

The  
Detroit Museum of Art.



Annual Report.



JULY 1899.

THE  
DETROIT MUSEUM OF ART.

ANNUAL REPORT

OF

THE TRUSTEES

FOR THE YEAR ENDING JUNE 30, 1899.



TOGETHER WITH THE REPORT OF THE

DIRECTOR and TREASURER.



DETROIT,  
1899.

## Members of the Corporation.

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RUSSEL A. ALGER.	JAMES McMILLAN.
GEORGE W. BALCH.	GEO. F. MOORE.
GEORGE N. BRADY.	WILLIAM A. MOORE.
WILLIAM H. BREARLEY.	SIMON J. MURPHY.
CLARENCE A. BLACK.	CYRENIUS A. NEWCOMB.
MRS. WM. H. BREARLEY.	THOMAS W. PALMER.
THEODORE D. BUHL.	EDWARD W. PENDLETON.
SULLIVAN M. CUTCHEON.	JAMES E. SCRIPPS.
DON M. DICKINSON.	GEORGE H. SCRIPPS.
GEORGE S. DAVIS.	ALLAN SHELDEN.
JOHN M. DONALDSON.	MRS. E. C. SKINNER.
MRS. GRACE WHITNEY EVANS.	MRS. H. H. H. CRAPO SMITH.
FRED E. FARNSWORTH.	MARTIN S SMITH.
DEXTER M. FERRY.	FREDERICK STEARNS.
CHARLES L. FREER.	MRS. J. T. STERLING.
JOHN L. HARPER.	EDWARD W. VOIGT.
FRANK J. HECKER.	E. CHANDLER WALKER.
MRS. E. G. HOLDEN.	BRYANT WALKER.
COLLINS B. HUBBARD.	DAVID WHITNEY, JR.
PERCY IVES.	MRS. R. STORRS WILLIS.

*Annual Meeting of Incorporators, first Monday in July.*

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## Roll of Deceased Members.

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CHRISTOPHER R. MABLEY,	- - -	Died June 30, 1885
WILLIS E. WALKER,	- - - - -	" May —, 1886
FRANCIS PALMS,	- - - - -	" Nov. 24, 1886
GEORGE H. HAMMOND,	- - - - -	" Dec. 29, 1886
MRS. MORSE STEWART,	- - - - -	" May 27, 1888
MRS. ROBERT P. TOMS,	- - - - -	" June 17, 1888
JOSEPH BLACK,	- - - - -	" July 26, 1891
HENRY P. BALDWIN,	- - - - -	" Dec. 31, 1892
CHRISTIAN H. BUHL,	- - - - -	" Jan. 23, 1894
SAMUEL R. MUMFORD,	- - - - -	" May 23, 1894
LEWIS T. IVES,	- - - - -	" Dec. 13, 1894
JAMES L. EDSON,	- - - - -	" Aug. 25, 1895
CHARLES ENDICOTT,	- - - - -	" Jan. 17, 1896
JOSEPH PERRIEN,	- - - - -	" Mar. 3, 1896
BELA HUBBARD,	- - - - -	" June 13, 1896
JOHN L. WARREN,	- - - - -	" Aug. 10, 1896
GEORGE V. N. LOTHROP,	- - - - -	" July 12, 1897
HIRAM WALKER,	- - - - -	" Jan. 12, 1899

### Form of Bequest.

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**I Do Hereby Give,** *devise and bequeath to the DETROIT MUSEUM OF ART, a corporation organized and existing under the laws of the State of Michigan, with its home office in said State—*

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Bequests may be made in Money, Books, Paintings, Sculpture, and all works of Art.

### Trustees for 1899=1900.

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GEORGE H. BARBOUR (city appointee),	- - -	Term Expires 1900
JOHN M. DONALDSON,	- - - - -	" " 1900
COLLINS B. HUBBARD,	- - - - -	" " 1900
D. M. FERRY,	- - - - -	" " 1901
H. P. BALDWIN (city appointee),	- - - - -	" " 1901
C. A. NEWCOMB,	- - - - -	" " 1901
S. M. CUTCHEON,	- - - - -	" " 1902
BRYANT WALKER,	- - - - -	" " 1902
GEORGE N. BRADY,	- - - - -	" " 1902
FRANK J. HECKER,	- - - - -	" " 1903
THEO. D. BUHL,	- - - - -	" " 1903
CHARLES BUNCHEER (city appointee),	- - -	" " 1903

*Trustee Meetings are held on the second Saturday of July, October, January and April, at 3 P. M.*

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### Officers for 1899=1900.

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<i>President,</i>	- - - - -	GEORGE H. BARBOUR.
<i>Vice-President,</i>	- - - - -	DEXTER M. FERRY.
<i>Secretary,</i>	- - - - -	FRED E. FARNSWORTH.
<i>Treasurer,</i>	- - - - -	COLLINS B. HUBBARD.
<i>Director,</i>	- - - - -	A. H. GRIFFITH.
<i>Assistant Director,</i>	- - - - -	W. K. BRADISH.

# Detroit Museum of Art.




## President's Report.

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JULY 1, 1899.


*To the Incorporators :*

 THE FOLLOWING reports of the President, Treasurer and Director, together with that of your Board of Trustees, for the year ending June 30th, 1899, were read at the annual meeting and are respectfully submitted for your inspection and approval.

The officers of the past year have been : President, Charles Buncher ; Vice President, Geo. H. Barbour ; Secretary, Fred E. Farnsworth ; Treasurer, Collins B. Hubbard. The Executive Committee, Messrs. Charles Buncher, Percy Ives and John M. Donaldson, were re-elected at the Trustee meeting in July.

DETROIT, July 10th, 1899.

*To the Incorporators and Trustees of The Detroit Museum of Art :*

 T IS always gratifying to be able to report an increase in usefulness and favor of an institution inaugurated as this one was many years ago under your auspices, and we gather here tonight not only to hear reports which are entirely favorable, but with a sense of appreciation that the citizens have become so thoroughly accustomed to the work of the Museum of Art that they regard it as one of the institutions of the city and state which could not be well dispensed with. The gratifying progress of the Museum has been marvelous, and its position today

is such that a dissemination of knowledge, especially in the art world, has become a necessary factor of the city.

It is needless for me to say that to the unflagging interest and zeal of the Director is due much of this progress, and the crowds which come within our portals all testify to his ability not only to interest, but to instruct them in the various lines which have been taken up in the lectures delivered here from time to time. And it is especially congratulatory that those who have been in charge of the affairs of our city have been so well convinced of the usefulness of this institution that the appropriation which has been given from year to year has been by unanimous vote, which shows that they regard it as one of the institutions in the life of the people. This, as you are aware, has now been made a matter of more certainty, as the consent of the state by law has been given to the bill drawn up by Mr. Bryant Walker and presented by the Hon. David E. Heineman and passed by both houses and duly signed by the Governor, empowering the city to appropriate, if it shall be necessary, up to the amount of twenty thousand dollars for the maintainance of the Museum of Art in any one year; so that from this time it would seem almost a certainty that the people will enjoy enlarged facilities under the conduct of the Museum.

At the time the donors raised the original fund for the building many things seemed almost chimerical which are now an accomplished fact, and the permanency of the institution has been assured and its great powers for instruction established by those self-sacrificing citizens who not only made the first donations, but who have since added collections of untold and priceless value for the investigation and study of students in all branches of art. I could not let the opportunity pass of referring to the magnificent collections which have been added to the Museum from time to time by the Hon. Frederick Stearns, in gifts and loans representing the countries of Japan, China, Corea, Persia, India and Egypt, and his wonderful collection of gems, said to be the finest in the United States. The incorporators are to be congratulated upon the interest which has been taken by this gentleman and upon his munificent liberality to the Museum.



The Buhl room, on the second floor of the west corridor, has been completed by Mr. Theodore Buhl, in memory of his father, Mr. Christian Buhl, and will for all time, we hope, keep our remembrance green of that citizen, who was always in the front rank of business and of devotion to public interest.

We have again to refer to the gallery furnished by Mr. James E. Scripps, which is named for him, making a home for his pictures, one of the best collections of the old masters in the west.

The cost of maintainance of this institution as compared with others has been a mere bagatelle, for the very reason that we are limited in the amount available for expenditure and could not go beyond the appropriation of \$8,000 made by the city, and, there being no entrance fee, there was no other income from which to draw. During the past year Chicago expended \$45,000, Boston \$51,000, New York \$129,000 and Milwaukee, \$14,000. The number of visitors in Boston were 202,000, in New York 555,000 and in Milwaukee 77,000, while in the Detroit Museum of Art the number of visitors has been 124,000.

When the building was finished, it was thought that there was ample room for growth, and that for many years to come the Museum would not exceed in its necessities that which had been provided for it. It is already crowded. The need of an auditorium is pronounced, and it is to be hoped that at no distant day an enlargement of the building here may make the Museum what it should be—the finest educational institution in the City of Detroit, with room for large gatherings of citizens for instruction and the presentation from time to time of lectures upon the treasures contained within its walls.

We are also to be congratulated that the Museum during the past year has come in closer touch with the Society of the Egyptian Exploration Fund, and there are six cases now in transit, full of Egyptian material, gathered during their last year's work in the most prominent points of Egypt. Four cases have already been opened in the Museum, and with a little addition in the membership of five dollars a year to the local



Egyptian Exploration Society, we may be entitled here to our share of the annual distribution in London of such things as have been found by the most celebrated explorers who are kept upon the field by the London Society.

The only bequest yet received by the Museum was that under the will of the late Joseph Perrien—\$2,000, but as the growth of the Museum becomes known, its capabilities for good and the desire to place the public in the most favorable attitude towards these larger educational lines, we have no doubt that bequests will be more numerous, and thus give a larger ability to the committee whose duty it is to increase the value of this foundation.

In retiring from the office as President, I can only thank the Director and my colleagues for the ardent and earnest work which has been displayed in all lines affecting the usefulness of this institution. The Detroit Museum of Art to-day stands as a pronounced factor, with a large accumulation of most valuable material; larger, indeed, than I have ever known to be collected in the same space in any other museum, and with the devoted interested that men of large means who have placed within its walls material which is of priceless value, we only need the earnest and faithful citizens of Detroit to keep the affairs well in hand and able to actively take advantage of such opportunities as from day to day arise, of adding to its usefulness and value as an educational factor. From a local fame, it may become a world-wide known institution, in fact, we have already in our possession many things which are being sought after and would be gladly purchased by museums that have ante-dated us in their formation by half a century.

Thanking you for your kind consideration, I promise that the future of the Detroit Museum of Art shall always have my ardent support.

CHARLES BUNCHEE, *President.*

## Trustees' Report.

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### *To the Incorporators :*

GENTLEMEN: Our worthy President has so fully covered the work of the past year that your Trustees wish to call your attention only to a few matters that seem to warrant special mention.

The gifts and loans for the year show a continued interest in the work of the Museum. Mr. Frederick Stearns heads the list with his magnificent collection of gems and precious stones, which have been placed in a room specially arranged for them where they have already attracted wide attention.

The large number of exhibitions held during the year have given the people of the city a chance to view and study many pictures otherwise inaccessible to them.

During the Western Artists' exhibition, a movement was started among the artists for the creation of a fund to be known as the Artist Fund, for the purchase of a picture each year, to be presented to the Museum. To this the Executive Committee of the Museum added \$50.00, and the pastel, "A Girl in Pink," by Mr. Joseph W. Gies, was selected. It is hoped that this fund may be made a permanent feature of each year's work.

One of the most important events of the year was the passage of a bill by the State Legislature, which places the Museum among the city institutions and legalizes an annual appropriation for its support. This places the Museum on a firm foundation and assures the many generous donors to this institution that their gifts will always be open to the citizens for their education and pleasure. The officers and members of this corporation, as well as the citizens of Detroit, are under obligations for this measure to the Hon. David E. Heineman and the members of the Wayne County delegation, as well as to His Excellency, Gov. H.

S. Pingree, who promptly signed the act. (The full text of the bill is given in another place).

We cannot too strongly urge the consideration of plans looking to another addition to the building, which will provide an auditorium and suitable rooms to be used in the future for the School, when the funds are provided for its maintenance.

The School has been a matter of great concern to your Trustees. At the first meeting held this year the subject was thoroughly canvassed, and it was decided to continue, even though the school buildings were in bad condition. During the summer, however, various issues developed which made it impossible to use the former school rooms under any circumstances and as a new building was out of the question at this time, it was deemed wise to postpone the opening of the School until a building and endowment fund could be secured which would enable the work to be prosecuted under the best circumstances.

That a School should be maintained in connection with the Museum, there is no question, but it is equally true that it should be backed by such a fund as would enable us to give the student the very best facilities for study in all branches of art.

Respectfully,

FRED. E. FARNSWORTH, *Secretary.*

## Treasurer's Report.

June 30, 1899.

### DISBURSEMENTS.

Printing, . . . . .	\$ 213 95
Light, . . . . .	92 88
Fuel, . . . . .	168 58
Postage, . . . . .	118 72
Salaries, . . . . .	4,486 51
Library, . . . . .	1 45
Laundry, . . . . .	3 57
Water Taxes, . . . . .	9 29
Property (cases, frames, gem room and pictures),	975 70
Repairs, . . . . .	143 37
Exhibitions, . . . . .	482 58
General Expenses, . . . . .	355 94
Photographs, . . . . .	9 42
Interest, . . . . .	561 20
Building, . . . . .	159 51
Loaned to the School, . . . . .	515 30
	\$ 8,297 97
Debt on Buildings, . . . . .	1,000 00
Note paid, . . . . .	1,500 00
	\$10,797 97

### RECEIPTS.

July 1, 1898—Balance in Bank, . . . . .	\$ 231 75
June 30, 1899—City Appropriation, . . . . .	\$ 8,000 00
Cash on account—Joseph Perrien, Bequest, . . . . .	1,037 50
Catalogues, . . . . .	12 20
Cash at Museum, . . . . .	17 80
	9,067 50
Note, . . . . .	1,500 00
	\$10,799 25

### DISBURSEMENTS.

June 30, 1899—	
Paid out by Vouchers Nos. 1542-1678, . . . . .	\$10,797 97
Balance in Bank, . . . . .	1 28
	\$10,799 25

Respectfully,  
COLLINS B. HUBBARD. *Treasurer.*

## Director's Report.

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JULY 8th, 1899.

*To the Trustees of the Detroit Museum of Art.*

GENTLEMEN:—

**Y**OU are all so well acquainted with the history of this institution that I need only to ask that you compare its condition to-day with that of ten years ago.

While I am pleased with the measure of success it has attained I assure you it is not what I hope may yet be accomplished, the work of necessity, must to a great extent, be a labor of love, for unless one's heart is in the work it will soon lag and lose interest, open from nine a. m. to four p. m. by no means covers the hours of labor devoted to the work and yet we are never done. The close of each day finds new work laid out for the morrow. Classifying, labeling and the care of the constantly increasing material is one that requires much thought, study and frequent changes. The various exhibitions of pictures given each year alone is one of great care and detail. The fact that the interest of the City has been secured and retained until the appropriations made for the Museum from year to year have been recognized and legalized by the State Legislature, is no small matter.

And that the citizens and pupils of the Public Schools and visitors to our city make such liberal use of the opportunity offered them, goes far in the re-payment for the labor and money spent.

The Museum has been accused of going out of its domain in the way of collections, but the fact that every department has its share of interested visitors, convinces me that it is our mission to take care of everything worth caring for, until the time shall

come when the city is large enough to form other Museums, then you can readily and generously give of your abundance to aid the new movement, let it be in what direction it may. Thus like the head of a family you care for all until some one is old enough to go alone. Rest assured that each department is but a stepping stone to the others, that the man that comes in to see an old flag or manuscript will rarely leave until he has visited the picture gallery also.

I suppose the time will never come when we do not want, but just now there are a few that are urgent.

A Lecture Room is one, the main gallery which has been used for this purpose is in no way adapted to it and requires the frequent removal of the chairs in order to accommodate exhibitions, to say nothing of blocking the passage to the East and West galleries when the large room is crowded which is often the case.

On the present lot we have still about 65x100 feet in the rear of the present building and I hope to see the day when this space can be utilized with an Auditorium on the ground floor and an entrance from the present Statuary Court, by running this addition up to the full height of the present building, the East and West corridors could be connected and a new gallery connecting those which now run East and West on the third floor, thus forming a continuous way round the three sides of the court leaving ample room on the upper floor for commodious and well lighted school rooms such as we never had.

Certainly an important part of the Museum work is a liberally conducted school where the artist-artisan may secure that training which will make him a better mechanic and where the artist, when there is one, may lay a good foundation for his future. This cannot be done however without an endowment but I have the faith to believe that this can be accomplished and that we shall yet have a good school on such a solid foundation as will inspire confidence and the united loyal work of all connected with the institution and the interest of every citizen.

Very respectfully,

A. H. GRIFFITH, *Director.*



and the need for it, was shown, when, at the time of its inception, he most willingly became one to subscribe the original \$40,000, which made a beginning possible. We honor his memory.

RESOLVED. That the foregoing be spread upon the records of the Art Museum and a copy of the same transmitted to his family.

*Resolution of thanks to the Press.*

RESOLVED. That the thanks of the Incorporators and Trustees of the Detroit Museum of Art be extended to the press of this city, for the support given by them to this Institution. We believe that much of its success is due to the very generous notices given it and the many exhibitions and lectures which have been given from time to time under its auspices.

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## Elections.

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Mr. Clarence A. Black was unanimously elected to fill the vacancy in the Corporators caused by the death of Hiram Walker.

Col. Frank J. Hecker and Mr. Theo. D. Buhl were unanimously elected members of the Board of Trustees to fill the vacancies caused by the retirement of Mr. Percy Ives and Mr. Fred E. Farnsworth, their term of office having expired.



## Legislative Act.

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**AN ACT** to amend an act entitled "An act to provide a charter for the City of Detroit and to repeal all acts and parts of acts in conflict therewith," approved June 7th, 1883, and being Act No. 326 of the Local Acts of 1883, and Acts amendatory thereof, by adding a new section to Chapter VII to stand as Section 66.

**SECTION 1.** The People of the State of Michigan enact: That Act No. 326 of the Local Acts of 1883, entitled "An Act to provide a Charter for the City of Detroit, and to repeal all Acts and parts of Acts in conflict therewith, and Acts amendatory thereof, be and the same hereby is amended by adding a new section to Chapter VII to stand as Section 66 and to read as follows:

**SECTION 66.** The Common Council shall also have power to appropriate each year for the support of the Detroit Museum of Art such sum, not exceeding twenty thousand (\$20,000) dollars, in any one year, as it may deem necessary, which sum shall be paid from the general fund, provided, however, such appropriation shall be made upon the express condition that admittance to said Museum shall be free to the public at all times, subject to such reasonable regulations as to hours as the Board of Trustees of said Detroit Museum of Art may establish.

Passed the House May 23, 1899.

Passed the Senate May 25, 1899.

Signed by the Governor June 2, 1899.

## Mr John M. Donaldson's Paper on the School.

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IF I understand rightly the mission of the Detroit Museum of Art, it was organized and established by generous and public spirited citizens, to minister to the love of the beautiful, and to provide means for education in art; that the love of the beautiful might be widespread throughout the community and that the city should thereby be made a delight to the eye, and the works produced within its walls be stamped with the evidence of knowledge and good taste.

This is a consummation which all will agree is greatly to be desired, and while our collections and exhibitions are means to this end, and most excellent ones, without which it would be impossible of accomplishment; it seems to me equally impossible without an adequate and intelligently conducted school.

I will not at this time attempt to detail what this School should be or do, further than to suggest that it would seem to me that its teachings should be along the lines of Industrial Art.

In this community, where are produced stoves, pottery, picture frames, and hundreds of other household articles, there should be means provided for teaching the principles of design, that these principles might be applied intelligently to all of the works produced. Every artisan would have an added value to the community as well as to himself, if equipped with some training in drawing and design. We need good carpenters, carvers, modelers, house painters and decorators, and workmen in all industrial lines, and it is one of the duties of an intelligent community, I believe, to provide means for this training, as it is to provide education for its citizens.

To-day France stands above all nations in the production of beautiful objects. Owing to the sagacity of the great Napoleon an edict was proclaimed, which commanded that drawing should

be taught in all the schools of the Empire, and this law was happily supplemented by a number of Provincial Museums coming into existence at the same time, museums filled with the choicest pictures. This edict commanding drawing on the one hand, supplemented by National and Provincial Museums on the other, brought about a condition of things that made France the master nation in the refinement and artistic quality of her manufactures. Following this came a material prosperity which can only be appreciated by contemplating the enormous drain which has been made upon her within the last 35 or 40 years, without apparently diminishing her resources.

The wars with Russia, Austria and Mexico, followed by the German War, accompanied by a wanton annihilation of millions by her own people, with an enormous indemnity paid to the victors, would have ruined most nations, and would doubtless have ruined France but for the great wealth that flows into that country from its art products, and into its great metropolis because of its art attractions.

Mr. Elliott, in his work on pottery and porcelain, commenting on the American pottery exhibit at the Centennial Exposition was forced to say, in regard to the bulk of it, that it was useful, strong, clumsy, cheap and detestable; and he asks with cheap clays, cheap fuel, cheap food, may we not begin to supply ourselves, if not some of the rest of the world, with the finest production of the potters' wheel?

Since this was written great progress has been made in a few instances in the artistic quality of fictile ware, but here again, these products are not within the means of the poorer classes, for these have yet to be made, and the vital importance of filling this barren field is shown in a report of the United States Potters' Association in reference to a proposed pottery exhibition in Philadelphia three years since. From this report I quote the following: "If nations consider the incorporation of the art quality into the manufactures of their peoples of such importance, should not we, who depend upon this honorable industry for a livelihood and look to it for a competency, do all in our power as individuals, firms or corporations, to put as much of that quality as possible into the particular articles we pro-

duce? Our art publications, our magazines with their marvelous illustrations are doing much to uplift the masses, but many of our people do not come under their influence—cannot afford to buy them—yet they must have a cup to drink from, a jug to hold water. By giving them these articles in beautiful form and decoration, simple and inexpensive, though they be, we can do much to train the eye and then reach the minds and hearts of men and women, and so be a blessing to our country.”

As a proof of the scarcity of native pottery, visit the dealers in these wares, inquire for American productions; you may succeed, perhaps, in finding a few pieces of Rookwood, but scarcely any other. You will find, however, Haviland, Sevres, Dresden, Worcester, Doulton and others, French, German and English wares, for which we send abroad millions every year, and this in the face of the fact that our own country possesses inexhaustible quarries of kaolins and clays, and artists and decorators ready for the work.

I. E. Clarke, in his report on “Education in the Industrial and Fine Arts in the United States, U. S. Bureau of Education apropos of the same subject says that” from being largely an agricultural community the people of the United States must of necessity, with accelerated strides, become more and more manufacturers.

To be successful, it is clear that our manufactures must become more and more artistic, must put more of the art quality into their work, for the United States pays millions every year to the superior artists and artisans of other countries.

In the artistic development of our industrial resources, as in the experience of other nations will be found the surest solution of our material welfare. On it depends largely the prosperity of the Republic.

The field of industries requiring art and refinement is large and lies open before us, and its development is worthy our earnest thought and endeavor.

By the establishment of liberally endowed Museums of Art filled with the most diversified material for the student, we may be enabled to do for our country what France does for the

world, and possibly become her competitor at least in our own market. The Museum is a blessing like the air we breathe, no individual could furnish himself with it. It refreshes and vivifies the whole community. It is a source of profit to the merchants and manufacturers, as it is of refinement and instruction to the multitude.

It has been truthfully said that the Venus of Melos has brought more wealth to Paris than the Queen of Sheba to Solomon. Therein lies the pecuniary profit of the museum; it is the people's vested fund.

What has been said in regard to the field of pottery might also be said as truthfully of many other of our industries, but it would only be a repetition. Enough, we think, has been said to show that our own Museum should receive generous support from the city as well as from our public spirited citizens.

What has been said above is so trite that it hardly seems necessary to repeat it here, for I feel sure that there is no one present who does not agree with the thoughts suggested. But when we consider the practical application of the idea, we appreciate from past experiences some of the difficulties which confront us.

Our School heretofore has been conducted with inadequate means, and while much earnest and unselfish service has been given to the school work, it has not been done along the lines which we are best fitted to do, and it has not been adequately supported with active interest and funds.

We were forced to abandon the School last year for lack of suitable school rooms and necessary money for its support, (these, of course, are essential requisites.) Until the act of the late Legislature, which authorized a more liberal city appropriation for the support of the museum each year, it has seemed impossible to again open the school and conduct it as a fit adjunct of the Museum, as should be done; and even with increased appropriations assured, it will be necessary in some way to raise funds for school rooms before school work can be carried on.

It has been found that the School can do its best work in conjunction with the Museum; for here is provided an exhibition of the objects themselves for study.

Now, if we as Incorporators and Trustees, believe it to be a part of the work of this Museum to conduct such a School, and if we are in earnest as to its accomplishment, then I believe it will be accomplished. In the hope that this is true, I desire to offer the following resolutions :

RESOLVED (1st), That it is the sense of the Incorporators and Trustees of the Detroit Museum of Art that an Industrial Art School should be conducted as an adjunct of the Museum.

RESOLVED (2nd), That in view of the annual appropriations authorized by act of the late Legislature, the Common Council of the City of Detroit be respectfully urged to make such adequate appropriation as may be required for the maintenance and conduct of Museum and School.

Unanimously adopted.



## Exhibitions and Special Events During the Year.

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§IX LECTURES were given under the auspices of the Detroit Branch of the Egyptian Exploration Fund, and were as follows:

Evening of February 25th, an illustrated lecture was given by Prof. James Henry Braested on the "Origin and History of the Pyramids; Illustrated."

Evening of December 13th, an illustrated lecture was given by Prof. Bernadotte Perrin on the "'Tanagre Figurines."

Evening of January 28th, a lecture by Dr. Joseph Clark Hoppin on the "Athletic Sports as Portrayed by Greek Vases." Illustrated.

Evening of April 25th, a lecture was given by Charles Waldstein, D. Ph. D. L. H. D., on "The Spirit of Greek Art." Illustrated.

Evening of May 4th, Mr. Harland Smith delivered a lecture on, "Archæological Exp orations in British Columbia." Illustrated.

Evening of March 30th, a lecture by Prof. Thomas Day Seymour on "A Mid-summer Trip through the Land of Hellas."

These were largely attended and proved of universal interest to the public.

During the year the Detroit Camera Club have had the use of the small lecture room for their various meetings, and have given four public lectures in the main gallery as follows :

Evening of June 31st, an illustrated lecture by Mr. Frank F. Frisbie, "Scenes in the Klondyke."

On March 1st, Mr. George Huntington gave an illustrated lecture on "The Hawaiian Islands."

Evening of April 21st, an illustrated lecture by Mr. Frank F. Frisbie, "A Tour through the West via the Canadian Pacific."

Evening of November 26th, Mr. A. D. Noble Jr. gave an exhibition of lantern slides made from the members' negatives.

The Detroit Engineering Society have given two very instructive illustrated public lectures.



One by Mr. Burnham Standish Colburn, on the building of the Jubilee bridge at Montreal, on February 24th.

Evening of March 24th, "Locks and Lock Gates for Ship Canals," by Henry Goldmark, C. E.

December 27th to 29th the State Ornithologists held their annual meeting at the Museum. Many papers of interest were read.

From November 18th to 25th the Detroit Camera Club gave an exhibition of their work.

From February 15th and during the summer, twelve paintings by Henry Mosler, of New York.

April 29th to May 9th, special exhibition of Rookwood and Biloxi ware, together with a collection of decorated China by the Detroit Ceramic Club.

From January 20th to March 1st we were indebted to the Century Publishing Co. and Chas. Scribner's Sons, both of New York, for the loan of two hundred and fifty original black and white drawings by the leading illustrators of this country.

From June 5th to June 12th, the spring exhibition of photographs made by the members of the Detroit Camera Club.

From February 15th to March 3d there was an exhibition of twenty monotypes loaned by the artist, Mr. L. H. Meakin, of Cincinnati.

From February 14th to April 15th, a collection of twenty-seven paintings by Edward W. D. Hamilton, of Boston, were on exhibition, loaned through the kindness of the artist.

From December 5th to January 30th, a collection of twenty-seven pictures by Carl O. Linden, of Chicago.

From December 28th, 1898, to January 15th, 1899, sixty-four paintings from the Omaha Exposition.

From October 22d to November 12th, 1898, the Western Artists' Association exhibition, numbering one hundred and sixty-five paintings and pastels.

From January 15th and continuing through the summer, Mr. George Busse, of New York, kindly loaned the collection of German reproductions from the old masters.

From January 1st to April 1st, a collection of the Copley prints were loaned by the Curtis Cameron Co., of Boston. These consisted of a large number of the reproductions of the decorations in the Public Library, Boston, and the new Congressional Library at Washington, together with four original paintings by Elihu Vedder.

From March 15th, and continued during the summer, three paintings by Robt. Hopkin, one by George Smillie, twelve by Louis Paul Dessar, one by Childe Hassam, and one by Paul Lazerges, the latter loaned by Mr. Charles F. Hazeltine, of Philadelphia.

From March 1st to April 30th, a large painting, "Evening in Holland," by Jules Guerin.

From June 12th and continued through the summer, Col. Frank J. Hecker very kindly loaned the following paintings, which are hung in the main gallery: "The Fog" and "Tiger in Love," by F. S. Church; portrait of a man, by Rembrandt; Landscape by George Innis; Landscape by Troyon; "Going for a Ride" by Whistler.

From May 1st to June 10th, a collection of twenty-seven paintings by Alexis J. Fournier, of Minneapolis.

From May 1st and continuing through the summer, a collection of paintings in oil and water colors, seventy-four in all, by Sidney K. Hartman, making a total of fifteen exhibitions for the year, in which one thousand and eighty-three pieces were handled, presenting to the people of this city such opportunities for the study of art work as they have never had before.

## Subjects Treated in the Sunday Talks.

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§ SUNDAY, November 20th, the fifth annual series of Sunday talks began. The subjects for the winter were as follows :

November	20,	1898,	-	-	-	-	-	-	"The Flashlight Views of Modern Progress."
"	27,	"	-	-	-	-	-	-	"The History of Tapestry."
December	4,	"	-	-	-	-	-	-	"Art in Tapestry."
"	11,	"	-	-	-	-	-	-	"Old Delft and its Productions."
"	18,	"	-	-	-	-	-	-	"Likes and Dislikes."
January	8,	1899,	-	-	-	-	-	-	"The Art of Photography."
"	15,	"	-	-	-	-	-	-	"A Century's Progress."
"	22,	"	-	-	-	-	-	-	"Our Illustrators."
"	29,	"	-	-	-	-	-	-	"Elihu Vedder and His Works."
February	5,	"	-	-	-	-	-	-	"Modern Art Work."
"	13,	"	-	-	-	-	-	-	"The Art of Picture Making."
"	20,	"	-	-	-	-	-	-	"Monotypes."
"	26,	"	-	-	-	-	-	-	"The Use of Simple Things."
March	5,	"	-	-	-	-	-	-	"Monotypes" Repeated.
"	12,	"	-	-	-	-	-	-	"Portraits in the Little."
"	19,	"	-	-	-	-	-	-	"Educating for a Future Calling."
"	26,	"	-	-	-	-	-	-	"How Much We owe to Environment."
April	2,	"	-	-	-	-	-	-	"What We Find in the Earth."
"	9,	"	-	-	-	-	-	-	"The Material Ready at Hand."
"	16,	"	-	-	-	-	-	-	"Who Uses It?"
"	23,	"	-	-	-	-	-	-	"American Potters."
"	30,	"	-	-	-	-	-	-	"What they Make."

**Gifts.**

July 1, 1898, to July 1, 1899.

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**EGYPTIAN EXPLORATION FUND.**

Six cases of Egyptian Pottery and other material found during the past year.

**DETROIT FREE PRESS.**

One framed original black and white Drawing by Charles Waltensperger, entitled "After the Matinee."

**MR. CHAS. GRAFLY, Philadelphia.**

Original plaster cast of a full size nude figure entitled "Mauvis Presage." This received an honorable mention in the Paris salon of 1892.

**MR. A. L. STEBBINS.**

A large specimen of the bark of the California red wood.

**MRS. M. M. SCOVEL.**

One glass cup plate made in commemoration of the marriage of Albert and Victoria, of England.

**MR. H. B. HARDT, Omaha, Neb.**

Six bronze medals.

**PHOTOCHROM CO.**

Two copies of Murillo's Immaculate Conception in colors; two copies of the exterior of the Art Museum in colors.

**MR. EDWIN B. HILL.**

Four books, two from the library of Richard Henry Lee, of Virginia and two books from the library of Millard Fillmore, ex-President of the United States.

UNIVERSITY OF PENNSYLVANIA.

1 Catalogue of objects used in religious ceremonies, charms and implements for Divination. 1 Somerville Talismans. 1 Report of Manager, 1893. 1 Opening Ceremonies, 1892. 1 Chinese Games and Dice. 1 Korean Games. 1 Babylonian Expedition.

MRS. GARDNER MCGRAW.

One book, "An Egyptian Story"; one steel portrait of Dr. McGraw.

W. P. MELVILLE, Sault Ste. Marie.

Two Copies of an address delivered by Hon. J. A. Steere, "The Pioneers of the Upper Peninsular."

MR. ALEXANDER FORBES.

Bound copy Spooners' Dictionary Painters, Sculptors, Engravers and Architects.

MISS CLARA A. AVERY.

Forty-eight copies of the Art Journal; One Satchel Guide to Europe; 154 Art Catalogues.

HON. R. HALL MCCORMICK, Chicago.

One bound copy of the illustrated catalogue of his private collection of early English painters.

MR. DEMING JARVIS.

Two original paintings of American Indians, by George Catlin.

## Loans.

**M**ANY OF the more important and most interesting loans are continued from last year and have been mentioned in former reports. This list comprises only those made from

July 1, 1898, to July 1, 1899.

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CENTURY PUBLISHING CO., NEW YORK.

A large collection of original black and white drawings.

CHARLES SCRIBNER'S SONS, NEW YORK.

One hundred and forty-seven original black and white drawings.

MRS. M. D. WHIPPLE.

A very old German Bible.

MRS. L. H. PADDOCK.

A collection of forty-one pieces of Mexican pottery.

MR. C. LEIDICH.

Six Assyrian glass tear bottles ; one bronze medal.

OWEN BARTLETT.

A collection of relics from the late Spanish war.

MR. PHILLIP BABEL.

A collection of German deer and chamois horns.

MRS. J. WILLARD BABBITT.

Numerous additions to her collection of colonial dishes.

MR. LOUIS TIFFANY, NEW YORK.

A fine collection of Favril glass.

MR. GEORGE H. OHR, BILOXI, MISS.

A collection of Pottery, interesting in color and shape.

MRS. S. B. GRUMMOND.

Thirteen oil paintings as follows: "Moonlight," by W. W. Cowell; "Holy Gate of Kremlin," by Ivan Soubeleff; "The Hawking Part,y" by A. Mantillnia; "A Soldier of the Swiss Guard," by Peratta; "Afternoon," by T. Hobbs; "Moonlight at Sea," by S. A. Whipple; "The Lonely March, by B. T. Savasseur; "Market Morning," by Jean Le Bas; "A Fete Champetre," by F. Hopps; "Morning on the Sound," by E. D. Lewis; "A Village in Normandy," by P. Balzel; "Lunch in the Fields," by E. Barr; "A Lou Vivant," by Keh.

MR. FREDERICK STEARNS.

A fine collection of gems and precious stones filling three large cases, comprising valuable specimens both cut and uncut, all specially mounted and labelled under the personal direction of Mr. Stearns, making one of the most comprehensive educational exhibits of the kind in this country.



## Exchanges.

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List of Museums, Picture Galleries and Libraries with which we exchange reports and catalogues :

CINCINNATI MUSEUM,	-	-	-	-	Cincinnati, O.
BOROUGH OF BIRMINGHAM,	-	-	-	-	England.
ART INSTITUTE,	-	-	-	-	Chicago, Ill.
COLUMBIA FIELD MUSEUM,	-	-	-	-	Chicago, Ill.
BRITISH MUSEUM,	-	-	-	-	London, Eng.
MUSEUM OF ANTWERP,	-	-	-	-	Antwerp, Belg.
BOSTON ART CLUB,	-	-	-	-	Boston, Mass.
CORCORAN ART GALLERY,	-	-	-	-	Washington, D. C.
ROYAL GALLERY	-	-	-	-	Florence, Italy.
PITTI PALACE GALLERY,	-	-	-	-	Florence, Italy.
METROPOLITAN ART MUSEUM,	-	-	-	-	New York.
NATIONAL ACADEMY OF DESIGN,	-	-	-	-	New York.
MACBETH GALLERY,	-	-	-	-	New York.
CONNECTICUT HISTORIC SOCIETY,	-	-	-	-	Hartford, Conn.
SMITHSONIAN NATIONAL MUSEUM,	-	-	-	-	Washington, D. C.
NEW YORK HISTORICAL SOCIETY,	-	-	-	-	New York.
LENOX LIBRARY,	-	-	-	-	New York.
NORWICH FREE ACADEMY,	-	-	-	-	Norwich, Conn.
MUSEUM OF HISTORY AND ANTIQUITY,	-	-	-	-	Stockholm, Sweden.
ROYAL GEOGRAPHICAL SOCIETY OF AUSTRALIA,	-	-	-	-	Sidney, Aus.
GILLS ART GALLERY,	-	-	-	-	Springfield, Mass.
STRAIT'S BRANCH OF THE ROYAL ASIATIC SOCIETY,	-	-	-	-	Singapore.
BOSTON MUSEUM OF FINE ARTS,	-	-	-	-	Boston, Mass.
MINUSSINSK MUSEUM,	-	-	-	-	Minussinsk, Siberia.
BROOKLYN ART CLUB,	-	-	-	-	Brooklyn, N. Y.
PEABODY MUSEUM OF AMERICAN ARCHÆOLOGY AND ETHNOLOGY,	-	-	-	-	Cambridge, Mass.
BUFFALO HISTORIC SOCIETY,	-	-	-	-	Buffalo, N. Y.
SOUTH KENSINGTON MUSEUM,	-	-	-	-	England.
PRATT INSTITUTE,	-	-	-	-	New York.
MARYLAND INSTITUTE,	-	-	-	-	Baltimore, Md.
MUSEUM AND ART GALLERY,	-	-	-	-	Nottingham Castle, England.
MAPPIN GALLERY,	-	-	-	-	Sheffield, England.
CONFEDERATE MUSEUM,	-	-	-	-	Richmond, Va.
LININGER ART GALLERY,	-	-	-	-	Omaha, Neb.
CITY LIBRARY,	-	-	-	-	Springfield, Mass.
FINE ART ACADEMY,	-	-	-	-	Buffalo, N. Y.
ONTARIO SOCIETY OF ARTISTS,	-	-	-	-	Toronto, Canada.
PUBLIC LIBRARY,	-	-	-	-	Salem, Mass.
NATIONAL PORTRAIT GALLERY,	-	-	-	-	London, England.
GALLERY LUXEMBOURG,	-	-	-	-	Paris, France.
MUSEUM OF THE LOUVRE,	-	-	-	-	Paris, France.
LAVAL UNIVERSITY,	-	-	-	-	Quebec, Canada.
RUSKIN MUSEUM,	-	-	-	-	Sheffield, England.
VENICE MUSEUM,	-	-	-	-	Venice, Italy.

ROYAL MUSEUM,	- - - -	Antwerp, Belgium.
OLD ROYAL PINAKATHEK,	- - - -	Munich, Bavaria.
NEW ROYAL PINAKATHEK,	- - - -	Munich, Bavaria.
CITY MUSEUM,	- - - -	Venice, Italy.
BERNICE PANAHI MUSEUM OF POLYNESIAN, ETHNOLOGY AND NATURAL HISTORY,	- - - -	Honolulu.
NATIONAL MUSEUM,	- - - -	Vienna.
ACADEMY OF FINE ARTS,	- - - -	Venice.
ROYAL ACADEMY,	- - - -	Dresden, Saxony.
CARNEGIE INSTITUTE,	- - - -	Pittsburg, Pa.
MUSEUM VATICAN,	- - - -	Rome, Italy.
KONIGLICHE MUSEUM,	- - - -	Berlin.
STAVANGER MUSEUM,	- - - -	Stavanger, Sweden.
NATIONAL MUSEUM,	- - - -	Buenos Ayres, S. America.
ART CLUB,	- - - -	Philadelphia, Pa.
ACADEMY OF FINE ARTS,	- - - -	Philadelphia, Pa.
SCHOOL OF DESIGN FOR WOMEN,	- - - -	Philadelphia, Pa.
FAIRMOUNT PARK ART ASSOCIATION,	- - - -	Philadelphia, Pa.
MUSEUM AND SCHOOL OF INDUSTRIAL ART,	- - - -	Philadelphia, Pa.
MILWAUKEE PUBLIC MUSEUM,	- - - -	Milwaukee, Wis.
NATIONAL MUSEUM,	- - - -	Naples, Italy.
ART ASSOCIATION OF MONTREAL,	- - - -	Montreal, Canada.
SCHOOL OF FINE ARTS,	- - - -	Yale, Mass.
NATIONAL GALLERY,	- - - -	London, England.
ST. GEORGE'S MUSEUM,	- - - -	Sheffield, England.
ARCHÆOLOGICAL SOCIETY,	- - - -	Moscow, Russia.
MECHANICAL TRADE SCHOOL,	- - - -	Philadelphia, Pa.
ROYAL ACADEMY,	- - - -	London, England.
WILSTACH ART GALLERY,	- - - -	Philadelphia, Pa.
PEABODY ACADEMY OF SCIENCE,	- - - -	Salem, Mass.
LAYTON ART GALLERY,	- - - -	Milwaukee, Wis.
MARK HOPKINS INSTITUTE,	- - - -	San Francisco, Cal.
ART CLUB,	- - - -	Denver, Col.
SALAMAGUNDI CLUB,	- - - -	New York.
WORCESTER ART SOCIETY,	- - - -	Worcester, Mass.
PETER A. SCHEMM GALLERY,	- - - -	Philadelphia, Pa.
ART SCHOOL,	- - - -	Columbus, Ohio.
COOPER UNION,	- - - -	New York.
ART INSTITUTE,	- - - -	Brooklyn, N. Y.
ART ASSOCIATION,	- - - -	Indianapolis, Ind.
SLATER MEMORIAL MUSEUM,	- - - -	Norwich, Conn.
ART SOCIETY,	- - - -	Pittsburg, Pa.
ART ASSOCIATION,	- - - -	Cleveland, Ohio.
PUBLIC LIBRARY,	- - - -	Dayton, Ohio.
HISTORICAL SOCIETY,	- - - -	Albany, N. Y.
UNIVERSITY OF MICHIGAN,	- - - -	Ann Arbor, Mich.
RIJKS ETHNOGRAPHISCH MUSEUM,	- - - -	Leiden, Holland.
POCUMTUCK VALLEY MEMORIAL ASSOCIATION,	- - - -	Deerfield, Mass.
ONTARIO HISTORIC SOCIETY,	- - - -	Toronto, Ontario.
ARCHÆOLOGICAL MUSEUM,	- - - -	University of Pennsylvania.
KOLONIAAL MUSEUM,	- - - -	Haarlem.
ARCHÆOLOGICAL MUSEUM,	- - - -	Toronto, Canada.
AMERICAN MUSEUM OF NATURAL HISTORY,	- - - -	New York City.
STATE HISTORICAL AND NATURAL HISTORY SOCIETY,	- - - -	Denver, Colo.
OHIO ARCHÆOLOGICAL AND HISTORICAL SOCIETY,	- - - -	Columbus.
MUSEO DE LA PLATA,	- - - -	Argentine.
MUSEO NACIONAL DE MONTEVIDEO.	- - - -	

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