

THE
DETROIT MUSEUM OF ART



ANNUAL REPORT



JULY, 1896

DETROIT
MUSEUM OF ART.

ANNUAL REPORT OF THE TRUSTEES

For the Year Ending June 30, 1896.

TOGETHER WITH THE
REPORT OF THE DIRECTOR AND TREASURER
AND
AN APPENDIX.

DETROIT.

1896

THE DETROIT MUSEUM OF ART.

REPORT OF THE TRUSTEES.

By resolution at the annual meeting for 1895 the by-laws were changed to make the fiscal year to end on June 30th instead of March 31st, and to make the first Monday in July the date for the annual meeting instead of the first Monday in May. The Trustees' report herewith presented hence covers a period of 15 months.

There have been four deaths in the membership of the association during this period, viz.: Messrs. James L. Edson, Charles Endicott, Joseph Perrien and Bela Hubbard. Mr. James L. Edson was a Trustee in behalf of the city at the time of his death and the vacancy thereby occasioned was filled by his honor Mayor Pingree on September 24th by the appointment of Mr. Charles Buncher. Upon the death of Mr. Joseph Perrien it was found that the Museum of Art had been remembered in his will by a bequest of \$2000, the first such ever made to the institution. The bequest will become available during the coming year.

At a special meeting of the corporation held on August 23d, 1895, Mr. Percy Ives was elected a member to take the place of Mr. C. H. Buhl, deceased. Upon the resignation of Mr. Frank J. Hecker from the Board, on account of prolonged absence from the city, Mr. Ives was on November 9th elected a Trustee in his place.

The officers for the past year have been: President, Frederick Stearns; Vice-President, James E. Scripps; Secretary, Fred. E. Farnsworth; Treasurer, Collins B. Hubbard. Messrs. Richard Storrs Willis, Frederick

Stearns, Percy Ives, James E. Scripps and Fred. E. Farnsworth have served on the executive committee.

Six meetings of the Trustees have been held. At a meeting held on January 11th, 1896, Director Griffith asked to be relieved of the care of the school at the close of the current year on account of the increasing demands the care of the Museum made upon his time. The Board acquiesced in his request and confided the charge of the school to Mr. Percy Ives, who practically assumed the responsibilities at once. On April 25th leave of absence for two months during the Summer was granted to Director Griffith and his assistant Mr. Bradish, which they will improve in the interest of the Museum by visiting the various art galleries of Europe and studying their management.

The Museum has enjoyed a prosperous year. A large number of additions have been made to its collections, particulars of which will be given in the report of the Director, and no fewer than 94,035 persons have visited it during the 15 months, an average of 6269 per month. Last year the monthly average was but 3873. The schools have meanwhile been attended by about 75 pupils. For the prosperity of the institution the Board feels that the association is greatly indebted to the zeal and enthusiasm of its Director, Mr. A. H. Griffith, and also as to the school to the valuable services of Mr. Percy Ives.

The gross receipts of the institution for the past 15 months were \$10,537.48, as follows:

From notes and interest called in,	\$2,609.73
From city appropriations,	- - 6,250.00
From tuition fees, - - - -	1,430.80
From individual cash subscriptions,	184.00
From sale of school supplies, - -	62.95
	<hr/>
	\$10,537.48

The expenditures have exceeded the receipts by \$1,178.65, being as follows :

For maintenance of Museum,	-	\$6,392.28
For maintenance of school,	- -	2,433.50
On account of new building,	- -	1,946.35
For interest on indebtedness,	-	728.91
For school supplies,	- - -	131.09
For installation of Poe Library, etc.		84.00
		<u>\$11,716.13</u>

The normal expenses of the institution are between \$900 and \$1,000 per annum in excess of the normal income, but this it is hoped to partially overcome in the future by certain economies which, without impairment of its efficiency, it is thought can be introduced in the conduct of the school. Still, the institution should have a regular income of at least \$1,000 more than it now enjoys, and for this the creation of an endowment fund is strongly urged.

There is still \$9,280.33 due on the new building, toward meeting which, the Trustees have a subscription of \$1,500 not yet collected, and the Joseph Perrien legacy, shortly to become available. These will reduce the debt to \$5,780.33, provision for which must be immediately made. To place the institution on a sound basis for the ensuing year, its friends should be appealed to for at least \$6,500 in subscriptions.

By the terms of their subscriptions of \$5,000 each towards the erection of the new wings of the Museum building Messrs. Thos. W. Palmer and D. M. Ferry enjoyed the right each of giving name to a room in the new extension. In accordance therewith Mr. Palmer has elected to designate one room, the "Mary W. Roby Room" and Mr. Ferry another, the "Lewis T. Ives Room."

In behalf of the Trustees,

JAMES E. SCRIPPS,
FRED. E. FARNSWORTH,
PERCY IVES,

Executive Committee.

TREASURER'S REPORT.

April 1, 1895.

Balance on hand	- - - -	\$1,165.81
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June 30, 1896.

Received from A. H. Griffith, tuition and merchandise,	- -	1,493.75
Received from City of Detroit,	-	6,250.00
Notes and interest called in,	- -	2,359.73
Subscriptions,	- - - -	100.00
Building Fund, Bela Hubbard subscription,	- - - -	250.00
		<u>11,619.29</u>

June 30, 1896.

Paid out by vouchers, Museum and school,	- - - -	\$8,956 87
Paid on building,	- - - -	1,446.35
Paid on notes,	- - - -	500.00
Interest,	- - - -	728.91
		<u>11,632.13</u>
Overdraft June 30, 1896,	- - - -	\$ 12.84

COLLINS B. HUBBARD,
Treasurer.

DIRECTOR'S REPORT.

In many ways I look upon the past year as one of the most encouraging spent in the service of this institution. A glance at the long list of exhibitions and lectures, the many valuable donations and loans, spoken of more fully in another place, the increase in the number of visitors all seem to point to great possibilities in the future.

This year in March the City Council unanimously made the third annual appropriation of five thousand dollars toward the expense of the institution that it may continue free to the people, and on page 80 of this year's City Manual the Museum is for the first time placed among the institutions of the city. Its value educationally to the citizens has a recognized standing and the fame of its pictures and collections have reached other cities less favored.

The Trustees and the public are again under obligations to Mr. Frederick Stearns, not only for many additions in the way of gifts to his former large collection, but also for a permanent loan of a new collection in the upper corridor of the east wing, cased and labeled at his expense under his personal supervision ; to this he is adding yet another loan collection in conchology, perhaps the finest in the United States. This is at the present time in charge of a specialist who will place it properly in the cases, which are now in the building, and label it. The collection will fill the entire basement room of the west wing and teachers and pupils of the public schools are anxiously awaiting the time when it will be thrown open to them.

Soon after the death of Gen. O. M. Poe, a proposition was made whereby his large and valuable library would become a permanent loan to this institution, if a room could be provided for it. Through the liberality of Mr. George N. Brady and Gen. R. A. Alger a room was fitted up with shelves, stained glass windows and other accessories in which several hundred volumes have been placed. These will be catalogued in due time. This room is known as the O. M. Poe Library Room. Its value to the Museum can hardly be measured.

Mr. Chas. Buncher gave an earnest of his good will at the very commencement of his Trusteeship by securing from Cartwright Bros. an unusually fine collection of specimens of marble from all over the world. These have not yet been placed in the Museum owing to some delays occasioned by loss of labels and the consideration of plans as to the best method for their exhibition.

The work attending the proper display, labeling and protection of all exhibits increases in proportion to the growth of the institution. The value of a picture, a statute or article in any department is greatly enhanced by a suitable mounting and a short, concise label, all of which requires time, care and study. These, added to the many demands made upon the time of both my assistants and myself in the way of special calls when delegations from schools, both public and private, and associations visit the Museum in a body and who must have special attention, and this is becoming more frequent each year, keep all about the Museum amply employed.

The following is a brief synopsis of the work done since the last report : Over a thousand pictures handled in exhibitions ; 18 cases made in the Museum and added to the property ; (this number does not include cases added by Mr. Stearns) ; 29 pictures framed ; 9 frames re-gilded ; 14 shadow boxes made to protect paintings, and

thousands of labels re-written on the typewriter to take the place of those written by hand.

One of the new features of this year's work is a general and local historic department. The Custer battle flag, secured through the generosity of Hon. Don M. Dickinson and a few friends, became the nucleus around which there has gradually collected a few documents, papers, maps, etc., etc. The collection, small as it is, I find attracts general attention and the idea has met with the hearty approval of many prominent gentlemen.

The proper mission of a Museum is the education of all the people, and while it may seem, and it is, desirable to encourage certain lines, there must be a broadening from year to year in all directions. By and by, perhaps, when the city is older and larger, the time may come that we can have a Museum of Natural History and Science, an Historic Museum and an Art Museum, but at the present time it is wise, in my opinion, to combine and promote all these, using each as a stepping stone for the advancement of the others, fostering every interest until it is able to care for itself. The great increase in visitors from 5,000 in 1890 to 94,000 in the past 15 months most certainly proves that the institution on its present lines is growing in popular favor, and that the annual appropriation made by the city of Detroit, whereby the Museum and the study of its collections is made free, is a boon greatly appreciated by the people.

DONATIONS RECEIVED FROM APRIL 1ST, 1895, TO JUNE 30TH, 1896.

Mrs. O'Gallagher Allen :

A cap, such as are worn by the natives of the Island of Madeira.
E. & T. H. Anthony Co., New York :

Large photograph of Niagara Falls.

Mrs. W. H. Brearley, New York City :

Portrait of W. H. Brearley, painted by the late L. T. Ives.

Mr. Wilson I. Davenny :

A large frame containing the photographs of six Detroit citizens
that hung in the state building at the World's Fair.

Mr. Al. Beyer, Milwaukee, Wis. :

Small water color head.

Miss Caroline Godfrey :

An Egyptian saddle bag.

Detroit House of Correction :

100 chairs for lecture room,

- The Ilotype Co., New York :
 Large photograph of the Cathedral at Cologne.
- Edwin Jackson and brother, New York :
 To the school, a large working drawing of a grate construction.
- Mr. Frank Maslin :
 A plaster panel, designed and modeled by the donor,
- Mrs. Gen. O. M. Poe :
 Lithograph of Detroit as it appeared in 1820.
 Book of inspection made by Generals Sherman and Sheridan in the Yellowstone.
- The Children of Philo Parsons :
 A plaster bust (original) of General Lewis Cass, by Daniel Chester French.
- Museum at Stockholm, Sweden :
 Six illustrated books.
- Mr. J. Slomeski :
 One coin.
- United States Museum, Washington, D. C. :
 Two bound volumes Reports of 1893.
 Three paper cover Reports of 1895.
 One volume Museums of the Future.
 One volume The Genesis of the National Museum.
- Leon Coquard :
 Full sized copy in plaster of the gothic capital used in a church at Covington, Ky.
- Beloit College, Beloit, Wis. :
 One bound copy of the presentation to Beloit College.
- Knoedler & Co., New York :
 "Modern Etcher."
- Miss E. M. Woolsey :
 223 consecutive numbers, unbound, of the Art Interchange.
 257 black and white prints.
 206 colored studies all complete ready for the binder.
- Mr. Edwin F. Conely :
 One large framed painting, "The Shipwreck," by Joseph Vernet.
- J. W. Bowlus, Boston, Mass. :
 One volume notes critical and biographical.
 One number Modern Art.
- W. J. Comstock, New York :
 One years subscription "Architecture and Building."

The Brickbuilder Publishing Co. Boston :

One years subscription " The Brickbuilder."

Detroit Plant American Radiator Co. :

A fine cast copy of an original plaque, designed and modeled for them by Henry Siebert.

Hon. Don M. Dickinson :

The battle flag found at Little Big Horn on the field where General George A. Custer was killed.

United States Encaustic Tile Works, Indianapolis, Ind. ;

15 pieces artistic tile.

Mrs. E. R. Hoffman :

Two deeds of land in Detroit given James Witherell, dated 1824 and 1826.

Mr. Frederick Stearns :

122 lantern slides of India and Persia.

Mr. Armond H. Griffith :

A collection of books on Art, purchased by him at a cost of \$50.

Lehigh Valley Railroad Company :

One large photograph.

LOANS FROM APRIL 1ST, 1895 TO JUNE 30TH, 1896.

Besides the special loans made for different exhibitions, mention of which are made elsewhere, the following permanent loans have been made since the last report :

Mr. H. Robinson :

A cap worn by the natives of Panama.

Mr. J. Brittain, Lawton, Mich. :

33 pieces old English China.

Dr. J. H. Carstens :

Painting of "Singing of the Marsellaise."

Mr. Hamilton G. Howard :

Portrait of Hon. Henry Howard.

Mr. Guy F. Hinchman :

Portrait of Judge James Abbott.

Portrait of Mrs. Abbott.

Mrs. and Miss Hastings :

Two pieces old French China.

Mrs. H. S. Kiskadden :

Four pieces of old Delft Ware.

Hon. T. W. Palmer :

Original painting of the Wreck of the Walk in the Water.

- Mrs S. P. Stokes, Windsor, Ont.:
Eight engravings and one oil painting.
- Mr. Gerald Hart:
16 oil paintings, among them examples of Turner, Harding, Linton, Teniers, Langley, Reineman and Wynants.
- Mrs. O. M. Poe:
Portrait of General O. M. Poe.
Portrait of Mr. Charles Poe.
- Miss Carrie Bradish:
An interesting collection of family heir looms.
- Mrs. Emily Lloyd:
A collection of Dresden China.
A collection of German stone ware.
An antique clock.
A small collection of Indian jewelry, pottery and blankets.
A collection of oil paintings, among them early examples of Hart, Cropsey, Boughton and other American artists.
A collection of bas reliefs in plaster.
- Mr. James Swan:
Ten antique coins.
Two Scotch samplers.
- Mr. Fred Seymour:
One Basque cane.
Five souvenir spoons.
- Mrs. Emily Van Husan:
Two oil paintings.
- Mr. J. D. Linn:
A painting, by Robert Hopkin.
- Mrs. E. R. Hoffman:
A collection of antique China once the property of Major Witherell.
- A. H. Griffith:
An old 30 shilling note dated Dublin, Ireland, 1815.

EXHIBITIONS.

The Museum has been fortunate this year in securing from time to time quite a number of small interesting exhibitions; they have been as follows:

From April 15th to June 18th, 1895, a collection of antique glass found in the tombs of Palestine, loaned by Mr. Azez Khyat, of New York.

From June 1st to August 1st, 1895, a collection of original black and white drawings, loaned by Frank Leslie's Illustrated News, of New York.

The Century Magazine Company have kindly continued their loan of black and whites during the entire year.

From June 1st to June 10th, 1895, there was an exhibition of school work consisting of 370 drawings and sketches.

June 15th to September 30th, a collection of Italian carvings and furniture, loaned by Mr. Frederick Stearns.

From August 6th to the 12th, 1895, over a thousand photographs were on exhibition, loaned by the National Photographers Association of America.

From October 5th to December 30th, 1895, a room representing the studio of Samuel Richards was fitted up, in it being placed the sketches, bric-a-brac and furniture of his Munich studio; these were loaned by Mrs. Samuel Richards and the Hon. Bela Hubbard.

From October 14th to November 1st, 1895, an Egyptian mummy from the Cincinnati Art Museum was loaned through the kindness of its owner, Hon. John W. Bookwalter.

On October 28th, 1895, the new collection embracing archæology and ethnology, and occupying the entire upper corridors of the new east wing, was thrown open to the public.

This collection has been cased, classified and labeled by Mr. Stearns in person and is one of the most valuable exhibits, educationally, that the Museum possesses. It remains an indefinite loan from Mr. Stearns.

From November 11th to November 25th, 1895, a collection of competitive designs were loaned by the Brick Builder Publishing Co. of New York.

From December 18th to 25th, 1895, a small collection of modern paintings, loaned by Mr. George W. Carmer, of New York.

From January 15th to 20th, 1896, a collection of photographs, loaned by the Michigan State Photographic Association.

From January 28th to February 13th, 1896, there was a memorial exhibition of portraits and drawings by the late L. T. Ives, who was a valued member of your corporation and Trustees Board. These were freely loaned by the friends of Mr. Ives and the institution, and the collection attracted wide attention.

From February 27th to April 5th, 1896, a collection of 80 pictures, oil and water colors, were loaned by the artist, Mr. August Franzen.

The first week in February marked the opening of the Detroit Scientific Association collection, in the lower corridor of the west wing, and while it is not yet labeled nor complete in any one direction, it is constantly being made use of by the pupils of the public schools as well as older people whose tastes are in that direction.

From March 19th to May 30th, 35 oil and water color paintings, loaned by the artist, Mr. Artus Van Briggles, of Cincinnati. These were secured through the kindly offices of the Cincinnati Museum.

On the same dates there was shown a large collection of water color and pencil sketches, loaned by the artist, Mr. George C. Funk, of Detroit.

From April 8th to April 25th, 1896, an exhibit of wood carving, modeling and plaster work was held, by Detroit carvers and sculptors. This was the first of what is intended to be an annual exhibition.

From April 21st to May 18th, 1896, a collection of paintings and sketches, loaned by the artist, Harry S. Potter, a former pupil of the school.

From April 10th to 12th, 1896 a large collection of photographs of American scenery, loaned by the Lehigh Valley Railroad.

Frequent exhibitions of this kind, to which the people have free access, cannot help but create a higher standard in the community for that which is beautiful and elevating, and should be encouraged in every way possible.

LECTURES.

On November 11th, 1895, Mr. Zachariah Rice, the architect, gave a pleasant and instructive talk on the origin of design, illustrated with many drawings.

Under the auspices of the Detroit Archæological Society there have been four public lectures. December 5th, 1895, Prof. Harold N. Fowler on Greek Art of the Age of Pericles.

January 24th, 1896, Prof. Alfred Emerson on "A Photograph Gallery of Greek and Roman Art"

February 7th, 1896, Prof. John Williams White on "A Winter in Greece."

February 20th, 1896, Lorado Taft, the sculptor, on "Modern French Sculpture."

On February 28th, Mr. James Joy gave an illustrated evening with English cathedrals.

March 3rd, Mr. Charles Buncher and Mr. Horace Hitchcock gave an evening, illustrating the beauties of art and nature.

May 12th, Mr. Alex. B. Trowbridge on the Architectural Schools of Paris.

June 8th, Mr. Maxwell Grylls on Building Superintendance.

Besides these there has been a number of informal lectures from time to time, on various subjects, to classes and schools who have come at stated times to the Museum by appointment.

The year's work closed with the annual concert given by the Detroit Conservatory of Music under the direction of Mr. J. H. Hahn.

The regular series of informal talks on Sunday afternoon began in October and continued during the season. I am glad to say that they still meet with popular favor. Thirty-two have been given since the last report. The following is the list of topics:

The Art of Poster Making,	-	-	-	-	March 31
The Evolution of a Box,	-	-	-	-	April 7
The Beginning of French Art,	-	-	-	-	April 10
Jean Francois Millet,	-	-	-	-	April 21
Art as Applied to Manufacture,	-	-	-	-	April 28
The Modern Photo Studio,	-	-	-	-	Aug. 20
The Influence of the Nile,	-	-	-	-	Oct. 6
The Pyramids,	-	-	-	-	Oct. 14
The Sphinx,	-	-	-	-	Oct. 21
The Temple of El-Karnac,	-	-	-	-	Nov. 3
Cleopatra,	-	-	-	-	Nov. 9
Influence of Egyptian Art,	-	-	-	-	Nov. 19
How Carried to Other Nations	-	-	-	-	Nov. 26
The Poverty of Genius,	-	-	-	-	Dec. 8
What Constitutes Art,	-	-	-	-	Dec. 15
Some Inventions,	-	-	-	-	Dec. 22
Some Inventors,	-	-	-	-	Jan. 5
What They Accomplished,	-	-	-	-	Jan. 12
Electricity.	-	-	-	-	Jan. 19
Origin of Gunpowder,	-	-	-	-	Jan. 26
Development of a Steam Engine,	-	-	-	-	Feb. 2
Electricity, (repeated)	-	-	-	-	Feb. 9
Claude Lorraine,	-	-	-	-	Feb. 16
Albert Durer,	-	-	-	-	Feb. 23
The American Flag,	-	-	-	-	March 1
Turner, the Barber's Son,	-	-	-	-	March 8
The Two Teniers,	-	-	-	-	March 15

Titian,	-	-	-	-	-	-	-	March 22
The School of Canaletto,	-	-	-	-	-	-	-	March 29
Design and Ornament,	-	-	-	-	-	-	-	April 6
The Art of Seeing,	-	-	-	-	-	-	-	April 13
The Camera and Art,	-	-	-	-	-	-	-	April 21

REPORT OF THE ART SCHOOL.

The classes have not been so large as in former years but the earnestness and interest manifested has been very satisfactory. A successful school does not necessarily mean a large school. An art education must be developed, not forced, and the school or institution that can offer the greatest facility for the study of the arts through its pictures, casts and books, is the best school and ought to command such a position that the student would seek it, rather than that it should seek the student.

To Mr. Percy Ives is due great credit for his faithful and self-sacrificing devotion to the school and its work. In Mr. Lorch he has found a loyal and pains-taking assistant. The other teachers have conducted their classes for the greater part on their own responsibility, paying the Museum a small percentage for the use of rooms, etc., etc.

The expense and losses occasioned by the school during the past five years seem, when compared to that of other institutions, but a small amount. But it must be borne in mind that they are in larger cities and endowed with means to meet these losses; we are not, and have reached the point where the school must be made self-supporting. Plans have been perfected by which it is hoped the school work will be continued during the coming year without expense to the Museum beyond light, heat and services of the janitor.

Respectfully,

A. H. GRIFFITH, Director.

APPENDIX.

Record of a meeting of the corporation held on June 25th, 1896, for the purpose of presenting to Frederick Stearns and James E. Scripps the bronze medals voted them by the Trustees on November 12, 1891.

Mr. Charles Buncher presided. The secretary, Mr. Fred. E. Farnsworth, read the resolutions of the Board awarding the medals, as follows:

"Resolved, That in view of the munificent gifts to the Detroit Museum of Art, made by Frederick Stearns and James E. Scripps, medals be designed, struck off and presented to these gentlemen, with appropriate inscriptions as souvenirs of their exceptional generosity.

"Be it further resolved, That in addition to this, the freedom of the Detroit Museum of Art be given from henceforth to Mr. Stearns and Mr. Scripps, and their respective families as may come into possession of these medals by inheritance or bequest."

Mr. Farnsworth then reviewed the history of the Museum enterprise and related the history of the designing of the medals by the late Lewis T. Ives. He concluded his remarks with the following letter, written by Mr. Ives in 1891, concerning the head of Minerva, the subject device of both the Museum seal and the medals:

"In the summer of 1885 a committee was appointed by the Trustees to select and submit designs for a seal. This committee included Senator Palmer, Mrs. Crapo Smith, Mr. Brearley and myself. The above mentioned members of the committee met on July 20, 1885, and at this meeting it was decided (inasmuch as it was my intention to go to Europe in the fall) that I should secure copies of classic heads, particularly those of Minerva, and submit a design to the Trustees. This was done. The head chosen is from an intaglio found at that mine of rare art treasures, Hadrian's villa, and now in the gem room of the British Museum, and is, I think, one of the finest heads of Minerva to be seen anywhere. The Scylla on the helmet was a subject of some discussion between the curator and myself, he assuring me that Scylla had no business on the helmet of Minerva, and that it was a blunder of the artist, whose skill in gem cutting was (as he said), much greater than his knowledge of Greek mythology. I received this explanation of the presence of the Scylla upon my chosen head, with some disappointment, not wishing to believe that, with its perfect art work, there could be so serious an historical blunder. A month later, when in Rome, I submitted a cast of the head to our sculptor, W. W. Story, who agreed with the curator that the head was a beauty, but that the figure of Scylla had no place on Minerva's helmet, and that it was a blunder of the maker. Still the inherent beauty of the head caused me to retain it as my selection for the seal of the Museum. In all the mythologies I could get, I looked up Minerva and Scylla, with the hope that I might find them in some way related, but failed. Months afterward when not thinking of the subject at all, I was one day

reading in Ruskin what he calls 'desultory memoranda on a most noble subject' and to my delight, came upon the following, which certainly removes the one blemish from our Minerva head. Ruskin, in speaking of Minerva, as queen of the air, says:

"Then finally, when her own storm power is fully put forth on the ocean also, and the madness of the ægis-snake is given to the wave-snake, the sea wave becomes the devouring hound at the waist of Scylla, and Athena takes Scylla for her helmet crest."

"As a reason for choosing the Minerva head of our seal, I may say that she stands for the spiritual side of the intellect—the intellect inspired. She is a goddess of war, but war for the sake of peace and order—never for mere destruction. She is always opposed to the brute side, so large an element in the other Greek deities, and all fine and invisible influences were ascribed to Minerva, among others that of the invisible life giving air, also of the air in its power over the sea, not to destroy but to make navigation and commerce possible; and so she becomes the conquerer of the opposing and destroying forces of the sea—Scylla among the rest.

"But as the patron saint of art, all the muses put together, with Apollo at their head, do not so exactly represent the kind of teaching, and the kind of learning, that alone are of any purpose for good in art education, as is comprehended in what Minerva stood for to the Greeks. It is not mere skillful work, though never so ploddingly and industriously pursued, but work touched with emotion and imagination. She represented to the Greeks, I think, that spiritual element which lifts knowledge into wisdom, and talent into genius, with also certain subtle lines of difference that I feel, but do not know the subject well enough to express. Yet I believe what I have written offers reasons enough to warrant us in adopting the Minerva head for our seal."

Gen. R. A. Alger then presented the medals. He told how medals were prized above all things by those who had performed deeds of valor on the battle field as well as by those who had performed great philanthropic acts and made gifts that were beneficial to the people. He spoke of the recipients in the present case as being great public benefactors by their interest in this institution, and of the assurance that they would be held in grateful memory for their generosity. But for such men there would have been no Museum in Detroit. In conclusion Gen. Alger paid a glowing tribute to the memory of Lewis T. Ives, the designer of the medals, who had, to the time of his death, been an enthusiastic worker for the Museum.

The medals being then formerly presented Mr. Frederick Stearns responded as follows:

To the members of this corporation, the Detroit Museum of Art, and to the Board of Trustees, who awarded this medal:

I tender my grateful thanks. I can hardly believe, however, that what I may have done for the Detroit Museum of Art has earned such distinction as this medal indicates. I have just passed the 50th anniversary of my entry into the art and practice of pharmacy as a means of livelihood. A combination of fortunate circumstances permitted me to retire 10 years ago from active labor therein and since then I have spent most of my time in travel and the study of other things than pharmacy, incidentally collecting many of the art and other objects now mounted in this Museum.

I cannot say that my primary motive for making these collections was an unselfish hope of doing the public good. It was rather a strong desire to supplement my moderate early education and the experience gained by a close application to business for years—by that observation and study of men and things which comes from the opportunities of travel, and hence I think that a spirit of egoism has possessed me to know and to own—a sort of owning—omania as Nordau puts it.

For I hold that man, if immortal, owes it first to himself to mold his actions in this world, so that his experience may be richer, his knowledge fuller, his charity broader and his reverence for God as seen in nature quickened, all of which would seemingly fit him for that final change we call death.

It may be that egoism of this kind instead of an antithesis, is twin brother to altruism, the one involves the other. Hence the collection of the thousands of art objects here displayed, while they have formed an important source of knowledge and pure pleasure to me, I see now, if this medal means anything, that they promise to be a source of help and pleasure to future generations, whom I do not possess the opportunities of travel I have had.

Trustees of the Detroit Museum of Art, again I thank you.

Mr. Scripps then made his acknowledgment as follows:

Mr. Chairman and ladies and gentlemen of the Detroit Museum of Art:

In expressing my thanks for this beautiful medal I am sensible of the rare honor it does the recipient. It is, I think, the first instance in the history of our city where so enduring a token has been presented by a body of citizens in recognition of a public benefaction. It is doubly prized also as being a work of art devised and superintended in its execution by our late esteemed and beloved associate, Mr. L. T. Ives, who gave to it the same conscientious fidelity in the endeavor towards perfection that he was wont to devote to his admirable portraits.

As one of the earliest projectors of the Detroit Museum of Art, and being about to enter upon my last year of active connection with it as Trustee, I may be permitted to express on this occasion my satisfaction with what has been accomplished thus far in its history, and to outline what I think should be its governing policy in the future.

When 12 years ago the Museum became a defacto organization I resolved to appropriate to myself some department of the work and devote both time and money to pushing it to a success. There were three departments open to me, the schools, the annual exhibitions and the permanent collections. I chose the latter because I felt that there we should most likely be the weakest. The schools it was expected would be for the most part self-sustaining, and two successful exhibitions had demonstrated that a special annual exhibition of pictures in this city could easily be made both popular and pecuniarily successful.

As the department of a permanent collection was a very broad one it became necessary to select one subdivision of it in order that even the largest sum which I might be able to contribute should accomplish anything at all towards giving a character to the institution. I thought of a collection of antique statuary, a representative collection of the works of American artists, and other such special collections, but finally settled upon creating a nucleus for a collection of works by the old masters. I was led to this first because I thought it a field less likely to be taken up by others; second, because I knew that every year it was becoming more and more difficult to procure genuine and desirable examples of 15th, 16th and 17th century art; third, because I had already from some years' experience as a collector of prints by the old masters acquired some knowledge of the subject, and lastly, because I believed that by beginning early the Detroit

Museum might acquire such a collection as would render it superior to all other western institutions in a field where it would be difficult for them later to follow.

I think I made no mistake, but the \$25,000 I had designed to expend was quickly increased to \$75,000. As a result we have to-day in this department a decided start over every other institution in the west. It will be a great thing for Detroit if we can permanently hold our lead.

The collection of works by the old masters, supplemented by the magnificent collection of objects of Oriental art presented by Mr. Stearns and a great number of lesser gifts, has placed the department of permanent collections on a very solid basis. It cannot fail from this time forward to steadily increase in extent and value, and for all time to be worthy of Detroit.

The field of a representative historical collection of American art is still open to the public spirited citizens of Detroit. The sum of \$50,000, with a few months of intelligent study and search, would make our gallery a very notable one in this specialty. Every American painter of reputation from the earliest period ought to be represented in such a collection.

Another very interesting and useful field for special generosity would be the founding of a collection of architectural casts, such as the famous Willard collection in the New York Metropolitan Museum. I am told that \$15,000 would go far towards giving Detroit the finest such collection in the country. Our valued teacher, Mr. Emil Lorch, is now in Europe, and is making it part of his business to learn all he can as to the means of acquiring and cost of such a collection, with the hope that some generous citizen may come forward with funds for its purchase.

But while the permanent collections of the Museum are rapidly filling our building, I regret to say the work of the schools has languished, or at least not kept pace with the filling of the galleries, and thus far the idea of annual exhibits has been neglected altogether. These ought now to be taken hold of with spirit and energy. The school needs an endowment fund which shall yield it a certain income of \$1,500 or \$2,000 a year in addition to the fees paid by the pupils. With this comparatively trifling aid those of us who have given attention to the matter feel that a strong school can be built up, and one which will be a source of pride to our city.

The entering upon a system of regular annual exhibitions of new American pictures, like that of the New York Academy of Design, at which liberal prizes shall create a stimulus to American art, is something I hope will not be long deferred.

There are two things more which I would urge upon the corporation. Every year death is causing vacancies in our numbers. The greatest care should be exercised in filling these vacancies. It avails nothing to elect men of wealth if they possess little or no enthusiasm for the work. Hereafter our ranks should be recruited from the rising young men of the city, who are not surfeited with honors, but who, being elected will bring to the enterprise a real interest and devotion which will increase as years roll round. No one should be elected who does not care for the place, or who would regard it merely as an empty honor. Much greater enthusiasm is needed on the part of the governing body.

The other suggestion I would make would be that there be a rotation in the presidency year by year, and that the chief executive accept the office with the understanding that it means a large degree of personal supervision. We have an excellent Director whose valuable services I hope we may continue to enjoy for many a year, but his hands would be greatly strengthened and the enterprise would assume a broader plain if behind him stood an earnest, enthusiastic president, ready to give liberally of his time and energies to the work, and

zealous to mark his term of office with some material advancement in the prosperity of the institution. Such system has been well inaugurated the past year by Mr. Stearns' presidency, he having given a very large amount of time, as well as money, to the work of the Museum. What a Museum we should have if every succeeding president did as much? But more than a year of such service is more than we could reasonably ask of any member, therefore my suggestion that we have a new president each year, and that he be a real president.

On motion the proceedings of the meeting were ordered printed with the annual reports, after which the meeting adjourned.

MEMBERS OF THE CORPORATION.

Russell A. Alger,	George F. Moore,
George W. Balch,	William A. Moore,
George N. Brady,	Simon J. Murphy,
William H. Brearley,	Cyrenius A. Newcomb,
Mrs. W. H. Brearley,	Thomas W. Palmer,
Sullivan M. Cutcheon,	Edward W. Pendleton,
Don M. Dickinson,	James E. Scripps,
George S. Davis,	George H. Scripps,
John M. Donaldson,	Allan Sheldon,
Mrs. Grace Whitney Evans,	Mrs. E. C. Skinner,
Fred E. Farnsworth,	Mrs. H. H. H. Crapo Smith,
Dexter M. Ferry,	Martin S. Smith,
Charles L. Freer,	Frederick Stearns,
John L. Harper,	Mrs. J. T. Sterling,
Frank J. Hecker,	Edward W. Voigt,
Mrs. E. G. Holden,	Hiram Walker,
Collins B. Hubbard,	E. Chandler Walker,
Percy Ives,	Bryant Walker,
George V. N. Lothrop,	John L. Warren,
James McMillan,	David Whitney, Jr.,
	Mrs. R. Storrs Willis.

ROLL OF DECEASED MEMBERS.

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

TRUSTEES FOR 1896-97.

Russell A. Alger,	-	-	Term Expires 1897.
James E. Scripps,	-	-	" " 1897.
Bryant Walker,	-	-	" " 1897.
Don. M. Dickinson, (city appointee),	-	-	" " 1898.
Thomas W. Palmer,	-	-	" " 1898.
Frederick Stearns,	-	-	" " 1898.
Charles Buncher, (city appointee),	-	-	" " 1899.
Fred. E. Farnsworth,	-	-	" " 1899.
Percy Ives,	-	-	" " 1899.
George H. Barbour, (city appointee)	-	-	" " 1900.
John M. Donaldson,	-	-	" " 1900.
Collins B. Hubbard,	-	-	" " 1900.

OFFICERS FOR 1896-97.

PRESIDENT,	-	-	JAMES E. SCRIPPS.
VICE-PRESIDENT,	-	-	CHARLES BUNCHER.
SECRETARY,	-	-	FRED. E. FARNSWORTH.
TREASURER,	-	-	COLLINS B. HUBBARD.
DIRECTOR,	-	-	A. H. GRIFFITH.

FORM OF BEQUEST.

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—

Bequests may be in Money, Books, Paintings, Sculpture or any works of Art.