

AN OCEAN HORROR.

Two Large Steamships Collide on the Atlantic.

The Thingyilla makes the Geiser—One Hundred and Eighty-Four Persons Lost. Many of Whom Were from Northwestern States.

NEW YORK, Aug. 23.—The steamship Geiser, of the Thingyilla line, which left here last Saturday, August 11, was run into off Cape Race Tuesday by the steamship Thingyilla, which was on her way from New York to Halifax. The Geiser sank so fast, however, that before the boats returned from the Thingyilla after their first trip the disabled steamer had gone down, leaving some of the people struggling in the water. Many of these were picked up, but when the roll was called on board the Thingyilla it was found that seventy-two passengers and thirty-three of the crew of the Geiser were missing. The Hamburg line steamship Wieland, which was in the vicinity, came up to assist the Thingyilla, and she divided the rescued party with the Thingyilla, the latter procuring in a damaged condition for Halifax, while the Wieland proceeded to New York, arriving at the quarantine last Saturday night. It is reported that fourteen passengers and seventeen of the crew were saved, including Captain Moller.

It is stated, and it is not altogether without foundation, that the grime-makers and a number of demagogues will call another county convention early in September and nominate another ticket. There is a large hall of the fusion party which can't swallow the present list of candidates.

CHAIRMAN WESTON and two or three of the unaffiliated, hatched a Union Labor Party of their own at Grand Rapids, Saturday. Without any doubt the workingmen of the state will leave their own organization and tumble over themselves in their eagerness to get into Weston's "Labor Party."

THE saving of the working people of the little state of Massachusetts are three-fifths as much as those of the United Kingdom of Great Britain. The figures are gathered from the savings deposits of the two countries. By adding New York, the amount exceeds that of Great Britain 50 per cent. The population of New York and Massachusetts is only about one-third that of England, Scotland and Ireland. Considerable argument in that for protection.

LYMAN KINSEY kicks, and says he won't run for sheriff on the fusion agitation, because they want him to "put up" for a big share of the ticket. He wrote a letter and sent it along with his resignation to the county committee, which was a scorch, but Weston and some of the other lights suppressed it, and according to present appearances, have succeeded in whipping Lime back into line. The fusion party in Kent county is having a hard row to hoe this year.

H. F. McCORMACK, the fusion candidate for Probate Judge, gives out that he had intended to go into business Jan. 1st, but that he allowed his name to be placed on the ticket to "fill it up." Those last three words are well put in; for nothing more will be needed of him and he can go right on making his preparations to go in business. Judge Perkins will still attend to matters in the probate office after that date. He has the confidence of every voter in Kent Co., and nobody wants a change—unless it be McCORMACK.

THE Shiawassee American, published at Owosso, which has been supporting the fusion party, and supported Tarney for Congress in the past two elections, has turned over to the republican party. In its last issue it says: "The American has hoisted the republican ticket this week, and will zealously advocate the election of the republican candidates. We do not believe in the free trade policy of the democratic party—free trade for northern and protection for southern industries—and the Greenback party, with which we allied the past four years, having ceased to exist as a party, the American is at perfect liberty to resume its allegiance to the republican party."

THE Cleveland Plain Dealer, which always backs the demagogues, is now asking those silly questions, and asking republican voters to support them, thinking thereby to make political capital for democracy, but really only airing the shallowness of some of its political editors' brains: "Why the price of wool has steadily declined under a protective tariff." "Why the price of wheat has declined light along under a protective tariff." "Why the price of corn has declined under a protective tariff." "Why the price of living has increased under a protective tariff."

To answer the whole of them in a lump it is only necessary to take the Yankee and ask another name; why has the price of everything declined since the war? But to be a little more specific it might be said that in every instance above named except the last, the supply has increased, and the price has declined accordingly. The last question assumes that the price of living is greater now than in years past, which is absolutely false, as any well informed person knows. Never in the history of this country, and never in the history of the world, has the price of living been so low as it is now. This fact is also the prime cause for the lower price of wages; but wages have not fallen, on an average, as much as the cost of living, and figures will demonstrate that a workman can today buy more of the comforts of life and live better on the wages of the present time than he ever could before in America.

CITIZENS IN TEN DAYS.

Some Important Testimony Concerning Presidential Naturalization.

NEW YORK, Aug. 18.—The Fort Congress Committee yesterday resumed the investigation into migration affairs. Superintendent Jackson, of Castle Garden, was the first witness. He said the greatest number of immigrants received in one day at Castle Garden was 9,000; but that was an exceptionally large number. The average number is 4,000 daily. He considered a farm hand with nothing in his pocket more desirable accession to the population than a clerk with \$100.

STANDING OF THE PRINCIPAL ORGANIZATIONS FOR THE WEEK ENDED AUGUST 18.

In the following tables are shown the standing of the clubs organized on national professional baseball organizations:

LEAGUE	WINS	LOSSES	PCT.
NEW YORK	50	27	.648
CHICAGO	47	30	.610
BOSTON	47	30	.610
PHILADELPHIA	47	30	.610
BALTIMORE	47	30	.610
PITTSBURGH	47	30	.610
ST. LOUIS	47	30	.610
CLEVELAND	47	30	.610
WASHINGTON	47	30	.610
INDIANAPOLIS	47	30	.610

INDIAN WHITE GAPS.

One of the Gun Tugs at Erie—Two Punished.

INDIANAPOLIS, Ind., Aug. 23.—The investigation of the White Caps by Attorney General Michener has resulted in one of the gun tugs being State's evidence. He charges the order by private wrongs. His acts by reviving for private wrongs. The headquarters of the order is near English. The White Caps have issued a circular threatening to resist the State's investigation with blood.

ON THE GALLOWES.

Two Murderers Pay the Penalty for Taking Human Life.

LITTLE ROCK, Ark., Aug. 18.—Hugh Blachman was hanged in the jail in this city yesterday for the murder of a friend in May last.

DISCOVERY OF GIANTIC THEFTS FROM THE MAILS DURING TWO YEARS.

CHICAGO, Aug. 18.—Fred Oberkamp and Thomas P. Mack were arrested in this city yesterday for having robbed the mails during the past two years of over \$600,000 in valuable letters. Over \$100,000 in checks and drafts were found in the room of Oberkamp. The prisoners had duplicate keys to the letter boxes.

MURDER AND SUICIDE.

MILWAUKEE, Wis., Aug. 18.—A woman named Mrs. George was shot and killed Jennie Woolver, a domestic employed on William Steyer's farm, then named her and killed herself. He had lately returned from Colorado and found the girl another's promised wife.

BUSY POLITICIANS.

A Record of Events Covering a Wide Range of Territory.

STATE OFFICERS NAMED, CONGRESSIONAL CANDIDATES NAMED, AND NOTES OF GENERAL INTEREST FROM THE POLITICAL FIELD.

AMPAVED EVIDENCE.

BALTIMORE, Md., Aug. 18.—The Republicans of the Seventh district yesterday nominated A. J. Ellis for Congress.

THE BASE-BALL RECORD.

Standing of the Principal Organizations for the Week Ended August 18.

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FURY OF THE ELEMENTS.

Great Damage to Property and Loss of Life in Several Places.

MONTREAL, Can., Aug. 18.—A thunder-bolt passed over Eastern Ontario and the whole of Quebec Thursday night destroyed hundreds of houses and barns. Horaw and cattle by the hundred have been killed and many people injured. At a small village called St. Louis, De Gasparis, Captain Louis Nauve, his wife and son were killed instantly. A report comes from Champlain by a bolt that struck the barn half an hour after the house was struck. At St. Ignace George S. Lorrain was killed by a stone which fell from the sky falling upon him. In St. Hyacinthe the son of the proprietor of a small hotel was killed while closing the window of his room. A report comes from Champlain that two lumbermen were swept over the hills while they were crossing the river. Lightning struck their camp and they were swept to death in the raging river. The hotel at Smith's Falls was set on fire, and it is reported that the wife of the proprietor died from fright. From all over Quebec reports of houses being set on fire and the whole families left destitute, and at a small place called L'Original the parish church was struck by lightning. The place was fully protected from the storm. A full account of the storm is given in the Montreal Herald.

THE FIFTIETH CONGRESS.

What Our Law-Makers Are Doing at Washington.

WASHINGTON, Aug. 15.—A bill was introduced in the Senate yesterday to define trusts and punish persons connected with them. The fisheries treaty was further discussed.

THE FISHERIES TREATY OCCUPIES THE TIME IN THE SENATE—IMPORTANT MEASURES INTRODUCED AND DISCUSSED IN THE HOUSE—OTHER NOTES.

WASHINGTON, Aug. 16.—A resolution was passed in the United States Senate yesterday directing the transmission through the mails of transparent envelopes and "display covers," which will reflect upon the person to whom the letter is addressed. It was agreed to vote on the resolution yesterday and a vote of 100 to 60 was taken.

THE MARKET.

NEW YORK	Aug. 21
LIVE STOCK—Cattle	\$9.00
—Hogs	6.50
—Sheep	6.00
WHEAT—No. 1	94 1/2
—No. 2	94 1/2
CORN—No. 1	49 1/2
—No. 2	49 1/2
RYE—Western	1.00
—Eastern	1.00
BARLEY—No. 1	1.00
—No. 2	1.00
BEANS—No. 1	1.00
—No. 2	1.00
CHICKEN—No. 1	1.00
—No. 2	1.00
EGGS—No. 1	1.00
—No. 2	1.00

THE REV. GEO. H. THAYER.

PORTLAND, Me., Aug. 21.—Samuel Morse, aged 104 years, died Sunday afternoon. He was born in 1784, in Georgetown, on the St. John river, in New Brunswick. All his active life he was a soldier in the English army.

WHY WILL YOU COUGH WHEN SHILOH'S CATARRH REMEDY?

WHY WILL YOU COUGH WHEN SHILOH'S CATARRH REMEDY? Why will you cough when Shiloh's Cure will give immediate relief. Price 10cts., 50cts., and \$1.

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SHOES THAT FIT WELL.

THE ARTISTIC SIDE OF THE SHOE-MAKER'S BUSINESS.

Scientifically Made Lasts to Accommodate Corns, Bunions and Chubbins—Men as Particular as Women About the Shape of Their Footgear—Lasts.

"Don't you want a last made?" rather indelicately inquired a fashionable shoemaker the other day of a well-to-do customer. "About 90 per cent. of my customers have their own lasts," said the shoemaker subsequently, "and they are all perfectly satisfied with the ease and perfect fit of their shoes. There are some men on my books whom I haven't seen for five years. They simply send me a written order for a pair of shoes or boots, and I have their lasts there is no extra measuring to be done. The shoes are made to order, and I reply 'Let it be a check for the bill when it is presented.'"

HATS AND BONNETS.

all the latest shapes are shown during their season, and the good taste exercised in making selections has called to her counters year after year some of the best trade of this town and surrounding country.

LARGE STOCK OF CREEPS.

and mourning flowers are also kept, and close attention is given to making mourning hats and bonnets. A general assortment of other kinds of millinery goods is handled, and a specialty is made of the MADAME MCGEE and SECURITY CORSETS, two of the very best fitting, easy and health giving corsets made. Mrs. Hiler is sole agent here for these popular corsets.

VIGOR AND VITALITY.

Are you quickly tired to every part of the body by Hood's Sarsaparilla. That the blood is purified, enriched and vitalized, and carries health instead of disease to every organ. The stomach is toned and strengthened, the appetite restored, the bowels regular, the system invigorated. The brain is refreshed, the mind made clear and ready for work. Try it.

ARE YOU SKEPTICAL?

If so, you will convince you that Ackers English Remedy for the lungs is superior to all other preparations, and is a positive cure for all throat and lung troubles, whooping cough and croup. We guarantee the preparation. YETTER & LOCK.

IS LIFE WORTH LIVING?

Not if you go through the world a dyspeptic. Ackers' Dyspepsia Tablets are a positive cure for the worst forms of dyspepsia, indigestion, flatulency and constipation. Guaranteed, and sold by YETTER & LOCK.

WHY WILL YOU COUGH WHEN SHILOH'S CATARRH REMEDY?

WHY WILL YOU COUGH WHEN SHILOH'S CATARRH REMEDY? Why will you cough when Shiloh's Cure will give immediate relief. Price 10cts., 50cts., and \$1.

THE FALL SUPPLEMENT OF THE ART JOURNAL OF THE Lowell Journal.

VOL. 1. NO. 1.

AUGUST, 1888.

PRICE: 5 CENTS.

DETROIT'S ART INTERESTS.

THEIR AWAKENING THROUGH THE ART LOAN OF 1888.

A QUICK GROWTH TO THE PRESENT MUSEUM—THE ORIGINAL INCORPORATORS, OR "FORTY IMMORTALS"—GIFT OF THE BRADY PROPERTY.

AWAY back in 1853 an art loan exhibition was held under the auspices of the Art Loan Association in Frenon's hall, and then for 35 years art in Detroit was practically dead.

In 1883 Mr. W. H. Brearley conceived the idea of holding an art loan exhibition, the outcome of which was to be the establishment of a permanent museum of art in this city. The first meeting to consider the subject was held in December at the residence of Mrs. James F. Joy. Mr. Brearley then outlined his plan, which was well received, and it was decided to hold a loan exhibition in September and October of 1883.

In January, 1888, it was definitely decided to hold such an exhibition, and a guarantee fund of \$30,000 was pledged by 50 persons, each subscribing \$1000, as follows:

James McMillan, John S. Newberry, Henry P. Baldwin, Moses W. Field, Christian H. Buhl, William A. Butler, Philo Parsons, James L. Edson, Richard Macaulay, Clarence A. Black, Wells W. Leggett, James B. Scripps, Christopher E. Mabey, Mrs. C. H. Mabey, William H. Brearley, Samuel R. Mumford, James F. Joy, C. A. Newcomb, Dexter M. Ferry, George Peck, David Preston, Allan Sheldon, Emil Heineken, George V. N. Lothrop, Edward Kanter, Russell A. Alger, Mark S. Smith, Charles C. Hodges, Thomas S. Scripps, George H. Scripps, E. W. Meddagh, C. G. Randall, Hugh McMillan, A. H. Der, David Whitney, Jr., William A. Moore, Henry B. Brown, William H. Teft, Jessie Willis Broadhead, Richard Storrs Willis, Simon J. Murray, Francis Palmer, George H. I. H. Scripps, Thomas W. Palmer, Thorndike Nourse, Willis E. Walker, Wilhelm Boeving, Thomas Pitts, George B. Henick, Edward Swift.

With this substantial backing the work of organizing the committee was soon accomplished, and on April 5 a general ratification meeting was held in Music hall. Addresses were made by prominent gentlemen, and a letter was read from Senator Thomas W. Palmer, stating that he had placed securities to the amount of \$10,000 in the hands of William A. Moore, with interest from Jan. 1, 1888, "for the purpose of aiding in the purchase of a lot and the erection of an art gallery thereon." This action of Senator Palmer's was a complete surprise, and had an effect accordingly.

Music hall was at first selected for the exhibition, but one of the owners of valuable works of art positively refusing to place his pictures in a building not fire-proof it was decided to build a temporary gallery. Mr. Brearley advanced the necessary money to construct the gallery on the lot now occupied by the Detroit rink.

Plans for the building were prepared by Mortimer L. Smith and on Aug. 24 the building was ready for occupancy, the entire work having been done in 76 days. The exhibition opened promptly on Saturday, Sept. 1, continued till Nov. 12, and was a success, financially as well as from an artistic standpoint.

The memory of the old Art Loan of 1883 is too fresh in the minds of the people of Michigan to call for a recital of its success. No fewer than 134,924 persons visited the Art Loan, and of the thousands of articles handled not one was lost.

The loan closed with a brilliant fancy dress levee, Monday, Nov. 13, and then the work of raising money for a permanent museum began. It was proposed to raise \$40,000 to buy a site, in 40 subscriptions of \$1000 each, and to have the subscribers form a corporation. On Jan. 27, 1884, Mr. Hiram Walker subscribed the last \$1000, and the 40 subscribers who have since formed the corporation are as follows: R. A. Alger, H. P. Baldwin, Joseph Black, W. H. Brearley, C. H. Buhl, James L. Edson, Charles Endicott, Fred B. Farnsworth, D. M. Ferry, George H. Hammond, John L. Harner, Mrs. E. G. Holden, Bela Hubbard, Col. N. B. Hubbard, L. T. Ives, G. V. N. Lothrop, C. M. Mabey, James McMillan, George F. Moore, William A. Moore, Samuel R. Mumford, C. A. Newcomb, T. W. Palmer, Francis Palmer, George H. Scripps, George H. Scripps, Allan Sheldon, Mrs. E. C. Skinner, Mrs. H. H. Crapo Smith, M. S. Smith, Frederick Stearns, Mrs. J. T. Sterling, Mrs. Morse Stewart, Mrs. S. P. Tom, E. W. Volz, Hiram Walker, E. Chandler Walker, Willis E. Walker, John L. Warren, Mrs. R. Storer Williams.

Of the above number, Mrs. H. H. Crapo Smith, Mrs. E. G. Holden, Mrs. E. C. Skinner, Mrs. J. T. Sterling, the late Mrs. Morse Stewart, Mrs. R. Storer Williams, Messrs. L. T. Ives, Fred E. Farnsworth and John L. Warren were named as members by Senator Palmer, his gift of \$10,000 being used in this way.

The new members of the board to fill vacancies are Joseph Perrien, David Whitney, Jr., Mrs. W. H. Brearley, Don M. Dickenson, S. J. Murphy and Miss Clara A. Avery.

In March, 1886, the work of raising \$100,000 was carried to a successful issue. Pledges to the number of 1869, representing \$260 persons, were received, and they varied from one cent to \$18,000.

A very successful exhibition was opened in Merrill hall May 29 and closed June 24. On Feb. 27, 1884, the anniversary of the first executive committee meeting of the Art Loan Association, the 40 subscribers met and appointed a committee of five to raise \$100,000 for a building. There being no law under which the association could become incorporated, a bill prepared by Hon. G. V. N. Lothrop was passed by the legislature of 1885. On April 10 of that year the Detroit Museum of Art and its articles of incorporation were filed.

As provided in the law, the mayor of Detroit named two trustees, as follows: Don M. Dickenson and James McMillan. The trustees elected these officers: President, Thomas W. Palmer; vice-president, James McMillan; treasurer, William A. Moore; secretary, Fred E. Farnsworth. Assets to the amount of \$5000 were re-

THE SENEY COLLECTION.

REPRESENTATIVE PICTURES OF VARIOUS SCHOOLS.

AMONG THE ARTISTS ARE DUPRE, BOUGUEREAU, KNAUS, MUNKACS, PASINI AND BOUGHTON—ONE HUNDRED PICTURES IN ALL.

MR. GEORGE I. SENEY of New York has long been known to the public, not only as a judicious collector of paintings, but as a man of great generosity, willing to forego his own pleasure and risk his valuable possessions for the sake of putting before the people the best art of his time.

At the request of a member of the board of trustees Mr. Seney kindly consented to loan a hundred of his best pictures to the Detroit Museum of Art for its first exhibition, choosing himself those he thought most desirable for such an occasion.

Half of the number selected are good examples of the French school. Here can be studied, almost without a break, the development of the first great artistic evolution of this century in Paris—an evolution which gave us the renowned group of 1830 so aptly called the "Plein-air" of French art, Delacroix, Rousseau, Diaz, Corot, Barye, Mil-

llet, Decamp and Troyon, men whose influence is felt today, though all have passed away. We have besides some of their equally illustrious contemporaries, Fromentin, Daubigny, Jules Dupre, Charles Jacques, all, indeed, but Meissonier, of those who gave lustre to the "New Renaissance," and as brilliant stars lighted the artistic firmament of the nineteenth century.

But the same atmosphere in which these men lived enveloped and inspired a host of other men, many of whom almost rival these acknowledged masters. And examples of their work are before us in a classic composition by Couture, one of Harpignies' famed landscapes, a genre-marine by Lesbay, some grand and almost statuque peasant figures by Breton, a brilliant canvas by Volon, and several pictures by Descamp, Dagnan-Bouveret, and Edelfelt, pupils of the incomparable master of design, Jerome Pierre Millet and Emile Breton, pupils of Jules Breton, Ziem, with his gorgeous Venetian effects, Vibert's revelations, the realistic cattle of August Bonheur and Van Marcke, and last but not least the brilliant fish tints and contrasts of Henner and Bouguereau offer very much that is worthy of admiration.

From the Dusseldorf school we have such leaders as Achenbach and Knaut, with a retinue of gifted pupils such as Wyan, Johnson and Whittegre of our country and the famous Hungarian Munkacsy.

The Dutch school gives us Josef Israels and our own Millet, neither one distinctively Dutch in style, for, though Israels paints beautiful studies of his own land, he was trained in Paris, while Frank D. Millet confesses his admiration of Alma Tadema's graceful compositions from pre-Christian Greek life.

Pasini, a noted Italian, treats almost wholly oriental scenery, though in the spirit of his own sunny land. But Boldini must be assigned to France, to which he really belongs by adoption of his particularly non-Italian style.

Nor can Spain be forgotten so long as Velasquez lives to reflect the marvellous colors of his master, Fortuny, even though he is inspired by Rome instead of Castile. The genius of Piloty and Wagner of Munich is shown in William Chas. who followed in the footsteps of numer-

ous Americans who were drawn to the Bavarian capital when German art was at its height. Belgium claims Clays, the genre-marine painter, Alfred Stevens, the painter par excellence of modern elegance, and Adolphe Schreyer; but as these men have drawn their art from France, Belgium has only legal claims to them. Of the English artists no one can be said to suggest any school. Burgess is still entranced by Spanish scenes, Boughton holds to his Puritan ideals, and Weeks takes us back to old-time highway spectacles.

It will readily be seen that few of these artists have escaped the strong influence which radiates from the great capital of art and of France. In fact, the whole Seney collection is more important for this very reason, since through familiarity with the French school and its effects we shall be better able to estimate the value of other schools, appreciate the merits of their representatives, and recognize the steps that lead to new developments.

We want art to follow a beaten path, and when a manner has pleased an entire generation it cries: "Give us this; nothing else is good!" Misfortune then to innovators! They must succumb, or sustain a hard struggle until their cry of revolt becomes in its turn a tyranny which crushes or combats other and equally desirable innovations.—George Sand.

HOW TO CRITICISE.
"It do not think it necessary to yield to a criticism, even the most amiable, when it does not convince us; but a high, disinterested criticism, noble in sentiment and expression ought to be useful to us even when it contradicts us openly. It routes us to a new examination of ourselves, and to deep discussion which can be only salutary. It might therefore to find us grateful when its aim is clearly to instruct the public and ourselves."
"The role of critic, well understood, is a role quite as important as that of creator, and some great philosophic minds have done nothing but criticise the ideas and opinions of their time."
"Too often we cry: 'Artist, I condemn your work of art, because you are not of my party or of my school! Philosopher, I deny your science, because you understand nothing of mine.'"
—George Sand.

A GROUP OF FRENCH ARTISTS.

BIOGRAPHICAL SKETCHES OF SOME OF THE MORE NOTED.

GOSSIP AND PERSONAL TRAITS OF COROT, MILLET, DIAZ, JULES DUPRE AND FROMENTIN—SOME INFORMATIVE NOTES ON THEIR WORKS.

WHEN this century was some fifty years younger a group of young French painters began to call attention to themselves by being singular enough to devote themselves to the study of nature rather than to those more formal and artificial methods which gained the prizes of the schools and won the plaudits of the critics. Chief among these disciples of renaissance art, but not the first in time of practice, was Jean-Baptiste Corot, who began life by carrying samples of cloth about Paris for the dealer to whom his father, a substantial bourgeois, had apprenticed him. The artistic nature of the boy rebelled at the trammels of trade, and finally, despite family protests, he was allowed his own way, which in at least a pecuniary sense was never hard for him. He studied under Bertin, who found him talented and

gentle in the atelier of Paul Delaroches, Millet was austere in manner, ever on the search for truth, for the soul of what he saw. Simple in his own habits, when he determined to paint it was not the gay and brilliant but the humble and lowly. He retreated to Barbazon in the Fontainebleau forest, and there among his peasants he became all but a peasant himself. And, indeed, he could scarcely do otherwise for the gripe of poverty was hard upon him, and bread was scarce for the numerous mouths of his family. At this time he fancied himself rich if he could sell two designs a week for 25 francs each. "The Gleaners" he sold for about twelve dollars and five thousand times that sum would not buy it now. But society did not approve his peasants, bowed with toil and roughened by exposure; the terrible, hopeless, yet heavenly patience of devotion of "The Angelus" frightened them; they wanted their peasants decked in gay attire, leading about immaculate sheep. The salon finally admitted his works, but they were not admired, nevertheless he worked on, content with the approval of Rousseau and the little colony of Barbazon artists.

One of Millet's small canvases, "The Sheep Fold," best expresses his genius. It shows in full compass the effect of vastness and gives the impression of the immensity of space, though depicting but a field. Millet was the Burns of painters, the elevator of the lowly to spiritual dignity.

A strange figure must Narcisse Diaz have made, the third of this group of painters who worshipped nature and defied their critics, as he stumped about the woods of Fontainebleau on his wooden leg. A man of great size and of martial appearance, he was far from handsome. His hair was black even in age, he wore a heavy moustache and imperial, he spoke brusquely, and was impetuous in manner; yet this man so formidable in appearance was gentle as a child, an enthusiast by nature, and an impressionist in his art. Albert Wolff, to whom we are indebted for most of the substance of these sketches, says of the artist Diaz: "He had neither the science of Rousseau, nor the poetry of Corot, still less the severe grandeur of Dupre. * * * He was a virtuoso of the palette. * * * He showed you the enchantment of the fields glowing with light, or the forest half plunged in shadows, and illuminated by the rays of the sun glinting down through the leaves." His wooden leg brought consolation many a time into the desolate cottage of Millet, but poor or rich Diaz was ever the same, and when riches came he was enabled to gratify his artistic instincts and buy rich rugs and help his friends. That was all.

Jules Dupre, born in 1813, was the first of this group of realists to begin his work by taking his inspiration from the great source of nature herself. He was at 12 years of age the artist of a porcelain manufacturing establishment operated by his father at Parma on the banks of the Oise. He was taught reading, writing and nothing more, nor was he ever the pupil of anyone. This boy was born with the genius of artistic truth within him; he withdrew himself from what was artistically vicious and found out the principles of nature as shown in the paintings of Claude Lorraine, Hobbema and Ruysdael without having ever seen their works or heard their names. Great as a landscape painter and simple in nature, he still lives, and like all his friends, the men of this group, he is loved of men. He was the precursor and is the veteran of modern art, and has all his life worked entirely from nature. No wonder that his work speaks to the soul as well as to the eye; or that the Duc de Nemours, who bought one of the first of Dupre's canvases, should say when they were both old men, "Your art, unalike any two, never grows old."

A late choice of vocation, a laborious, self-searching, incessant energy, an obstinate effort to attain perfection, this is the history of the life of Eugene Fromentin. He was born in 1820, and after an inconspicuous youth, his father, a physician of La Rochelle, sent him up to Paris to study law. He was admitted to the bar, but after dawdling about a while worshipping lily at the shrine of *belles-lettres* an hereditary instinct for art awoke and he knew that he was to be a painter. Remembering a Berlin style landscape painter, who was his first teacher, and after him Cabat, to whom he always said that he was much indebted, Marillat, who died too soon, impressed him greatly, but he was soon in a position to impress others. He was a painter of the Orient, his trip to Algiers in 1846 decided that; and as a painter of Moorish scenes, and particularly of African atmospheric effects, he was a master. "From 1849 to 1859 undoubtedly an imitator of Diaz, Delacroix and others, he finally became one of the best painters of his generation, the best," says Wolff, "if we consider the fineness and brilliancy of his coloring, the general finish of his pictures and the manner with which the tones are blended so as to give value to each other." LEROX LIGERR.

KERAMOS.
Art is the child of Nature; yes Her darling child, in whom we trace The features of the mother's face, Her aspect and her attitude; All her majestic loveliness Chastened and softened and subdued Into a more attractive grace, And with a human sense imbued, He is the greatest artist, then, Whether of pencil or of pen, Who follows Nature. Never man, As artist or as artisan, Pursuing his own fantasies, Can touch the human heart or please Or satisfy our nobler needs, As he who sets his willing feet In Nature's footprints, light and fleet, And follows fearless when she leads.

Less happily circumstanced with respect to worldly affairs was the second figure of this group. Born in poverty in 1815, reared in want, living in obscurity and neglect Jean Francois Millet died after struggling 30 years for fame, just as it was within his grasp, just as fortune was about to pour golden showers upon him, and the only one of all his circle who met the melancholy fate of having only posthumous fame. As a young man, even when a stu-

IMPROVEMENT IN PUBLIC TASTE.

QUITE NOTICEABLE IN THE UNITED STATES TO ONE WHO WAS ABSENT A TIME.

AN American painter who has recently returned from Europe after an absence of four years, makes the following observations upon the improvement in taste noticeable to him even in so short a time, especially in our home decorations. We give his words on the subject:
"The most marked improvement in public taste is shown in our homes during the last four years. Having been absent for about that length of time I am probably impressed more fully with the fact than though I had remained at home. One can hardly enter a home now without remarking the taste shown in the arrangement of the pictures, hangings, furniture; in fact the beauty of the home is looked upon as a most important matter today. The desire for color to enliven a dark corner in the form of a rich brown vase for flowers, or the wish to break the monotony of too many straight lines by throwing a piece of drapery over the corner of a frame—all this tends to make the home beautiful. Added to this, the good taste shown in the wise selection and harmonizing of the colors, and we have a striking example of the improvement of our tastes for the artistic and beautiful. While on the streets, to who observes the dresses of the ladies, there can be no doubt that the glaring and harsh contrasts of color are much less frequently seen than a few years ago. In almost every department of life the feeling for form and color has manifested itself, and surely there is no more encouraging sign for the art development of a people than the improvement of their tastes. We seem to be just awakening to the possibilities of art and find that we may exercise it in small matters, that all expressions of form and color are as decidedly a part of the arts of painting and sculpture as is the production of a great painting or statue."
The men of genius touch the universal. Their words and works touch in unison with the great abnd flow of things. They write and work for all races and for all time.—Ligewell.

RAMBLING about St. Louis one day last June, I came across an unpretentious stone building, whose open doors offered an inviting retreat from the hot street. On the first floor I recognized some old friends in new clothes. In Boston the sorrowing Niobe has a clean face and Apollo's outstretched arm is as white as the foam of the sea from which Venus rises. But in St. Louis the coal smoke and dust have played queer tricks with the Greeks. Had Pericles' triformes been propelled by coal-generated steam, Phidias had never delivered the world with his statue, and until some method is found whereby casts may be kept clean only studies of form will find pleasure in gazing at these reproductions of the world's masterpieces.

On the floor above, however, there is a collection of modern pictures which suggest that Detroit can do. There is a decided variety in the subjects; but the level of merit is an even one. None of the pictures were poor and some were very good. Especially interesting was a collection of some two hundred original drawings from the Century Company of New York. There were the originals in oil, water colors, pencil and other media, of the Century and St. Nicholas pictures. What could be a greater incentive or a more competent instructor for ambitious young artists than this same collection of pictures?

St. Louis had an art school for about five years before Mr. Wayman Crow's liberality built the museum, and during that time about one thousand eight hundred persons received instruction. Thus it happened that St. Louis had an instructed student to fall back upon. These art students found places in the stove manufacturers and other places where artistic training is a benefit, and their influence on public taste is said to have been decided. The visitor to the museum is struck by the fact that so many of the paintings are prize pictures in American competitions or the Salon and that they have been bought by subscription. The only conclusion under the circumstances is that the museum must have a large and devoted circle of admirers and friends.

Mr. Wasey C. Ives, the director of both school and museum, is known to many persons in Michigan, and it is pretty generally agreed that he has done a remarkable work at St. Louis.

The Chicago art museum has a fine site on Michigan avenue, where its front windows, overlooking the boulevard, a park and the railroad tracks, give a fine view of the lake beyond. Early in 1879 Mr. Marshall Field, Congressman Adams and others started the museum project and the museum building was finished only last autumn. The building itself cost \$100,000 and the entire property is worth nearly double that sum.

The art school, which has been maintained from the beginning, has an attendance of about three hundred students, who are taken through various courses, finishing with a life class. During June there was an art loan exhibition and, also,

MUSEUMS AND ART SCHOOLS.

THOSE OF BOSTON, ST. LOUIS AND CHICAGO.

PURPOSES OF THE EXHIBITIONS IN THOSE CITIES—THE EDUCATIONAL IDEA AND THE POSSIBILITY OF CARRYING IT TOO FAR.

AFTER Sept. 1 Detroit will always have come for them to build a home for the best art treasures, the city gave a site on the then new lands at the Back Bay.

Since that time Richardson, the great architect, built Trinity church, his grandest work, near the museum. The new Old South church is not far away, and near by the art society's old little building has nestled itself under the protecting eaves of some of its bigger neighbors; so that the surroundings of the art museum are quite in keeping.

The Boston building will soon represent an outlay of \$640,000, and while the doctors of art disagree as to the merits of the building, there can be no question as to the worth of the treasures it contains. There are the Stuart portraits of George and Martha Washington, not only the best likenesses extant of their famous originals, but also the best work of America's foremost portrait painter. There are also paintings by Allston, West and Trumbull; the fine Gray collection of engravings belonging to Harvard university; a very complete collection of Egyptian antiquities; the Charles Sumner collection of paintings and engravings, and the Lawrence collection of old wood-carving, tapestries and the like. The casts from antique statuary form an unusually fine means of study.

One can be sure of seeing at all times a collection of modern pictures of real interest, and generally there are on exhibition one or more pictures of note. The gallery is open free on Saturdays and Sunday afternoons, and at other times a moderate fee is charged.

The school, which occupies the basement of the museum building, gives instruction in drawing and painting. The school, while not under the direct control of the museum trustees, enjoys the benefit of the library and works of art belonging to the larger institution, and the connection between the two is a vital one. About one hundred pupils receive instruction and the results are so gratifying that the next step will be to raise a fund for the establishment of an institute of fine arts.

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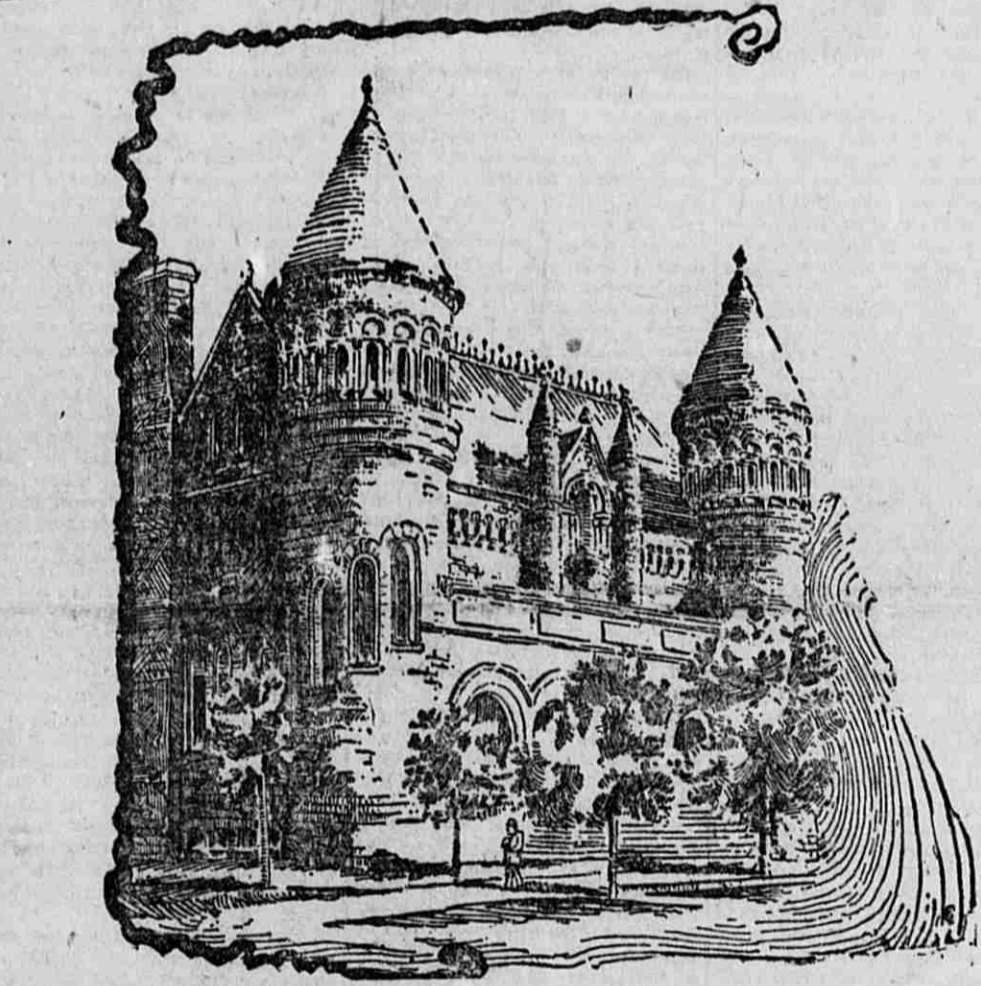
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FIRST FLOOR. 1-1-Hall. 2-Secretary's Room. 3-Vestibule. 4-Loggia. BASEMENT. 1-1-Boxing Room. 2-Spare Room. 3-Ladies' Toilet Room. 4-Men's Toilet Room. 5-Fuel and Boiler Room. SECOND FLOOR.

HISTORY OF GREEK ART

By Prof. DOOG.

press were awarded for work in the school. The loan exhibition was one of the most satisfactory... The pictures were presented either in situ or as subjects, but they were not... Among the subjects which received either a prize or an honorable mention I recall the name of a very young artist...

THE FALL ART SUPPLEMENT.

THE RIGHT OF THE MUSEUM.

By Anna Winthrop Livermore.

lofty genius as the groups of the pediments of the Parthenon, of which the artist has made a study... The artist in selecting these statues for the first time is reported to have said: "They are not to be regarded as separate works of art, but as parts of a whole..."

AN ART EDUCATION IN PARIS.

GENERAL DIRECTOR ARMAND D'INTERDEN IN PAINTING—THE TRAINING. When an art student first arrives in the art world of Paris he is overwhelmed by the amount of work... The artist in selecting these statues for the first time is reported to have said: "They are not to be regarded as separate works of art, but as parts of a whole..."

ART COLLECTIONS OF DETROIT.

CHOICE PICTURES GATHERED BY DISTINGUISHED WORKERS UNDER THE MANAGEMENT OF JAMES H. SCOTT, JR. The art collections of Detroit are becoming more and more important... The artist in selecting these statues for the first time is reported to have said: "They are not to be regarded as separate works of art, but as parts of a whole..."

PLEA FOR INDIVIDUALITY.

NECESSITY FOR ITS DEVELOPMENT IN ART. THE ARTIST SHOULD TRY TO DISCOVER WHETHER HE IS REALLY INDIVIDUAL OR NOT. The artist in selecting these statues for the first time is reported to have said: "They are not to be regarded as separate works of art, but as parts of a whole..."

THE FALL ART SUPPLEMENT.

found, the times out of ten, in this country, that the critic of paintings, statuary, architecture, music, and literature, writes what he likes and condemns what he dislikes, basing his judgment solely on his own taste... The artist in selecting these statues for the first time is reported to have said: "They are not to be regarded as separate works of art, but as parts of a whole..."

ARCHITECTURE IN MICHIGAN.

THE MICHIGAN CENTRAL AS AN ART INSTRUCTION. THE STATE OF MICHIGAN HAS MADE GREAT PROGRESS IN ARCHITECTURE... The artist in selecting these statues for the first time is reported to have said: "They are not to be regarded as separate works of art, but as parts of a whole..."

OLD MASTERS AND THE NEW.

A CAREFUL DISCRIMINATION IS NECESSARY. BOTH THE OLD AND THE NEW ARE AFTER THE SAME END. The artist in selecting these statues for the first time is reported to have said: "They are not to be regarded as separate works of art, but as parts of a whole..."

A FINE COLLECTION OF GREEK ART.

NEW YORK, ANDERSON AND STRAIN.—BEST GREEK WORK.

WHAT THE LARGE COLLECTION OF GREEK ART.

case of certain Greek art objects... The artist in selecting these statues for the first time is reported to have said: "They are not to be regarded as separate works of art, but as parts of a whole..."

THE ART OF THE GREEKS.

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ART SUPPLEMENT.

AUGUST, 1888.

PICTURES OF GREAT MERIT TO BE SEEN IN THE EXHIBITION.

Although Mr. Seney's collection was chosen to give eclat to the grand opening of the new museum on the evening of the first of September, many other pictures of great value and merit were also obtained for the occasion. Some of these are from well known art dealers in New York, Schaus, Reichert and Knoedler, and others are from the latest acquisitions to private collections in Detroit. We mention a few of the most important pictures to show that they are in no way out of place among those that belong to Mr. Seney. There are two beautiful pictures by Charles Delort, a pupil of Gerome; one a Holland scene, "Coming from Church," the other, "A Cardinal's Menu." This artist is a frequent exhibitor at the Paris salon, and is much praised for the delicacy of his execution, and his treatment of genre subjects taken from eighteenth century life. Two charming canvases, "Fisher Folk" and "Tunny Fishing" are from the brush of the "ignorant" Swedish painter August Hagborg. There is a fine head by Raab, and a pretty genre by Adams, both Munich artists. The exquisite coloring of Detti may be seen in "The Reprimand," and the poetic grace of Aubert in the "Aurora." From Benjamin Constant and Richter one would be astonished to see anything but gorgeous Oriental interiors, graceful women and rich costumes, and all we expect is here in "The Siesta" and "A Proposal." One of Bouguereau's pupils, who is well known, Leon Ferrault, shows the influence of his master in "A Mother's Nap," where the coloring is very fresh and pure.

Our American artists in this collection cannot fail to give satisfaction, for their works, though few among so many foreign ones, are really excellent. That always popular artist, J. G. Brown, sends us "Euchered Sure!" A. H. Wyant brings to us from Ireland some hints of the beauty to be found in "County Kerry"; Bolton Jones recalls a spring day near Orange, N. J., and J. Francis Murphy gives us a glowing sunset. These, with the George Inness landscapes—landscapes which at their best have no American rival,—the various pictures by Frank D. Millet, Ulrich, Weir, Chase and George Fuller make it impossible to ignore the high attainments of our own artists, or to lose the hope that someday America will have gained such an undisputed position in art that she shall no longer be subjected to the annoyance of finding the names of our talented men carefully excluded, with very few exceptions, from all European works on modern art and artists.

Out of this great variety of styles and subjects no visitor can fail to find something agreeable and elevating, and all will rejoice that at last we have an art center in the state of Michigan.

TREASURES FOR THE MUSEUM.

The "Forty Immortals" are to be congratulated that they do not enter their temple of art wholly empty-handed. With the "Marriage of St. Catherine," which was sent them by Pope Leo XIII. as a pre-nuptial gift, the martyrdom of St. Andrew by Mirillo, and a superb view by Claude Lorraine, both purchased by Mr. James K. Scripps, at the Leigh court sale in London in 1884 and presented by him to the museum the same year, there is no lack of "old masters."

Add to these a fine collection of Brann's autotypes presented by Mr. George W. Balch, a pen and ink sketch by Michael Angelo of a man seated, and another by Raphael from his Vatican tapestry group—Paul and Barnabas at Lystra—both the gift of Mr. James E. Scripps, and there is an nucleus for a collection of original drawings and reference photographs.

The series of etchings, presented by Miss Avery, of the Franciscan missions of California by Henry C. Ford, paved the way to historical records of things that are rapidly passing away even in our own country, while the Rembrandt Peal ("The Court Death"), presented by Mr. George Scripps, is a very good commencement for a complete chronological series of works by leading American artists. Some of these are already represented, such as F. D. Millet, in his "Reading the Story of Gnone" (a picture that was much admired by visitors at the old Art Loans and afterward, through the proceeds of the Loan and private subscription, presented to the society); F. K. M. Rehn of New York, in "The Missing Vessel," purchased with the proceeds of the last exhibition in 1886; J. G. Brown's "Surprise Party" purchased by the trustees from the exhibition at the Detroit club, and a bequest of the late William W. Murphy (who was for many years United States consul at Frankfurt-on-the-Main), of an ideal landscape by a Frankfurt artist, A. Morgenstern.

With these valuable pictures on hand, and the collection of casts ordered, there is no doubt that the Detroit Museum of Art will rapidly amass treasures to fill its new building.

OUR ACKNOWLEDGEMENT.

The editors of the ART SUPPLEMENT take this method of returning their thanks to the contributors who by their contributions have aided in giving a sketch of what has been done for art in Michigan, and have also shown the value and breadth of the art field when properly understood.

The articles express the ideas of the individual writers, and in no sense are dictated from any pre-determined policy on the part of any organization. In this way perfect freedom of utterance on art subjects was attained, without an attempt

to make the supplement anything other than it purports to be—a free parliament of art opinions.

We also desire particularly to express our thanks to the gentlemen of the Detroit Tribune and the Detroit Evening Journal who have so kindly assisted in the "making up" and printing of the ART SUPPLEMENT.

TO PATRONS AND EXHIBITORS.

It is frequently the fate of newly-opened museums to be overwhelmed with donations and bequests which it is not considered advisable for them to receive or which they cannot properly care for at first. Again there may be those who wish to benefit the museum with gifts of value and may not know how to set about the matter. For these reasons we quote a portion of the by-laws relative to the committee on exhibitions and collections and give the names of the trustees. It may also be here stated that all gifts and bequests must be made to "The Detroit Museum of Art." The section of the by-laws referred to is as follows:

"The committee on collections and exhibitions shall be composed of five members, at least three of whom shall be members of the board of trustees. They shall have entire charge and supervision of the galleries and all works of art and other personal property belonging to the museum. . . . The committee shall pass upon all works of art offered to the museum for purchase or as donations, and shall report their recommendations in regard to the acceptance of the same to the board of trustees. . . . They may reject works of insufficient merit and direct the arrangement and display of the works offered."

This committee for the year 1888 consists of Messrs. W. H. Brearley, L. T. Ives, Collins B. Hubbard and James McMillan and Miss Clara A. Avery. The committee on the art school, which will soon be opened in connection with the museum, is composed of Messrs. L. T. Ives, James E. Scripps, W. H. Brearley, Miss Clara A. Avery and Mrs. Crapo Smith. The trustees of the museum are Senator T. W. Palmer, W. A. Moore, D. M. Ferry, James McMillan, C. B. Hubbard, W. H. Brearley, James E. Scripps and L. T. Ives.

OPENING OF THE EXHIBITION.

The first day of September will see the fruition of years of labor on the part of ladies and gentlemen who have freely given of their time and substance to make Detroit's art interests commensurate with the importance of the city in wealth and size, and its dignity as the metropolitan community of the state, and they will on that day be filled with pardonable pride in throwing open to the public the new museum building which will constitute an art exhibition which, if not as large as the famous one of 1883, will certainly equal it in the merit of the pictures shown and surpass it in general interest.

HOURS OF EXHIBITION.

The museum will be open daily from 9 A. M. to 9 P. M. from Sept. 1 until Nov. 15, when this exhibition will be closed. The price of admittance will be 50 cents on Monday and 25 cents on the other days of the week. As was done during the art loan exhibition of 1883 a regular ticket of admittance. This is done to save crowding around the ticket office and at the door, and has been found a very great convenience. A plan of the building shown on the first page will materially assist visitors in finding their way about the building and save them the trouble of asking questions.

RAILROAD EXCURSIONS.

Very complete arrangements have been made for the convenience of residents of towns and cities in Michigan outside of Detroit. At the last monthly meeting of the passenger agents for the Michigan railroads, the representatives of the roads centering in Detroit, headed by Mr. Ben Fletcher, made an arrangement whereby three of the leading roads will carry visitors to the exhibition over their lines for half-fare on one day of each week during the exhibition. This day will be Tuesday on the Detroit, Grand Haven & Milwaukee railroad, Wednesday on the Detroit, Lansing & Northern, and Thursday on the Michigan Central.

A map showing the central portions of the city together with the locations of the Museum of Art building, the railroad stations and the leading hotels will be found on this page, and will be of assistance to out of town visitors to the exhibition.

If people of great wealth would put themselves on the high platform of public esteem occupied by Demox, Cooper, Astor, Vassar, Cornell, Croswell, Miss Catherine Wolfe and Vanderbilt, let them build monuments for themselves in gifts to museums and permanent educational establishments where many minds and hearts will hold them in grateful memory and their influence be longer felt than in any crumbling pillar however high.

It is impossible to imitate or revive a style or school when the conditions that produced it no longer exist.—(Benjamin)

FOR DETROIT TO IMITATE.

THE EXAMPLE MUNICH FURNISHES ART LOVERS.

MUNICH, the capital of Bavaria, is a city of about the same population as Detroit. Though at the beginning of this century scarcely known or heard of outside of Germany, it has now a world-wide renown, and is one of the favorite resorts of European and American tourists. The great change that has thus taken place in the fame and fortunes of this ancient city, is entirely due to the accumulation there of treasures of art, and especially to the building up of galleries of sculpture and painting. Now Munich cannot for a moment be compared with Detroit in beauty of situation and in natural surroundings; much less in wealth, trade and commerce; Munich is visited by a constant stream of travelers, many of whom remain for months or years; and at some periods its numerous and ample hotels can scarcely accommodate the influx of guests.

Art galleries have done all this for Munich, and much more. They have led to the establishment of schools for the cultivation of art, not only in its higher sense, but art in its application to manufacturing industries. And so the people of Munich, and to some extent the kingdom of Bavaria have derived from this art enterprise so recent, no little increase of business prosperity, while the city itself has become well known throughout the world as one of the great centers of art culture.

Many other European cities, at every one known, are resorted to by travelers chiefly or solely as shrines of art; and without this attraction they would scarcely possess so much interest as American cities of the same size. What would Dresden be without its picture gallery, or even Florence or Paris without their museums of art and history? Pleasant and attractive, indeed, to look at for a moment, like many of our American cities, but speedily losing their interest, become destitute of that which is craved by the mind as well as the eye.

Such a city as Detroit, it is needless to say, with its magnificent location, its handsome streets and avenues and many fine buildings, both public and private, lacks only that wealth of art which old world places possess, to more than rival them in interest of every kind.

Let Detroit build up a complete art collection, let it become famed as the possessor of choice masterpieces of painting and sculpture of the present day, and, at least, copies of all the older works illustrating the whole history of art, and strangers will not merely "stop off" to take a drive through her streets, make a brief excursion on the river, and then hasten away to "do" some other town in the same fashion. They will find here that which is the painful lack in nearly every other place this side of the ocean, food for thought and imagination, in the assemblage of those works of art which are themselves the creations of thought and imagination.

But this is not all. It is a good thing; it suits well the honorable pride of the "townsman," the sentiment of local patriotism, to make one's native or adopted city by every means attractive to strangers, and favorably known to the country and the world. But apart from this motive, however honorable, even a due regard for the happiness of our local population, and of its moral and intellectual culture, will justify all the effort and the expense necessary to the establishment and maintenance of public galleries of art. And not only on this ground can rich and liberal citizens be expected to do such a work for the common good but should they fail to do it, reasonable arguments are not wanting to prove that it would be right and wise to provide for such an object even by public taxation. For we scarcely hesitate to tax ourselves to the amount of hundreds of thousands for the opening and maintenance of public parks and pleasure grounds, let it be shown, and the people, whatever expense is thus incurred, all men feel it is wisely incurred, if it secures to the citizens of all classes places of recreation and rest, where the beautiful in nature is enhanced by beautiful art. Yet what provision is made for the recreation and restful entertainment of the same population during the seven or eight months of the year when public parks are not attractive or available? One would think that proper regard to our climate and to the average character of our seasons would demand resorts and means of recreation for the people, in addition to those which can be enjoyed only about one-third of the year. And if this is so, we cannot conceive of anything so practicable, and so well suited in every respect to meet this want as ample museums of art, with the addition, if you please, of antiquities and objects of natural history.

Such collections, beside affording a resource from the cares and toils of routine life, exercise also an educating and refining influence upon the citizens, none the less real because it is gradual and not at once visible. If, therefore, it pays well to be taxed for the ministering of healthful entertainment to the people one-third of the year amidst the beauties of nature, why not be taxed for the purpose of securing to the same people entertainment of a still higher character the other two-thirds of the year amid the beauties of art? Therefore, it is just as reasonable, to say the least, that public museums should be created and maintained for the benefit of the people at the expense of the people, as public parks and pleasure grounds. And this principle, long ago recognized and carried out by European governments and municipalities, let us hope will some day be accepted here at home. Meantime, if it is still too early to expect such enlightened liberality from city governments, let us hope that liberal citizens in pride of citizenship, in love of home, in love of the public good, will go still farther in the good work so well begun, and furnish abundantly the means for filling the art building with the works of art, without which the building itself is a body without a soul.

Naturally, and almost of necessity, schools of art spring up around museums of art. At the present stage of the history of our state, no addition to its noble institutions of education and culture is so much needed as the organization of such schools; and, of course, they can in no way be created and sustained without the establishment of art galleries as the first essential condition. Obviously, too, Detroit, the metropolitan city of the state, will be their most fitting location. Many of the youth of both sexes, from Detroit and from the state at large now annually resort to the art schools of New York and Boston. Why should this be necessary? Why should not Detroit afford to the youth both of the city and the state all the facilities needed for the study of art—in all its branches and grades; drawing, painting and modeling; pure or high art, decorative, industrial art. For this art enterprise indeed should be needed at the present day to prove that artistic culture, at least to some extent, is a development in artistic taste and skill, is necessary to the progress and perfection even of our industrial art. Not only the builder and the engineer, but the mechanic, the furniture maker, the calico printer, molders, designers, workmen of almost every kind, are better prepared to make their products more valuable and marketable through some acquaintance with the principles and the works of art. It is only a few years since even England found herself falling behind France and Germany in some of her manufactures on account of the lack of proper attention to this very kind of education. The application of art studies to practical industries had for a time given precedence in the world markets to certain French products over those of England, on account of the superiority of the former in more elegant patterns and designs, and in the more tasteful employment of colors. But England hastened to correct the error by opening her youth everywhere in the country opportunities for the study of art in connection with her collections of sculpture and painting and works of decorative art.

For the honor of Detroit, for the benefit of her citizens and those of the



THOUGHTS ON ART.

SIR JOHN EVERETT MILLAIS IN THE MAGAZINE OF ART FOR AUGUST.

I am emphatically of opinion that the best art of modern times is as good as any of its kind that has gone before, and furthermore, that the best art of England can hold its own against the world. It is manifestly impossible to make just comparisons between the widely divergent styles of the ancient and modern masters, or to attempt to strike a balance between, say, Rubens and Hogarth; but to say that the old alone is good betrays great lack of judgment and is an ingratitude to the living. Ability and talent are more abundant than ever; but in forming an opinion of them the critic falls into two great errors—the first, in forgetting that the form and demands of art have changed and expanded with the advance of time; and the second, in falling—unconsciously, of course—to judge of the great works of the past, with which he compares those of the present, in a fair and proper manner. He makes no allowances for the charm of mutilation or the fascination of decay.

The only way to judge of the treasures the old masters of whatever age have left us—whether in architecture, sculpture, or painting—with any hope of sound deduction, is to look at the work and ask oneself—What was that like when it was new? The what marbles are allowed by common consent to be the perfection of art. But how much of our feeling of the reverence is inspired by time? Imagine the Parthenon as it must have looked with the frieze of the mighty Philias fresh from the chisel. Could one behold it in all its pristine beauty and splendor we should see a white marble building, blinding in the dazzling brightness of a southern sun, the figures of the exquisite frieze in all probability painted there is more than a suspicion of that—and the whole standing out against the intense blue sky; and many of us, I venture to think, would cry at once, "How excessively crude!"

No; time and varnish are two of the greatest of old masters and their merits and virtues are too often attributed to critics—I do not of course allude to the professional art critics—to the painters of the pictures they have toned and mellowed. The great artists all painted in bright colors, such as it is the fashion nowadays for men to deary as crude and vulgar, never suspecting that what they applaud in those works is merely the result of what they condemn in their contemporaries. Take a case in point—the "Bacchus and Ariadne," in the National gallery, with its splendid red robe and its rich brown grass. You may rest assured that the painter of that bright red robe never painted the grass brown. He saw the color as it was, and painted it as it was—distinctly green; only it has faded with time to its present beautiful mellow color. Yet many men, nowadays, will not have a picture with green in it; there are even buyers who when giving a commission to an artist will stipulate that the canvas shall contain none of it. But God

SOME DETROIT ARTISTS.

GARI MELCHER'S PICTURE IN THE PARIS SALON.

WHAT THE CRITIC OF FIGARO SAYS—ROLSHOVEN, THE IVES, EATON, HOPKINS, AND OTHERS.

With the present rejoicing over Mr. Melcher's success at the last Paris salon, our readers may be glad to have the following extracts which relate to his picture.

The first is from a letter written by Miss Ellen K. Baker, who herself has a picture among the thousands admitted to this exhibition, and who judges from an artist's standpoint, without any personal acquaintance with the artist. She says in this letter: "Your Detroit boy, Gari Melcher, has without doubt the best American picture in the salon. It is called 'The Pilots.' Four or five stolid old chaps are sitting around a table near a window; one is amusing himself with the model of a ship and some smoke. One can see they are not garrulous men, but cool, intrepid and used to danger. The types are excellently chosen and full of character. It is not a picture to tickle the fancy, but thoroughly good. Detroit ought to buy it for its new gallery."

The next is from the pen of the able critic of the Paris Figaro, who says, after mentioning the great influence of the French school on all foreign artists, and acknowledging reactionary influences from one—Josef Israels: "The best picture by a foreigner, 'The Pilots' of M. Melcher, sings the praise of the modern French school. It is at Paris, in our salons, that he has caught the simplicity of the *mise en scene* and the sober execution. He could not have been thus developed in America, or in Holland, where he sought his subject, for that has been 'school,' properly speaking. This being understood, I render full justice to the arrangement of this distinguished page (in art), to its great sentiment of nature, and the profound impression it has produced."

There are many other Detroit artists whose works are perhaps better known in the city and state than those of Mr. Melcher. Certainly there need be no special mention of Mr. Lewis T. Ives, whose portraits of our leading men speak for themselves, both those in the capitol at Lansing and the ones that are in the private houses in the state.

His son, Mr. Percy Ives, who was admitted to the salon of '87, has entered seriously into the profession and shows deep appreciation of nature and fine perception of color.

Miss Helen E. Roby is now studying in Paris, and many friends are anticipating a successful future for her in her own field of labor, flower painting.

Mr. Jules Rolshoven has had many fine pictures on exhibition in Detroit for some years. Those in the old Art Loan and the exhibition of '86 received high encomiums from all sides. He is now in Florence continuing his work, and a leader in one of the art academies of that beautiful Italian art center.

Mr. Robert Hopkins' praises are always on the lips of those who are most familiar with the various aspects of water in storm or calm, and who besides are able to tell whether the drawing of any sort of sea craft is correct.

Mortimer L. Smith is a man of many tastes—and, fortunately for us, painting is one, for no one succeeds better than he in portraying that exquisite sunset glow on snow and fir trees which make our winter landscapes so attractive.

Mr. Charles Harry Eaton has obtained high honors in New York art circles, much admiration in his native town, and many of his pictures adorn our Michigan homes. Like most artists, he is forced to live where art is appreciated, and since he must live by his brush Detroit has had to yield a good citizen to another state.

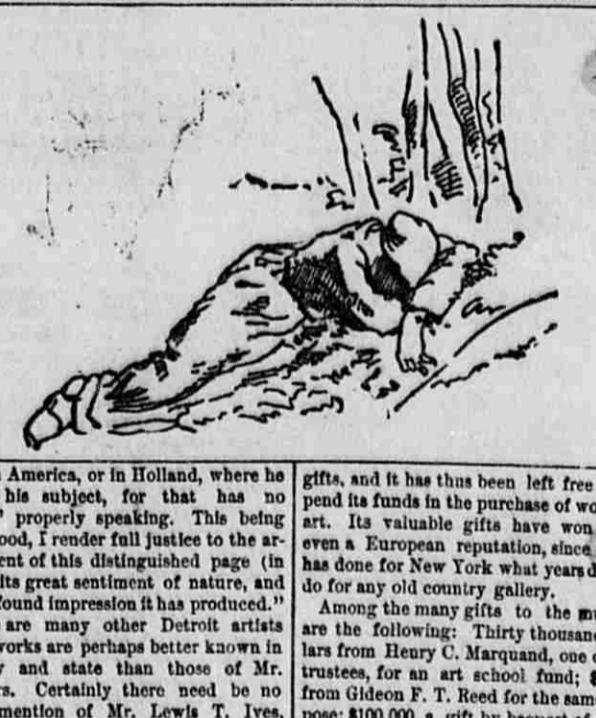
Mrs. E. G. Holden is a noted enthusiast in all art matters, belongs to the Museum association, has for many years given instructions in art and in every way sought to foster it in her own town. Her influence has been very great in the developing of artistic tastes among the young people.

Mr. Hekking is a foreigner by birth and a great wanderer by nature, for he places holds him long. He is wholly absorbed in his work, and the number of his pictures in private galleries attest his popularity.

There are many others who are doing good work, among them Wenzel, Conely, C. John Owen and William Mylne, and who find ready sale for their works.

To very many of these artists a good art school will be a great boon in awakening intelligent interest in their work, and stimulating them to more earnest efforts.

Upon the basis of religion all temples stand, and from their sentiment of a God all worship arises. From the sentiment of the beautiful in the soul spring five great fine arts (architecture, sculpture, painting, poetry, music). From the perception of justice comes law; and then from a soil as rich called benevolence rise up a hundred blessed shapes of human welfare. There is not a ragged school or a mission school or free school of design or a public library in town or city that does not spring up out of this principle of benevolence.—(David Swing)



gifts, and it has thus been left free to expend its funds in the purchase of works of art. Its valuable gifts have won for it even a European reputation, since they have done for New York what years did not do for any old country gallery.

Among the many gifts to the Museum are the following: Thirty thousand dollars from Henry C. Marquand, one of the trustees, for an art school fund; \$50,000 from Gideon F. T. Reed for the same purpose; \$100,000, a gift by bequest of W. H. Vanderbilt, for an endowment fund; over \$7000 for a library fund, from two gentlemen; for the purchase of architectural illustrations: "The Horse Fair," by Rosa Bonheur, purchased by Cornelius Vanderbilt for \$50,000 and presented to the museum; the noted "Friedland," by Meissonier, purchased at the Stewart sale by Judge Hillson for \$66,000 and presented to the museum; a noted Reynolds, presented by Julius S. Morgan, cost \$44,000; Miss Catherine Lorillard and her late collection of oil paintings and also her water-color drawings, and for the preservation of these and future increase of the collection \$200,000; Mr. George Seney has given 20 valuable oil paintings; and Mr. William Schaus and various members of his family have enriched the gallery with gifts in sculpture and painting.

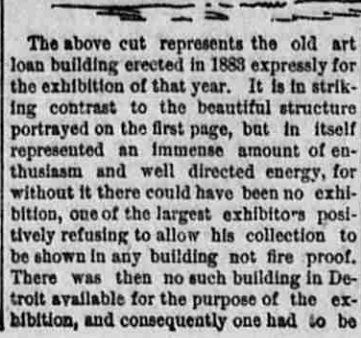
The nations and colonies which admit works of art free are Austria, Belgium, Denmark, France, Germany, Greece, the Netherlands, Italy, Sweden, Great Britain, Lipia, New South Wales, and Victoria. Russia imposes a tax of 30 cents per 30 pounds on certain statuary, but includes pictures, curiosities and articles not having the usual qualifications of merchandise on the free list. China has a tax of 5 percent on works of art, if for sale, and Turkey charges 40 cents a pound on pictures, and allows the importation of 28 pounds of statuary for \$1. This is a splendid idea—taxing sculpture and paintings by the pound! How could our solons in congress have let their rivals of the Celestial kingdom so get ahead of them? Portugal collects 5 percent on paintings and 1 percent on statues, and Spain gets a specific duty of 10 cents off every picture, and seven cents off every 10 pounds of statuary imported. Hawaii and Corea collect 10 percent at valorem. New Zealand, 15, and Canada, following a bad example, 20. Mexico, however, only exacts 50 cents per kilogram of paintings and eight cents per kilogram of statuary. Honduras lays a tax of \$1.30 a pound on all art. Nicaragua 41 cents a pound (on paintings), San Salvador, 5 per cent ad valorem, and Ecuador four cents a pound.—The Art Amateur.

The youth, when he begins to feel the attraction of nature and art, believes that by an earnest effort he shall soon be able to pierce to the inner sanctuary, the man finds, after long wandering up and down, that he is still upon the threshold.—Goethe.

Everyone knows that the different works of an artist are as closely related as the daughters of the same father, that is to say that between them are marked resemblances.—Taine.

In this world's affairs there is no design so great or good but it will take twenty wise men to help it forward a few inches, and a single fool can stop it.—John Ruskin.

built with the result represented above. It was built on land belonging to the Bagley estate on East Larned street, was completed in '78 days and exhibited and about the time the roller cranes swept over the country, the building was remodelled, a high arched truss roof put on and the interior walls torn out. Since then it has been used as a skating rink, seed warehouse and armory, and is now available for public meetings, concerts and similar gatherings in the form of a hall which will seat 3000 people.



The above cut represents the old art loan building erected in 1883 expressly for the exhibition of that year. It is in striking contrast to the beautiful structure portrayed on the first page, but in itself represented an immense amount of enthusiasm and well directed energy, for without it there could have been no exhibition, one of the largest exhibitors positively refusing to allow his collection to be shown in any building not fire proof. There was then no such building in Detroit available for the purpose of the exhibition, and consequently one had to be



MAP OF DETROIT.

1. Museum of Art.
2. Michigan Central, D. L. & N., and W. & A. R. M. railroad stations.
3. D. G. H. & M. and Grand Trunk railway stations.
4. Russell House.
5. Cadillac Hotel.
6. Brunswick Hotel.
7. Wayne Hotel.
8. Griffin House.
9. Michigan Exchange Hotel.
10. Flank's new hotel.