

Bulletin of The Detroit Museum of Art

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To be had for the asking

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Number 1

THE STORY OF CHRIST, AS RELATED IN PAINTINGS IN THE MUSEUM.

A review of the incidents in the life of Christ is universal at this season of peace and good will, and it does not seem out of place to occupy some space in the BULLETIN with a short review of

perhaps the hardest task of any,—the seeking for authentic works of the old masters. The splendid results attending his efforts required a great deal of time and labor, covering a period of four years. The collection brought together by him twenty years ago, could not be duplicated today. Two decades ago, old



The Virgin and Child with St. John
by Carlo Maratti

Presented by Mr. James E. Scripps



The Madonna and Child by Conegliano

Presented by Mr. James E. Scripps

the events in his life as a number of pictures in the James E. Scripps gallery of old masters relate them. All the pictures mentioned were collected by Mr. Scripps, one of the prime movers in the early efforts to establish a Museum of Art, who turned his attention to

masters were not sought so invidiously. The vandalism brought to light within the month was unknown then.

The Marriage of the Virgin.

This incident antedating the birth of Christ is shown in a painting attributed to Bernardo Pinturicchio (1454-1513) of

the Umbrian School. According to the legend, when Mary was fourteen years old, an angel instructed a 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 the 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.

The Annunciation.

The Annunciation is depicted in a painting on copper attributed to Benvenuto Tisio, called Garofalo, (1481-1559) a pupil of Raphael.

The virgin kneels, and the Angel Gabriel approaches, supported by clouds, holding the symbolic lily in his left hand. Thirty-five heads of angels and cherubs are seen above, and the Holy Ghost is seen descending in a burst of light in the form of a dove.

The Immaculate Conception

The doctrine of the Immaculate Conception or sinless nature of the Virgin Mary was agitated as early as the fifth century. In the eleventh century it was proposed to make it an article of belief but it was postponed thro' the influence of St. Bernard. In the thirteenth century it was again advocated and successfully opposed by theologians. In 1615, a papal bull was issued, prohibiting a contrary teaching.

Then a Spanish inquisitor and inspector of sacred pictures laid down rules to be followed in pictorial representations of the dogma. The virgin was to be portrayed in the bloom of youth, her hands to be folded on her bosom, or joined in prayer. She was to be surrounded by a flood of light, with the moon under her feet, her robe to be of spotless white, the mantle or scarf blue. Around her were to hover cherubs bearing roses, palms, and lilies.

There are two such Immaculate Conceptions in this collection; one attributed to Francesco Albano, (1578-1660) of the Bolognese School, which was formerly in the Duke of Modena's collection, the other by Murillo, (1613-1682) of the Spanish School. Of undoubted authenticity is this picture by Murillo. It was taken from the Royal Palace, Madrid, during the Peninsular War, by the French general, Desolle, whose daughter sold it to Woodburn, a well known London dealer. He in turn sold it to the King of Holland for \$20,000. At the sale of the king's collection, August 12th, 1850, it was bid in at auction at about \$15,480. In 1857 it was sold to W. H. Aspinwall, of New York, at whose death it was sent to London to be sold, and was purchased and presented to the Detroit Museum of Art, by Mr. James E. Scripps. It is number 84 in the Charles B. Curtis catalog of the works of Murillo, page 132. It resembles somewhat that in the Louvre, and also the one in Madrid, and is often taken for a copy of the one or the other by visitors. It is one of twenty-five Immaculate Conceptions by Murillo, no two of them exactly alike.

The Nativity.

The next incident is the birth. Luca Giordano, a pupil of Joseph Ribera, has shown his capability in representing this scene. The infant Jesus lies in a manger of straw, and from his body emanates all the light in the picture. Over him stand Joseph, Mary and another female, while at each end of the manger stand two cherubs stretching their necks to get a view of the infant. This picture by Giordano came from the collection of Hans Stanley, Lord of the British Admiralty from 1757 to 1763, and English Ambassador extraordinary to the Empress of Russia.

The Madonna and Child.

The Madonna and Child in its humane appeal became a favorite religious sub-



The Immaculate Conception by Musillo

Presented to The Detroit Museum of Art by James E. Scripps

A wood engraving of this picture appeared in Harper's Weekly, June 30th, 1858. It was then in the collection of W. H. Aspinwall of New York.

ject with all the early painters. Every school used this subject a great deal. There are seven conceptions of it in this collection, attributed to the following masters: Alessio Baldovinetti, (1368-1448), Florentine School; Hugo Vander Goes, (1405-1480) Flemish School; Fra Filippo Lippi, (1412-1469), Florentine School; Quentin Massys, (1460-1530), Flemish School; Conegliano, (1440-1508), Venetian School; Sassoferrato, (1605-1685), Roman School, and Carlo Maratti, (1625-1713), Roman School.

The Carlo Maratti, (see reproduction) shows the virgin, wearing a green veil, and holding the child Jesus on her knee. The child, John, at the left extends to the infant a scroll bearing the inscription "Ecce Agnus Dei."

Conegliano depicts the Madonna in a blue drapery, adoring the infant seated upon a parapet. It is signed at the right, "Joannes Bta. Coneglianesis," (see reproduction.)

The Return from Egypt.

That painfully tragic incident, "The Murder of the Innocents" is recorded in only one of the four gospels, that of Matthew. The silence of the others, and of all contemporary Jewish historians, and especially of Josephus, who has written in full detail the life and actions of Herod the Great, has thrown some doubt upon the fact. Nevertheless the story gained credence and is today believed. The early artists find a subject in that passage: "Joseph arose and took the young child and his mother by night and departed into Egypt." Karel du Jardin, (1625-1678) of the Dutch School brings before the people of Detroit the return from Egypt. In the foreground is a stream which Joseph, Mary and the young Jesus, an ass and three sheep are beginning to ford. The ass is laden with a hamper filled with carpenter's tools. In this picture Jesus is repre-

sented as five or six years old. He is caressing one of the sheep.

Christ in the House of Mary and Martha.

The next incident shown in the Museum paintings is by Henry Steenwyck, the younger, (1589-1642) of the Flemish School, showing Christ in the house of Mary and Martha. (See accompanying cut.) At the right background, a Dutch kitchen, with cook and boy turning a spit. At the left, effects of light shining thro' leaded glass window, and a shelf with books turned backs to the wall as was the custom of the sixteenth century. Christ sits near the window, and a woman kneels before him. In the center of the spacious hall another woman stands regarding him. This picture was purchased of Martin Colnaghi, one of the best living experts in old paintings.

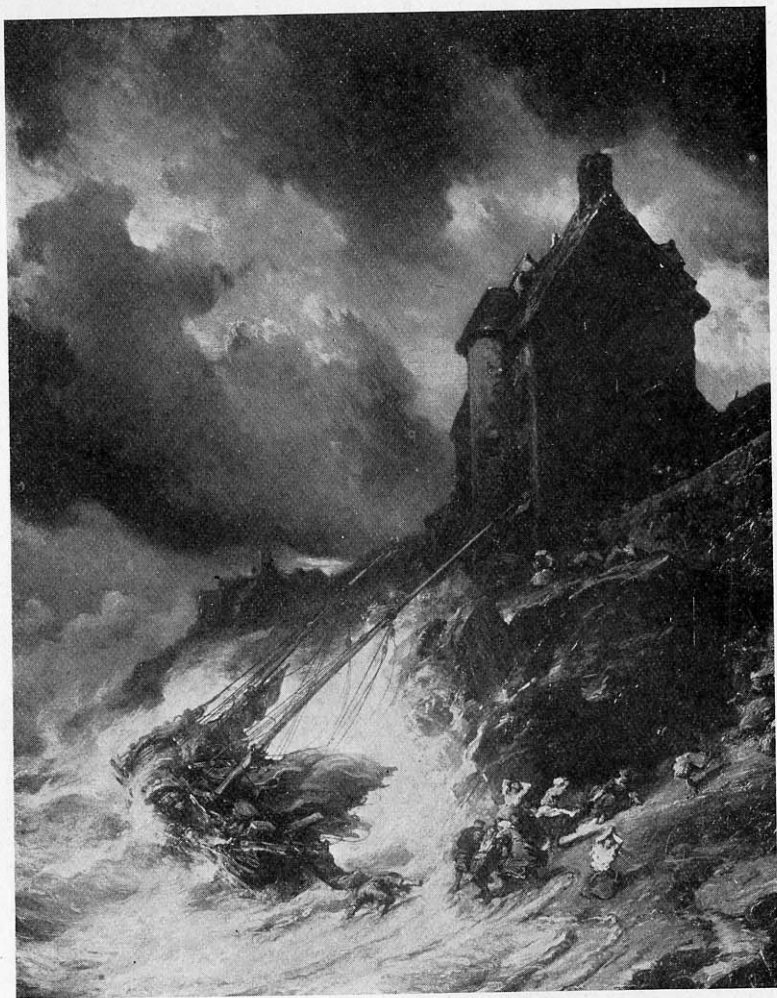
Christ Crowned with Thorns.

This incident is represented by Guido Reni in one of his famous heads of Christ crowned with thorns. This in the opinion of an eminent English expert is a genuine work of Guido's and in a very fine state.

The Entombment.

The entombment is shown in two pictures. One of the school of Andrea del Sarto, (1487-1531) shows the dead body of Christ before the tomb, supported in a sitting position. The Virgin Mary kneels behind, and St. Peter stands and gazes down in mournful adoration. Another figure to the right, (probably Joseph of Arimathea), stretches out his arm as if giving directions to the young man at the left. This deposition of Christ is probably a copy of the larger one in the Pitti Palace.

The other, attributed to Titian, corresponds closely to Titian's famous painting of the same subject in the Louvre, Paris. Christ enveloped in a winding sheet is carried by Joseph of Arimathea, Nicodemus and St. John. To the left, Mary Magdalen supports the Virgin Mary.



“The Wreck” by Eugene Isabey
Gift of Mr. E. C. Walker

“THE WRECK.”

Oil Painting by Eugene Isabey Presented by Mr. E. C. Walker.

A remarkable Isabey is that recently given to the Museum by Mr. E. Chandler Walker. It was painted in 1854, when the artist was fifty years old, and its purpose seems to be to show what

strength and activity the artist was capable of portraying at this consummate period of his art. All that went before,—this picture indicates,—was a preparation for this, without an apparent weakness.

A passing hurricane has driven a small sailing vessel upon the shore, where wind and waves promise to make it short-

lived. Those aboard are trying to escape, only to be knocked down by a deluge of seething waters, and dragged forth half dead by those on shore. The story the picture has to tell is not, however, of human interest. The puny strength of men and women is only put in to magnify the real story of the relentless power of the water and the sky. The restlessness of the combined elements is relieved, however, by a little patch of blue in the sky behind the building. It carries a feeling of peace with it. One feels that the strength and fury is out of all proportion, and that it will soon pass away. Even the composition carries with it the idea of strength.

The rapid, nervous, certain touch of the artist is apparent throughout the canvas. It is as sweeping as the gale, as dashing as the spray, and as bold as the composition which it creates.

Isabey has stood at the head of marine painting in France for nearly a century. He died in 1866, yet he is still unrivalled.

The Picture Fund Again.

At this time we consider plans for the year's work. Among the most important is our Annual *Picture Fund*. From subscriptions received during the past three years we have been able to add two splendid examples of American art to our permanent collection and this year we hope to add one more. There are no doubt many people in the city of Detroit who would gladly become subscribers to this fund if the matter was presented to them, and we trust that this notice will meet with a ready response.

We fully realize that there are many calls made upon our citizens, in the way of subscriptions, during the year. In this case, however, there are permanent results, the galleries of the museum are enriched and at least one more pleasure

brought into the lives of the people, a pleasure closely allied to the betterment and uplifting of social conditions.

The Picture Fund should have two hundred subscribers at \$10.00 each for this year. Will you be one of them?

PARTIAL LIST OF RECENT ACQUISITIONS.

Fine Arts Department.

Mr. E. C. Walker gave an oil painting "The Wreck" by Eugene Isabey.

Mr. W. C. Weber gave an oil portrait of Robert Hopkin painted by J. W. Gies.

Historical Department.

Mrs. Augustus Currey gave a copy of the first "Directory of the City of Detroit," published in 1837. At that time Detroit had 9,763 inhabitants. Levi Cook was mayor. There were but six aldermen.

Dr. R. C. Reidy gave a handbill printed in 1834 advertising a reward for the return of a negro slave, "Oz" by name.

Library and Printing Department.

Mr. Henry N. Carey gave eight large Braun autotypes of old masters.

Coin Collection.

Mr. J. M. Potichke lent twelve medals and two papal seals.

Indian Collection.

Mrs. George L. Smith lent a large collection of Indian material located in case number 69.

National History.

Mr. C. S. Nicholas loaned two fish petrifications.

Exhibitions for January

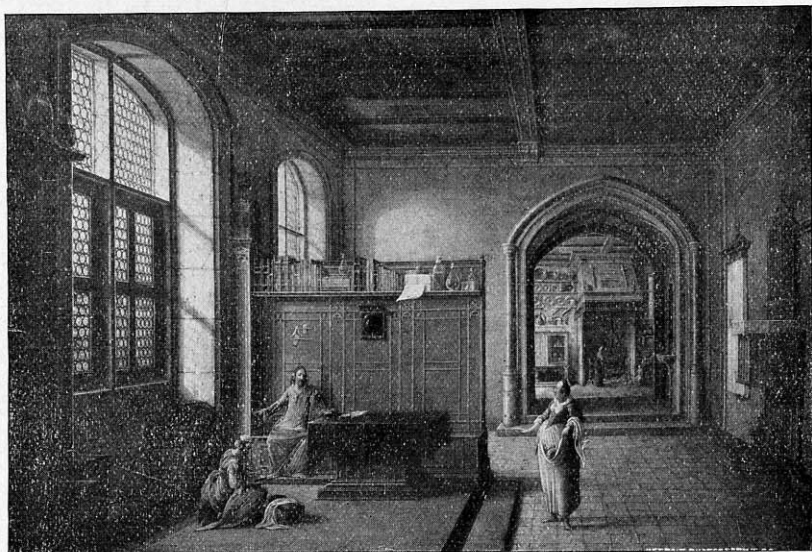
The Chicago Water Color Club.

During the month of January an exhibition of water colors will hang in two of the East Galleries. There are but forty-eight pictures but they are well chosen to represent the Chicago Water Color Club on this, its introduction to neighboring cities. With such names at its head as A. E. Albright, Albert Fleury,

Charles Morris Young.

After a successful exhibition of pictures in the St. Louis Museum of Fine Arts and in other cities Charles Morris Young has kindly loaned his collection to the Detroit Museum of Art for the month of January.

Mr. Young's success as a painter has been marked. He was born at Gettysburg, Pa., studied at the Pennsylvania Academy of Fine Arts, and in Paris at the Colarossi Academy. Though he is now but thirty-eight years of age, he



Christ in the House of Mary and Martha, by Henry Stienwick

Presented by Mr. James E. Scripps

George F. Schulz, Angus Peter MacDonall, J. W. Pattison, Anna L. Stacey, C. F. Browne, W. C. Emerson, Leon Roecker and Frederick Webster, many of which are familiar to Detroit art lovers, the club promises to be long lived and an important factor in the art of the middle west. The Detroit Museum of Art congratulates the Chicago Water Color Club on its promising outlook, and wishes it a prosperous year, with many more to follow.

has won many honors, among them, the Toppin Prize of the Pennsylvania Academy; honorable mention at the Pan-American, Buffalo, and a silver medal at the St. Louis Exposition. He is a member of many organizations for the advancement of art in this country; in his own city, of the Art Club of Philadelphia; a fellow in the Pennsylvania Academy of Fine Arts, where he studied, and a member of the Philadelphia Water Color Club.

His landscapes, twenty-eight in number, will hang until February 1st.

BULLETIN OF THE DETROIT MUSEUM OF ART

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DETROIT MUSEUM OF ART

Jefferson Ave. and Hastings St.

Incorporated February 16th, 1885

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JOSEPH BOYER.....Term Expires 1911
PHILIP H. McMILLAN.....Term Expires 1911

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

Hours of Admission.

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

Catalogs.

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

Classes and Schools.

Every facility will be afforded classes or
schools desiring information on any of the
collections in the Museum, or upon request by
letter or telephone, short talks illustrated with
the stereopticon will be given in the auditorium.
The requests for these talks must be made in
advance of the intended visit in order that
preparation may be made for them.

Membership.

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

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

Gifts and Bequests.

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

Bulletin.

Copies of the Bulletin, to which all visitors
are welcome, may be obtained at the office of
the Assistant Director, or they will be mailed
regularly to any address upon the receipt of
postage.

Contribution Boxes.

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

Library and Print Room.

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

Copying.

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

THE BULLETIN'S NEW YEAR.

The New Year brings a new BULLETIN
unlike former numbers. It differs from
the previous ones in being of a size more
available and more suitable for filing
and binding. Beginning with this num-
ber a year, or four numbers, will con-
stitute a volume and the pages will be
numbered consecutively throughout the
year. An index will be issued with each
volume, so that they will be easy to refer
to.

All former numbers issued as being
complete numbers in themselves will be
considered as constituting volume I, and
with this number begins volume II.

We hope with these new features that
the BULLETIN will be of even greater
usefulness. The number distributed has
become greater with each issue and there
have been many demands for complete
sets. To those who wish to preserve it,
this new form will undoubtedly appeal.

The BULLETIN is free for the asking.
It may be obtained at the office of the
Assistant Director, or it will be mailed
regularly to any address upon the re-
ceipt of postage.

Review of Recent Exhibitions

THE ROBERT HOPKIN EXHIBITION.

For three weeks during the month of November a collection of the paintings by Robert Hopkin was on display in the main gallery. The pictures comprising the exhibition were, from innumerable homes in this city, brought together through the co-operation of the artist's many admirers.

The number of visitors during the three weeks this exhibition was on was noticeably larger than it ordinarily is. No reception to the artist was held. Those who know "modest Bob Hopkin," knew that he would not have been present even at his own reception. The artist has lived in this city since 1842, yet during all that time, he never sought those honors awarded in competitive or other exhibitions. Only two previous exhibitions of his works do I recall. For this reason, his influence has not gone far beyond the confines of his own community. In Detroit, however, one cannot go into a private collection without finding the man's work, hanging,—and meritoriously,—by the side of pictures of the modern Dutch masters or the Barbizon painters.

In the collection were seventy-five pictures, of which the artist owned but three, and this is but a small proportion of those in the homes of Detroit collectors. It speaks volumes for his art when his pictures are so highly appreciated in the city where he has spent most of his life.

The increased attendance redounds to Mr. Hopkin partly,—his "marines" are so popular in this community,—but the credit is also due in a large measure to the personal interest of the large number of families who so kindly spared their

pictures from their homes to make the exhibition a creditable one.

The portrait of the artist, painted by Mr. Joseph W. Gies and presented to the permanent collection of the Museum by Mr. William C. Weber, was given the place of honor in the exhibition.

SOCIETY OF WOMEN PAINTERS.

Fourth Annual Exhibition.

The annual exhibition of the Detroit Society of Women Painters was held in two of the east galleries during the last two weeks in November. The one hundred pictures in the exhibition shows the remarkable activity of the society. For four successive years has its exhibitions hung in our galleries, and each year's showing has been an improvement over the preceding one.

The departure from the society, through change of residence, of Mrs. M. L. Meeser, who has been for four years the society's executive head, was a matter of regret, but the life of the society was not impaired by her departure, thanks to the inspiration of Miss Crapo-Smith, who succeeded to the presidency. Though spending her season abroad, she offered every encouragement to the society, and contributed six pictures to the exhibition; one of them, "The Empty Chair," painted in Holland this summer, promises to divide the honors with "The First Birthday" and "A Daughter of Egmond," former Salon and Medal pictures by the same artist.

In the absence of the president, much of the actual work devolved upon Miss Della Garretson, the vice-president, and it is to her untiring energy that the credit of this fourth and best annual exhibition is due. Her influence is felt in many of the pictures in the exhibition. She found her subjects in and around Detroit, and in fifteen small pictures, she plainly shows that it is unnecessary to ransack the country round for subjects,

when there are so many within the confines of this city. The experiment resulted in the sale of a number of the pictures contributed.

Detroit owes a debt of gratitude to the Detroit Society of Women Painters for their advancement of the art interests of this community. The organization promises to become one of the most potent factors in the elevation of that which is beautiful, in the city of Detroit.

Kenyon Cox Exhibition.

Seldom does an exhibition by a single artist attract so much attention, as has the collection of drawings, color-sketches and photographs of the mural decorations of Mr. Kenyon Cox, which opened in the Detroit Museum of Art December 5th. They are mere studies, but they are studies by one of America's best known mural painters. The draughtsmanship appeals to those who wield the pencil and brush toward the same end. But there is another side to the exhibition which appeals to everyone after he has looked at the various groups a few minutes, and that is how a mural decoration is evolved. It is so natural for us to think that a great canvas, like those in the Library of Congress or the Boston Public Library or the State Capitols are wrought out of the imagination of the artist, and placed on the wall. In the hanging of this series of pictures, however, they are so arranged as to show that it takes,—oh, so much work before the finished picture is placed on the wall which it is to decorate.

First the artist makes a drawing in the nude, then the drapery for same in charcoal, of each figure. Then the figures are drawn to a scale and properly located on the large canvas. After the outline the figures are painted in from the preliminary color sketch which the artist has made, and when this is completed, comes the putting of it in position, after which it may need changes or corrections.

In his collection Mr. Cox numbered those drawings from which he made the "Art and Science" decoration in the Library of Congress, "The Progress of Civilization" in the Iowa State Capitol, "Peace and Plenty" in the Manhattan Hotel and "Venice" from Bowdoin College.

He also sent many original sketches for magazine covers.

The Lendall Pitts Exhibition.

An exhibition of paintings in oil and etchings in color by Mr. Lendall Pitts opened at the Museum Saturday afternoon, December 7th, with an informal reception to the artist. The initial introduction of Mr. Pitts, the artist, to Detroit, the city of his birth, came only after a thorough preparation abroad, and the result is alike gratifying to the artist and to his friends. After studying in Paris with Jean Paul Laureus and Benjamin Constant and gaining recognition in the various Salons of Paris, Mr. Pitts sought his field in the Swiss and French Alps, and in the phases of nature embodied in these he has faithfully sought to find himself.

He has chosen the most difficult subject in landscape art,—the mountain,—and he has rendered it with a fidelity which has lost none of the majesty and grandeur of this vast phase of nature. With his technical preparation and his high color sense one feels that he is fully able to cope with his problems. He treats them *en masse* rather than in detail, and there is usually some note in his pictures by which the magnitude of the mountains and the spaciousness of his picture may be measured.

While Mr. Pitts may feel highly pleased with the hearty recognition tendered him as an artist by the people of his home city, his fellow townsmen feel no less a pride in according him the recognition he deserves as an artist.

In Memoriam

HON THOMAS PITTS.

Hon. Thomas Pitts, whose death occurred October 29th, was appointed a member of the Board of Trustees of the Detroit Museum of Art by Mayor William C. Maybury in 1902, and was re-appointed by Mayor George P. Codd. He was elected president of the Board in 1904, and again in 1905.

From the first he took an active interest in the work of the Museum, ever anxious to advance its benefits to the public. A man of literary and artistic tastes, he found much pleasure in advancing the various exhibitions and special events held at the Museum, and even while absent from the city kept in constant touch by letter with the work.

Generous, genial and courteous in his manner, he made many friends for the institution and did much to promote its success.

He frequently expressed his appreciation of the honor of being connected with the Museum, and in return honored it by word and deed.

HON. D. M. FERRY.

In the death of Hon. D. M. Ferry the Detroit Museum of Art has lost one of its oldest and most earnest friends. He was one of the original subscribers to the fund of \$40,000, which was the foundation of the Museum. He was an incorporator and had served the Museum as trustee, vice-president and president.

In a quiet, unobtrusive way he was always interested in the Museum's work and progress. His liberality often furnished the means to carry out projects which, in his judgment, seemed wise.

Always thoughtful and gracious, his advice was often sought, and freely given, but only after the careful consideration which he gave to his own affairs.

He believed that this institution should be of the utmost value to the whole people, and was greatly pleased in its success.

It is to the generosity of such a man that the people of this city are indebted for an institution that has helped to make Detroit a city in which "Life is worth living."

THE WARRIORS OF THE SUN FLAG.

Most interesting was the outbreak in the far East four years ago between, on the one hand a power whose acquisitions are the mightiest in the world, on the other a third or fourth rate Island Empire; on the one hand the mighty hosts of a despotism; on the other a body of patriotic home loving soldiers. The contest was one of mechanical action on the one hand; soldiers fighting because they were so ordered; on the other each individual had in mind justice and love of right: "What is my country's insult is mine."

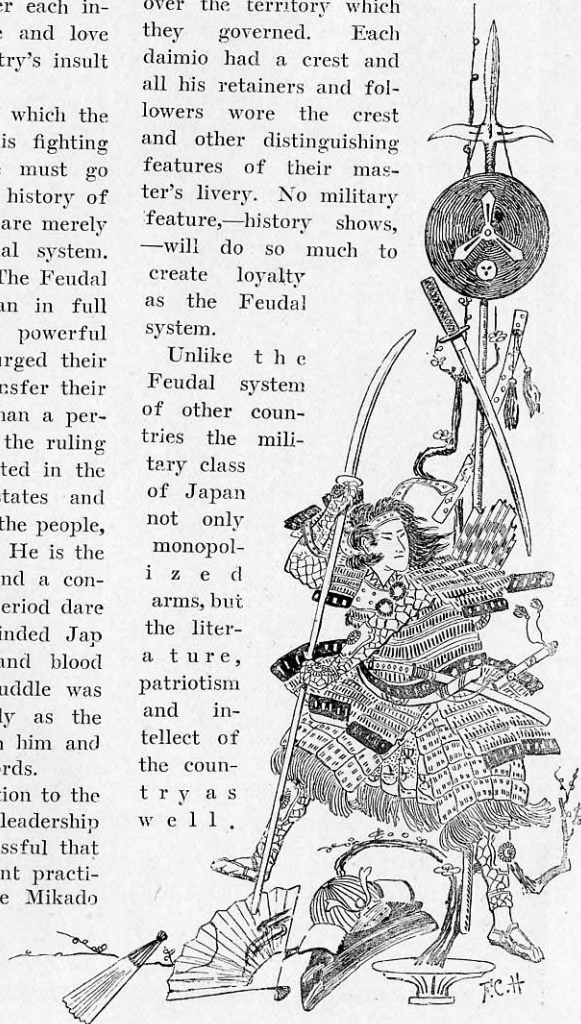
To arrive at the "stuff" of which the Japanese soldier is made, his fighting quality and his loyalty, one must go back and review some of the history of Japan, for today his qualities are merely transmitted from the Feudal system. And that was not long ago. The Feudal system was retained in Japan in full force until 1870, when the powerful Daimios by public speeches urged their retainers and followers to transfer their loyalty to a national rather than a personal ruler. Up to this time the ruling power in Japan had been vested in the Mikado, who, so tradition states and which is firmly believed by all the people, gets his power from Buddha. He is the agent of Buddha on earth, and a contrary belief even at this late period dare not be uttered. A broad minded Jap who declared that all flesh and blood came from the same mud puddle was shorter by a head as quickly as the Mikado's authority could reach him and swing one of the razor-like swords.

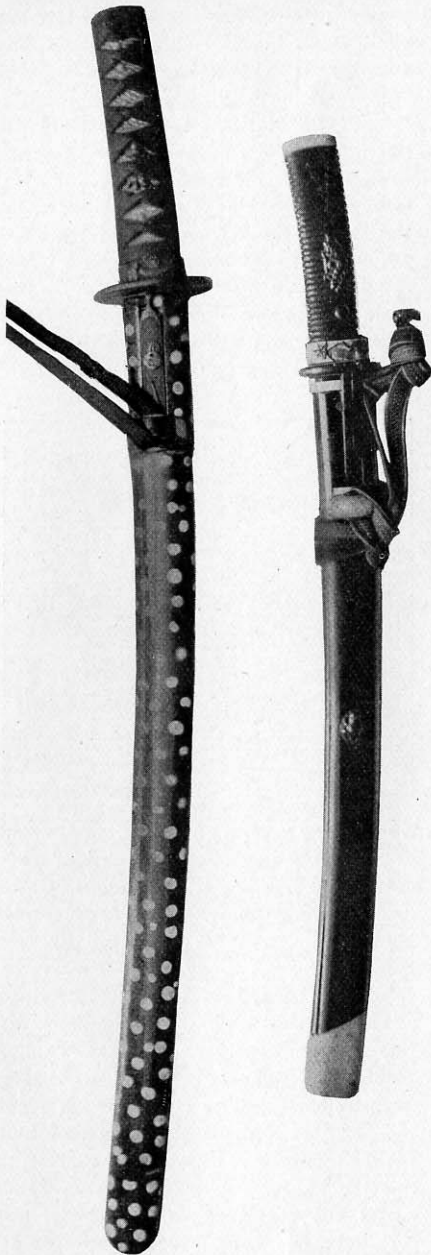
About 1100 A. D. an opposition to the Mikado sprang up under the leadership of Yoritomo and was so successful that he took the reins of government practically out of the hands of the Mikado and established what was known as the first Shogunate at Kamakura while the Mikado still remained at

Kyoto. The Mikado had at his court one hundred and fifty-five families affecting imperial descent, and these were all pulled down from their lofty pedestals and became so poverty-stricken they were often subjects for caricaturists. They pursued the profession of art after their degradation.

With the establishment of the Shogunate many daimios or princes, each ruling a province, were pedigreed. These princes were absolute over the territory which they governed. Each daimio had a crest and all his retainers and followers wore the crest and other distinguishing features of their master's livery. No military feature,—history shows,—will do so much to create loyalty as the Feudal system.

Unlike the Feudal system of other countries the military class of Japan not only monopolized arms, but the literature, patriotism and intellect of the country as well.





Japanese Long Sword used in combat, and Short
Sword used to commit hari-kari (suicide
by disembowelling)

Fredk. Stearns Collection.

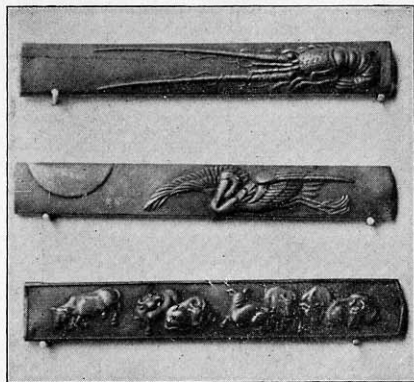
The soldier was called the Samurai. At his best he was all that was ideal in man. To support him and his, the country was taxed to the extent of nearly \$4,000,000 a year, which was only commuted in 1870. The Samurai's code of honor would not allow him to engage in business, so it is not surprising to hear that he was an idle fellow who only obeyed his lord. His only redeeming quality was his loyalty to his lord, whom he protected on the battlefield or against his murderers. There are two lengths of swords. The long one (ken) was used to assail the enemy, but the short one (kutani) about eighteen inches in length, was worn only to protect the wearer's honor. In case of defeat or disgrace, rather than be taken prisoner, the soldier by means of this sword spared himself the ignominy of a public disgrace by committing the suicidal duty of hari-kari or disembowelling himself. This loyalty through the ages became traditional.

The short sword was universally a customary part of the soldiers' habiliments. With the process of time this sword even received in the later days more attention than the one which was used against the enemy. Richer designs, more costly lacquer, more elaborate metal ornaments, were lavished upon this sword of honor. To be killed while fighting heroically was, and is today,—the height of the Japanese ambition. Prof. Griffis, who lived amongst the people thirty-five years, said: "If the Japanese soldiers enter the conflict with the Russians, they will exhibit the same loyalty and same ambition today, (though their handsome armor and accoutrements are now changed to a less becoming uniform and bayoneted Mauser rifle) that they did in Feudal times. A soldier will die willingly rather than return unscathed. The traditional loyalty has not had as yet time to get out of their blood," and Prof. Griffis was right.

The Japanese soldier physically is a small, insignificant looking person, but he is evenly developed in every part of his body. His biceps and shoulders and chest are not extraordinary in expansion, but his muscles are lithe and possess a wonderful power of endurance. The legs of the Japanese man are from two to two and one-half inches shorter than they should be proportionally. This peculiarity we are told is due to their kneeling instead of sitting, and it is a fact that since Japan has taken hold of modern civilization and chairs and other arrangements for seating have been introduced, their legs have grown an inch toward the correct proportion. His knowledge of anatomy has shown him that just as there are very sensitive nerve centers at the elbow or funny bone, there are all over the body sensitive spots. German or American sailors will swagger about the streets and if inexperienced will bully the small policeman, but the minister of peace has been known to put three or four of these bullies on their backs with the ease of snapping his fingers. This excellent physical condition, together with the profound inborn loyalty, are two excellent fighting qualities.

In the Detroit Museum of Art is a very interesting collection of war implements of Old Japan. The collection was made by Mr. Frederick Stearns in Japan some fifteen years ago, when comparatively few tourists from this quarter of the world visited the country and when the cities were surfeited with the implements which were supplanted in 1870 by the introduction of modern methods of warfare and the abolition of the Feudal system. Two complete suits of armor are in the collection, one of these dating from the 16th century, the other of more modern date but exactly like it in all its parts. A complete suit of armor as worn by the Japanese soldiers of the higher class,

previous to 1870, consists of a helmet, chain mail in parts and breast armor, together with two hip pieces. Chain mail pantaloons lined with silk brocade, protect the thighs. They are worn under the hip pieces. An iron mask covers in some cases the entire visage, in others only the nose, cheeks and chin, allowing the eyes to be uncovered and these are protected by the broad helmet. The shoulders are protected by two pieces with fine bronze open work mountings. Upon these are fittings in which in battles a small flag is fastened bearing the



Three Dagger Handles. Fredk. Stearns Collection.

crest or monogram of the wearer. Chain armor sleeves cover the arms. The back of the hand is protected by embossed iron. A body piece covers the chest and back, held together by tyings of heavy silk braid. In the back of this are two sockets for the banner pole. The helmet is made of heavy lacquered iron. Two crests branch from the front in a moonshaped manner and between them is a bronze disk representing the sun. A pair of sandals completes the outfit. This armor is exceedingly heavy and looks impregnable to such weapons as were used.

The lance and bow were noble weapons but the sword outranked them. A

sword with the Japanese in Feudal times was the most important of all weapons in war or for personal use. It was termed, "The Soul of the Samurai." To him it was the most important of his possessions.

Upon this weapon the Japanese lavished all the resources of their art. The forging of the blade became a high art and its experts won great honor and fame; the making of a famed blade was a subject of meditation and prayer; upon the scabbard was lavished all the lacquerer's skill; to the guard and other metal mountings were given an infinite variety of lessons from nature and her creatures, and from religious and symbolic legends. The higher classes were two and the children of these

ments, have been converted into more peaceful forms, such as knives, tools, etc.

A time was in Japan when a man's station could be determined by the sword he wore at his side. A person magnificently garbed with an ordinary weapon would be adjudged of low degree, while a poorly dressed person wearing a fine sword would be extended distinguished homage. A fortune was invested in arms. A rich noble often possessed fifteen hundred swords, some of them costing \$1,400 and the daimios vied with each other in owning elegant specimens of the armorer's craft. For all the metal work of Japan, the beautiful designs, and exquisite hammering, credit is due the many wars. The orna-



Japanese Sword Guards, one representing in relief the wise man and the tiger, the other open work showing warriors in conflict. Fredk. Stearns Collection.

classes commenced early in youth to wear wooden ones. The proper use of the sword was made a part of the system of education and the ceremonies attending its use in every day life were most elaborate and minute.

The abolition of the Shogunate in 1868 was soon followed by a decree abolishing the wearing of the sword; hence, there came into disuse hundreds of thousands of beautifully decorated weapons, which have been distributed all over the world by purchasing tourists, and thousands, deprived of their orna-

mentation of the guard and sword's accessories have been the craze of tourists and collectors for thirty years.

The most important parts of a sword are: The tsuba, or guard, a flat piece of metal usually circular or oval in form, perforated by a triangular aperture for the admission of the blade; at either side one or more openings for the lodgment of two other accessories, called the kodzuka or small dagger and the kogai or skewer. The guards are usually entire in design. A fish, or serpent, a horse, a mountain land-

scape, and many other features of nature are introduced into the design of these sword guards. The handles of the small dagger and the skewers are also exquisitely decorated with inlaid mother-of-pearl in design or wrought images in the metal itself. Crabs, lobsters, serpents and dragons enter very largely into their decorations of the dagger. The skewer usually has upon its handle some pattern or model, corresponding in some way with the crest or monogram of the owner. Its use is threefold to the soldier. Sometimes he takes it from its place and puts it in his hair to hold it in place. In camp, it is often used as a chop stick by him. In battle he uses it to stick in the body of a dead adversary as a sign of ownership. The small ornaments on the side of the hilt and the cap or pommel which covers the end of the hilt are, though very small, as perfect in design as only the deft fingers of the Japanese and their patient work can make them. It is a curious phenomenon that a nation engaged in war constantly for six or seven hundred years, should produce the most artistic and inimitable metal work of any nation in the world.

With the introduction of Western civilization has come a debasement of their productions. More malleable materials are used, which can be worked quickly into the ideas they wish to express, and while the taste and skill yet remain, it is only a question of time when it will be lost. Carelessness and rapidity have taken the place of patience and quality, and this all due to the desire to supply the great demand which like a fad has spread rapidly over the world, for some product of Japanese art.

Mr. William C. Weber was appointed to the trustee board of the Museum to represent the city for the balance of the unexpired term of Hon. Thomas

Pitts, whose death October 28th caused a vacancy. Mayor Thompson made this appointment in recognition of the interest which Mr. Weber has shown in the Museum and its work.

PHOTOGRAPHS ON SALE.

Many requests on the part of visitors to the Museum to carry away photographic reproductions of the paintings led to the issue of aristo platino photographs unmounted, and suitable for framing, 6 x 9 inches in size, of the more important pictures in the permanent collection. These are being sold at sixty cents each. A list of subjects as far as completed and artists follows:

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