. Buhl.

During the same year, Mr. James E. Scripps very generously offered to complete at his own expense the west gallery; this offer was promptly accepted and in it was installed per-
manently the collection of old masters which he had presented to the Museum.

The services of Miss Clara A. Avery, one of the original incorporators, was invaluable. From the beginning her time and means were generously given toward the encouragement and aid of the institution.

In 1897, the city council recognizing the great value of the Museum to the people and pupils of the public schools, unanimously increased the annual appropriation from $5,000.00 to $8,000.00.

While these annual appropriations had always been freely and generously given by the municipal authorities of Detroit, it was the opinion of all that some state legislation should be had regarding the appropriations in the future. In 1899, an act received the unanimous approval of both houses and was signed by Governor Pingree empowering the common council to appropriate each year a sum not to exceed $20,000.00. Under this act the annual appropriation has been and is still $12,000.00.

Thus rapidly has been sketched the history of the Museum up to the present time, lack of space preventing mention of numerous cash subscriptions, gifts and loans, all of which enabled the institution to keep up its progress from year to year, nor have we been able to place on record here, the many special exhibitions and lectures given during each year, all of which have been free to the public.

The most urgent need of the Museum today is an Auditorium properly seated and arranged for the lectures. At the present time plans are on foot looking forward to an addition to the present Museum building, in which such a room can be provided.
VIEW IN THE EX-GOV. H. P. BALDWIN ROOM

Detroit Museum of Art
SCULPTURE

SCULPTURE in marble accumulates slowly. The difficulty attending its transportation prevents many people who admire its beauty from investing in it to any great extent. Nevertheless the Museum possesses quite a creditable collection, the result of gifts and loans, the most notable being the Baldwin collection of thirty-two pieces, bequeathed by the late Ex-Governor, Henry Porter Baldwin, and placed in a special room. Mr. Baldwin being a lover of fine arts and having unusual opportunities for the gratification of his tastes, brought together quite a number of antique and modern busts and statues, among them some that are extremely interesting, both because of their history and artistic qualities.

The busts of Demosthenes, showing the rigid determination of that great Greek orator, interests not a few. A view of the features of Columbus the discoverer of the new world in which we now live; the characteristics portrayed in the face of the infamous Nero; and the mild and sympathetic face of Christ and the Virgin Mary, all are brought before one in this collection from the sculptors' chisel.

While in a general way all the portraits of Christ and Mary are similar, there is a reasonable authenticity as to the
likeness in these, they having been found, it is said, in the Catacombs of Rome and are naturally supposed to date from about the period when underground passages were used by the early Christians to avoid the persecutions of the time.

We have the stern and rugged faces of St. Peter and St. Paul in marble relief; also some of the more important historical characters of antiquity: the Emperor Septimus Severus and his wife Julia Domna; Andrea Doria, the great Venetian admiral; Enrico Dandola, Doge of Venice, and a splendid head of Farinacio, who was consul for Beatrice Cenci; Sappho, Paris, Tasso and Caracalla, together with bas reliefs of some of the more prominent popes are in this collection.

Among the statues, also in this collection, are shown "Cupid and Psyche," and "Cupid Resting," a very striking figure, in a sitting posture, with his head resting on his hand and his quiver of arrows languidly dropped at his side, a meditative expression on his face. This in all probability is of the school of Thorwaldsen.

The ever prominent "Rebecca at the Well," by R. Rinaldi, a modern Italian artist, and "Venus de Medici," a full sized copy of the ancient Greek statue, which is now in the Tribune of the Uffizi gallery, Florence, are also a part of this collection.

Of Archæological as well as artistic interest, is the antique marble statue of Hyacinthus, found at Ostia, near the mouth of the river Tiber.

It represents the youthful god, Hyacinthus, just as he is falling, after having received the accidental but mortal wound
CUPID RESTING

Bequest of Ex-Gov. H. P. Baldwin
from the discus, thrown by Apollo. The old mythological story is that the flower, known as the hyacinth, sprang into bloom where his blood fell.

Near the entrance of the main statuary court are some very beautiful marbles, which are loans to the Museum. "Ruth Gleaning," in a stooping attitude, a hand full of grain in one hand and her arm encircling a bundle of wheat in the other. Also a charming bust of Ruth. A delicate piece and one that goes into detail largely, is the statue of "Marguerite," represented in the story of "Faust." In her hand she holds a daisy, from which she is plucking the petals, while she repeats "He loves me; He loves me not."

At the right hand of the court, is a bust of "Elaine the Fair, Elaine the Loveable, Elaine the Lily, maid of Astolat," a modern bust by Launt Thompson, representing Tennyson's poem "Elaine."

A copy of Antonio Canova's "Cupid and Psyche" is perhaps more attractive than any in the group. Cut from pure white Carrara marble, it shows Cupid and Psyche, at the moment when he is awakened by the goddess of love from whom he is about to flee.

To the left of the main court, one will see "Nydia," the blind girl of Pompeii, by the American sculptor, Randolph Rogers, representing one of the characters described in Bulwer Lytton's novel "The Last Days of Pompeii." Her attitude represents particularly the following extract: "Meanwhile, Nydia, when seperated by the throng from Glaucus and Ione, had in vain raised that plaintive cry so peculiar to the blind."
CUPID AND VENUS

Bequest of Ex-Gov. H. P. Baldwin
It was lost amidst a thousand shrieks of more selfish terror. Again and again she returned to the spot where they had been divided, to find her companions gone, to seize every fugitive, to enquire for Glaucus, to be dashed aside in the impatience of destruction. Who in that hour spared one thought to his neighbor? Perhaps in scenes of universal horror, nothing is more horrid than the unnatural unselfishness they engender. At length it occurred to Nydia, that as it had been resolved to seek the seashore for escape, her most probable chance of rejoining her companions would be to persevere in that direction. Guiding her steps then by the staff which she always carried, she continued with incredible dexterity, to avoid the masses of ruin that encumbered the path, to tread the streets, and unerringly (so blessed now was that accustomed darkness so afflictimg in ordinary life) to take the nearest direction to the seaside.” This statue is loaned by Hon. Thomas W. Palmer.
PLASTER CASTS

O the casual visitor of an Art Museum, the plaster reproductions of famous antique sculpture create but little or no interest; they look upon them as so many dull white figures, having no meaning or expression. Time and familiarity is, however, gradually changing this idea.

For purposes of studying the best periods of Antique art the Museum collection is of the greatest value, as the student can find here exact copies of the work of sculptors from the earliest time to the present day. Starting with the early Egyptian and Assyrian statues and reliefs, the visitor can trace the work of the chisel on through the Greek and Roman times and compare them with the later times, for while the collection as yet is not large, there is quite
enough to enable the visitor to follow the different periods of
development, and to know these is to have a knowledge of the
art civilization of the world.

They are copies it is true, but to all intents and purposes
equal to the originals, a tenth part of which no Museum in the
world can ever hope to possess. It is a long step from the
Venus of Milo in the Louvre, Paris, to the Apollo Belvedere in
the Vatican, Rome, or the Praying Youth of Berlin; one would
have to travel many miles to see the originals, and this boon is
granted to but few. Every year the collection of casts is
becoming more complete and more worthy the attention and
study of the student and visitor interested in Ancient Art. The
visitor will note even in these reproductions, the characteristics
and different methods of treatment by the great masters in
sculpture, and their ideas of the Greek and Roman gods and
deities, which are merely a representation idealized on a large
scale of the existing people of the time. In making a histo-
rical observation of these, however, the art side must not be
forgotten, for while they differ widely from our idea of sculpture
in this century, it must be remembered, that they were the
predecessors of all sculpture, and by their wonderful artistic
qualities offered an inspiration to the men who followed, who
through the generations since, having broken away from
darkness and superstitions, are now giving full freedom and
liberty to their artistic tastes. When we look at the reproduc-
tions of the bordering frieze of the Parthenon, which hang on
the wall in the court, we see in relief often only the suggestion
of figures, yet the name of their creator the great Phidias will
never perish.
Near the rear of the court is located a cast of the Acropolis, the citadel of Athens, showing the location of the Parthenon and other temples erected thereon. This, being an exact copy on a small scale of the famous Acropolis, is of inestimable value to history students of the high schools.

A modern original figure of a woman in a striking attitude, holding a sea shell to her ear, entitled "Mauvais Presage" (bad tidings) a piece standing near the center of the court, is the work of Charles Grafley, Jr., of Philadelphia. It was exhibited in the Paris Salon of 1891 and attracted much favorable comment, being awarded an honorable mention.

On the wall between the arches will be found numerous reliefs, among them the original plaster cast by Carl Bitter of "Diana, the Huntress." Cast in bronze it occupied the position over the mantle in the dining room of "Idle Hour," the summer home of W. K. Vanderbilt, and was lost in the fire that destroyed the mansion. Speaking of bronze, we must not forget the figure of the youth, holding an oak branch, which was one of the two figures made
specially by Theo. Ruggles for the entrance to the woman's building at the world's fair in Chicago, 1893. At the close of that exhibition it was presented by the ladies of Detroit to the Art Museum.

Louis Antoine Barye, who is recognized all over the world as the greatest animal sculptor, is represented by several plaster copies of his greatest works. Among them, the "Seated Lion," sometimes called the "Philosopher," one of the most majestic animal creations in the world "The Walking Lion" the original of which is executed in silver and is now a part of the Walter's collection of Baltimore. It was given by the city of Paris as the "grand prix" at Longchamps races of 1863. "Tiger devouring a Crocodile," a group, the original about half life size, first appeared at the Paris salon of 1831. Critics joined with the public in pronouncing it the strongest and most original work in the exhibition. "Lion and Serpent," the original of bronze, which was purchased by the French government and placed on the terrace of the garden of the Tuileries. All these and many smaller ones will be found near the back of the court, and it will be worth the visitor's while to observe carefully these depictions of muscular animal life.
No one, unless he be a collector, can appreciate the difficulty and expense attending the acquisition of good examples of the old masters for a Museum at this time. The older institutions, particularly of Europe, years ago secured many of the great examples of art and by reason of large endowments are ever ready to advance large sums for any authentic work in the market.

The old painters maintained in their studios large numbers of clever students who not only assisted them in their work,
but who often imitated the manner of the master so closely as to make the identification of a picture a problem for even the most competent judge.

The James E. Scripps collection of old masters in the Detroit Museum of Art was personally selected and purchased by Mr. James E. Scripps, when circumstances for securing them were somewhat more favorable than at present. In many cases they are presented more as examples of the great men and their schools, and fairly portray the methods, coloring and general qualities possessed by those men. It must be remembered that almost all of the great men worked in fresco on large wall surfaces, and to fully understand their methods they can only be studied in the palaces and churches from which they cannot be displaced. In the collection, care has been taken to authenticate, as far as possible, those pronounced to be genuine and attributed to the various masters and schools.

There are good examples of the Byzantine Italian manner, the rigid, unchanging design which prevailed from the fall of the Roman Empire, until about the 13th century. At this time painting under the incentive of the church began a revival, which though still held in bondage by ecclesiastical rules, gained from the study of nature more truth and freedom. The gold background with its rich decorative effects, extending through a period of some three hundred years. Among the few small examples of pre-Raphaelite work, the student may find enough to illustrate the progress of art until it reaches the zenith of that
rich epoch, known as the Lombard, Florentine and Venetian schools, following on the heels of which came the Spanish, Dutch and Flemish schools, all of which are represented by more or less important examples.

While the handbook will contain a description of most of the paintings in the various galleries, it is the purpose of the publication to call the attention of the visitor to those of special interest.
The Detroit Museum of Art is one among the very few institutions in America to receive a painting from the Vatican. "The Spiritual Betrothal of St. Catherine of Alexandria with the Infant Jesus" (1), was presented by Pope Leo XIII. in 1883, and elegantly framed by the Catholics of Detroit. It represents symbolically the mystic union between Christ and the church. In the center sits the Blessed Virgin in a light red tunic and blue mantle, facing to the right, with her right hand uplifted, while with the left she holds the infant Jesus, seated upon a cushion on her lap. The latter is nude, but for a veil lightly thrown over his left shoulder. In his right hand he holds a ring. St. Catherine, in a rich robe and coronet of pearls, stands or kneels at the right with bowed head. She presents her right hand to the Saviour, her left being pressed to her breast. Behind her stands St. Joseph in meditation, leaning upon his staff. At the left of the Virgin stands St. Anthony of Padua, in the brown garb of the Franciscan order, the nimbus about his head, and a bunch of lilies in his hand.

St. Catherine, according to the legend, was an Egyptian Princess of great beauty and learning, who lived in the third century. When 14 years of age, by the death of her father, she became queen. Being pressed to marry she set her heart on the highest perfection to be found in a husband. At this juncture a hermit gave her a picture of the Blessed Virgin and her Son, for the latter of whom she was immediately filled with love. Later she dreamed she was espoused to the Saviour, and on
wakening in the morning found upon her finger a betrothal ring. She suffered martyrdom in A. D. 307.

St. Anthony of Padua was born in Portugal and joined the Franciscan order during the lifetime of its founder. He was a young man of great learning and eloquence. He died in Padua, A. D. 1231. His appearance in the same picture with St. Catherine, who lived 900 years earlier, is one of those anachronisms so common with the older painters. He is always represented as a youthful monk and the lily is his special emblem.

In the James E. Scripps gallery there is a small panel (10) containing the portraits of an Italian nobleman and his wife, with the names of the subjects inscribed on tablets suspended above (these are only partly legible; they read, "Joanes Paulus and Aug---nis," the dots representing illegible characters), is an exquisite type of the work of Giovanni Bellini (1422-1512), founder of the Venetian school and instructor of Titian. His best pictures are Madonnas, found in several churches in Venice. This picture came from the collection of Henry Wilkinson, of Enfield, England, and was presented to the Museum by Mr. James E. Scripps.

In the same gallery will be found (27) Peter Paul Rubens (1577-1640), the greatest master of the later Flemish school, an accomplished scholar and diplomatist, who excelled as a painter in his bold drawing and warm transparent coloring. His greatest work, the "Descent from the Cross," is in the Cathedral at Antwerp.

"Abigail meeting David with presents." Abigail is seen alighted from her beast and bending on one knee before David;
her left hand is placed on her breast, and her right extended toward the present of bread, etc., brought to appease David’s anger against her husband, Nabal. Her attendants consist of two females, who stand on her farther side (these are probably portraits of the artist’s first and second wives), and three men servants. David, clad in armor and wearing a scarlet mantle, has also dismounted from his horse, which is held by a youth behind him, and is bending forward to raise Abigail; a company of two horse and three foot soldiers attend the future king of Israel. The story is told in I. Samuel, chapter xxv.

Max Rooses, the great authority on the works of Rubens, is of the opinion that Rubens was aided in this work by his

THE EXPULSION OF Hagar

C. W. E. Dietrich

James E. Scripps Collection
pupils, but that he put the finishing touches to the principal parts, especially the figures and the sky at the right. He observes that the outline is clear and the tone warm. He judges the picture to have been painted about 1618, which was Rubens' best period. He traces its history through the Duke of Richelieu, the Duke of Grammont (1715), Jacques Meyers, of Rotterdam (1722), the Count of Plettenberg and Wittem (1788), and Paul Methuen (1830). At the sale of Methuen's pictures it brought 1,500 guineas ($7,700).

This painting is described in Smith's catalogue, Raisonne, Volume II., page 170. It was sold with M. Secretan's other pictures in Paris, July 2nd, 1889, when, according to La Liberte, it was bid for by the French government up to 115,500 francs, and finally sold for 117,000 francs ($23,520). It is the gift of Mr. James E. Scripps.

A fine example of the Dutch school will be seen in the pastoral scene (41), by Albert Cuyp (1606-1667). His favorite subjects were landscapes, with a river and cattle lying or standing on the banks; the principal charm is the beauty with which he lighted his paintings. On most of his early works are found the letters A. C., but in his later and better period he signed his pictures A. Cuyp. He has always been popular in England.

The painting shows a woman seated on the ground, milking a cow, while conversing with a cavalier before a ruined building. To the left is a river and herdsman with cattle. The signature of the artist will be found near the center of the picture at the bottom. It was exhibited in the Royal Irish Art Union Exhibition
of old masters in 1847, when it was the property of John La Touche. Presented to the gallery by Mr. James E. Scripps.

The unfortunate Jacques Courtois, better known by the name of Borgonone (1621-1676) is represented by a small but spirited battle scene, in which there are all the qualities of this famous painter. A pupil of Albano and Guido, he devoted himself to the painting of scenes of carnage; these he painted with rare vigor. While at the height of his popularity his wife died very suddenly, and he was accused of poisoning her. This charge so weighed upon his mind that he abandoned society and joined the Order of Jesuits.

Among the pictures of the earlier period is one attributed to Bernardo Pinturicchio (1454-1513) whose famous frescoes are found in the library of the Cathedral of Sienna. "The Marriage of the Virgin" (12). According to the legend, when Mary was 14 years old an angel instructed the priest Zacharias to call together all the widowers among the people and require each to bring a rod. The several rods were deposited in the temple over night, and next morning that of Joseph was found to have budded and flowered. He was accordingly
assigned as the husband of Mary and all the others broke their rods in despair.

Another (15), a Madonna in blue drapery, adorning the Infant Saviour, who is seated on a ledge or parapet before her, the mother's hands folded in prayer as she gazes down upon the child. The latter, nude, reaches his left hand to his mother's, as if to deprecate the homage rendered. At the left in the background are seen rocks, on the summit of which is a church. This panel is signed Joannes Bta Coneglanesis, standing for Giambattista Cima, also called Conegliano. He belonged to the Venetian school and was a pupil of Giovanni Bellini. This picture has passed through the hands of many well-known collectors, coming lastly from that of Mrs. Sloane Stanley, of London.

One of the gems of the collection (64) is a Dutch interior, by Peter de Hoogh, born 1643. His best works are attributed to that period of his life between 1658 and 1670. His favorite subjects were interiors of Dutch houses, with figures in the costumes of the period. In these he represented with marvelous success the sun shining through a window, by which a part of the room is generally brilliantly lighted. He is considered the master of sunlight, and as a colorist he ranks among the best of the Dutch school.

In the foreground a woman sits nursing an infant closely wrapped in a blanket. A wicker cradle stands by her side, with the artist's signature, "P. d. Hoogh," on the rocker. Her foot rests on a foot warmer, and a spaniel dog stands at her feet. She wears a bright red petticoat. In the background, to the left, is an open stairway, with a window through which the sun shines
brightly. At the right is an alcove containing a bed. From the collection of Count Montgermont, of Paris.

"Christ in the House of Martha and Mary" (32), by Henry Steenwyck, the younger, painted on a copper panel, always attracts attention because of the architectural detail which is worked out with such wonderful care and fidelity. In the distance is a Dutch kitchen with a cook busy over the fire. The foreground of the spacious hall is lighted by large windows of leaded glass, across the center a screen and seat, on which Christ sits. Above
him a shelf of books, their backs to the wall, as was the custom in the sixteenth century. The picture is signed H. V. S., 1620. A similar picture by the same artist, but on canvas, is in the Louvre, Paris. This picture came from Martin Cologhi, London, considered one of the best living experts of old paintings.

Henry Steenwyck, the younger (1589-1642) was a painter of the Flemish school, an intimate friend of Van Dyck and a protege of Charles I. of England, and was best known for his interiors of churches and other edifices.

There is no more striking picture in the gallery than that of the old man’s head (31), by Joseph Ribera, called “Spagno-
letto” (1588-1656). This was formerly a part of the collection owned by Louis Philippe, King of the French.

Ribera delighted in gloomy and austere subjects, in tragic compositions, such as martyrdoms, executions and scenes of torture. In these he excelled, possessing a bold, free style, which gave them power and effect. This picture, undoubtedly a portrait, is painted in the master’s strongest manner.

MODERN PICTURES

The Detroit Museum of Art, never having had a fund for the purchase of pictures, has relied solely upon the gifts of the people, and while the collection has not grown rapidly, it contains a number of important examples of modern painters. Among them are to be found “The Vespers” (9), by Gari Melchers, a name famous in two hemispheres, and one whom Detroit people do themselves honor to claim as a citizen. This canvas carried off the Potter Palmer prize in Chicago, 1889, and was purchased by the Witenagemote Club, of Detroit, and presented to the Museum the same year.

Near it is the ever popular painting representing the “Reading of the Story of Ænone” (80), by Francis Davis Millet, the well-known American painter.

Ænone, in Greek mythology, was a nymph of Mount Ida, who married Paris, son of the King of Troy, but whom Paris deserted for the beautiful Helen. When, during the siege of Troy, Paris was wounded by the poisoned arrows of Hercules, he sent for Ænone, who had the power to heal the wound. Re-
JACK IN THE BOX

J. G. BROWN

Purchased by the Museum
membering her wrongs, she refused to go to him, but later repented and hastened to his bedside with the needed remedies. But she came too late, for she found him dead. In her grief she hung herself.

This painting was purchased with a part of the profits of the Detroit Art Loan of 1883, and presented to the Museum.

F. K. M. Rehn, the marine painter, is well represented by his remarkably fine example (82), "The Missing Vessel," which was purchased from the profits of the exhibition of 1886.

The ever popular painter of street boys, J. G. Brown, is represented by one of his most pleasing subjects (76), "Jack in a Box."

Because of its pathetic character no picture in the modern collection attracts more attention than that of "Evangeline" (83). This was purchased from the artist, Mr. Samuel Richards,
by the late Hon. Bela Hubbard, and presented to the Museum gallery in 1892. It represents Evangeline discovering her affianced in the hospital. On the right, the dying Gabriel gazing up at Evangeline, in the garb of a Sister of Mercy, who stands beside him with clasped hands, from which she has just dropped some flowers. Another invalid in the background, and two nurses, are attracted to her by the cry of recognition she has just uttered.

The picture was suggested by Longfellow's famous poem. When in 1755, 18,000 French settlers were deported from Arcadia (Nova Scotia) by the British, under circumstances of great brutality, and were scattered through the various Ameri-
can provinces, Evangeline and her lover, Gabriel, become separated. For years they seek one another, in all parts of the country, and at last in despair Evangeline becomes a sister of mercy, and serves in one of the hospitals of Philadelphia. To the same hospital a dying man is one day brought, and in him Evangeline discovers the lover she had so long sought, and he breathes his last in her arms.

"Suddenly, as if arrested by fear or a feeling of wonder
Still she stood, with her colorless lips apart, while a shudder
Ran through her frame, and forgotten,
the flowers dropped from her fingers,
And from her eyes and cheeks the light and bloom of the morning.
Then there escaped from her lips a cry of such terrible anguish
That the dying heard it, and started up from their pillows."
INCE 1876, when Japan made really her first efforts to let the outside world know of her resources, the art work of that country has created a vast amount of interest, and the collection presented to the Art Museum by Mr. Frederick Stearns is well and widely known.

Brought together, in a large measure, before the workman of Japan began to feel western influence, they as a rule represent a purer type of Japanese Art than the collector
would be able to secure at the present time. The collection is typical and very complete and covers every field of the Japanese artist and artisan, from basket weaving to the most elaborate wood carving, like that of the giant wrestlers, a piece of work rendered with so much vigor and strength as to command the admiration of every beholder. In it the artist has shown that tense strain of the muscles when every faculty of mind and body is brought into play at the very climax of the match. It is undoubtedly the largest piece of wood carving ever brought out of Japan. Beside this, there are a large number of wood carvings of great merit, though not so large.
It is, however, in the more minute ivory carvings that the Japanese excel, and among these there is that infinite variety which give play to the inventive skill of the Japanese artist. There is also a large collection of pipes and smoking implements, together with numerous exquisite medicine cases (Inros). Here will be found elaborate carvings, so small in size as to require a glass to properly appreciate their beauty and detail, all rendered with remarkable skill, for it is in such small articles: Netsukes, Inros, sword furniture, swords, etc., that the Japanese seem to excel.

But if the visitor tire of these, there are the beautiful lacquers and inlaid boxes. These are among the most marvelous of Japanese manufacture. Lacquered reading and writing desks, toilet cases, lunch boxes, sake cups, some of them beautified by a landscape, a bird, a tree or flower in relief, perhaps in gold with a dark background.
Some pieces are most skillfully inlaid with pearl, ivory and metals, and no matter what the subject, it is always rendered with the utmost care and attention to nature in all its detail.

Equally interesting will be found the cases devoted to bamboo. This giant grass is so useful and necessary to the Japanese that they could hardly live without it, for their houses, hedges, carriages, bridges, boats, vases, mats, baskets, fans, umbrellas, pipe cases, tobacco jars, water pipes and tubing, in fact the many articles for household, public use and ornament manufactured from it are endless.

In the Museum collections there are a great many of these articles. One may see window curtains, symbolic flower vases with decorative carvings on the exterior, cabinets made of woven bamboo, and numerous other smaller articles of this material.

The splendid fabrics which are scattered in several cases are always a source of pleasure, for in them one may see the work of the deft fingers that create flowers and birds that rival nature in color and sheen.
Ladies find much to interest them in the cases devoted to the toilet articles of their Japanese sisters, of which there is an endless assortment.

If one is interested in arms and armor, he will find here full suits of that quaint armor worn by the Japanese in feudal times. Helmets of curious form, often elaborately lacquered and decorated in gold. An unusually large collection of swords—for in the old days every man of distinction was permitted to wear one or more of these—many of them supplied with a dagger. The handles as well as the scabbards are decorated in such a manner as to make each a work of art. In fact, the metal worker of today can find no better source for the study of designs than that afforded in the collection of sword guards (nearly 1000 in number), that form an interesting part of this collection. The harmonious color combinations of metals, the fascinating patination (noble rust), the delicate engraving, forging, and working in cold iron, is wonderful.

But it is, perhaps, in the arts of peace where these people appear at their best.
The love of all that is beautiful in nature makes them beautify even the most common object. The bronze and iron castings are always a marvel to our mechanics. The Japanese are the only people who know how to treat iron by casting in artistic forms.

For witness, examine the cast iron hot water and tea kettles in the collection. Note the skillful manner by which they inlay with various metals. These furnish many a theme for copying, and yet it is when one reaches the Keramics that his mind becomes bewildered by the wealth of inventive genius in form and imagery in decoration. Every possible shape that
can be evolved from the human mind would seem to find here its counterpart, while all that is beautiful and fascinating in the air, on the land or in the sea, finds a representation in their decorations.

No matter if the piece be only a dish or water bottle of common earthenware, on its surface there is a display of mingled glaze or of some plant that makes one want to linger over it, while a piece of Hirati or Hizen will compel the beholder's admiration. No wonder that each piece holds within itself some subtle charm which is wholly its own.

In this collection of Keramics are representative groups of every province of importance in Japan, and among them are many special pieces of more than usual value.

In case No. 50 is a good exhibit of Hizen ware, of a fine white paste, hard and close in texture, beautiful even as it comes from the kiln, but doubly attractive when decorated in the rich cobalt blues,
always so popular in Chinese and Delft ware.

In case 52 will be found a collection of ancient and modern Kutani ware, the old in rich deep greens, purples and yellows, though among those pieces are found some of grayish stone color often decorated in blue and red; animals, trees and landscapes forming the chief theme of the design, while some of the pieces are modeled to represent children and gods. The glaze on this ware is so highly prized that often the pieces made in other provinces are sent to Kutani to be decorated and fired. In the collection are specimens of modern Kutani ware with the red ground heightened with gold. These are the fashion now.

In case 53 is an interesting exhibit of Cloisonne enamels consisting largely of flower vases, the bodies of which are delicate blues and pinks on which the dainty decoration appears to good advantage.

Cloisonne derives its name from the process of building up the design on metal forms with enamel, in cells formed by a raised outline of metal
wires which are soldered on the surface of the metal base of the shape desired for the finished piece. The completed work is the result of much skill and more patience, and in this case one can examine pieces in the various states from the beginning to the end of the process of enameling.

There are some excellent examples of royal Satsuma which is held to be one of the most beautiful of Japanese wares, its creamy body color and thick transparent glaze covering the most delicate of gold and other decoration. This ware is so fragile as to be used principally for ornament. To fully appreciate it one must examine the wall cases containing among other pieces figures representing the street characters, called Kioto ware, which is Satsuma ware decorated in Kioto. But these are only a few of the many examples in Keramics, of which there is a large and rich collection of ancient and modern examples.

No Japanese collection could hope to be at all representative unless it contained some Kakamonos, the favorite paintings on silk
used as decorations of a Japanese house. Among these are many ancient and modern pieces by many famous artists, painted at different periods of time.

A large number of these have been framed and are well worth the study which will familiarize one with the consummate skill displayed, often only a few master strokes being required to express the thought of the artist.
GEMS, COINS AND
MEDALS

While many Museums possess special gems of great value, but few have so large, comprehensive and well arranged collections as those found in the gem room of the Detroit Museum of Art. The Stearns collection of gems and glyptic art work is widely known among collectors. In it will be found a specimen, both cut and uncut, of every species of gem and precious stone used in the arts or known to science.

They are arranged in scientific and mineralogical sequence, commencing with the hardest, the diamond group, and ending with the softest form, and labeled so as to require no catalogue, and while it is constantly consulted by jewelers the novice also will find it of much interest to him.
In the same room are examples of the glyptic or engravers' art, in the way of lava, shell and stone, cameo cuttings, including ancient seals and ring stones.

The coin and medal collections, while not so large, are of great interest and are being constantly added to. Even in its present condition there is much that is of special value, and many rare pieces will be found among them, the most striking being those that relate to China and Japan, of which there is a very fair representation.
QUITE recently, the Detroit Museum of Art has installed a typical collection of Egyptian and Graeco-Roman antiquities; gifts, principally of the Egyptian Exploration Society, Mr. Frederick Stearns and Mr. Kirk White. These have been mounted in the west part of the first floor and afford a splendid opportunity to the visitor to study the manners and customs of the earliest civilization of historic record. These have been carefully labeled with explanations and meanings, according to the best authorities. The wonderful preservation of articles of such great age enables the student and casual visitor to comprehend the life, industries and religions of the ancient Egyptians.

The people who built the pyramids and temples of old Egypt seem to have been full of religious symbolism.

Many animals were deified, many objects and utensils in common use had occult or sacred meanings.

To the general public there is no one thing more interesting than the mummies and the cases which enclose them. On these the coloring is almost as bright as on the day they were painted. In addition to these, there is a
large collection of Ushabitiu, together with wooden figures, scarabs, beads and other emblems, vases in marble, alabaster and terra-cotta, representing the different periods in the development of the potter’s art; of stone and bronze implements and weapons, inscribed marble tablets, fragments of stone sculpture in low relief and of wonderful excellence, small busts and ancient statues; a very complete series of small terra-cotta heads, “friends of the dead,” which show in a realistic manner the elaborate way in which the ancient women dressed their hair. When looking at the latter we do not wonder at the hard pillow, a form in use even now in Japan and in many parts of Africa.

In the matter of personal ornaments and necklaces, there is an extensive variety, covering a great range of forms, and embracing the religious symbols, charms and amulets of almost every country and of many ages.

The large collection of lamps in terra-cotta, porcelain, stone and bronze, dating from the days
of the Ptolemies and Græco-Roman rulers, are not the least among the objects that possess human interest. The means of lighting among the ancients has always been a fertile field for thought. The simple clay, stone or bronze lamp, which, filled with oil, with a twisted bit of hemp or cotton forming the wick, gave forth only a glimmer of light, seemed to satisfy the oriental mind, and no effort during many ages was made to improve it.

While the Greek collection of antiques is not large, there is quite enough to well repay one for the hour spent among them and a fair idea can be obtained of the high artistic development of this people.
An unusually large and fine collection of antique Assyrian, Etruscan and Greek glass, the property of the Museum, occupies an entire case. In it will be found cups, goblets, vases and dishes, so similar in form and size to those in use today that one marvels at the thought that these can date long before the Christian era. Wonderfully thin and fragile, covered with the iridescent hues of decay, that the finger of time alone can give, they present most remarkable evidences of the workmanship and mechanical skill of 3000 years ago.
MISCELLANEOUS KERAMICS

SIDE from the many examples of Oriental pottery and porcelain, one may find a number of pieces of more or less importance from various other countries. Quite a collection is from Italy in Majolica; and the Figurines, some of which are made in Naples and cleverly represent various types of the common people in their native costumes, are of highly artistic character and convey a very fair idea of the native dress. A vase or two of the old Scraveto ware adds interest to the collection.

In the statuary court is the famous original base ball vase, which attracted so much attention at the Centennial of 1876. A short time previous to this exhibition Mr. Isaac Broome, an American sculptor, who had gained considerable reputation, was engaged by Ott & Brewer, of New Jersey, to design and model a series of works in Parian ware. These attracted much attention both on account of their originality of form and artis-
tic treatment. One of the most spirited designs of the lot was this vase. It is suggestive in all its harmonious details of the American national game. From a pedestal rises a gradually tapering vase, the lower portion being formed of a series of base ball bats banded together by a belt. The upper portion is embellished with figures of players in low relief. Above them is encircled a band of oak leaves. The cover represents a base ball surmounted by the American Eagle. On the projecting ledge of the base are arranged statuettes of three players in playing attitudes. The modeling is fine and full of action. It is probably one of the best pieces of this kind of American Keramic Art.

JAPANESE PORCELAIN CANDLESTICKS

Gift of Mr. Frederick Stearns
CHINA AND KOREA

Both of these countries are well represented by the Stearns Collection. In Keramics, costumes and fabrics, wood carving and turnery, lacquers, bronzes, weapons, toys, paper and paper fabrics, basketry and various other products peculiar to those countries, possibly the jade and soap-stone carvings are among the more interesting. The rich embroideries and jewelry will attract attention also. Though the Chinese and Koreans in no way compare in delicacy and refinement with the workmanship of the Japanese, still the objects from these countries are rare, varied and of great interest and are well worthy the study of any attracted by Oriental art. Around them cling many of the traditions that influenced the art of Japan—in fact, the Chinese were in a measure the originators of the arts that have made Japan famous.

Seventeen pieces of ancient Korean burial pottery, taken from graves known to be not less than two centuries old, are exhibited in one of the cases of Korean material. It is of a gray heavy paste, covered with a bluish olive crackle glaze, a few pieces slightly slip decorated. This pottery was made especially for the purpose of holding food buried with the dead.

Korea is one vast graveyard. Burial mounds and monuments of varying age, and rich in archaeological interest, are a prominent feature of the landscape, cemeteries in some parts occupying one-quarter as much land as is used for cultivation.
TURKEY, PERSIA
AND ASIA

In this department, which fills several cases on the first floor, there is a representative collection of metal work, pottery, carvings in marble, alabaster, slate and wood, together with numerous figures in terra-cotta, showing the costumes and habits, both domestic and religious, of the people in a manner so clear that the visitor obtains a perfect idea of the people in their different ranks and vocations.

In the cases will be found many pieces of embroidery, also a case of jewelry, curious and quaint in barbaric design, as well as in the materials used, which are silver, gold and ivory.

The carvings, inlays and metal work of these countries are of particular interest, influenced as they are by the vivid imagery of the
Orient, mingled with Arabic and Moorish ideas.

In the cases will be found a number of pieces of the famous Benares brass work, both hammered and engraved, consisting of trays, vases, bowls and ornamental pieces, as well as a good exhibit of Persian and Turkish pottery, showing the various forms of decoration in under glaze of these countries.

This collection is also the gift of Mr. Frederick Stearns.
WHILE the Museum was primarily intended by its projectors for the fostering of the fine arts, experience and circumstances have seemed to indicate, in the judgment of the trustees, that it was wise to broaden its scope of work, and, while there is but one Museum in the city, to take care of that large amount of valuable material which, if not protected and cared for by some one, would naturally be lost, with the hope that at some future time it may form the nucleus for collections in other institutions which might be devoted entirely to Ethnology, Science and Natural History. Thus, there has been
brought together an immense quantity of interesting material, particularly that in the Ethnological section, which in many cases amount to a certain kind of art, and in a comprehensive way shows the development of an art idea in many nations. This is especially true of the bead and quill work of the North American Indian, as exhibited in the make and decoration of their clothing. In both the floor and wall cases as you enter the corridor by the stairway you will find curious but artistic specimens of bead and quill work of the red-skinned race, very amply represented.

Their articles of dress, of which there are many examples, consist of outer garments made of buckskin, that are not only
serviceable as such, but are very artistically decorated with colored bead designs.

A suit of buckskin, consisting of coat, pants and vest, once belonging to and used by General George A. Custer in his campaign against the Indians in 1868-9, is a very interesting feature to all who are familiar with this picturesque historical Indian fighter. The coat is made attractive by the quill decoration, probably Cheyenne work, and the pants and vest are elaborately decorated with Sioux bead work.

In this same section one can get, not only a good idea of the manner of dress, but they can also learn of the sports practised by the Indians, and a good many of their customs. One must note also their crude, and to us seemingly unserviceable weapons of warfare, and contrast the methods of Indian mothers, with their papoose cradles, beside the fancy go-carts for children used by civilized people.

Here one will also find the basketry and pottery of the Southwestern Indians and Mexicans, affording an opportunity for the visitor to contrast this work with that of the natives of Alaska, the Sandwich Islands, Africa, Australia and the Islands of the South Seas. Nor is this true of their domestic arts alone. It extends to the weapons of war, of which there is an endless variety, giving the beholder a more vivid picture of
these countries and their inhabitants than could possibly be obtained in any other way, unless it be by travel.

In the collection of Indian baskets there are many interesting forms decorated with the curious archaic designs used by the basket makers of the southwest. A number of them are of more than usual interest because of their special use or symbolism, intertwined here and there with bright colored feathers or willow that give them often a religious character. Any one who has tried to form a collection of best examples of Indian baskets will appreciate the difficulties to be surmounted. The oldest and best forms are very rare, the Indians often refusing to sell them even at a high price.

In the collection of gourds, a valuable vegetable which seems almost universal in its use as a utensil among all nations, there is an endless variety adapted by nature to many needs.
It has been further elaborated and decorated so that in many cases it becomes a work of art.

The Japanese have often used the forms as a base on which to apply their wonderful lacquers and themes of ornament, while other nations have etched, incised and carved the surface in intaglio with many quaint designs. These will eventually be put in a case by themselves and will prove a surprise to most people.
THOUGH no Museum in America could hope to have anything like the exhibition of arms and armor of the past that is found in so many museums of Europe, where the field was peculiarly rich in this kind of material, yet the Detroit Museum of Art has accumulated quite a good collection in which will be found many pieces that to the student will prove of great interest. The gradual evolution of the arms of offense and defense often mark the progress of a nation from the very dawn of the stone age. From flint and granite, which seems to have formed the first implement of man in every country, on through the bronze and iron age and to the study of the various forms of spears, battle axes, swords and guns, beginning with the cross bow gun, fusee and flint lock, of which we have specimens in the cases on the balcony overlooking the court, all so quaintly odd, as to cause a smile on the face of the beholder as he compares these relics of a past age with the improved methods of modern days. Then, too, notice the immense pistol used by the mountaineers of the Tyrolese, as large as a small cannon; nor is
there less to be said of the swords, daggers, and stilettos of Italian or Spanish origin. It is quite interesting to compare the workmanship of the various countries with that of the elaborately decorated Japanese swords, with blades as keen as the best Damascus or Toledo.

Perhaps one of the most interesting pieces in these cases will be the old coat of chain mail. This, of French manufacture, dates from about the time of the crusades and displays the marvelous ingenuity of those old smiths, and while of no value against the arms of today, undoubtedly proved to be all that was necessary against the swords or lances of earlier times.

In these same cases will be found a number of ancient spurs, locks and keys, and various other articles, which show the skill and dexterity of the old workers in metal.
FOOTWEAR

The costumes and wearing apparel of all people is always a source of inquiry. In the Detroit Museum of Art there is a unique collection, showing the kind of footwear used by many nations. Among these are the curiously turned up toes and elaborately embroidered shoes worn by the Turks and Greeks. The delicate and beautifully pearl and ivory inlaid sandals of India and Persia. In the Arabic sandals, seemingly built upon stilts, in order to keep the feet from mud and sand in going to and from the bath, one is reminded that the high heels of our modern shoes originally came from the Orient.
The dainty, baby like shoe worn by the Chinese women of high rank who have the compressed feet, and the many different kinds of sandals worn by the Japanese, lie side and side with the moccasin of the American Indian and the Eskimos. Nor is the clumsy wooden sabot of Scandinavia and Holland forgotten, nor the great boots that cover the feet of the Siberians.
PIPES

INCE the days when Sir Walter Raleigh learned the use of the weed from his Indian allies, the pipe has become a part of the civilization of every country. Thanks to the generosity of that indefatigable collector, Mr. Frederick Stearns, the Detroit Museum of Art owns one of the largest collections in America. The crudest and earliest stone pipes of the pre-historic American aborigines; the peace pipe that entered so largely in the native ceremonials of the Indian, decorated as only he knew how; the luxurious Nargileh and water pipe of the Turk; the lazy looking cumbersome pipe of the sturdy Dutch Burgher; the seductive opium pipes of the Chinese, and the tiny almost jewel like pipe of the Japanese are all here; Pipes made of many curious forms in wood, bone, ivory, clay, porcelain, glass and bamboo. Then, too, there are odd formed tobacco pouches and antique snuff
boxes, each having an individual character and interest and often displaying an artistic workmanship of great excellence.

This collection will be found in cases 94 and 95 in the Ethnological department; located in the East wing of the second floor.
ALMOST always one will find a group of people in the Conchological or shell room, particularly during the winter months, when the pupils and teachers of the public schools make constant use of the scientific material. One whole room is devoted to the shell collection, all of which are mounted, classified and labeled. This is said to be one of the most complete and valuable collections in this country and is thought to cover about half of all the species on record. There are nearly one hundred type specimens of shells and marine objects first discovered by the collector of these shells.

Not only are shown the shells that are curious because of their shape and color, but those which are of value in the arts and manufactures and for ornament, and in many cases are also shown the objects that are made from shells, thus adding doubly to the value of the collection, both scientifically and artistically, for many of the productions are of a high artistic character, such as cameos and carvings, and a host of other things that require skill and an art taste of no mean order.

Another department which appeals to those of a scientific turn of mind is that of the corals, sponges, fossils and minerals.
Of the first there is a very fine exhibit, mostly from the South seas, which is an unusually prolific ground for coral formations. The corals are also largely from that locality, while the fossils and minerals cover a wide range of territory. There are many fine specimens of natural history, a particular effort being made to collect the birds and birds' eggs of Michigan. A fine collection of butterflies, moths, beetles and other insects has just been put in cases.

Quite a large collection of minerals occupying several cases in their sequence, take up the line of study after leaving the gems in the jewel room.

There is still a large amount of other useful material in this department, which cannot be mentioned for want of space, all of which is continually consulted by the public and private schools of the city.

It has been the aim of those in charge of the Museum to, as far as possible, do away with catalogues. To do this great care and constant research is necessary in the preparation of
labels, so that the visitor may go at once to the case or object and there learn as much as it is possible to give in limited space concerning each exhibit. A good Museum is a collection of labels illustrated by objects. Comparatively few people buy catalogues and wander aimlessly from one room of a Museum to another, with the most vague ideas regarding the collections; but where each article is described, even in a brief manner, they attract attention and convey some information that make it intelligible even to the most listless, while the student will get a suggestion that may lead to further investigation.

In a word, it has been and is the chief thought of the trustees of the Detroit Museum of Art to furnish a store house of reference in which the whole people may find material for thought, study, enlightenment and the elevation of the better side of human endeavor, together with a diffusion of general knowledge in a way that will best meet the wants of the pupils of the public schools and our citizens, and it is hoped that the future will show even better progress and more satisfactory results than the past.