

# Bulletin of The Detroit Museum of Art

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To be had for the asking

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## Exhibition for April

### BIBLE ILLUSTRATIONS OF J. JAMES TISSOT.

Opening April 1st, and continuing through the month of April, the entire collection of nearly four hundred water-color illustrations of the Old Testament by J. James Tissot will be on exhibition in the Main Gallery. This remarkable series of paintings of the Holy Land and its people is well known in America,



(Copyright by M. de Brunoff, 1904)  
Moses and the Ten Commandments, by J.  
James Tissot. Now on exhibition in the  
Main Gallery.

and no doubt to many Detroiters, though this is its first appearance in this city. It has been shown in many neighboring cities, however.

The pictures are chronologically arranged, so that they tell a complete

story of the principal events of the Old Testament, from the creation to Malachi, the last of the prophets. Of the latter, seventeen are portrayed, and these alone might be regarded as a triumph of art, so full of the character and so faithful to the spirit and manner of the time are they.

Beginning with the patriarchs in their simple pastoral surroundings, we witness the building of the Ark, and follow its course until its rest on Mt. Ararat;

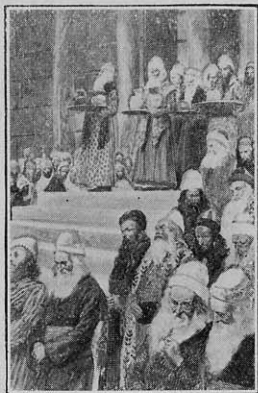


(Copyright by M. de Brunoff, 1904)  
Solomon Dedicates the Temple at Jerusalem,  
by J. James Tissot. Now on exhibition  
in the Main Gallery.

we watch the rise of Babel; we follow the career of Abraham, the romance of Isaac and Rebecca, and Jacob and Rachel; we are fascinated with Joseph's rise to power in the magnificent ancient

court of the Pharaohs. The deliverance of Moses and the Israelites and their conquests and reverses, the stirring scenes related in Judges, the Kings, the beautiful story of Ruth, and the patriotism of Esther are all told in these pictures, and with the added interest of the artistic touch.

Tissot stands high in his profession as a painter. He was born in France, about seventy years ago, of a family of means, and died in 1902. He began his art career early in life, at the age of thirty had taken medals, and had examples of his work purchased by the French Government for the public galleries of



(Copyright by M. de Brunoff, 1904)  
Treasurers and Keepers of the Vases, by  
James Tissot. Now on exhibition in the  
Main Gallery.

France. He went to England and was there attracted to Sir Alma Tadema. He was at this time a genre and portrait painter.

It was not until he was fifty that he abandoned all other work and centered on the pictures here shown as his life work. It was not until his artistic faculties had opened into full bloom that he went to the Holy Land, where for sixteen years he studied the land and people, their customs, character, architecture and costumes, becoming saturated with their folk-lore, myths and legends,

and the result is he has given us not only a more truthfully illuminated bible, but a most striking picture of the Orient of today. He has avoided the common error—if such it may be called—of other painters. Where Hoffman, Guido, Raphael, Rembrandt, Titian, Leonardo and Durer gave purely imaginative creations, Tissot's characters are Syrian, and where German, English, Flemish and Italian painters of the past have given interpretation of religious subjects as seen thro' their national schools of art, Tissot has selected the natives of the soil seen in their own surroundings. They are living, breathing types of the Orient.

Tissot's first years in the Holy Land were devoted to pictures dealing with the career of Jesus from his birth to his death, about four hundred in all. These, like the collection here shown, were done in water-color with a single exception. They were shown in London for a period of two years to hundreds of thousands of people, after which they were brought to this country, where now they have a permanent home in the Brooklyn Institute of Arts and Sciences.

It was after completing the series narrating the life of Christ, that Tissot extended his artistic efforts to the illustrations of the Old Testament. It would of course be impossible to show both these vast collections of paintings in any one gallery at any one time, but what a ray of intelligence they would give forth to the millions of people who make the reading of the Bible a part of their daily lives. The three hundred seventy-five pictures in the collection will be shown to the best possible advantage. Besides giving up the large main gallery and one of the east galleries to them, a screen has been built around the main gallery in order that visitors may see them conveniently.

For the knowledge of the Holy Land and its people which they convey, as well as for their artistic merit, these pictures should be seen by every resident of this city.



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Judges xi. 34

"And she was his only child; beside her he had  
neither son nor daughter".

## Recent Exhibitions Reviewed

### The Hermann Dudley Murphy Exhibition.

From March seventh to April first, a collection of paintings in oil by Hermann Dudley Murphy hung in one of the East galleries.

As a rule ten or twelve pictures is sufficient for a one-man-show. Few artists limit themselves to so small a number, but in many cases it would be advantageous to their reputations to do so. Mr. Murphy shows forty-one pictures, but he seems to require all that are here to show himself properly, for his work is so varied. He has not—as most artists do,—accidentally or otherwise,—settled down to the study of one subject or phase of a subject. His vision is not restricted to a view of things thro' the same atmosphere, nor is his palette always alike. There are exquisite tone pictures, and again there are most contrasting color schemes—always in harmony.

There are early morning effects, mid-day floods of light, twilight hours, and moonlights; there are landscapes, seascapes and portraits and equally interesting and varied, and no less worthy of mention, there are Hermann Dudley Murphy frames.

It is beneath their dignity, many artists think—by far the majority one may safely say—to do anything so commercial as the designing of a frame, and the result is that many excellent pictures are spoiled by poor settings, but here is a man who has caught the spirit of the masters of past ages, who believes that if pictures are essential, proper surroundings are no less so. For instance, Michelangelo and Raphael, to mention

two oft-repeated names, adapted their pictures to their proper fittings. Modern artists on the other hand often get away with splendid pieces of canvas, and then never locate them,—they are too often fit for no place. Mr. Murphy is being commissioned to design frames all over the country. The famous El Greco in the Art Institute of Chicago has just been framed after his designs.

To go back to the artist and his pictures for a moment, Mr. Murphy is a young man,—i. e. for a man of accomplishment. He studied at the Boston Museum of Fine Arts, and under Jean Paul Laurens in Paris. One would think from some of his pictures that Whistler was his master. I should like to see No. 4, "Temple Bridge," for instance, hung beside this master, as an experiment. Mr. Murphy may also have derived some of those ideas about the fitness of things shown in his frames, from Mr. Whistler, for the latter always chose proper light, background and accessories for his works.

Number 16, "Mount Monadnock—the Black Forest" and number 41, "The Mountains," show the artist's ability in depicting values and, no less important, the perfect harmony of his color schemes, even when the most flaming colors enter into them.

Number 3, in which two pieces of Chinese ware are shown, is a charming still life, while number 36, "Mr. Smith," reveals his ability as a portraitist.

In number 2, "The Wind," the ability of the artist to transmit the character or soul of the thing before him to canvas is revealed.

At forty, the artist's acquirements, which do not partake of the nature of fire-works in any respect, will in the mature years still before him bring forth many sincere works which will make up art history in our country. Wherever his brush is applied from now on, the touch will be final in its expression.

**Water Colors by American Artists.**

The Third Annual Exhibition of Selected Water Colors by American Artists opened in the Main Gallery March 1st, and I would unhesitatingly pronounce it the best exhibition of water colors ever shown here. There were about one hundred and fifty pictures. The exhibition excels the previous one in its variety and in its sincerity. Many of those efforts, so prevalent in an exhibition of this kind, which have no excuse for their existence except to show the skill of the artist, have been eliminated. Every picture seems to have something to impart besides the cleverness of the artist, tho' that is not missing by any means.

There is a greater diversity in the subjects, and a great many new names. The names well known in this country are represented here by splendid pictures and side by side with them hang other pictures with names appended which are new to this community.

The pictures were selected from the last exhibition of the American Water Color Society held in New York City, and the New York Water Color Club, and this collection was considerably augmented by pictures secured directly from the artists. The collection was shown in the St. Louis Museum of Fine Arts, The Albright Art Gallery of Buffalo and the Toledo Museum of Art before coming here, and it will be exhibited in Grand Rapids and the Art Institute of Chicago after the close of the exhibition here.

There are some fine landscapes by Cullen Yates, A. T. Van Laer, Edward Gay, W. H. Lippincott and others. Among these Martin Petersen is worthy of especial mention for his representation of winter scenes.

Tho' he has won few honors so far and his name is new here, his picture "Winter" compels attention from the thoughtful.

Henry B. Snell is splendidly represented in two characteristic marines.

Everett Shinn and Maurice B. Prendergast, two of "The Eight," show possibly the two cleverest pictures, the one in a New York City view "Madison Square," the other in "The Marble Bridge."

C. C. Cooper is well represented in "Antwerp, Evening," and his wife, Emma Lampert Cooper, whose admission to this sphere is recent, has a splendid interior "The Weavers," which shows her right to the company she keeps.

I regret that the Bulletin's limited space will not admit of a further review of this excellent collection.

**Etchings by Addison T. Millar.**

During the month of February, the collection of etchings by Addison T. Millar formed one of the chief attractions in the way of special exhibitions.

There were 59 numbers, divided into three series, viz., "Algerian and Spanish," "Holland" and "American."

These were of interest to the masses in point of subject, but especially to the etchers of this city, who conceded them technically fine as well.

**MUSEUM OF ART PICTURE FUND.**

From ten dollar (\$10) subscriptions received during the past two years the Museum has added to its permanent collection two splendid examples of American Art. In 1906, "Before Sunrise, June," by D. W. Tryon, was purchased, and in 1907, "The Refectory of San Damiano, Assisi," by our fellow townsman, Julius Rolshoven, was purchased. This year it is our desire to make an equally valuable addition.

Subscribers receive all publications issued by the museum free, as well as invitations to all exhibitions, receptions, lectures etc., given under the auspices of the Detroit Museum of Art.

Address A. H. Griffith, Director, Detroit Museum of Art, for subscription blank, and thus ally yourself more closely

with this institution. The names of the subscribers for this year, to date, (March 20,) follow:

Avery, George E. Joy, James  
 Alger, F. M. Joy, Mrs. H. B.  
 Booth, Ralph Kingsbury, N. C.  
 Bode, Miss Adele Livingston, W. A.  
 Buesser, William Lightner, C. A.  
 Bagley, Paul F. Lewis, A. J.  
 Baldwin, H. P. Miller, Sidney T.  
 Book, Dr. J. B. Murphy, W. H.  
 Butler, E. H. Mason, Robert S.  
 Barbour, W. T. McGregor, Mrs. T.  
 Buhl, T. D. McMillan, P. H.  
 Boutell, A. A. Newberry, Helen H.  
 Boyer, Joseph Newberry, Truman  
 Barbour, Mrs. E. T. Nichols, Mrs. Eliz.  
 Black, C. A. Newman, R. A.  
 Breitmeyer, J. Sons Preston, Marvin  
 Clark, L. E. Phelps, Ralph  
 Candler, C. H. Pfeiffer, Conrad  
 Case, L. H. Pendleton, E. W.  
 Colburn, B. S. Pety, Ambrose  
 Crowley, C. C. Phelps, Oliver  
 Clayton, F. G. Postal, Fred  
 Casgrain, Mrs. A. H. Pond, Ashley  
 Dwyer, Jeremiah Rolshoven, Julius  
 DuCharme, C. A. Ryan, Frank G.  
 Dyar, Miss Clara Rogers, Ford H.  
 Dwyer, Francis T. Russel, Henry  
 Doyle, E. H. Russel, Geo. H.  
 Detroit Pub. Co. Russel, Walter S.  
 Eaton, Theodore H. Remick, J. H.  
 Eddy, F. W. Robinson, G. O.  
 Elliott, Mrs. Wm. H. Ritter, C. H.  
 Ford, J. B. Skinner, Henry W.  
 Farr, M. E. Stoepel, W. C.  
 Ford, E. L. Simpson, T. H.  
 Ferry, Jr., D. M. Stevenson, E. G.  
 Flinn, Elisha H. Sloman, S. A.  
 Freer, Charles L. Scherer, Hugo  
 Ford, Miss N. B. Slocum, Elliot T.  
 Griffith, A. H. Schmemann, K. & Son  
 Green, Wm. S. Stott, David  
 Gray, Wm. J. Stinchfield, Chas.  
 Ginsberg, Bernard Stroh, Julius  
 Gilbert, E. T. Trix, John  
 Hoff, Grace W. Turnbull, John J.  
 Hannan, W. W. Wyman, Dr. H. C.  
 Hecker, F. J. Wright, Mrs. J.  
 Hudson, J. L. Weber, H. C. & Co.  
 Haass, Julius H. Waldo, L. C.  
 Heineman, Mrs. E. S. White, H. K.  
 Hutchins, J. C. White, Peter  
 Hubel, F. A. Wheldon, F. H.  
 Heyn, Emil Whitney, Mrs. S. J.  
 Inglis, Jas. Walker, Mrs. E. C.  
 Jenkins, Dean M. Whitney, David C.  
 Jennings, C. G.

The subscriptions to the Picture Fund for this year have been coming in since January and while they have not as yet reached the sum that is hoped for, still the response from old and new subscribers has been sufficient to assure another purchase this year, should it be desirable. The standard set during the past two years has been a high one, and there is a generally expressed desire that only the very best examples of American art should be considered. This should be the standard of excellence fixed by the Detroit Museum of Art for its permanent collection. Good pictures well chosen should increase in value not only as a collection but as characteristic examples of the artist they represent.

There are men living today whose merit is recognized and whose work can be secured at a fair figure,—pictures which in the next generation will have stood the test of time. So far each purchase made from this fund has luckily been supplemented by a gift of another equally important canvas. The purchase of the Tryon two years ago was followed by the gift of "The Wedding," an oil painting by Gari Melchers. This was given by Mr. E. C. Walker. On the purchase of the Jules Rolshoven last year, Mr. Walker again followed by the gift of an oil painting, "The Wreck," by Eugene Isabey, and it is hoped that the next purchase may be so satisfactory that similar gifts will be made.

Later on the subscribers will be called together for the purpose of electing a committee to make the next purchase. In the meantime those who wish to add their names to the list will kindly send them to the director.

#### 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, Allesio .....	"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.....	"A Helping Hand"

"Queen Philippa and the Burghers of Calais"  
 Unknown ..... "The Virgin"

### SUNDAY LECTURES.

During the last three months the topics of the Sunday lectures have been as follows:

Jan. 12	Old and New Capitals of Spain.
Jan. 19	Granada and the Alhambra.
Jan. 26	The Art of Spain.
Feb. 2	Old Spain.
Feb. 9	A group of paintings and their painters who have since become famous.
Feb. 16	Warwickshire and Shakespeare's Land.



A typical Sunday crowd in front of the Museum, waiting for the doors to open between one and two o'clock.

Massys, Quentin .....	"The Virgin"	Feb. 23	Warwickshire and Shakespeare's Land.
Massys, Quentin .....	"The Misers"	Mar. 1	The People of Egypt.
Melchers, Gari .....	"The Vespers"	Mar. 8	The Nile, its Ruins and Temples.
Melchers, Gari .....	"The Wedding"	Mar. 15	Historic Paris.
Paolino, Fra .....	"The Spiritual Betrothal of St. Catherine"	Mar. 22	Some of the World's Great Works of Art.
Richards, Samuel .....	"Evangeline"	The Sunday lectures close for the season April 12th, the last one to be given in the Detroit Opera House. During the summer months the Museum will remain open on Sunday during the regular hours, two to four p. m., but no lectures will be given.	
Rubens, P. P. ....	"Abigail Meeting David with Presents"		
Tryon, Dwight W. ....	"Before Sunrise, June"		
West, Benjamin .....			

## BULLETIN OF THE DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE  
DETROIT MUSEUM OF ART

Jefferson Ave. and Hastings St.

Incorporated February 16th, 1885

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Vice-President, JOHN M. DONALDSON  
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FRED. K. STEARNS.....Term Expires 1910  
JOHN M. DONALDSON.....Term Expires 1910  
MARVIN PRESTON.....Term Expires 1910  
JOHN MCKIBBIN.....Term Expires 1911  
(City Appointee)  
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.

### EDITORIALLY.

An eminent English authority, in con-  
noting the main objects of a public  
museum, says that it should provide  
rational amusement of an elevating char-  
acter, and that it should be in the fullest  
sense an educational institution easily  
accessible to all classes.

Thomas Greenwood, another English  
authority, says "museums of the fu-  
ture must stand side by side with the  
library and the laboratory as part of  
the teaching equipment of the college and  
university, and in the great cities co-  
operate with the public library as one

of the principal agencies for the en-  
lightenment of the people."

The late Professor Goode, of the Na-  
tional Museum, in a paper on the  
"Museums of the Future," says: "I am  
confident that a museum wisely organ-  
ized and properly arranged is certain to  
benefit the library near which it stands  
in many ways, through its power to  
stimulate interest in books, thus in-  
creasing the popularity of the library  
and enlarging its endowment." Profes-  
sor Goode further insists that "the  
museum is the most powerful and useful  
auxiliary of all systems of teaching by  
means of object lessons."

In a lecture on "The Museum of Art;  
A Necessity of Municipal Life," Prof.  
Edward S. Morse said:

"A museum of art open to the public,  
depending upon the public for support,  
is literally for the public, and not alone  
for a few spiritually æsthetic and artis-  
tically developed minds. It is for these,  
but it is also for the student, for the  
artisan, for the architect, for the teachers  
and pupils of our schools and colleges,  
all of which outnumber the æsthetically  
inclined ten thousand to one.

"Such collections as the æsthetic school  
demand are formed by private collectors,  
and are usually dominated by the taste  
of a single individual and accumulated  
by his wealth. In collections of this  
kind one may find Chinese porcelain,  
Dutch delft, and modern Japanese pot-  
tery jostling one another on the same  
shelf and all unlabeled."

### Questions.

We invite visitors to ask questions re-  
garding our collections. There are many  
things in the Museum of especial inter-  
est to individuals which they are oft-  
times unable to locate. Questions over  
the phone or thro' the mail will receive  
courteous attention also.



## ACQUISITIONS.

**Department of Fine Arts:—**

Mr. John W. Millar lent two copper plate engravings.

Estate of Frederick Stearns gift (see article on "New Stearns Material.")

Mr. Frederick K. Stearns gave a panel portrait in plaster of his father, Frederick Stearns, by Carlo Romanelli.

Frank G. Smith, Jr., loaned twelve pictures (see pp. 29).

**Department of Coins, Stamps, Etc.:—**

Mr. J. M. Potichke lent a collection of medals and coins in splendid condition.

Mr. Ernest Polczyuski lent eight medals, 6 Roman coins (copper) and a collection of good stamps.

Mr. Charles J. Ward lent a collection of 105 coins, mostly silver (see article on page 29).

Mr. Mandell Chatlin lent a miscellaneous collection of coins.

**Historical Department:—**

Mr. R. McEldowney lent an illustrated London News dated 1855.

Mr. H. Weidenach gave copy of the Ulster Co. Gazette dated 1800.

Hon. David E. Heineman gave signed autograph document relating to the purchase of Belle Isle by the City of Detroit, 1879.

**Library:—**

Mr. Ivan Swift gave a volume, "Fagots of Cedar," by himself.

Estate of Frederick Stearns gave a very large collection of research works from the library of the late Frederick Stearns, about 300 in number.

**Oriental Collection:—**

Estate of Frederick Stearns gift, (see article on "New Stearns Material.") Mr. Frederick K. Stearns gave a marble top table for the cloisonne jardiniere given by the Estate of Frederick Stearns.

**Natural History Department:—**

Mrs. H. E. Johnston lent a peacock mounted on a shield,—a fine specimen.

**Department of Ethnology:—**

Mr. J. Emil Martenson gave a stone implement. Country(?)

Mr. William Lenox gave:

Large piece of tapa cloth.

Dancing girl's dress made from the white bark of a tree.

Large back comb made of wood.

Ceremonial knife of wood.

Carved wood fighting spear; all from the South Sea Islands.

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**PORTRAIT PANEL OF FREDERICK STEARNS GIVEN.**

In memory of his father, Mr. Fred K. Stearns has presented to the Museum, a panel portrait of the late Frederick Stearns in low relief, by Carlo Romanelli, a Detroit sculptor. The likeness is splendid, and the execution of the work is noteworthy.

It is a very fitting memorial to one who spent so much of his time in the interests of his fellow-townsmen. Frederick Stearns' recognition of the educational policy of this institution led him, in its early days, to collect that vast amount of material covering so many fields of human effort, which today, to a large degree, is the source of its popularity.

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**NEW STEARNS MATERIAL.**

In compliance with their father's wish, the heirs of the late Frederick Stearns, in the settlement of the estate, presented to the Museum a great deal of choice material which this really great collector had retained at his home as a part of his home decorations, and many of the text books of his private library,—about three hundred volumes. At his death it will be remembered Mr. Stearns be-

queathed the 25000 objects of art which had been on display in the museum for many years and his extensive natural history and scientific collections until such time as a special building should be erected for them. The whole second floor of the Detroit Museum is practically given over to this gift to the people of Detroit.

Mr. Stearns brought together material for the artisan, the student and the pupils of our schools and colleges. His col-

Painting in pastel, "Italian Girl," Mario Borgoni.

Painting in oil, "Landscape," by A. Capuano.

Painting in oil, "Marine," artist unknown.

Marble statue,—nude figure of a woman,—sculptor unknown.

To his Oriental collection, already large, was added cloisonne vases briefly described as follows, cuts of some of them appearing herewith:



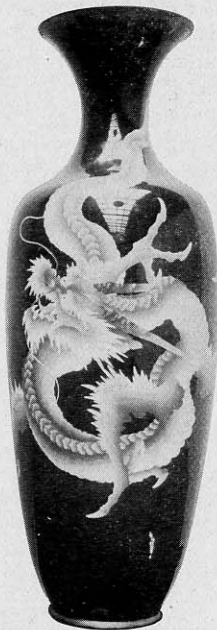
Japanese cloisonne vase, four feet high, body of pink porcelain, decorated with flowers and birds.

Gift of the Estate of Frederick Stearns.

lection is for the dissemination of knowledge rather than for the appreciation of the æsthete, yet the æsthetic side is not wanting. Particularly is it shown in these objects lately given.

To the Fine Arts Department have been added:

Painting in oil, "Fancy Head," by Percy Ives.



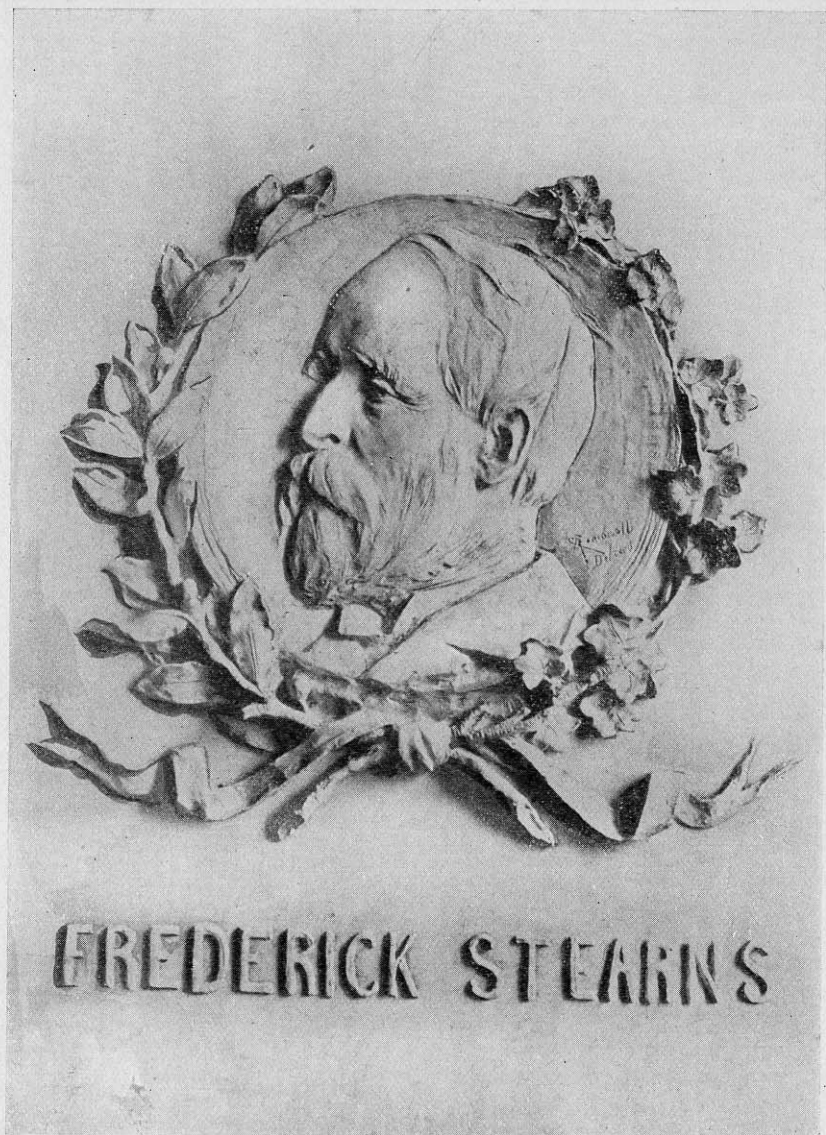
Japanese cloisonne vase, five feet high, decorated with the sacred dragon.

Gift of the Estate of Frederick Stearns.

Cloisonne vase, five feet high, of dark blue enamel, decorated with the dragon in white and light green.

Cloisonne vase, four feet high, of pink enamel body, profusely decorated with chrysanthemums and other flowers and birds. Around top is a dragon.

Bronze vase, seven feet high, with cloisonne decorations,—the sacred dragon and ho bird in high relief.



PANEL PORTRAIT OF FREDERICK STEARNS

By Carlo Romanelli, Sculptor

Gift of Mr. F. K. Stearns in memory of his father

Cloisonne jardiniere, two feet in diameter, decorated with the iris in white and purple.

To this department was given also a large bronze jardiniere two feet in diameter with the ho bird in high relief, and in the East Indian collection was placed the alabaster model of the Taj Mahal, a cut of which is here shown together with a carved pedestal beautifully inlaid with ivory and ebony, and a large Japanese Lacquer Plaque three feet in diameter. Mr. F. K. Stearns gave a



Bronze vase, seven feet high, decorated in high relief with the ho bird and the sacred dragon in cloisonne.

Gift of the Estate of Frederick Stearns.

beautifully carved stand with marble top for one of the jardiniere, in memory of his father.

In all of the above, the æsthete will find much to dwell upon, while the student will revel in these magnificent examples of the handiwork of the East-erns. To prepare the student for the

proper appreciation of cloisonne, I give briefly the process of its manufacture:

#### CLOISONNE.

In cloisonne or partitioned enamels the designs are formed upon a metal base,—usually copper,—by thin ribbons of wire being soldered on edgewise. The design is usually very intricate. Every petal of a flower, every scale of a fish or every feather of a bird is thus designed in wire, forming small cells over the whole surface to be decorated. These cells are then filled with the different colored enamel pastes and fired. After firing it is carefully examined, and if there are any deficiencies in the cells, they are again filled with proper colored enamels and fired again, and this may occur many times. The article is then placed in the hands of the polishers, who grind down any irregularities until the surface is as smooth as glass. In these specimens, look for the minute and intricate wire cells in the patterns.

#### Books.

Among the books which were added to our reference library,—about three hundred volumes,—are many of the text books of the collector. They have reference to one or another of his numerous collections in this museum, and therefore are very valuable. These have been catalogued and indexed and are accessible to the public. I select herewith a few of these texts in order that an idea may be formed as to their merit.

“Select Gems.”

“A System of Mineralogy.”

“Footprints of Vanished Races.”

“Synopsis of the Fishes of North America.”

“Ancient Stone Implements of Great Britain.”

“Cocoa, all about it.”

“Scandinavian Art.”

“Egyptian Archæology.”

“Art Manufactures of India.”

### Post Cards.

Among them is perhaps one of the largest private collections of post cards known. There are ninety-two albums filled with them, covering many lands and peoples, and they are a wealth of information to the school children, without being tiresome.

To the Department of Arms and Armor was given a trophy of arms consisting of several weapons covered by a beautiful metal shield.

### F. G. SMITH, JR. LENDS PICTURES.

One of the most important loans of this quarter was a group of paintings and etchings from the home of Mr. Frank G. Smith Jr. They are hanging in one of the East galleries.

In the group is a fine Schreyer in the usual characteristic style. It shows Arab horsemen at a well where the active steeds have paused for drink.

There is a fine Munier,—a girl with lamb, strongly reminiscent of his master, Bouguereau, and as fine in quality.

A Verboeckhoven, "The Shepherders," is also among the best in the group.

There are three still life pieces, by W. M. Brown, J. Robie and Julien Le Tour, respectively, names familiar to all, and two water colors by S. Thompson, one a marine, the other a landscape.

E. P. Berne Bellecour, known almost entirely by his incidents of modern warfare, is represented by "The Outpost," Hagborg by an oil, "On the seashore."

Two fine etchings comprise the balance of the collection.

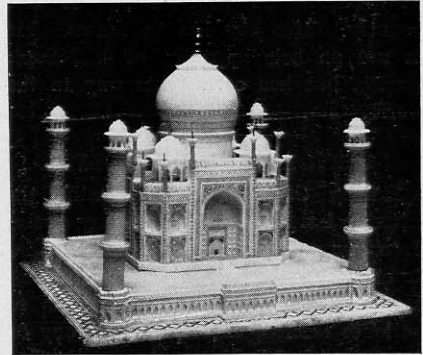
The pictures will remain indefinitely.

### COINS AND MEDALS.

Two very important loans to this collection have been received, one from Mr. Charles J. Ward, of Greenfield, Mich., the other from Mr. J. M. Potichke, of this city.

### The Charles J. Ward Collection of Silver.

Mr. Ward's collection of one hundred and five pieces is nearly all silver. It consists of coins which are not only rare, but which are in splendid condition. There is scarcely a worn piece in the whole collection. A great many of them are of a denomination equal or nearly so to our silver dollar. Many of these from the various countries of Europe are exceedingly hard to find today. "The Bank of England" dollar, 1804, "The Three Brothers" Crown of Saxony, 1598, "Ten Shillings Scots" of Scotland, 1688,



Alabaster model of the Taj Mahal which shows the East Indian skill in carving.  
Gift of the Estate of Frederick Stearns.

Peter I Rouble of Russia, 1723, these are but a few samples of the pieces comprising this collection. Inasmuch as the addition of silver coins has been slow, this loan is all the more appreciated.

### J. M. Potichke Medals and Coins.

Mr. Potichke has loaned his collection of medals, among them being many papal medals, and they have been installed in case 56 in the Gem Room. They are mostly bronze. There are about twenty of these.

He has also loaned many sets of copper coins of the Central and South American countries and the South African countries. These are mostly modern issues, but they are interesting. They are fresh from the mint to all appearances.

#### Ernest Polczyuski Stamps.

Worthy of comment also is the admirable taste in collecting and arranging for display a collection of stamps by a boy, hardly seventeen years old, Ernest Polczyuski. The instinct seems inborn. He has selected only the best stamps of each country and arranged them in their proper order as to date, around the coat of arms, or the national flag of that country. This boy has no means. He is not an heir apparent of a father's wealth, but has earned his way in the world.

#### SCHOOLS AND SOCIETIES.

During the last three months the museum has been visited by many classes from the public schools, and societies interested in the study of our collections. Every facility is afforded classes or societies desiring information on any of the collections in the museum and when arranged beforehand, short talks, illustrated with the stereopticon, are given in the auditorium, on art and kindred topics. A partial list of the schools and societies that have visited the museum during this quarter follows:

Sill School.

Pontiac High School—Lecture, "Pompeii," by the director.

Wyandotte Public Schools—Lecture, "The Age of Pericles," by the director.

Wednesday History Club—Lecture, "The Barbizon School," by the director.

Seventh and Eighth Grades, Norvell School—Lecture, "Holland," by the assistant director.

Seventh and Eight Grades, Amos School—Lecture, "Paris," by the assistant director.

Eighth Grade, Montieth School—Lecture, "Italy," by the director.

For the Italians of this city, the first of a series of three lectures in their native tongue, together with a musical program, under the auspices of the Colonial Dames of Michigan.

Catholic Free Lecture Course—Lecture, "St Peter's and the Vatican," by the director.

Wednesday History Club—Lecture, "Modern Painters," by the director.

Fifth Grade from Beard School—Talk, "Greek Mythology," by the assistant director.

Fifth and Sixth Grades, O. M. Poe School—Lecture, "Church of St Peter's," by the director.

Fifth and Sixth Grades of Tilden School—Lecture, "Rome," by the assistant director.

Fifth and Sixth Grades, Norvell School—Lecture, "The Yellowstone," by the director.

Sixth Grade, Farrand School—Talk, "Greek Mythology," by the assistant director.

Washington Normal School—Lecture, "Holland and her people," by the assistant director.

McKinley School—Lecture, "Egypt," by the director.

Eastern High School, three classes—Lecture, "Westminster Abbey," by the director.

Sixth Grade Hancock School—Talk, "Egypt," by Mr. Willims.

Diversity Club—Lecture, "French Art," by the director.

Goldberg School—"Greek Art," by the assistant director.

Wednesday History Club—Lecture, "Mural Decorations," by the director.

Cass School—Lecture, "Egypt," by the assistant director.

Colonial Dames—Lecture for the Italians in Italian by Rev. Pasquale R. De Carlo.

Archæological Society—Lecture.

## In Memoriam

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On March 2nd occurred the death of Hon. George W. Balch, one of the incorporators of the Detroit Museum of Art. In his demise this institution loses one of its friends and members whose influence was a great factor in sustaining it in its early days, and whose recognition of the educational side of the Museum led him to secure for it the Balch collection of five hundred Braun autotypes of the more famous pictures of the old masters in the principal European galleries, a most interesting and valuable asset today, which is constantly consulted by teachers and students.

He was always generous with both his means and his time, serving on the Trustee Board repeatedly and on the Executive Committee, and even in his ripe old age, he always manifested an interest in the growth of the institution.

### BULLETINS BOUND.

The Bulletins of the Metropolitan Museum of Art, Boston Museum of Fine Arts, the Pennsylvania Museum, and the "Academy Notes" of the Albright Art gallery, have been bound and placed in the Library as records of these institutions, where they may be consulted at any time. The current numbers of these for the year 1908, and of the "Museum News" of Toledo, "Museum News" of

the Brooklyn Institute, and "Bulletin" of the Art Institute of Chicago, in spring back binders, are on the reading table in the Library.

The value of these publications as current literature is very great, and in this lies their primary function, but as records also, they are much more valuable than the annual reports of these institutions, and it is this fact which impels us to place them in proper shape for preservation in our Library.

**MUSEUM NOTES.**

The annual report for the year ending July 1st, 1907, is ready for distribution.

The current art publications and the Bulletins of other museums are on the reading table in the Library and Print Room, where they may be perused by visitors.

**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.

**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.

**Contribution Boxes.**

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

**Gifts and Bequests.**

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

**Copying.**

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

**Library and Print Room.**

The library is on the third floor and contains works of especial value to students of art and those interested in the Museum collections. The current art magazines are also kept on the reading table.

The librarian is constantly present to give information to readers.

A collection of drawings, prints and etchings is also in the charge of the librarian, and will be shown to visitors upon request.

The photograph collection contains several hundred photographs of painting, sculpture, architecture and miscellaneous subjects. These are for the use of schools, societies or individuals pursuing a course of study.

Saturday afternoon, February fifteenth, a bronze group "La Pieta," by Carlo Romanelli, of Detroit, was placed on view to his many admiring friends, before its installment at the entrance of Mt. Elliott Cemetery, for which it was designed. The panel portrait of the late Frederick Stearns in low relief (a cut of which appears on another page) was also shown for the first time on this occasion.

Mr. Gilbert McClurg delivered two lectures in the Museum Auditorium on "Brave New World of Texas," March 13th, at 8 p. m. and March 14th at 3 p. m.