

**THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT**

Bulletin

**VOL. XXI ... NO. 5
FEBRUARY, 1942**



DETAIL OF TAPESTRY,
TRIUMPH OF SPRING,
ITALIAN (FERRARA),
1537-1538

*Gift of Mrs. Standish Backus, Mrs. Walter O. Briggs, Mrs. Hugh Dillman,
Mrs. Henry P. Joy, Mrs. Joseph Schlotman, Edsel B. Ford, John S. New-
berry, Robert H. Tannahill and Mr. and Mrs. Edgar B. Whitcomb, 1941*

THE ARTS COMMISSION ANNUAL REPORT FOR THE YEAR 1941

January 15, 1942

TO THE HONORABLE
THE COMMON COUNCIL OF THE CITY OF DETROIT
GENTLEMEN:

In accordance with the instruction in Section 10 of Chapter XIX of the City Charter, we take pleasure in transmitting the report of the Arts Commission for the year ended December 31, 1941.

THE ARTS COMMISSION

EDSEL B. FORD, <i>President</i>	EDGAR B. WHITCOMB, <i>Commissioner</i>
ALBERT KAHN, <i>Commissioner</i>	ROBERT H. TANNAHILL, <i>Commissioner</i>
WILLIAM R. VALENTINER, <i>Director</i>	CLYDE H. BURROUGHS, <i>Secretary</i>
E. P. RICHARDSON, <i>Assistant Director</i>	

THE WAR BRINGS PROBLEMS for the museum as well as for every other part of our city. We have been working on plans for the safety of the collections in case of air raids. But the main duty of the museum is clear. We are an institution created for "the knowledge and enjoyment of art," that is to say for public education and recreation. The needs of war will greatly reduce the possibilities of recreation and travel for average citizens, forcing them to fall back upon the resources of their own city. We look forward to a greater use of our museum during wartime than ever before. Our primary duty is to keep the museum open and all its resources and activities as fully available to the public as is possible under any circumstances.

And as the war develops we look for a greater realization than ever before of what the arts may contribute to people's lives. The arts are the expression of what Emerson called "the insatiable need for harmony in man." They are the creation by the disciplined mind of order and harmony out of the confused and disordered world of experience. As our world grows more disordered and our lives more and more affected by the great pressures of war, the arts will have more of value to offer. This is clearly shown by the experience of other countries longer at war than we have been. They have made recreation an important part of their war effort and have found it desirable to create a great activity of art exhibits, lectures, concerts, and the like, in order to fill the great need for refreshment of mind under war conditions.

OPERATION OF A CITY MUSEUM

This report is, however, a record of the accomplishment of the museum during the past year when we were dealing with the problems of peace. And it may have something of interest to offer to other cities as well as to Detroit. Our Art Institute represents a unique attempt by an American city to run an art museum as an integral part of its city government, with the aid of a helpful and sympathetic private organization. We are to some extent pioneering in a new field of museum management and of civic life. Very few American art museums are city owned and no other is organized just as ours is. It seems probable, however, that something like our form of organization may become more and more the pattern of other

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museums. Privately endowed and supported museums may well grow more rare in the future and the cultural life of the United States depend more and more upon city, state or federal aid. Can American cities operate such institutions successfully? How has it worked in Detroit?

Some years ago our organization was shattered during the financial chaos of the depression. It took several years to rebuild our activity. In 1941, however, we had an excellent, trained professional staff. The additions to the collections, the exhibits, publications and educational programs described hereafter, are a showing that a larger and richer institution than ours would have no reason to be ashamed of. These activities mean that the staff has made the most of small means by careful planning and by using time, energy and money where they are most effective. The following report is a kind of balance sheet, which we feel that we can show with a degree of pride, not from complacency but because we know these are not small results to come from the resources at our disposal.

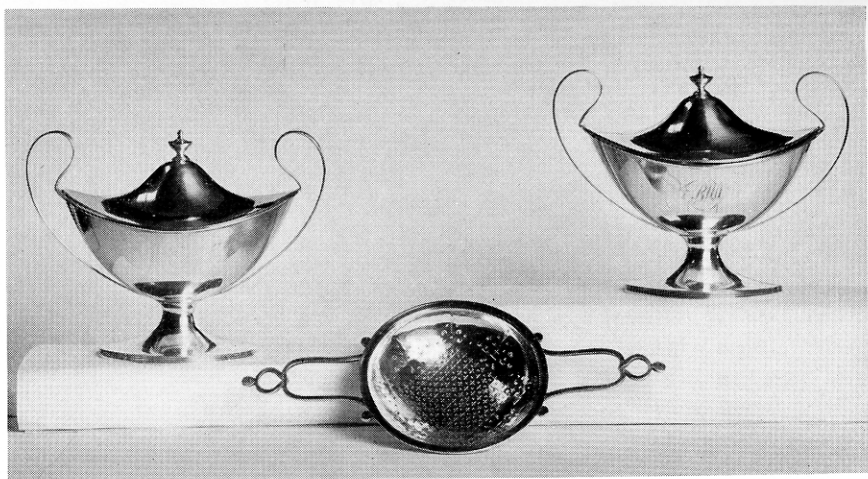
It would have been quite impossible, however, to achieve what we have done without the constant and generous help of the Founders Society and of private individuals. We could not grow as an institution if we did not have the Founders Society's help. We have been entirely dependent since 1932 upon their funds for the growth of the collection. And many activities had been initiated by private funds in the past years, some to be carried out entirely by private funds, while others after proving their worth have been adopted as part of the city program. The Founders Society report should be read also, therefore, as an essential part of a united program, and full credit should be given to their generosity and civic pride in making the museum's effectiveness possible.

This parent organization has more than matched the contribution of the city dollar for dollar. For while the city during the current fiscal year appropriated a net total of \$133,291 for the operation and maintenance of the Art Institute, the Founders Society has contributed a total of \$183,223.22 in works of art as well as a considerable sum for other services.

GROWTH OF THE COLLECTIONS

The year 1941 was a fortunate one for our collection. We have acquired, by the help of our generous spirited private support, distinguished works of art for almost every section of our collection — paintings and sculpture, ancient and modern art, American and European, monumental and decorative art.

The most remarkable single accession, both in importance and rarity, is a masterpiece of Renaissance decorative sculpture: a large relief by Donatello representing the *Coat-of-Arms of the Minerbetti Family*. At the top of the relief is a running child, carrying on a ribbon a large heraldic shield, which is ornamented by a lion rampant bearing a second shield; its composition thus includes several themes famous in Donatello's art. The works of Donatello are almost entirely in national museums or in their original locations as national treasures of Italy, so that this gift is an exceptionally fortunate event in the history of our museum. It is not the only acquisition in the field of sculpture, however. A charming group of the *Madonna and Child* by the rare Renaissance sculptor Cristoforo Solari has been added to another gallery of European art; a Spanish *Madonna and Child* of the twelfth century to the Romanesque gallery; while two distinguished bronzes, a figure of *Umā* and a small *Viṣṇu* from medieval India and Cambodia respectively, were added to the southern Asiatic gallery. Finally, in the Greek gallery is a marble head of heroic size representing perhaps the *Tyche* or *Fortune of a City*, or perhaps the *Goddess Cybele*, which adds a work of great interest to our classical section.



SILVER PUNCH STRAINER BY JOHN COBURN,
AMERICAN (BOSTON), 1725-1803
Gift of the Gibbs-Williams Fund, 1941

PAIR OF SILVER SAUCE TUREENS BY JOHN AND TUNIS DENISE,
AMERICAN (NEW YORK), w. 1798
Gift of the Gibbs-Williams Fund, 1941

In the field of painting there is, first, a masterpiece of Spanish painting, the *Portrait of the Condesa de Gondomar* by Goya, a portrait of exceptional brilliance, attractive in subject and of outstanding quality. Goya, like Donatello, is one of the primary figures which a museum ought to represent, and this is a very notable Goya. A smaller picture representing *Three Female Saints* by Jacomart, the leading master of Valencia in the 15th century, was also acquired to give us a long desired example of Spanish Gothic painting.

In Dutch art we have added a fifteenth century picture of exceptional size and beauty and of very early date, a *Crucifixion* by a fifteenth century painter known as the Master of the Sibyl of Tibur (who may be the famous Albert van Ouwater), charming in color and profound in sentiment. Another addition to our Dutch paintings that gives us great satisfaction is a superb marine painting, *A Cloudy Day on the Zuyder Zee*, by Jan van de Cappelle, the greatest Dutch sea painter of the seventeenth century.

Another Dutch painting added during the year gives us pleasure both for itself and because it serves as a memorial to Mr. John A. Bryant of the firm of Bryant and Detwiler, the contractors who built our museum building, an *Italian Landscape With Peasants and Ruins* by Giovanni Battista Weenix. Two fine pieces of furniture were included in the gift. A second gift with a memorial purpose is the admirable *Portrait of a Man* by Wolgemut, the famous fifteenth century painter of Nuremberg and the teacher of Albrecht Dürer, which was given in memory of Dr. and Mrs. Karl Kanzler.

The most important examples of French and Italian painting added during the year are an early landscape, *Evening*, by Claude Lorrain, one of the most famous of all European landscapists, and a fine seventeenth century Italian *Portrait of a Man*, attributed to Caravaggio.

Finally we come to the American painting collection which had a noteworthy year. A portrait by Copley of *Colonel John Montresor* adds a superb work of the most important artist of the eighteenth century and one which is of historical interest for Detroit. Three fine portraits of the early Republic were added: *Lucy Bradley* by Ralph Earl, one of the important New England painters; a New York merchant, *Jacob Houseman*, by John Wesley Jarvis, one of the leading artists in New York City; and a cabinet portrait of *John C. Hamilton*, son of Alexander Hamilton, by Jarvis' pupil, Henry Inman. Besides these we acquired a group of paintings of American Indian life by John Mix Stanley, the Indian painter, who is one of the most interesting figures in the artistic history of Detroit. These, together with an early painting of frontier life by Worthington Whittredge, represent the American frontier as it appeared in American art. A painting by Kuniyoshi, *Summer Storm*, and examples of several other living artists were added to our contemporary section.

The decorative arts have also received many donations from the Founders Society and from individuals. One of the rare Italian (Ferrara) tapestries of the earlier part of the sixteenth century, *The Triumph of Spring*, and a number of other important textiles (some already described in the *Bulletin*) made this a year of accomplishment for the textile collection. The tapestry is hung in Alger House. The notable collection of Italian decorative art in the Alger branch was enriched by several excellent bronzes, textiles and ceramics. Several additions to our collections of European furniture and of American silver and glass will be found listed below. In the Asiatic section a group of fine Chinese porcelains, ranging in period from Han to the eighteenth century, and a group of Chinese archaic bronzes are particularly helpful. Chinese art is especially notable in these fields, but our collection had hitherto contained very few pieces of the first quality.

A medieval ivory of great distinction and rare type was added to the medieval collection, a French *Crozier* of about 1200 A. D. Two other interesting works of art in ivory and bone were also acquired, an Italian late Gothic ivory jewel casket and a chessboard inlaid with carved bone, also Italian fifteenth century work.

In the print department two etchings by Meryon were the outstanding additions.

REORGANIZATION OF THE STAFF

Several changes in the staff took place during the year. On July 1, 1941, John S. Newberry, Curator of the Russell A. Alger Branch Museum, was called to active service in the Navy. Francis W. Robinson, Curator of European Art, was made curator also of the branch museum; and Dr. Sherman E. Lee joined the staff to assist at Alger House (in charge of education) and to act as Curator of Far Eastern Art. The branch museum is thus run by two staff members, who each have duties also at the main museum. By this means we are able to keep the activity of the branch museum intact while the department of Far Eastern Art, inactive for several years, could be resumed.

Vacancies in the positions of junior curator assigned to education, created by resignation and by consolidation of duties elsewhere, were filled by Mrs. Joyce Black Gnau and Miss Elizabeth H. Payne.

Finally, the ever growing and ever more exacting work of publicity, created under Founders Society auspices by Mrs. Marjorie Porter, became a part-time contractual post filled by Mrs. Marjorie Player.

By this considerable reorganization the museum has achieved a more effective organization which is not only better adjusted to our needs, but offers a considerably wider variety of service to the public.

ACTIVITIES

One feature of our organization is that it is not rigidly departmentalized. Each member of the curatorial staff has his specific assignment but all share to some extent in the task of interpreting to the public our collection of more than 15,000 exhibits, representing every aspect of the history and practice of art. This interpretation tends more and more to take the form of short study courses, consisting of from four to eight consecutive weekly talks developing a single subject.

In the first half year Mrs. Weibel gave a course on *Islamic Art*, Miss Weadock on *Great Epochs of Print Making*, while a two-months series of *Great Artists in the Exhibition of Masterpieces of Art* was given by Mrs. Weibel, Miss Weadock, Mr. Richardson and Mr. Robinson. In the second half year Mr. Richardson gave eight lectures on *The Theory of Art Criticism*, Dr. Lee on *The Relationship Between Art and Society in Italy from the XIV to the XVIII Centuries* at Alger House, Mrs. Gnau *A Guide to Interesting Interiors* and Mrs. Heath and Mrs. Gnau together *An Introduction to Art* and a Sunday afternoon series of popular lectures. The Tuesday evening lecture program has been continued in cooperation with the Archaeological Society of Detroit. The museum has also found a valuable adjunct in the Metropolitan Art Association, which brings a series of interesting figures in contemporary art to speak in Detroit. Gallery talks were given on special exhibitions and upon varied aspects of the permanent collection. All told, 150 public lectures were given for adults, and 56 other talks were given to groups by special appointment.

The use of the material by children has progressed satisfactorily during the past year. The carefully planned programs of lectures worked out by the museum and the public schools is marked as it develops by a noticeable growth in the cooperation of teachers as they grow more familiar with the various programs and consequently prepare their students in advance. This is no doubt a cumulative result of four or five years of planned programs for the art and social science departments of the schools, but the result is a consistent advance in effectiveness. One hundred ninety-nine talks were given in these programs.

A slight decrease in the total attendance represents the difference made in 1940 by the extraordinary attendance at the first showing of the *Masterpieces of Art from the Two World's Fairs*.

Two hundred fifteen groups of children visited the museum by special appointment. Many of these came to see the second showing of the *Masterpieces of Art Exhibition* in April and May. Other groups came to see material related to their studies. In addition, there were 21 lectures for college classes.

One of the greatest problems in museums all over the country has been to reach high school students. Since some of the difficulty in getting high school students to the museum appears to be the result of crowded and complicated schedules, an experiment was begun in the fall with slide lectures on request in the school auditoriums. It is hoped that this may lead to a greater use of museum facilities by high school groups.

One of the most satisfying moments of class instruction in the museum comes when the children on their way out anxiously inquire, "When is the museum open?" and "Can they come back with their families or friends?" The present program has never included any optional activity for the individual child who wishes to

return to the museum. To meet this need the Junior Explorers Club has just been organized to meet on Saturday mornings. The children themselves will determine its function and use. It is hoped that the Club will develop into several age groups by next year.

FUTURE GROWTH

A museum's work is directed toward long range objectives and we must keep in mind even in wartime the long view of our development. With full realization of the necessities of the moment, we are still planning for the future and it is the part of wisdom to set down some of the things which must be accomplished.

Our collection of sculpture is one of the richest and most varied in the country. But for its proper display sculpture needs to be very carefully lighted. The lighting of much of our sculpture collection is very inadequate, especially in the evening, and we are anxious to restudy our scheme of lighting and to bring it up to date.

We are building up a great collection of art so that it can be understood and enjoyed by the people of Detroit and by lovers of art everywhere. Adequate catalogues of our collection are the first requisite for this. We are working on a new catalogue of our painting collection, which has nearly doubled in size since the last catalogue was issued. It is very important also to start work upon a catalogue of the sculpture collection; but it will be necessary to photograph most of the material in preparation for publication. It is impossible to do this as part of the normal load of the photographic department as now constituted on a half-time basis.

Finally, looking forward to the years after the war, we realize that provision must be made to increase the gallery space of the museum. It is worth mentioning such a project at the present time only because it is something that must be considered and planned for long in advance. In the twenty years since our building was designed, the collection has increased several times over in extent and importance. It is already difficult to exhibit some parts of the collection properly, especially the arts of the nineteenth and twentieth centuries, which are the very sections that may expect a large quantitative as well as qualitative growth. Some kind of enlargement of the building must be looked forward to in the future.

At the same time, some provision for parking facilities would be desirable. The museum is in a congested district. The need for convenient access by car is likely to increase rather than decrease with the growth of the city, and the modern tendency is to provide parking spaces in connection with any large building. A museum is a building designed for public use and it ought not to fall behind the times in point of convenience and necessity.

RUSSELL A. ALGER BRANCH MUSEUM

This distinguished building with its important art collections and beautiful gardens (privately donated and largely maintained without cost to the city) is one of the most beautiful possessions of the city. Its greatest attendance is during the spring and summer months, when the gardens are at their best and the idea of a visit to this handsome spot overlooking Lake St. Clair is most attractive to Detroiters; but the attendance is well sustained throughout the year. As the collections continue to grow, its reputation outside of Detroit is becoming widespread and visitors to the city find it worth their while to spend a half day there.

A series of changing exhibitions were held, some of outstanding quality. Such exhibitions could be presented only by the generous assistance of dealers, collectors and patrons of art, for only by the most careful planning can exhibitions both at the main museum and in the branch museum be managed from a single fund. A large tapestry, *The Triumph of Spring* mentioned above, was the most important acquisition of the year. We hope to achieve in the coming year the reconstruction of the second floor galleries into fully equipped exhibition rooms. The former bedrooms have served temporarily but renovation is a great need.

The Detroit Garden Center removed its headquarters in September to Belle Isle, a move of great advantage to them but a loss to the museum of an activity that helped greatly to diversify our program of interests.

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

ANNUAL REPORT OF THE TRUSTEES FOR THE YEAR 1941

January 23, 1942

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

LADIES AND GENTLEMEN:

The Founders Society, whose function is to administer funds and endowments other than city appropriations and whose purpose is to encourage gifts and legacies, has well justified its existence through the year, but never more so than by its substantial cooperation with the Detroit Institute of Arts during the year 1941. Total receipts from all sources during the year amounted to \$84,563.08. Of this amount \$18,517.24 represents the income from invested funds; \$16,334.50 is from annual membership dues, while the balance of \$49,711.34 is from special contributions and miscellaneous receipts.

Total disbursements for the year were \$89,593.93, the larger part of which was used for purchases for the collections. In addition to the objects acquired by purchase from Founders Society funds, there were a number of outright gifts of art objects by individual members that greatly increases this total. To get a true picture of our contribution, the collections of the Art Institute have been enriched by 127 objects having a total value of \$183,223.22. This imposing list of accessions augments the collections in many departments both at the main museum and at the Russell A. Alger Branch.

Among the gifts and purchases which merit special mention because of their importance are the following: the stone sculpture by Donatello, the *Coat-of-arms of the Mimerbetti Family*, presented by Mr. and Mrs. Edsel B. Ford; the superb painting by Goya, *Condesa de Gondomar*, acquired from the Ralph H. Booth Fund; the marine painting, *A Cloudy Day on the Zuyder Zee*, by Jan van de Cappelle, purchased from the Masterpieces of Art Exhibition, and the XVth century Dutch painting of the Crucifixion by the Master of the Sibyl of Tibur, both purchased and presented by Mr. and Mrs. Edgar B. Whitcomb; the imposing IV century Greek marble head of a *Goddess of a City or Cybele*, the most important of a series of acquisitions purchased from the membership funds; a South Indian sculpture in copper of *Umā*, which adds to the Oriental collection one of its outstanding objects, secured through the Sarah Bacon Hill Bequest; an early XVIth century tapestry, *The Triumph of Spring*, which adds to the Russell A. Alger Branch Museum one of its more suitable decorative features, acquired by the group subscriptions of Mrs. Standish Backus, Mrs. Walter O. Briggs, Mrs. Hugh Dillman, Edsel B. Ford, Mrs. Henry B. Joy, John S. Newberry, Mrs. Joseph Schlotman, Robert H. Tannahill and

Mr. and Mrs. Edgar B. Whitcomb; an early German portrait of a young man by Michael Wolgemut, presented by Mr. and Mrs. Ernest C. Kanzler in memory of Dr. and Mrs. Karl K anzler; the portrait by Copley of Colonel John Montresor, of interest in the early history of Detroit, acquired through the income of the Gibbs-Williams Fund; the Ralph Earl *Portrait of Lucy Bradley* and the John Wesley Jarvis *Portrait of Jacob Houseman*, two additional items of Americana, purchased and presented by D. M. Ferry, Jr.; Yasuo Kuniyoshi's *Summer Storm*, the gift of Dr. and Mrs. George Kamperman; an ivory crozier, French, about 1200, the gift of Robert H. Tannahill; a marble sculpture of the *Madonna and Child Enthroned*, by Cristoforo Solari and an additional cash gift of \$1,000 for other purchases, from Mr. and Mrs. Albert Kahn; the portrait of a young man attributed to Caravaggio, presented by Mr. and Mrs. Henry Reichhold; a group of seven Chinese ceramics and bronzes, presented by K. T. Keller.

In January, Mrs. Russell A. Alger created a trust for the maintenance of the Yew Garden at the Russell A. Alger Branch. This will eventually have a capital of \$10,000.00, and during the past year Mrs. Alger has deposited \$4,000.00 toward this fund.

Mr. Edsel B. Ford has continued his support of the *Art Quarterly*, contributing toward the publication costs of our nationally known quarterly a total subsidy of \$5,221.42.

Mr. Edgar B. Whitcomb, chairman of the Finance Committee, reports that he has now secured a total of \$6,000.00 of the capital from the Sarah Bacon Hill Fund and this has been invested in the Consolidated Account. In the reinvestment of the funds of the society, the Finance Committee has not only continued to



VIRGIN ANNUNCIATE,
WORKSHOP OF
GIOVANNI AND BARTOLOMMEO
BUON, ITALIAN (VENICE),
EARLY FIFTEENTH CENTURY
Gift of the Founders Society, 1941

buy seasoned mortgages where they were available, but has also temporarily added to our portfolio such securities as Kroger Grocery and Baking Co., Safeway Stores, Commonwealth Edison and Detroit Edison in order to maintain a satisfactory rate of income.

The Women's Committee, under the leadership of Mrs. Edgar R. Thom, chairman, and Mrs. Trent McMath, vice-chairman, has performed many useful services during the year which tend to strengthen the work of the Founders Society and bring it into a more closely-knit organization. They have added to the personnel of their committee a group of women representative of all the widely divergent cultural interests of the city, and all of them take an active part in museum affairs. They have planned programs and receptions for the members in connection with the opening of the more important exhibitions; they have provided for a Founders Society calendar of lectures and special events which goes out bi-monthly to all the members, and they have done many other things which have a salutary influence upon the Art Institute's public relations. The activities of the Women's Committee are sustained by contributions from its members.

During the year, Mrs. Ralph Harman Booth was enrolled as a Benefactor and six new Governing Members of the Corporation have been added by virtue of their contributions amounting to \$1,000.00 or more: Mrs. Edgar R. Thom, C. Edmund Delbos, Mrs. William D. Mercer, Ralph L. Polk, Mrs. John Wendell Anderson and Mrs. John A. Bryant.

A report of the membership department shows a constant income from annual members that varies little from year to year. 169 new members were added to our rolls which more than offset the loss of old members. The receipts from these nominal membership and small contributions amounted during the year to \$17,134.50.

The Founders Society prize of \$200 given at the Annual Exhibition for Michigan Artists was awarded this year by your trustees to John Carroll for his painting *Running Hounds*. The Founders Society served also as a clearing house for the receipt and disbursement of additional prizes for the Michigan Artists Exhibition amounting in all to a total of \$1,000.00.

At the annual meeting of the Corporation held January 17, 1941, Edgar B. Whitcomb and Lillian Henkel Haass were elected and Charles A. Hughes appointed by the Mayor to succeed themselves as trustees for the term ending 1944. At the subsequent trustees' meeting, officers were re-elected as follows: Dexter M. Ferry, Jr., president. Mrs. Lillian Henkell Haass, vice-president, Dr. George Kamperman, treasurer, and Clyde H. Burroughs, secretary.

Respectfully yours,
BOARD OF TRUSTEES

DEXTER M. FERRY, JR.
President

CLYDE H. BURROUGHS
Secretary

ACCESSIONS

JANUARY 1, 1941 TO DECEMBER 31, 1941

PAINTINGS

Portrait of a Young Man (dated 1486), by Michael Wolgemut, German, 1434-1519. Gift of Mr. and Mrs. Ernest Kanzler, in memory of Dr. and Mrs. Karl Kanzler.

Crucifixion, by the Master of the Sibyl of Tibur, Dutch, c. 1480-1495. Gift of Mr. and Mrs. Edgar B. Whitcomb.

- Tobias and the Angel*, attributed to Govert Jansz (called Mijneer), Dutch, 1578-1619. Founders Society, Octavia W. Bates Fund.
- The Inn at the Grotto of Egeria*, by Bartholomeus Breenbergh, Dutch (Amsterdam), 1599-1659. Gift of A. F. Mondschein.
- Italian Peasants and Ruins*, by Jan Baptist Weenix, Dutch, 1621-1660. Gift of Mrs. John A. Bryant, in memory of John A. Bryant.
- A Cloudy Day on the Zuyder Zee*, by Jan van de Cappelle, Dutch, 1624-1679. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Portrait of a Young Man*, attributed to Caravaggio, Italian, 1559-1609. Gift of Mr. and Mrs. Henry Reichhold.
- Susannah and the Elders*, by Carlo Saraceni, Italian, 1585-1620. Founders Society, William H. Murphy Fund.
- Three Female Saints*, by Jacomart, Spanish, c.1410-1461. Founders Society, General Membership and Donations Fund.
- Condesa de Gondomar*, by Francisco Goya, Spanish, 1746-1828. Founders Society, Ralph H. Booth Fund.
- Evening*, by Claude Lorrain, French, 1600-1682. Founders Society, Edsel B. Ford Fund.
- Abstraction* (watercolor), by Fernand Leger, French, 1881-. Gift of Nelson Rockefeller.
- Portrait of Colonel John Montresor*, by John Singleton Copley, American, 1737-1815. Founders Society, Gibbs-Williams Fund.
- Portrait of Lucy Bradley*, by Ralph Earl, American, 1751-1801. Gift of Dexter M. Ferry, Jr.
- Portrait of Jacob Houscman*, by John Wesley Jarvis, American, 1780-1839. Gift of Dexter M. Ferry, Jr.
- Portrait of John C. Hamilton, son of Alexander Hamilton*, by Henry Inman, American, 1802-1846. Gift of Dexter M. Ferry, Jr.
- Indian Encampment. Chinook Burial, The Challenge and Noonday Halt*, by John Mix Stanley, American, 1816-1872. Gift of Mrs. Blanche Ferry Hooker.
- Crow's Nest*, by T. Worthington Whittredge, American, 1820-1910. Gift of Mrs. W. D. Biggers.
- Still Life, Rope and Shells*, by Marsden Hartley, American, 1877-. Founders Society, Merrill Fund.
- Central Park, New York*, by William Thoeny, American, 1888-. Gift of Dr. Nicholas Karger.
- Summer Storm*, by Yasuo Kuniyoshi, American, 1893-. Gift of Dr. and Mrs. George Kamperman.
- Fritz* (watercolor), by William S. Schwartz, American, 1896-. Gift of Mrs. Anna Lavick Werbe.
- Things Found on a Walk Through the Fields*, by Constance C. Richardson, American, contemporary. Gift of Robert H. Tannahill and Mrs. George Kamperman.
- Adam's Trail* (watercolor), by Ernest W. Scanes, American, contemporary. Gift of John S. Newberry.

SCULPTURE

- Goddess of a City, or Cybele*, marble, Greek. IV century B. C. Founders Society, General Membership and Donations Fund.

Coat of Arms of the Minerbetti Family, by Donatello, Italian (Florence), 1386-1466. Gift of Mr. and Mrs. Edsel B. Ford.

Virgin Annunciate, marble relief, Workshop of Giovanni and Bartolomeo Buon, Italian (Venice), early XV century. Founders Society, General Membership and Donations Fund.

Ink-stand in form of a Crab, bronze, by Riccio, Italian, XV century. Founders Society, William M. Murphy Fund.

Madonna and Child Enthroned, marble, by Cristoforo Solari, Italian (Lombardy), active 1489-1528. Gift of Mr. and Mrs. Albert Kahn.

Horse, bronze, School of Leonardo da Vinci, Italian (Florence), XVI century. Gift of Mr. and Mrs. Ernest Kanzler.

Virgin and Child, polychromed wood, Spanish, XIV century. Gift of Mrs. Ralph H. Booth.

Chessman, ivory, French, XIV century. Gift of Arnold Seligmann, Rey and Co.

Adagio, bronze, by Georg Kolbe, German, 1877-. Gift of the Garden Club of Michigan, in memory of Esther Longyear Murphy.

Madonna, walnut, by Mark R. Sponenburgh, American, contemporary. Gift of Mrs. Lillian Henkel Haass.

Visnu, bronze, Cambodian, XII century. Founders Society, General Membership and Donations Fund.

Umā, copper, South Indian, XIV century or earlier. Founders Society, Sarah Bacon Hill Bequest.

Sceptre, jade, Chinese, Reign of Ch'ien Lung, 1736-1796. Gift of Linus Long.

TEXTILES

Gold brocade, Italian (Lucca), first half XIV century. Founders Society, William H. Murphy Fund.

Tapestry, *The Triumph of Spring*, Italian, early XVI century. Gift of Mrs. Standish Backus, Mrs. Walter O. Briggs, Mrs. Hugh Dillman, Mrs. Henry B. Joy, Mrs. Joseph Schlotman, Edsel B. Ford, John S. Newberry, Robert H. Tannahill and Mr. and Mrs. Edgar B. Whitcomb.

Red velvet, Italian (Genoa), early XVII century. Gift of John Kendrick Bangs, Jr., in memory of Katharine McFadon Bangs.

Handkerchief edged with Brussels lace, Belgian, XIX century. Gift of Isabelle Stearns, in memory of Rupert Chilton Stearns.

Group of lace flounces, collars and cuffs, and lappets, Belgian, XIX century. Gift of Miss Elizabeth Preston.

Lace shawl, French, XIX century. Gift of Miss Elizabeth Preston.

Wool hanging, Polish, early XIX century. Gift of Carl F. Clark.

Three women's costumes and one man's costume, Slovak, XIX century. Gift of Art Museum, Slovak Section of Detroit.

Embroidery, *The Samaritan Women at the Well*, English, XIX century. Gift of Mrs. Thomas S. Johnston.

Hat tie of Limerick lace, Irish, c.1860-70. Gift of Mary Costello.

Velvet panel, Chinese, Reign of Ch'ien Lung, 1736-1796. Gift of Mrs. James Inglis.

Polychrome embroidery, *The Twelve Immortals*, Chinese, Ch'ing Dynasty, 1644-1911. Gift of Walter L. Hill.

- Kesa, Japanese, XVIII century. Gift of Mrs. James Inglis.
 "Ship" fabric, Indonesian (South Sumatra), XVII-XVIII century. Gift of Mrs. Hanns Schaeffer. N
 Tapestry panel, Peruvian, Late Chimu, 1900-1400 A. D. Gift of Mr. and Mrs. Ernest Kanzler.

DRAWINGS AND PRINTS

- Etchings, *Man with a Wheelbarrow* and *Woman Churning*, by Jean Francois Millet, French, 1814-1875. Gift of Mrs. Ralph H. Booth.
 Etching, *The Pump, Notre Dame*, by Charles Meryon, French, 1821-1868. Founders Society, William C. Yawkey Fund.
 Etching, *The Gallery of Notre Dame*, by Charles Meryon, French, 1821-1868. Founders Society, Andrew Wineman Fund.
 Wash drawing, *Fashion Notes for Goats*, by Mahonri Young, American, 1877-. Founders Society, Laura H. Murphy Fund.
 Lithographs, *At the Bronx Zoo, Fort Tryon Park, Spring—Central Park, Van Cortlandt Mansion, Washington Square, Winter—Central Park*, by Mildred E. Williams, American, 1892-. Gift of Federal Art Project.
 Lithographs, *Cottonwood Trees, Taos and Sunflowers*, by Lily Converse, American, contemporary. Gift of the artist.
 Lithograph, *Lamai*, by Justine E. Fuller, American, contemporary. Anonymous gift.
 Woodcut, *Winemakers*, by Harry Bertoia, American, contemporary. Gift of Hal H. Smith.

DECORATIVE ARTS

- Table, Italian, XVII century. Gift of Mrs. Ralph H. Booth.
 Two chairs (*sgabelli*), Italian, XVI-XVII century. Gift of Mrs. Lillian Henkel Haass.
 Pair of shields, Italian, XVII century. Gift of Arnold Seligmann, Rey and Co.
 Walnut table, Spanish, XVI century. Gift of Mrs. John A. Bryant, in memory of John A. Bryant.
 Carved walnut lectern, Flemish, c.1600. Gift of Mrs. John A. Bryant, in memory of John A. Bryant.
 Painted chest, American (Pennsylvania), 1790. Founders Society, Gibbs-Williams Fund.
 Silver punch strainer, by John Coburn, American (Boston), 1725-1803. Founders Society, Gibbs-Williams Fund.
 Silver sugar bowl, by Van Voorhis and Son, American (New York), w.1798. Founders Society, Gibbs-Williams Fund.
 Pair of silver sauce tureens and covers, by John and Tunis Denise, American (New York), w.1798. Founders Society, Gibbs-Williams Fund.
 Golden-amber glass bottle, American (Ohio), 1825-35. Founders Society, Gibbs-Williams Fund.
 Aquamarine flip glass, American (Ohio), 1825-35. Founders Society, Gibbs-Williams Fund.
 Ceramics, Tomb Figurine, earthenware, Chinese, T'ang Dynasty, 618-907 A. D. Gift of Mrs. Alpheus Jennings.

- Ceramics, Hill censer with cover, Chinese, Han Dynasty, 206 B. C.-220 A. D. Purchased.
- Ceramics, Ting ware bowl, Chinese, Sung Dynasty, 960-1279 A. D. Founders Society, Laura H. Murphy Fund.
- Ceramics, Blue and white bowl with underglaze decoration, Chinese, Reign of K'ang Hsi, 1662-1722 A. D. Gift of K. T. Keller.
- Ceramics, Pair of Imperial yellow bowls, Chinese, Reign of Ch'ien Lung, 1736-1795 A. D. Gift of K. T. Keller.
- Ceramics, Vase, Chinese, Ming Dynasty, 1368-1644 A. D. Gift of K. T. Keller.
- Ceramics, Pair of majolica drug jars, Italian (Faenza), XV century. Gift of Arnold Seligmann, Rey and Co.
- Ceramics, Cup and two saucers, French (Limoges), XIX century. Gift of Mr. and Mrs. Eliza Parrish Lovejoy.
- Ceramics, Urn with cover, English (Sino-Lowestoft), XVIII century. Founders Society, Gibbs-Williams Fund.
- Ivory, crozier, French, c.1200. Gift of Robert H. Tannahill.
- Casket inlaid with carved bone, North Italian (Venice), style of Embriacchi workshop, XV century. Founders Society, Elliott T. Slocum Fund.
- Chessboard inlaid with carved bone, Italian, XV century. Gift of Mrs. William Clay.
- Bronze, Halberd (KO), Chinese, Chou Dynasty, 1122-249 B. C. Gift of Nelson Rockefeller.
- Bronze sword, Chinese, late Chou Dynasty, c.770-249 B. C. Gift of K. T. Keller.
- Bronze axe head, Chinese, probably Shang Dynasty, 1766-1122 B. C. Gift of K. T. Keller.
- Bronze ogre masks (pair). Chinese, early Chou period, 1122-947 B. C. Gift of K. T. Keller.
- Necklace, Swiss-Russian, XIX century. Gift of Isabelle Stearns, in memory of her brother, Rupert Chilton Stearns.
- Hair ornaments of brass inlaid with kingfisher feathers and pearls, Chinese, (XIX century). Gift of Mrs. Alpheus F. Jennings.
- Two arm bands and one wrist band, Indian trade silver, American, c.1750-1800, two stone pipes and six other artifacts, North American Indian culture. Gift of Miss Kate McPherson.

EXHIBITIONS HELD DURING THE YEAR 1941

MAIN MUSEUM

- | | |
|-----------------------|---|
| January | Modern Painting, from the Museum of Modern Art. |
| February | Paintings and Drawings by Carl Ruggles. |
| March | Paintings from the Whitney Museum of American Art. |
| April—May | Masterpieces of Art from Two World's Fairs. |
| August | Exhibition of 200 American Watercolors, Section of Fine Arts, Federal Works Agency. |
| September—October | Walt Disney Retrospective Exhibition. |
| November—December | Annual Exhibition for Michigan Artists.
Exhibition for Michigan Craftsmen. |
| December 2—February 1 | Old Detroit Houses by James E. Bellaimey; Early Maps and Views of Detroit. |

RUSSELL A. ALGER BRANCH MUSEUM

January	Designs for the Ballet, from the Museum of Modern Art.
February	Useful Objects by American Designers, from the Museum of Modern Art.
March	The First Century of Print Making, 1400-1500. Woodcuts and Metalcuts from the collection of Lessing J. Rosenwald.
April	Work by the Grosse Pointe Artists Association.
May	Nineteenth and Twentieth Century French Drawings, from the Fogg Art Museum and the Museum of Modern Art.
June—September	Paintings by Lyonel Feininger.
October—November	"Rich with little store"—Objects of art from all periods for the new collector.
December	Exhibition of Chiaroscuro Prints.

MUSEUM ATTENDANCE FOR 1941

	MAIN MUSEUM	RUSSELL A. ALGER BRANCH
January	22,060	2,039
February	29,937	2,926
March	32,869	3,459
April	30,847	4,385
May	25,464	4,122
June	15,120	4,297
July	7,815	3,336
August	9,838	2,920
September	12,522	3,107
October	22,566	2,334
November	39,896	1,803
December	26,974	3,065
	275,908	37,793
GRAND TOTAL		313,701

ATTENDANCE AT MUSEUM LECTURES, TALKS, ETC., 1941

ADULTS

	Number of Groups	Attendance
Lectures and gallery talks	150	5,045
Special groups	56	2,119
College groups	21	2,087
	Number of Talks	
CHILDREN	400	42,182
TOTAL		51,433

THE ARTS COMMISSION

EDSEL B. FORD, *President*

EDGAR B. WHITCOMB

ALBERT KAHN, *Vice-President*

ROBERT H. TANNAHILL

THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

D. M. Ferry, Jr., *President*

Dr. George Kamperman, *Treasurer*

Mrs. Lillian Henkel Haass, *Vice-President*

Clyde H. Burroughs, *Secretary*

THE MUSEUM STAFF

<i>Director</i>	Dr. W. R. Valentiner
<i>Secretary and Curator of American Art</i>	Clyde H. Burroughs
<i>Assistant Director</i>	E. P. Richardson
<i>Curator of Textiles and Near Eastern Art</i>	Adèle Coulin Weibel
<i>Curator of Prints</i>	Isabel Weadock
<i>Curator of European Art and The Russell A. Alger Branch Museum</i>	Francis W. Robinson
<i>Curator of Far Eastern Art</i>	Dr. Sherman E. Lee
<i>Honorary Curator of American Art</i>	Robert H. Tannahill
<i>Honorary Research Fellow</i>	Dr. George Lechler
<i>Public Relations</i>	Marjorie Player
<i>Museum Instructors</i>	Marion Leland Heath
	Joyce Black Gnau
	Elizabeth Payne
<i>Librarian</i>	Agnes Savage
<i>Library Assistant</i>	Margaret Insley
<i>Registrar</i>	Alfred V. La Pointe
<i>Building Superintendent</i>	Harold T. Shaw

STAFF OF THE FOUNDERS SOCIETY

<i>Membership Solicitor</i>	Oliver D. Cromwell
<i>Assistants</i>	Rose Reed
	Tempa Sims

WOMEN'S COMMITTEE

Mrs. Edgar R. Thom, *Chairman*

Mrs. Trent McMath, *Vice-Chairman*

HOURS OF ADMISSION

The Detroit Institute of Arts, 5200 Woodward Avenue, is open free daily except Mondays and Christmas Day. Visiting hours: Tuesday, Wednesday, Thursday and Friday afternoons, 1 to 5; Tuesday, Thursday and Friday evenings, 7 to 10; Saturday, 9 to 5; Sunday, 2 to 6. The Russell A. Alger Branch Museum for Italian Renaissance Art and special exhibitions is open free daily, except Mondays, 1 to 5.

A series of changing exhibitions were held, some of outstanding quality. Such exhibitions could be presented only by the generous assistance of dealers, collectors and patrons of art, for only by the most careful planning can exhibitions both at the main museum and in the branch museum be managed from a single fund. A large tapestry, *The Triumph of Spring* mentioned above, was the most important acquisition of the year. We hope to achieve in the coming year the reconstruction of the second floor galleries into fully equipped exhibition rooms. The former bedrooms have served temporarily but renovation is a great need.

The Detroit Garden Center removed its headquarters in September to Belle Isle, a move of great advantage to them but a loss to the museum of an activity that helped greatly to diversify our program of interests.

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

ANNUAL REPORT OF THE TRUSTEES FOR THE YEAR 1941

January 23, 1942

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

LADIES AND GENTLEMEN:

The Founders Society, whose function is to administer funds and endowments other than city appropriations and whose purpose is to encourage gifts and legacies, has well justified its existence through the year, but never more so than by its substantial cooperation with the Detroit Institute of Arts during the year 1941. Total receipts from all sources during the year amounted to \$84,563.08. Of this amount \$18,517.24 represents the income from invested funds; \$16,334.50 is from annual membership dues, while the balance of \$49,711.34 is from special contributions and miscellaneous receipts.

Total disbursements for the year were \$89,593.93, the larger part of which was used for purchases for the collections. In addition to the objects acquired by purchase from Founders Society funds, there were a number of outright gifts of art objects by individual members that greatly increases this total. To get a true picture of our contribution, the collections of the Art Institute have been enriched by 127 objects having a total value of \$183,223.22. This imposing list of accessions augments the collections in many departments both at the main museum and at the Russell A. Alger Branch.

Among the gifts and purchases which merit special mention because of their importance are the following: the stone sculpture by Donatello, the *Coat-of-arms of the Mimerbetti Family*, presented by Mr. and Mrs. Edsel B. Ford; the superb painting by Goya, *Condesa de Gondomar*, acquired from the Ralph H. Booth Fund; the marine painting, *A Cloudy Day on the Zuyder Zee*, by Jan van de Cappelle, purchased from the Masterpieces of Art Exhibition, and the XVth century Dutch painting of the Crucifixion by the Master of the Sibyl of Tibur, both purchased and presented by Mr. and Mrs. Edgar B. Whitcomb; the imposing IV century Greek marble head of a *Goddess of a City or Cybele*, the most important of a series of acquisitions purchased from the membership funds; a South Indian sculpture in copper of *Umā*, which adds to the Oriental collection one of its outstanding objects, secured through the Sarah Bacon Hill Bequest; an early XVIth century tapestry, *The Triumph of Spring*, which adds to the Russell A. Alger Branch Museum one of its more suitable decorative features, acquired by the group subscriptions of Mrs. Standish Backus, Mrs. Walter O. Briggs, Mrs. Hugh Dillman, Edsel B. Ford, Mrs. Henry B. Joy, John S. Newberry, Mrs. Joseph Schlotman, Robert H. Tannahill and

Mr. and Mrs. Edgar B. Whitcomb; an early German portrait of a young man by Michael Wolgemut, presented by Mr. and Mrs. Ernest C. Kanzler in memory of Dr. and Mrs. Karl K anzler; the portrait by Copley of Colonel John Montresor, of interest in the early history of Detroit, acquired through the income of the Gibbs-Williams Fund; the Ralph Earl *Portrait of Lucy Bradley* and the John Wesley Jarvis *Portrait of Jacob Houseman*, two additional items of Americana, purchased and presented by D. M. Ferry, Jr.; Yasuo Kuniyoshi's *Summer Storm*, the gift of Dr. and Mrs. George Kamperman; an ivory crozier, French, about 1200, the gift of Robert H. Tannahill; a marble sculpture of the *Madonna and Child Enthroned*, by Cristoforo Solari and an additional cash gift of \$1,000 for other purchases, from Mr. and Mrs. Albert Kahn; the portrait of a young man attributed to Caravaggio, presented by Mr. and Mrs. Henry Reichhold; a group of seven Chinese ceramics and bronzes, presented by K. T. Keller.

In January, Mrs. Russell A. Alger created a trust for the maintenance of the Yew Garden at the Russell A. Alger Branch. This will eventually have a capital of \$10,000.00, and during the past year Mrs. Alger has deposited \$4,000.00 toward this fund.

Mr. Edsel B. Ford has continued his support of the *Art Quarterly*, contributing toward the publication costs of our nationally known quarterly a total subsidy of \$5,221.42.

Mr. Edgar B. Whitcomb, chairman of the Finance Committee, reports that he has now secured a total of \$6,000.00 of the capital from the Sarah Bacon Hill Fund and this has been invested in the Consolidated Account. In the reinvestment of the funds of the society, the Finance Committee has not only continued to



VIRGIN ANNUNCIATE,
WORKSHOP OF
GIOVANNI AND BARTOLOMMEO
BUON, ITALIAN (VENICE),
EARLY FIFTEENTH CENTURY
Gift of the Founders Society, 1941