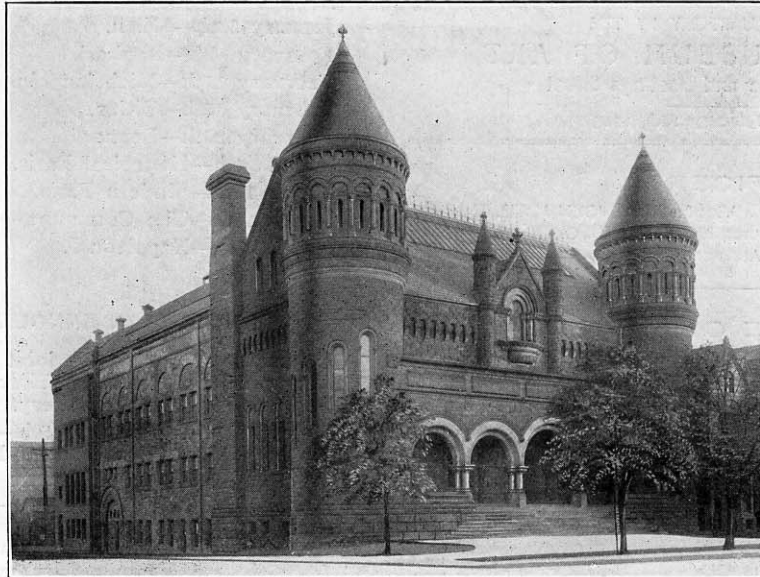


BULLETIN



OF THE

DETROIT MUSEUM OF ART

January, 1906

DETROIT, MICHIGAN.

Number 9

THE NEW YEAR

With the advent of the year 1906 the Museum finds itself with many advantages over those of 1905.

The permanent setting for the permanent collection of paintings is one that is notable in the history of the Museum. It has now been installed in the new gallery, a cut of which appears in this number of the Bulletin. Heretofore this collection was shown for four or five months each year, but it gave way entirely or in part during the rest of the year to the transient exhibitions, the gallery space being insufficient for the display of both.

The sculpture, too, both in point of classification and space, is displayed to better advantage since the removal to their new quarters of the Japanese and Archaeological Departments, which occupied formerly the same floor.

The lectures of 1906 can be presented as never before because of the use of stereopticon views to illustrate them, and while the new auditorium is much too small to accommodate the large audiences, an advantage has been gained over holding them in the picture gallery, where they were formerly given.

In the year 1906 important plans of development will materialize:

During the month of January is to be held the first

Purchase Fund Exhibition of American Artists. The exhibition is the most important one held in the Museum for several years. The responses from the best American artists have been many, and the first fruits of the organization of an annual membership of subscribers are about to be plucked. Not only will it add one or more pictures to the permanent collection of the Museum, but it brings the work of the better American artists before the people of Detroit.

The interest on the William C. Yawkey bequest, made recently, will likewise become a fund for the purchase of pictures. Up to this time there has been no source of acquisition save through the generous gifts and loans of beneficent citizens.

Another important step that will have been accomplished before the close of this year is the completion of the Library and Reading Room, in which will be kept all books of reference on art and kindred topics in the possession of the Museum. Prints, engravings and photographs will likewise be placed here.

The year 1905 was a busy year, and the Museum welcomes the new year as one of accomplishment, and one in which new lines of development will be laid down for accomplishment in 1907 and the years following.

BULLETIN OF THE

Detroit Museum of Art

PUBLISHED QUARTERLY BY THE

DETROIT MUSEUM OF ART

Jefferson Avenue and Hastings Street

Incorporated February 16th, 1885

OFFICERS

President, THOMAS PITTS Vice-President, JOHN McKIBBIN
 Secretary and Treasurer, FRED E. FARNSWORTH
 Director, A. H. GRIFFITH Assistant Director } CLYDE H. BURROUGHS
 and Editor, }

EXECUTIVE COMMITTEE

JOHN McKIBBIN BRYANT WALKER E. C. WALKER

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| | | | | |
|--------------------|------------------|---|---|-------------------|
| GEORGE W. BALCH | - | - | - | Term Expires 1906 |
| D. M. FERRY | - | - | - | Term Expires 1906 |
| T. W. PALMER | - | - | - | Term Expires 1906 |
| JOHN McKIBBIN | (City Appointee) | - | - | Term Expires 1907 |
| FREDERICK STEARNS | - | - | - | Term Expires 1907 |
| PERCY IVES | - | - | - | Term Expires 1907 |
| BRYANT WALKER | - | - | - | Term Expires 1908 |
| J. L. HUDSON | (City Appointee) | - | - | Term Expires 1908 |
| GEORGE H. BARBOUR | - | - | - | Term Expires 1908 |
| E. CHANDLER WALKER | - | - | - | Term Expires 1909 |
| E. W. PENDLETON | - | - | - | Term Expires 1909 |
| THOMAS PITTS | (City Appointee) | - | - | Term Expires 1909 |

Trustee meetings are held on the second Saturday of July, October, January and April, at 4 p. m.

Hours of Admission

The Museum is open to the public FREE every day in the week from 9 a. m. to 4 p. m., except Sunday, when the hours are from 2 to 4 p. m.

Application to copy or photograph any object in the Museum must be made and filed in the Director's office. Easels and space to keep materials will be provided for students.

The Museum Library is extensive and is accessible to students. No books are lent from the Museum, but reading may be done in the library.

Teachers with classes from the public schools will be assisted by the attendants at the Museum in the study of any department, upon request. It is asked that such requests be made before the visit.

Handbooks, catalogs, and souvenir postal cards are on sale at the Library.

Copies of the Bulletin, to which all visitors are welcome, may be obtained at the library, at the entrance of the Museum, or they will be mailed regularly to any address upon the receipt of postage.

An Annual Membership has been organized, the receipts from members to be used as a fund for the purchase of pictures from the Museum. The annual fee is ten dollars. Applications for membership may be addressed to the Director.

Annual members will receive all publications issued by, as well as invitations to all exhibitions, receptions and lectures given under the auspices of the Detroit Museum of Art.

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

LECTURE ANNOUNCEMENTS.

January 14th—Venice.
 January 21st—Florence.
 January 28th—Milan.
 February 4th—Raphael.
 February 11th—Michelangelo.
 February 18th—Titian.
 February 25th—Leonardo.
 March 4th—Historical Paris.
 March 11th—Modern Paris.
 March 18th—The Commune,—Paris.
 March 25th—Napoleon I.

EXHIBITION ANNOUNCEMENTS.

January 2nd to 15th.—A joint exhibition of paintings by J. Campbell Phillips and Walter Florian, of New York, will be hung in the Main Gallery.

January 15th to February 8th.—An exhibition of paintings by Mrs. M. R. Hamilton, of Paris, will be shown in the new gallery.

January 15th to February 8th.—The Annual Exhibition of American Artists will be shown in the Main Gallery. The best American artists will be represented, and from the exhibition a purchase of one or more pictures will be made to hang in the permanent collection of the museum.

February 8th to March 1st.—An exhibition of Arctic Region Scenes in oil by F. W. Stokes will be shown in the new gallery.

February 8th to March 1st.—Exhibition of paintings by the Society of Odd Brushes of Boston. The artists represented are Scott Clifton Carbee, Louis Kronberg, Will Jenkins, C. Scott White and Frank Jackson.

Other exhibitors during this quarter for whom we cannot at this time assign dates are Jules Guerin and "Collier's Weekly."

CONTRIBUTIONS.

Fine Arts Department.—Dr. Emil Amberg lent an old Dutch master, "Still Life," by Fz. Tacobs.

Mr. W. S. Marsh lent a pitcher of white unglazed ware decorated with raised figures in light purple.

The artist, Mr. Leon S. Dabo, gave a painting, "On the Sea Shore."

Mr. Theodore Scott-Dabo gave one of his canvases, "Evening on the Seine."

Ethnological Department.—Miss Ella Poppleton gave an Indian Quijo.

Mr. E. S. Wheeler gave several Indian stone and copper implements.

Library.—Miss Clara Dyar gave one year's subscription to the Scrip magazine.

Coin Collection.—Mr. M. M. Steinberg gave seven Romanian coins—three nickel and four copper, of the denominations 20, 10, 5, 2 and 1 bani.

Historical Department.—Mrs. Elizabeth Selkirk gave an old historical trunk.

The attendance during the last quarter of 1905 was as follows:

| | | | | |
|-----------------------------------|---|---|---|--------|
| October, | - | - | - | 12,523 |
| November, | - | - | - | 12,932 |
| December, | - | - | - | 11,768 |
| Making a total of 37,223 persons. | | | | |

FIFTEEN YEARS OF WORK.

On the afternoon of Sunday, December 31st, 1905, a program was given in the auditorium of the Museum commemorating the close of fifteen years of service of A. H. Griffith as Director. The Trustee Board and many incorporators and city officials were present, as well as an audience too large to be accommodated in the auditorium. The program was a review of the work that has been accomplished during the incumbency of Mr. Griffith as Director. The exercises in part follow:

Mr. Thomas Pitts, President of the Museum, acted as chairman.

Many communications were received from numerous friends of the Museum throughout the United States, as well as some of the prominent citizens of Detroit who have been identified with the Museum since its inception. Art institutions of the country were represented in letters from the Metropolitan Museum of Art, Albright Art Gallery, Boston Museum of Fine Arts, Toledo Museum of

86 Cedar Ave., Morris Heights,
New York, December 25th, 1905.

My Dear Mr. Griffith:

While unable to be present December 31st, I desire to congratulate you upon your successful administration, and to also congratulate the Detroit Museum of Art upon having its interests represented so faithfully for so many years.

Sincerely,

W. H. BREARLEY.

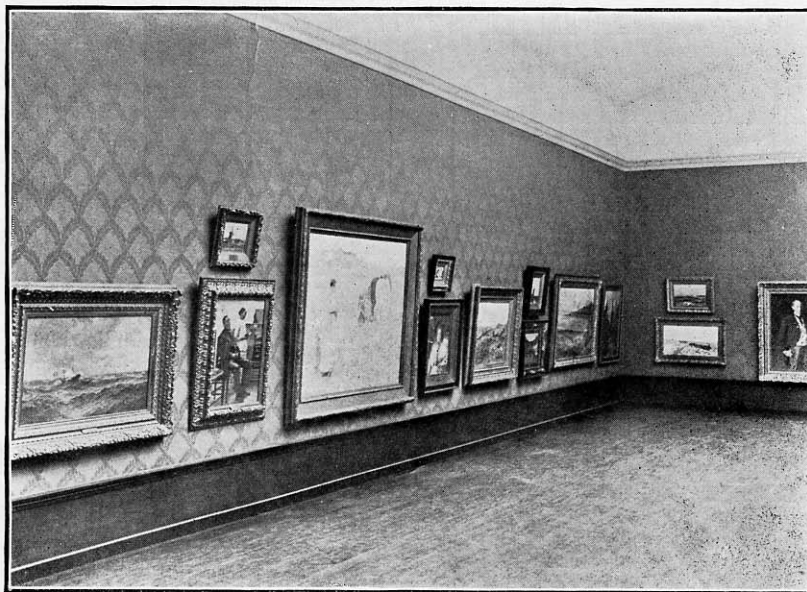
My Dear Mr. Griffith: Detroit, December 27th, 1905.

I am in receipt of your favor of the 24th inst., and am pleased to receive it, but fear that I will be unable to be with you at the time mentioned, otherwise I should endeavor to be there.

You have done a good work and are entitled to the support of our citizens. Mrs. Moore joins me in expressing best wishes for your future success.

Very sincerely yours,

WILLIAM A. MOORE.



THE NEW GALLERY SHOWING THE PERMANENT COLLECTION OF PAINTINGS.

Art, Corcoran Art Gallery, Chicago Art Institute, Kent Scientific Museum, Grand Rapids, Cincinnati Museum Association and Indianapolis Art Association. The following five it was thought proper and fitting to read:

Detroit, Mich., December 12th, 1905.

My Dear Mr. Griffith:

I regret very much that I cannot be here on your fifteenth anniversary, but I deem it due to you to express my appreciation of your efforts in behalf of the Museum of Art.

Since you have been there the Museum has constantly grown in the sphere of its usefulness and in the estimation of the public. You joined the practical with the sentimental and mostly through your efforts, supported as you have been by the trustees, you have made it a veritable factor in the education of our people. I want to congratulate you on your happy selection of subjects for your Sunday talks and your treatment of them. You take the salient points of a subject and dilate upon them in such a way that they leave an impression on the minds of your hearers.

I regret that my distance from your auditorium prevents my attendance every Sunday. With kind regards, I have the honor to be,
Yours very truly,

T. W. PALMER.

Windsor Hotel, Jacksonville, Fla.,

My Dear Mr. Griffith: December 20th, 1905.

* * * I am much interested in the proposed occasion to be made of your fifteenth anniversary of the directorship of the Museum, on the 31st of this month, and I shall be glad to say a word of sympathy and commendation. I sincerely believe you have been "the right man in the right place," and that the Museum has prospered under your guidance. I hope your fifteen years with us may reach the thirtieth, and the forty-fifth, and, if the Lord of Hosts sees fit, the sixtieth; but let us not go over the three score years and ten, for by then you will have earned peace and quiet and be enjoying it.

I am, as I have said, an old man, and my retired years have been blessed by leisure and comfort. Much of my pleasure has come from my touch with the Detroit Museum of Art, and for it I ask further blessings and continued prosperity.

Cordially,

FREDERICK STEARNS.

P. S.—Here is my toast to you for the evening of December 31st, to be drunk standing and with a full glass:

"Here's to the years that are stretching ahead,
To the days that are blithsome and gay;
May the joys of the old be the joys of the new,
And the sorrows fade gently away."

December 31st, 1905.

Very much to my regret, I am at the last moment compelled to forego the pleasure of being present this afternoon. It is a matter of the utmost importance that keeps me away.

I send to you my most sincere congratulations for continued success in your work, and the hope that your idea of an addition to the present Museum as shown in this morning's Free Press may be realized. It can and ought to be done, and if put to a popular vote would receive an overwhelming majority, to say nothing of what ought to be and would be done by the men of means in our city.

A Happy New Year to you, and many more.

CHAS. L. FREER.

PRESIDENT PITTS' ADDRESS.

Ladies and Gentlemen—In lieu of the usual Sunday afternoon art lecture, the Board of Trustees has thought it meet and proper to commemorate this fifteenth anniversary of Prof. Griffith's connection with the Museum by special ceremonies, and to that end has invited to be present the officers of the city government, the incorporators of the Museum, our former chief magistrate, Hon. William C. Maybury, and this audience, which has so ably testified by its vast proportions its desire to do honor to its popular and efficient guide along the pleasant paths which lead to the realization of its aesthetic aspirations.

The history of Prof. Griffith's connection with the Museum, as well as that of Col. Farnsworth, his coadjutor—the period of whose connection antedates that of Prof. Griffith—will be told in circumstance and detail by themselves, and will be a valuable contribution to our knowledge of how this Museum, from a humble beginning, has grown and developed into a great institution through whose portals passed during the past year a multitude of the citizens of this city and state, aggregating, as our records show, 140,000 people.

It is not my province to interpret this most interesting and instructive history. It is my province, however, and a most pleasant duty, to testify here in behalf of the Board of Trustees, which I represent, its faith and confidence in the Director and custodian whose genius has made the Museum what it is.

At the close of his address the President presented the Secretary of the Board, Col. Fred. E. Farnsworth, who gave a "Brief History of the Museum."

COL. FARNSWORTH.

Mr. President, Ladies and Gentlemen—To me has been assigned, I think, rather a dry subject, and to do justice to the history of the Detroit Museum of Art would take a volume instead of the few moments which I will give to it. I presume I was selected by the Board of Trustees for this part in the program owing to the fact that I have been identified, as Mr. Pitts has said, since the inception of the project, or in the inauguration of the art movement here in the establishment of the Art Loan. It seems right and proper, however, on an occasion of this kind, that some tribute should be paid to the promoters of the enterprise, to those who worked in the early stages, and to those who have made possible the grand institution which we have today.

The establishment of the Detroit Museum of Art came directly through the influence of the Art Loan Exhibition of 1883. Previous to the year 1883 there was little interest in art matters in the City of Detroit; occasionally an artist's exhibition, and a few private collections of merit.

To William H. Brearley, formerly a resident of this city, is due the evolving and conceiving of the Loan. Mr. Brearley, at that time, was connected with the Evening News. In the latter part of 1882 he caused to be published an article suggesting the holding of a loan exhibition which might eventually result in the establishment of a

Museum of Art. Subsequently a meeting was held at the residence of James F. Joy on December 6th, 1882, at which the proposition was discussed, and the organization was effected February 27th, 1883, by the election of an Executive Committee, as follows:

W. H. Brearley, Chairman.
 Fred. E. Farnsworth, Secretary.
 John L. Harper, Treasurer.
 Hon. H. P. Baldwin.
 Mrs. Richard Storrs Willis.
 Mrs. J. T. Sterling.
 Mrs. H. H. H. Crapo Smith.
 Mrs. Morse Stewart.
 Mrs. E. G. Holden.
 Mrs. E. C. Skinner.
 John L. Warren.

Then the work began, and in its early stages was met with considerable opposition and many difficulties.

For the purpose of guaranteeing the project, on March 7th, 1883, a bond was executed, on which appears the names of forty of our most influential and wealthy citizens, guaranteeing \$40,000, which sum was to be used, if necessary, to defray any shortage which might occur in the proposed exhibition.

Forty-five meetings were held from the inception of the project to its completion and winding up. In its early stages a committee examined various buildings, with a view to their use for the exhibition.

Of the buildings examined, there were none which seemed well adapted for the purpose, and it was finally decided to erect a building on the property adjoining St. Anne's Church on Larned Street. This property was leased from the Bagley estate at a nominal rental, and the building completed thereon, which was admirably adapted for the exhibition.

The Art Loan opened on September 1st and closed on November 12th, 1883, and was a success in point of attendance, and from an artistic standpoint, beyond the expectations of the most sanguine, the total attendance for the entire period being 135,000 persons. One million dollars' worth of property was exhibited, and there were about five thousand art and other objects on exhibition. Financially the Art Loan was not a success, a small balance only having been realized over and above all expenses.

Through the instrumentality of Mr. Richard Storrs Willis, Pope Leo XIII presented to the enterprise the fine picture known as the "Marriage of St. Katherine." By popular subscription was secured the painting by F. D. Millet of the "Story of Oenone," and while not successful financially, the enterprise was fraught with great results.

The Art Loan was considered to have excelled in magnitude and merit all exhibitions of the kind ever held in this country. It created an interest in art in this city which resulted in the establishment of the Detroit Museum of Art.

Too much credit cannot be given the little band of workers, known as the Executive Committee, who worked early and late to bring about the results accomplished. Mr. Brearley gave much of his valuable time for nine months. The other members of the committee were indefatigable in their efforts to make the Art Loan a success. Of the original number some have passed away, and to those who have gone I would pay a tribute—the Honorable H. P. Baldwin, Richard Storrs Willis and John L. Warren; of the ladies, Mrs. Morse Stewart, a noble woman, whose force of character and executive ability did much to bring to a successful culmination the efforts of the Executive Committee. There were trying times, when Mrs. Stewart's wise counsel and good influence carried us safely over the stormy seas. Of the ladies who comprised our Executive Committee, who are with us, much credit is due for their hard work in the various departments, and this historical sketch would not be complete without mentioning Mrs. Richard Storrs Willis, Mrs. Crapo Smith, Mrs. J. T. Sterling, Mrs. E. G. Holden and Mrs. E. C. Skinner.

The finances were ably handled by our Treasurer, Mr. John L. Harper.

Once firmly established and the enterprise well under way, with the building nearing completion, sub-committees were appointed, and the citizens and ladies generally who were called upon for assistance responded and did their part to make the exhibition the success it achieved.

On April 5th, 1883, the first movement was inaugurated for the establishment of this institution, by the generous gift of \$10,000 offered by Senator T. W. Palmer, with the understanding that this should be augmented by \$30,000 more. Thirty thousand dollars was then subscribed by the citizens of Detroit, Senator Palmer naming, under his gift, the ten members of the Executive Committee (subscribers for \$1,000 each), and the forty subscribers to this fund were the original incorporators of the Detroit Museum of Art.

The first meeting for the proposed corporation was held February 27th, 1884, and a committee on organization appointed. George V. N. Lothrop was chairman of this committee, and associated with him were James E. Scripps and William A. Moore. A suitable law was drafted and introduced in the legislature, and under this act, prepared by Mr. Lothrop and his associates, the Museum was incorporated.

The first Board of Trustees consisted of Messrs. W. H. Brearley, George V. N. Lothrop, William A. Moore, L. T. Ives, Thomas W. Palmer and James E. Scripps; Mayor Chamberlain, for the city, appointing Messrs. Don M. Dickinson and James McMillan. Senator Palmer was chosen as first President, and Fred. E. Farnsworth as Secretary.

The Board of Trustees then authorized the increasing of the \$40,000 fund to \$100,000, and this work was placed in the hands of W. H. Brearley, a herculean task which Mr. Brearley was fully equal to. The subscriptions ranged from one cent to over \$10,000.

Shortly after the completion of this \$100,000 fund, a movement was inaugurated to build our main building. Various sites were suggested and considered, the trustees finally accepting the property known as the Brady property, where this building now stands. This land was presented to the Detroit Museum of Art, free and unencumbered, by a few of the residents of Jefferson Avenue, led by a committee consisting of Henry B. Brown, Sidney D. Miller and William B. Moran. Plans were advertised for, and in competition the award was made to Mr. James Balfour, of Hamilton, Ontario. The new building was formally opened to the public on September 1st, 1888, with an exhibition of modern paintings, led by the collection of Mr. George I. Seney, of New York.

Through the munificence of Miss Clara A. Avery, Mr. John Ward Dunsmore was appointed the first Director, Miss Avery being sponsor for his salary.

On December 6th, 1890, the proposition of building permanent wings to the Museum was discussed; thereafter plans were drawn and the money raised, and the two wings on either side of the court were erected. This addition was provided for by the liberal subscriptions of a few of the wealthy incorporators of the institution.

It is probably not necessary to dwell on the recent history of the Museum, as we are all familiar with the rapid strides made during the past fifteen years, during the incumbency of our present Director.

The Detroit Museum of Art, as the name implies, was founded as an art institute. Confined strictly to art it was not a success, in the sense of attracting the public, or by the gifts of art objects. The public institutes of this country now, as a rule, are museums, and not art galleries. What few art galleries we have have been established and maintained by private individuals, and are confined strictly to pictures and statuary. In most communities the masses must be educated in art, and to do this it seems necessary that an institution must be on broader lines than distinctively an art museum. It has been said of the late Henry C. Lewis, of Coldwater, who owned so fine an art collec-

tion, that his first picture was a chromo, and from that developed his taste and education in art. So with this institution.

With the selection of Professor Griffith the Museum broadened out. From an attendance of a few hundred a year, it has reached for the year 1905, 140,000. We owe much to our present Director. It was he who proposed making our Museum a public institution, and through his efforts there was first secured an appropriation from the city by which the doors were thrown open free to the public. By this liberal appropriation, which has been increased from \$5,000 a year in 1893 to \$12,000 a year at the present time, the popular success of the Museum is largely due.

You are no doubt familiar with the action taken whereby the corporation has secured this magnificent auditorium and its exhibition rooms contained in this new addition. First, by the introduction of a bill to the legislature in 1903, authorizing the Common Council to make an annual appropriation not exceeding \$20,000 in any one year, and also authorizing the bonding of the city for the purpose of building this addition.

This auditorium was dedicated in June, 1905. In an institution of this kind, successful as it has been, necessarily the credit is not due to any one nor several individuals. The gentlemen who have served as officers and trustees since its inception have given much of their time and money to its promotion and welfare. It has been a labor of love with them, and there has never been one dollar of compensation in salary paid to any of its officers. It would not be practicable, in a brief history of this kind, to give the names of the many donors of art objects and articles to this institution. Sometimes the value of some small article, presented by an individual in humble circumstances, compares favorably with that of a large donor.

Among the liberal contributors of funds for the Museum of Art, as well as objects of art, should be mentioned Hon. James McMillan, Bela Hubbard, Hon. H. P. Baldwin, H. Kirk White, George W. Balch, Col. F. J. Hecker, Frederick Stearns and George H. Scripps, and to Senator Palmer, D. M. Ferry, C. H. Buhl and James E. Scripps we are indebted additionally for the finishing and equipment of four of our galleries; to Mr. C. L. Freer for our new library, his personal interest in the same, and the rare and valuable collection which he has placed therein.

I wish to call your attention particularly to the munificence of James E. Scripps, in his gift of "Old Masters" in the Scripps Gallery, and also to the great interest always manifested in this institution, and the magnificent and varied collection, the gift of Mr. Frederick Stearns. These two collections, among the best of their kind in the country, have done much to increase the popularity of our Museum.

We have frequently been indebted, during the past twenty years, to the owners of private galleries in Detroit, and to the owners of fine works of art, who have loaned their collections for exhibition purposes.

We are also indebted for two bequests made under the wills of W. C. Yawkey, \$5,000, and Joseph Perrien, \$2,000.

I wish also to pay tribute to Mayor Codd, ex-Mayor Maybury, Comptroller Blades, the Board of Estimates and the Common Council of the City of Detroit, who, during the past ten years, have dealt so liberally with us, and have done so much toward the popularizing of our institution.

During the history of the Museum of Art we have had many employes who have been loyal and have given much valuable assistance to the officers. I might mention in this connection Miss Jennie M. Smith, our lamented Assistant Director, Mr. Bradish, and our present Assistant Director, Mr. Burroughs, as well as all of the present force of the Museum.

In conclusion, I wish to express, on behalf of the Board of Trustees and the incorporators, their full appreciation of the services of Professor Griffith. Coming in contact, as we have, with him during the past fifteen years,

frequently at meetings, watching the rapid progress of the Museum, and its rise to popular favor in the community, we believe the compliment which has been paid him today is sincere and fully merited.

Mr. William Lavin, accompanied by Mr. Bradford Johnson at the piano, then rendered, in a charming manner, the group of three songs:

- (a) "Where'er You Walk".....Handel
- (b) "Songs My Mother Taught Me".....Dvorak
- (c) Gloria Buzzi-Peccia

His Honor Mayor Codd was then presented.

MAYOR CODD.

Mr. President, Ladies and Gentlemen—It is a great privilege and a pleasure, sir, upon this occasion, on behalf of the city, to extend to you our most hearty congratulations upon this completion of your fifteen years of service; but it seems to me that still heartier congratulations should be extended to the Board of Trustees of this Museum of Art and the citizens of our city for having had this high privilege of having had Mr. Griffith with us so long a time. (Applause.) The work that he has done has been of incalculable benefit to us, and I doubt if one man in the city of Detroit has had more to do with helping others than has fallen to the lot of Mr. Griffith in his work in this Museum. When we hear the report of the Secretary that the visitors to this Museum have increased during the time he has been Director from 5,000 a year to 140,000 a year, about one-third of our people, we can realize what Mr. Griffith has done and is doing for us. And we should therefore stop and think whether we, as a city, are doing enough for him, and for this Museum, and for like institutions. And to do this it is but right that we should make, in a way, a comparison, and see what our sister cities are doing for like institutions. You will read in the newspapers every little while a notice that this city or that city, or this institution of art in this city or that city, has been endowed by some wealthy citizen with large sums of money. It is only a short time ago that the city of Worcester, Massachusetts, was presented with three million dollars for a Museum of Art, and the other day Buffalo was presented with half a million. Toledo was presented with a large sum of money. Other cities all over our country are getting these bequests and donations from their wealthy citizens continually for this purpose; because they believe in doing this, they are helping themselves. It is not an entirely unselfish thing to give, always. As a matter of fact, the best giving is when one fully realizes that they are helping themselves or their community in doing it, and you are surely helping yourselves when an institution of this kind, which is doing so much good for each and every citizen of the community,—you are surely helping yourselves when you help this institution.

And now at the end of the year, as we look back, we are going to make undoubtedly some new year's resolutions, but in making those new year's resolutions we necessarily take into consideration our means, and what has been done in the past for us. Each year for the past few years has been a succeeding one of benefit to our people. Our people are more prosperous than they have ever been before, and this past year, 1905, as is shown by the large number of new manufactories,—the prosperity of our people is such as would lead us to make resolutions in thankfulness for this great year of prosperity. Can we do anything better than to make those resolutions along the lines of supporting worthy institutions of this character, and can we not do it when we fully realize the benefit to our citizens, in the opportunity which we have in listening to a man like Mr. Griffith, in a place like

this upon subjects he can talk about, the uplifting of our minds, it helps us and interests us so much that it would seem to me that it is our absolute duty to ourselves to see to it that this institution is never allowed to lack support, and to see that it is doubled in its work and doubled in its capacity here. (Applause.) And, therefore, Mr. Griffith, in closing, I simply want to say to you I wish you a most happy and prosperous new year in your work, and to the Board of Trustees of this institution likewise, so that this year may simply increase, as I know it will, the usefulness of the Art Museum, and may it not be long before the fruition of Mr. Griffith's hopes in the enlargement of this institution are fully brought about. I thank you. (Applause.)

The President then presented the former chief-magistrate of the city, Hon. William C. Maybury.

MR. MAYBURY.

Mr. President, Ladies and Gentlemen—I do not think it possible to assemble anywhere an audience in which so much gratitude is expressed as in this audience this afternoon. Mr. Griffith has done more for us individually, and in a certain way, than any other friend we have got. He knows us, and we have learned to know him. For if you want to know a person really well, travel with him night and day, as we have traveled with him. (Applause and laughter.) It is very seldom that people travel as the people of Detroit have traveled in all these years with Mr. Griffith without finding your traveling friend sometimes a little out of humor, perhaps sometimes tired and peevish; but I can say to you with all confidence that neither you nor I have ever found the journey fatiguing with Mr. Griffith, for not one minute has he lost his good nature and his kindly heart. (Applause.) Mr. Griffith stands pre-eminently among the artists of the country in this: There are many artists, but how very few of them can get on to that good substantial plane, and good common sense whereby the artist can convey to the audience just what he wants to convey. Mr. Griffith has a peculiar power of doing that. He is not only an artist among artists, but he has the rare gift of talking to you and to me, who are not artists, and yet making us understand and appreciate, and in a large measure, love art, and that is what has built up this museum. (Applause.)

Why, I have seen him come in here on a pleasant Sunday morning, even though the storm raved outside, yet within it was bright and pleasant. I think Mr. Griffith is a sort of psychic, as I have noticed his effect upon you as well as upon myself; the mere passing of the hands, and saying: I am going to take you this afternoon to the Pyramids. At once we forget that we ever lived in Detroit, and we are on our way to the Pyramids. Now, we did not have to pay any fare on that journey. Mr. Griffith has paid it all for us, and where there has been any walking to do on the way on the hot sands of Egypt or any animals to ride, or anything of that kind, Mr. Griffith has done that all. And so we follow and find ourselves standing at the foot of the Pyramids. And he tells us now: We will climb the Pyramids, and we climb. (Laughter and applause.) And we listen as he tells us about the wonderful astronomy and geology and architecture that surrounds those great and mysterious monuments. When he gets through he says: That will be all for this afternoon, and we at once return to Detroit, not a bit fatigued. (Applause.) I recollect one audience assembled here on a certain afternoon—I did not happen to be present, I wish I had been,—when he announced: This afternoon we will go on a visit to Mount Vesuvius, which is just now in a state of eruption. It will be a beautiful journey for us to make. At once the audience started for Mount Vesuvius. They climbed the mountain, felt the dust and ashes of Vesuvius falling upon their coat collars, and the ladies instinctively shook their veils, and it was said when they got to their respective homes they all asked for a whisk broom to get the ashes off. (Laughter.) He steps in front of the audience on this platform, and says,

I am going to take you this afternoon to Pompeii. There has been some new discoveries there. At once we start for Pompeii. He does all the digging. We go down among the ruins, and he takes up several things that have been just excavated, and tells us what they mean, what they were intended for, how they were used in ancient times, and we almost feel as we stand there and see him work among the ruins that we could well join in that popular song: Nobody works but Griffith. (Laughter and Applause.) I have seen him out in the Museum wandering around, and I have taken great pleasure in following him, and coming across a great many peculiar things, not altogether lovely to look upon, but Mr. Griffith is there, and he picks up some article that to us has no significance whatever, and he says: Do you know that was the lamp used in those early days. Do you see how they economized the oil, and the cruse here; and do you see here how the hearthstone was decorated in that day, that same unpretentious thing you are now looking at,—and in a moment the thing which before was somewhat repulsive is now seen to be beautiful, because we know what it has done in the world; it has done its duty in its day and generation. And then he takes us to some grand picture, of which we have some natural conception, because you know art is everywhere. There is no flower that grows that has not got it. When you see the geraniums over there the good housewife has planted, it is but an expression of art. Art is everywhere. God intended it to be so. But we look at a picture, and then Mr. Griffith comes along with his brush, and we see deeper and more significant lines and more beauty than we ever saw before, for it is the genial eloquence and kindly teaching of his presence that tones up that picture to us.

And now, standing today where the old year is dying, and the new year is coming, just as the fifteen years of his life here is now past, and passing to the fifteen years more ahead, the old year says to the new: Take these children whom I have cared for for a whole year; you can do better for me; you will be fresh when they come to you; you can do vastly more than I have done. The New Year sends back the greeting: We accept the trust, but we never could have done anything for them had it not been for what you have already done. So the fifteen years of small beginnings, growing to this magnificent presence here, says to the coming Fifteen Years: Take this Museum, Mr. Griffith; you can do better, because you have better opportunities than we had in the past. And the Fifteen Years answers back: We could do nothing except for what you have done. (Applause.)

Mr. Lavin, accompanied by Mr. Bradford Johnson, then sang the group of songs which follows:

- (a) "Ich trage meine Minne".....Richard Strauss
- (b) "Verborgenheit"Hugo Wolf
- (c) "Pour mieux t'aimer"Jane Vieu
- (d) "Ring Out, Wild Bells"Jules Jordan

The President then called upon the gentleman in whom the interest of the occasion centered. (Long continued Applause.)

MR. GRIFFITH'S ADDRESS.

I thank you very much, for that gives me a chance to gather my thoughts. (Laughter.) Mr. President, Trustees, Incorporators and Gentlemen representing the city, I thank you, as I do these people that are out in front for this most splendid, grateful tribute to the very little which I have done. (Applause and cries of Oh, no.)

I suppose all this is with the idea that one rose during your life time is worth a car load of flowers after you are gone, and I appreciate it in that sense. (Applause.) I look, as in a mirror, backward fifteen years. Dimly, darkly, the years pass by, some of them with their trials and troubles, and some with their few successes, and

more failures. In them all there has been an honest desire to do the thing which seemed best. Not always understood, oftentimes criticised,—and honestly and with justice,—yet I believe there was an end which meant the right thing, and which would win out. [The lights at this point were extinguished by some accident. When I am talking you are sometimes in the dark. (Laughter.) So that this will only count for one more. Now, as I look into this glass I also look forward to the years that are coming, I have been building on paper, because if a man never builds on paper, he will never build anywhere else; dream first, and then I have faith in time to do the rest. Nothing in this world is done in a moment, in a month or in a year. There was a thousand years between the mud huts on the river Nile and those magnificent temples that finally crowned each side of the river. There was seven hundred years of work and of effort between the time when the first temples were built on the Acropolis at Athens, and when that crowning jewel, the Parthenon, became a fixed fact. Detroit is only a young city; a very young city. And you cannot expect a great deal yet, though a great deal has been done. And it is not the result of one man. Why, what can one man do? Only stand and look on and suggest. It is the hearty co-operation that I have received from every man, woman and child in the city of Detroit that has enabled me to accomplish anything. When a man came to me this week and said that his two boys were looking forward to Sunday afternoon the same as they do to their Sunday dinners, do you suppose my heart did not go up within me; that I did not feel proud of just that thing. Why, when I stood during last Holiday time in front of one of the store windows filled with small plaster casts, reproductions of those we have in the Museum, and saw a crowd of street arabs, and one of the smallest of the boys describing the Clytie, and the Apollo and the Venus, giving a pretty fair and reasonable idea of them, and I learned that he had gained his knowledge through the Museum, why I felt like hugging that boy, rags and all, for I knew the Museum was doing something. (Applause.)

The little knowledge I have was gained by contact with the world, afoot and on a bicycle. I bless those old days when I used to ride one of those high fellows that you went along and could look in the second story window. It was then I learned to think and talk. And in those days when I wanted to go to some place, and wanted to know how far it was, they told me across the country it was ten miles, but there was a better road that went around twenty miles. I went around that twenty miles, because it was the best way, and I still go around the things I cannot climb. Nor did I ever try to see how many miles I could cover in a day, with my nose down on the handle bar, I had my eyes around me looking at nature, the blue sky, at the hills and the mountains, where the water splashed from the rocks and the murmur of the brook sang to me and told me that somewhere in the world there was plenty of work to do, and I have taken up a little of that work which came my way. But I have done more by pushing the other fellow into it. Did you ever hear of battles being fought by the officers? They fight their battles by going up on a hill and giving directions, letting the other fellows do the fighting. And so the general gets a great reputation for bravery. There is no such thing as bravery in the abstract. Why, if some man should walk in this room and say there is a man out on the front steps with a revolver in his hands, and says he is going to kill you when you pass out, do you think you would go out and meet him? Every last rascal of you would ask the way to the back door. (Laughter.) Nor do I believe in being bold, but I do believe that in Detroit there are men who have made a lot of this world's goods out of the forests and mines of the state of Michigan, and they are only waiting the chance for a favorable moment to pour into the lap of this or any other good institution the material for the sinews of war, that will make it a benefit to all the people. It is the tax that wealth pays to

the poor of the country, the people of whom Lincoln said God made so many. If it should be my good luck to be with you another fifteen years, I expect to accomplish a great deal more than I have in the last fifteen years. If I do not it will not be because I have not tried, and it will be because all you people are pushing behind me. I thank you from the bottom of my heart for this more than grateful remembrance of the humble efforts of your very humble servant. I thank you all.

The lights were still out at the close of Mr. Griffith's address, but the people in the audience had kept their seats. Two screens were removed from the windows, dimly lighting the room, and Trustee George H. Barbour, on behalf of the Officers and Trustees, arose and presented a silver loving cup to Mr. Griffith.

PRESENTATION SPEECH.

Mr. Griffith said, Let there be light, and there was light. (Laughter.) I do not know what more I can do than what has been said, sir, to you. I am not on the programme, but I have been requested on behalf of the trustees of the Detroit Museum of Art to, in a small measure, show you, sir, our respect and esteem for you and for your work during the fifteen years of your administration. I think I speak somewhat from experience, as I had the honor to be president of this organization a part of this fifteen years, and I know I always found you giving your individual attention at all times to the interest of the Detroit Museum of Art, and we have not had a proper occasion like this to show you the esteem we hold you in. I do not think I need say more. As you look over this audience you must feel the joy that must legitimately come from the good work you have accomplished. It must be a great satisfaction to you, sir, to see what you have accomplished during the good work of your fifteen years administration. And in behalf of the trustees of the Detroit Museum of Art I wish, sir, to present you with a little token of the esteem we hold you in, and with best wishes for many a happy new year. (Applause.)

DIRECTOR GRIFFITH'S RESPONSE.

Mr. Barbour, Members of the Board of Trustees, and Mr. President: I did express a wish this week that some one might remember me with a bouquet of flowers. The boys about the Museum did that, and I appreciate it most sincerely. And now comes to me not only these good and kind words, and many letters expressing the same good wishes,—but this splendid loving cup,—I have not the words with which to thank you, gentlemen, nor could I if I had the words. I have no doubt many of you gentlemen know the origin of the "loving cup,"—the cup with three handles, but I will briefly tell you the story. A king of France out on one of his hunting trips, stopped at a wayside inn, and asked for a cup of wine. The servant brought it to him, and hanging on to the handle offered him the cup. He was compelled to take it with both hands. When he returned to Paris he said: I will teach that girl a lesson, and secure a handle for myself. So he had a cup made with two handles and sent it to the inn. And when he stopped again for a drink of wine, the girl came out and handed him the wine with a handle in each hand. And again the king was obliged to use his two hands to lift it to his lips. When he returned to Paris, he determined he would have a cup with three handles, and that is the origin of the loving cup. Gentlemen and friends, I will drink your health, each and every one, for this year and a good many years to come. Again I thank you all.

ARTS AND CRAFTS.

The Second Annual Exhibition of Arts and Crafts was held at the Museum from November 21st to December 12th—a period of three weeks.

An improvement over the first annual exhibition in every way was apparent, not only in the broader and more competitive scope of the exhibition, but in the great amount of interest taken, and the increase over last year's sales (five or six hundred dollars). A more comprehensive idea of the arts and crafts workmanship, and a growth of appreciation among the people is indicated. The distinction between thoughtful design in handiwork, and the lack of it in machine-made articles, has become apparent to the buyers.

Much credit is due the officers and members of the committee in charge for this growth of appreciation. They were tireless in their efforts to make the exhibition a success by creating a sympathetic feeling with the movement. Tuesday and Friday evenings the museum was open for the exhibition, and on those evenings the following talks were given by members of the committee: "The Applied Arts Movement, and What It Means," and "Book-binding, Book-plates, Illuminating and Printing," by Mr. George G. Booth; "Pottery," by Miss Mary Chase Perry; "Jewelry," by Miss Ethel Spencer Lloyd, and "The Principles of Design," by Mr. W. B. Stratton.

Placing as a standard of success the interest their work creates—and not the number of sales made—the exhibitors at this second annual exhibition must, on the whole, feel satisfied with the success of the movement in Detroit, and future annual exhibitions of Arts and Crafts are assured.

THE DABO PAINTINGS.

In the gifts of the two paintings by the Dabo brothers to the Museum, there is that spirit of loyalty to the city of their birth which comes to the surface now and then in these days of rush and go which is commendable. It may have been in their minds for years, but they waited until some measure of success had crowned their efforts.

The paintings may not at first appeal to the general visitor, but to the poetic mind they will in time find their place. It is not given to every one to see nature with the same eyes, or through the same temperament; thus the artist and the poet often works with a lack of sympathy and understanding.

"The River Seine," painted by T. Scott Dabo, is one of those misty effects that nature now and then gives to the landscape when early evening mists seem to float above the river as a veil, now lifting for a moment, then dropping down again, obscuring everything but the most prominent objects. One wants to view it not in a glare of light but when the shadows gather at that bewitching hour between darkness and daylight.

"The Sea Shore," by Leon S. Dabo, shows the sea after a storm, when old ocean still rolls in mighty swells. One large wave breaks upon a long, low shore line of wet, sandy beach, where the last ray of a light from a gray day falls, leaving the greater part of the canvas in shadow. The view taken from a high point impresses one with the majesty of the sea.

These paintings were sent by the artists, one from Paris and one from New York, and will be hung in the permanent collection.

December 7th.—Prof. Martin L. D'Ooge, Ph. D., of the U. of M., lectured before the Archaeological Society in the new auditorium on "A Cruise on the Aegean Sea."

Four exhibitions of paintings have been held since October 1st, 1905; Michigan Artists, Detroit Society of Women Painters, Bradford Johnson and G. Glen Newell being the exhibitors.