



LAYTON ART GALLERY, MILWAUKEE.

shown in the Detroit Art Loan Exhibition of 1883.

"If people are so hungry for art as to travel hundreds of miles and pay fifty thousand dollars to see this exhibition, let us bring art within their reach." Such was the thought of those who watched the throng of visitors from distant country towns, some of whom probably then saw their first oil-painting. Yet it was said that there were more inquiries for *THE CENTURY* collection of drawings than for the paintings, a significant hint as to the influence of what may be termed applied art, a hint which would admit of amplification, were it permitted here. All sorts of visitors there were, from the artist to that venerable woman who eyed *THE CENTURY* drawings suspiciously through her glasses, and asked, "Are all them pictures a hundred years old?" But there was clearly something done in the way of education as well as in satisfying curiosity. Then came the Museum of Art Association incorporated in February, 1884. For a building site \$40,000 was raised in cash, and after many delays and discouragements the sum of \$100,000 for a building was completed at midnight of March 20, 1886. This, too, in a city which beside New York, the home of the languishing Grant Monument

Fund, is only a village. But such perseverance as that of Mr. W. H. Brearley, to whom the credit of this result largely belongs, is rare even in the metropolis. Building and site are thus provided for, and Mr. James E. Scripps has pledged \$50,000 for the purchase of works of art. A beginning has already been made with "old masters," which appear to be favored by Mr. Scripps, and with a few other paintings, among them Rembrandt Peale's "Court of Death" and Mr. F. D. Millet's "Cenone." A friend of the museum has pledged \$10,000 for a collection of casts, and if the maintenance of the museum is assured by endowments, its future is certainly full of promise. Already the eyes of the faithful see in the building only a wing of a museum of vast extent. Let us hope that the building, whatever it may be, will not be given over entirely to "old masters," but will contain collections from which Detroit's stove-molders, lithographers, and other artisans may gain ideas which will tell in the quality of their work. All this can be done at small expense, without neglect of "high art," and with evident profit both to handicraftsmen and to the pupils of the future art school whose training may be utilized in these crafts.

In Buffalo, which can hardly be classed as a