

The
DETROIT MUSEUM
OF ART

Annual Report
for the Year
1913



The
DETROIT MUSEUM
OF ART

*Annual Reports of the President, Building Committee, Director
and Treasurer for the Year Ending June 30, 1913,
together with a Review of the
year's work*



DETROIT, MICHIGAN
1913



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DETROIT MUSEUM OF ART

OFFICERS FOR 1913-1914

President	D. M. FERRY, JR.
Vice-President	MILTON A. McRAE
Treasurer	R. H. WEBBER
Secretary and Acting Director	CLYDE H. BURROUGHS

TRUSTEES

*

(For the term expiring 1913)

WILLIAM H. MURPHY
WILLIAM C. WEBER (City Appointee)

BRYANT WALKER

(For the term expiring 1914)

EDWARD C. WALKER
CLARENCE A. BLACK

RICHARD P. JOY

(For the term expiring 1915)

D. M. FERRY, JR.
WILFRED C. LELAND (City Appointee)

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(For the term expiring 1916)

JOSEPH BOYER
RICHARD H. WEBBER (City Appointee)

MARVIN PRESTON

(For the term expiring 1917)

LEM W. BOWEN
WM. C. WEBER (City Appointee)

WILLIAM P. STEVENS

* There are but twelve Trustees.

The terms of Messrs. Wm. H. Murphy, Bryant Walker and Wm. C. Weber expired July 1st.

Past Presidents of the Detroit Museum of Art

THOMAS W. PALMER	1885-1886
THOMAS W. PALMER	1886-1887
THOMAS W. PALMER	1887-1888
THOMAS W. PALMER	1888-1889
THOMAS W. PALMER	1889-1890
THOMAS W. PALMER	1890-1891
THOMAS W. PALMER	1891-1892
THOMAS W. PALMER	1892-1893
JAMES McMILLAN	1893-1894
JAMES McMILLAN	1894-1895
FREDERICK STEARNS	1895-1896
JAMES E. SCRIPPS	1896-1897
DON M. DICKINSON	1897-1898
CHARLES BUNCHER	1898-1899
GEORGE H. BARBOUR	1899-1900
DEXTER M. FERRY	1900-1901
GEORGE N. BRADY	1901-1902
THEODORE D. BUHL	1902-1903
THEODORE D. BUHL	1903-1904
THOMAS PITTS	1904-1905
THOMAS PITTS	1905-1906
JOHN McKIBBIN	1906-1907
E. CHANDLER WALKER	1907-1908
E. CHANDLER WALKER	1908-1909
JOHN M. DONALDSON	1909-1910
BRYANT WALKER	1910-1911
J. L. HUDSON	1911-1912
BRYANT WALKER	1912-1913

Members of the Corporation

FREDERICK M. ALGER	WILFRED C. LELAND
WALDO A. AVERY	HENRY M. LELAND
GEORGE H. BARBOUR	PHILIP H. McMILLAN
GEORGE L. BEECHER	MILTON A. McRAE
JOSEPH BOYER	WILLIAM H. MURPHY
LEM W. BOWEN	M. J. MURPHY
GEORGE N. BRADY	CYRENIUS A. NEWCOMB
CLARENCE A. BLACK	DR. R. ADLINGTON NEWMAN
MRS. WILLIAM H. BREARLEY	*THOMAS W. PALMER
GEORGE G. BOOTH	MRS. LIZZIE MERRILL PALMER
MRS. AVERY COONLEY	EDWARD W. PENDLETON
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GEORGE S. DAVIS	JEROME H. REMICK
JOHN M. DONALDSON	*FRED SANDERS
*FREDERICK E. DRIGGS	MRS. HARRIET J. SCRIPPS
FRED E. FARNSWORTH	MRS. H. H. H. CRAPO SMITH
D. M. FERRY, JR.	SAMUEL L. SMITH
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E. L. FORD	T. C. STARRET
EDWIN S. GEORGE	FREDERICK K. STEARNS
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MRS. E. G. HOLDEN	J. HARRINGTON WALKER
MRS. JOHN J. HOFF	E. CHANDLER WALKER
MRS. E. H. HOOKER	FRANKLIN H. WALKER
COLLINS B. HUBBARD	BRYANT WALKER
PERCY IVES	CHARLES WILLIS WARD
HENRY B. JOY	WILLIAM C. WEBER
RICHARD P. JOY	H. KIRKE WHITE
HERMAN KROLIK	DAVID C. WHITNEY

*Deceased

Annual meeting of Incorporators, first Monday in July.

Roll of Deceased Members

CHRISTOPHER R. MABLEY.....	Died	June 30, 1885
WILLIS E. WALKER.....	"	May —, 1886
FRANCIS PALMS	"	Nov. 24, 1886
GEORGE M. 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
BELA HUBBARD	"	June 13, 1896
JOSEPH PERRIEN	"	Mar. 3, 1896
JOHN L. WARREN.....	"	Aug. 10, 1896
GEORGE V. N. LOTHROP.....	"	July 12, 1897
HIRAM WALKER	"	Jan. 12, 1899
MARTIN S. SMITH.....	"	Oct. 28, 1899
GEORGE H. SCRIPPS.....	"	April 13, 1900
SULLIVAN M. CUTCHEON.....	"	April 18, 1900
DAVID WHITNEY, JR.....	"	Nov. 28, 1900
JAMES McMILLAN	"	Aug. 10, 1902
GEORGE F. MOORE.....	"	Mar. 25, 1904
SIMON J. MURPHY.....	"	Feb. 2, 1905
ALLAN SHELDEN	"	May 1, 1905
JAMES E. SCRIPPS.....	"	May 29, 1906
WILLIAM A. MOORE.....	"	Sept. 25, 1906
FREDERICK STEARNS	"	Jan. 12, 1907
R. A. ALGER.....	"	Jan. 24, 1907
W. C. McMILLAN.....	"	Feb. 21, 1907
T. D. BUHL.....	"	April 7, 1907
D. M. FERRY	"	Nov. 11, 1907
GEORGE W. BALCH.....	"	Mar. 2, 1908
WILLIAM E. QUINBY.....	"	June 7, 1908
MRS. J. T. STERLING.....	"	Jan. 7, 1909
WILLIAM H. BREARLEY.....	"	Mar. 26, 1909
MRS. R. STORRS WILLIS.....	"	Mar. 28, 1910
THEODORE H. EATON.....	"	Mar. 1, 1911
CONRAD PFEIFFER	"	June 2, 1911
MRS. SARA M. SKINNER.....	"	July 25, 1911
MRS. WILLIAM H. STEVENS.....	"	Jan. 2, 1912
ELISHA H. FLINN.....	"	Jan. 24, 1912
MRS. ELLA TEFFT BARBOUR.....	"	Feb. 13, 1912
J. L. HUDSON.....	"	June 6, 1912
FRED SANDERS	"	Jan. 5, 1913
THOMAS W. PALMER.....	"	June 2, 1913
FREDERICK E. DRIGGS.....	"	June 16, 1913

GIFTS AND BEQUESTS

The Detroit Museum of Art will be pleased to receive gifts and bequests from persons interested in the success of the Institution, who appreciate the influence of good art in the aesthetic advancement of the community. Works of art of pronounced merit, books for the reference library, and funds to aid in the extension of the collections will be acceptable.

FORMS OF BEQUEST

GENERAL

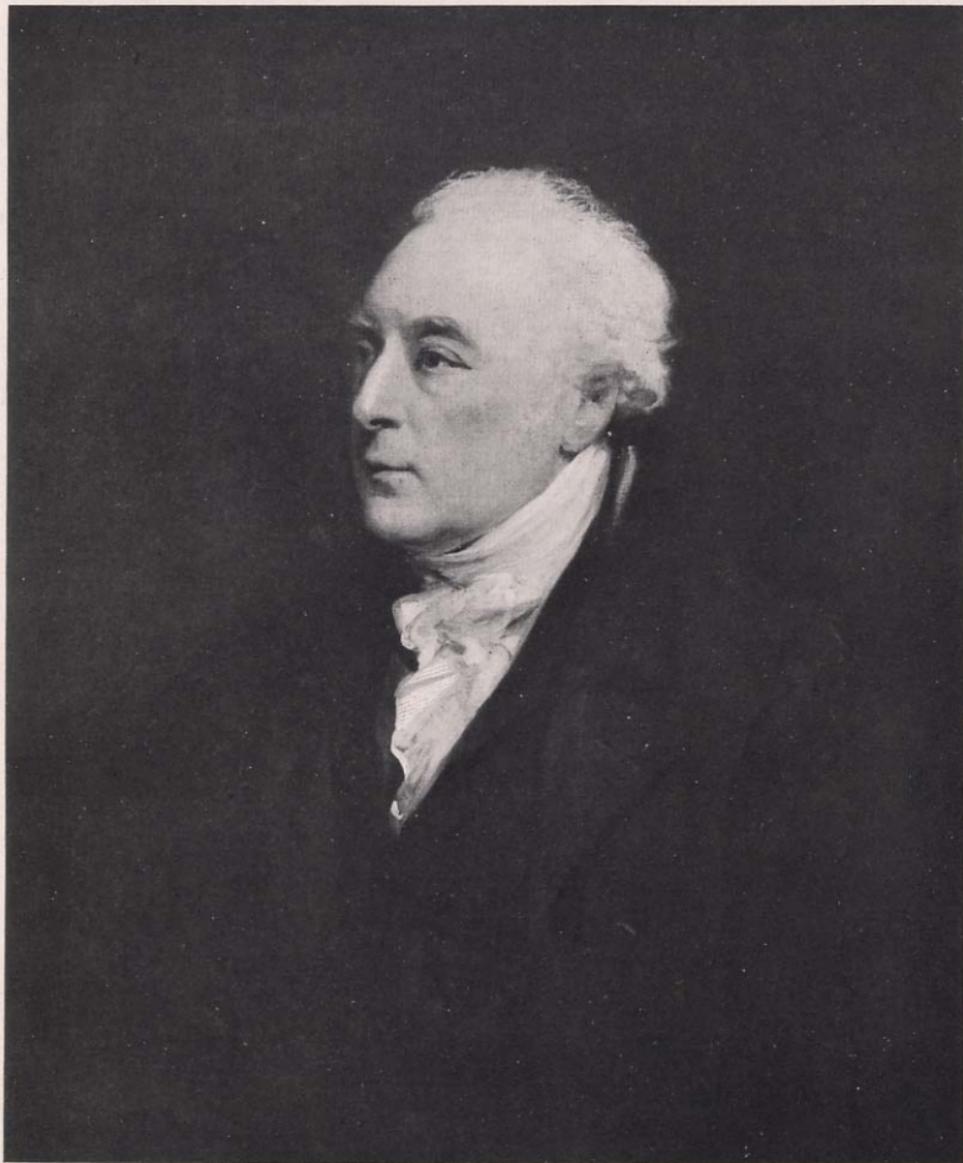
I do hereby give and bequeath to the Detroit Museum of Art, a corporation organized and existing under the laws of the State of Michigan, the sum of
.....dollars.

(Bequests may also be made in works of art or other property.)

SPECIAL

I do hereby give and bequeath to the Detroit Museum of Art, a corporation organized and existing under the laws of the State of Michigan, the sum of dollars, and I direct that said sum be invested by said corporation and the income thereof used for.....

(Here should follow the special purpose for which the money is to be used, as "For the purchase of pictures" or "For the purchase of works of art which shall bear my name," etc.)



"PORTRAIT OF THOMAS HARDWICKE." LATE ENGLISH ARCHITECT
By John Hoppner, R. A.

Presented by Mr. Edward C. Walker

PRESIDENT'S REPORT

To the Incorporators of the Detroit Museum of Art:

As shown by the report of the Acting Director the work of the past year shows a gratifying increase in the popularity and usefulness of the Museum.

The generosity of the active friends of the Museum has done much to increase the value of our permanent collection and will, no doubt, be an incentive to those of our citizens, who have the interest of the development of the Museum at heart, to emulate them in adding desirable material to the collection.

The report of the Treasurer shows the amount of the different funds belonging to the Museum and the disposition of the income received from them, and the use that has been made of the annual appropriation made by the city for the support of the Museum.

The generous action of the Common Council in transferring to the fund available for the coming year the unexpended balances from last year's appropriation makes a notable addition to the sum at the disposal of the Trustees during the coming year.

In June, 1910, when the options held by the Museum for the purchase of the site for the new Museum from the Ferry Estate and Mrs. Palmer were about to expire and the requisite amount for the purchase of both pieces had not been raised, Messrs. J. L. Hudson and W. C. Weber, who had the matter in charge, offered to advance the amount required to complete the purchase. In accordance with a resolution adopted by the Board on June 29th, the offer was accepted and in compliance with it the Palmer land was paid for from the funds on hand and the title was conveyed to the Museum. The Ferry land was conveyed to Messrs. Hudson and Weber to secure them for the sum that they advanced to complete the purchase. This amount was somewhat reduced, but has never been repaid in full and the title

to this land still remains in Mr. Weber and the Hudson Estate.

Mr. Weber has taken the entire charge of the management of the property. The present condition of the financial side will appear from his report.

It is obvious that it is not right that individual members of the Board should be expected to use their individual credit for the purpose of carrying the indebtedness of the Museum.

Either the amount still due should be raised by subscription or the Museum should borrow the amount on the property and take the title to itself.

I would earnestly urge upon the incoming administration that the matter receive immediate attention and the present anomalous and, it must be said, rather disgraceful condition be remedied.

Two important events have occurred during the year. On March 24th, Messrs. Donaldson and Meier, who had been employed to prepare plans for the new building, tendered their resignation, which was accepted.

Thereupon a special committee was appointed by the Board, consisting of Trustees Ferry, Leland and R. H. Webber "to consider a plan of procedure in regard to the new building plans."

This committee have been actively engaged in the matter entrusted to them and you will be informed by their report as to what they have done.

On May 14th Mr. Griffith tendered his resignation as Director, which was accepted. Mr. Burroughs, who had been Assistant Director, was appointed Acting Director and has very satisfactorily performed the duties of the position since that time.

The selection of a new Director is one of the most important duties that will devolve upon the incoming Board.

Respectfully,

BRYANT WALKER.

President.

REPORT OF THE BUILDING COMMITTEE

October 14th, 1913

To the Incorporators of the Detroit Museum of Art:

Gentlemen:

Following the instructions of the Board, we have held numerous meetings with representatives of the Library Commission, the City Plan and Improvement Commission, School of Design and the Michigan Chapter of the American Institute of Architects, in reference to a proper and harmonious development of the new Art Center.

Through the courtesy of the City Plan and Improvement Commission we have had the gratuitous services of Messrs. Edward H. Bennett, of Chicago, and Frank Mills Day, of Philadelphia, in working out a suitable plan. After having studied the matter for nearly two months these gentlemen submitted the following report:

“Pursuant to your instructions to study the question of the site for the proposed center of arts and letters, and also its relation to the plan of the city of Detroit, and as an outcome of sundry meetings held with representatives of your commission, of the trustees of the Art Museum, of the Detroit Library Commission, of the directors of the School of Design, and of the Michigan Chapter of the American Institute of Architects, we have the honor to submit the following observations and recommendations:

“The location of the site for the important civic improvement known as the center of arts and letters is admirable. Its relation to the city in general and location with respect to the growth of the city is very satisfactory. The site itself is one of great beauty.

“After studying this site with regard to the sundry buildings of which the museum group will consist, we have concluded that the area is not adequate for future expansion, such as experience has shown that all public institutions in vigorous American cities undergo in the course of years and that the site of the library is somewhat irregular for monumental buildings.

“Our first recommendation therefore is that additional land be taken. This may be effected by cutting Putnam Avenue through to the eastward as far as John R Street and adding to the museum site the land to the northwest of this extension. As shown in the accompanying diagram this would afford a notable increase in the area of the museum site and would have the additional advantage at the same time of rectifying the street system and improving the circulation of traffic.

“As the library site occupies only a portion of this block and does not extend fully to Putnam Avenue, and as there is danger of the erection upon the unsecured portion of the block of buildings seriously out of harmony with the library itself and detrimental to the character and aim, not only of the library, but of the whole center, we strongly recommend that the library site be extended to Putnam Avenue. The ground thus acquired would provide admirable sites for buildings of a public or semi-public nature intended to house activities consonant with those of the museum and library—for example, an historical society, an horticultural society, a building for learned societies, etc. The inclusion of such buildings would greatly enhance the setting of the library and the artistic value of the whole group.

“As a natural sequence and in further rectification of the boundaries of the entire site and of the street system we recommend the extension of Kirby Avenue westward one block, thus somewhat enlarging the library site to the northward and providing land on which other buildings balancing those suggested at the Putnam end might be placed, thus producing a complete group of buildings.

“While we regard the extension of the museum site to the southward as of the most immediate and pressing importance, we point out that it is only by prompt action in regard to all three of the proposed extensions that an assurance can be had of an area properly defended by surrounding avenues from objectionable encroachments. It is only by prompt action that any of this property may be acquired at reasonable prices, since the general advance of values in the neighborhood as well as the advance incident upon the museum and library improve-

ments will soon render the acquisition of these needed additions almost impossible.

"If carried out, our recommendations would surround the center of arts and letters with broad and well planned avenues and would give the site with its surrounding avenues an area of approximately 29 acres.

"The general plan herewith submitted shows the arrangement suggested for the buildings. It includes the plan of the winning design in the library competition, together with subsidiary buildings as already suggested; a main building for the art museum with extensions for the future, a school of design and a school of music.

"An exact balance of the two groups fronting one another on Woodward Avenue is in all probability not feasible with regard to the individual requirements.

"We regard, however, this composition in mass of both the museum group and the library group and the relation each to the other as extremely important, and we look upon the preservation of a central open space between the two groups as shown on the accompanying plan and a general harmony of character of the buildings as a prime requisite to the ultimate artistic success of the entire center.

"The protection of the center of arts and letters from the construction immediately about it of buildings of a height unrelated to the modest heights of the monumental structures which will compose the group is of much importance. We recommend that steps be taken to place legal restrictions upon the height of such buildings. Such restrictions should not be out of harmony with modern conditions nor should they bear onerously on adjoining owners, therefore we suggest that structures even as high as 80 to 100 feet might be permissible. Such limitations of height would be consonant with the practice in nearly all European cities and with a growing movement in America which already finds expression in legislation in Boston, Baltimore, Los Angeles, Portland, Rochester, Providence and San Francisco.

"The City Plan and Improvement Commission has had under consideration diagonal avenues leading from the center to the new Michigan Central station and to the Belle Isle bridge. The beginning of such avenues at the center is shown on the accompanying plan. We

recommend that attention be given to this important detail of the general plan of the city to the effect that obstacles to their realization may not be raised in the form of permanent buildings and that steps be taken to acquire the ground necessary to the accomplishment of certain section of these avenues in the near future."

Your committee in conjunction with representatives of the other interested organizations, carefully went over the plans and recommendations of Messrs. Bennett and Day. A drawing was prepared by Mr. Grylls of the Michigan Chapter of American Institute of Architects, showing the necessary property to be acquired and the new proposed lay-out of the streets following their suggestion.

A report and recommendation prepared by Mr. Moore of the City Plan and Improvement Commission was unanimously adopted. Mr. Moore's report is given herewith:

"The joint committee, consisting of representatives of the trustees of the Museum of Art, the Public Library Commission, the Detroit School of Design, the Detroit Orchestral Association, the City Plan and Improvement Commission, and the Michigan Chapter of the American Institute of Architects, have had under consideration for several months the proper development of the proposed center of arts and letters on Woodward Avenue.

"The land between Farnsworth and Kirby Avenues was purchased as a site for the Art Museum at a cost of \$216,400.00. This amount was raised by private subscriptions. It represents one of the largest gifts ever made to the City of Detroit. Mr. Andrew Carnegie has given \$375,000.00 towards the erection of a central library building. The library commissioners appreciated the opportunity to join with the trustees of the Art Museum in the creation of a great center worthy of the dignity of this city and its standing among the cities of the country. With this end in view, they purchased as much land as their appropriations would permit, located directly opposite the Art Museum site. On this property a library building designed by Mr. Cass Gilbert, one of the leading architects of the country, is about to be erected.

“A discussion of the plans prepared for an Art Museum (for which \$1,000,000.00 has been provided by the city) developed the fact that there is a public demand for a group of buildings to accommodate not only art collections, but also the School of Design, orchestral concerts, and other like public institutions.

“The various boards which have in charge the institutions named realized that harmonious and concerted action was imperative if Detroit is to realize the full benefits of the gifts and the appropriations already made. They felt also the responsibility of presenting to the people of Detroit a plan for the development of the new center, which not only should accommodate the buildings now proposed, but which should also provide for the needs of a growing city. Moreover, they felt that buildings of the size and dignity of an Art Museum and a central library need adequate landscape settings. Monumental buildings should not be disturbed by the immediate proximity of business or residential structures. Then, too, the arrangement of the new center should be brought into vital relations with the general plan of the city.

“In order to develop a plan which should combine all the foregoing necessary features, the Michigan Chapter of the American Institute of Architects and the City Plan and Improvement Commission were asked to give their aid. As a result Mr. E. H. Bennett, of Chicago, and Mr. Frank Mills Day, of Philadelphia, were commissioned to make a study of the whole situation and to prepare a plan embodying the general ideas of the joint committee. Both men have established reputations. The former has prepared a general plan for the development of Detroit; the latter acted as the architectural adviser of the board of Public Library Commissioners in the recent successful competition to secure an architect for the public library.

“The report of these gentlemen, together with the plans prepared by them, are submitted herewith. For the reasons set forth in their report they recommend that Putnam Avenue on the south and Kirby Avenue on the north be extended so as to form (with John R Street on the east and Cass Avenue on the west) the boundaries of a square sufficient in area to provide for the needs of

Detroit, not only for the present, but also for the immediate future. Any other arrangement would present an irregular and therefore disturbing outline, and would subject the monumental buildings to encroachments that would detract seriously from their dignity and impressiveness. The experts further recommend that the height of private buildings surrounding the square be limited by ordinance.

"The necessity for such rectification of street lines is occasioned by the offsets in the thoroughfares opening on Woodward Avenue. The misfortune caused by the lack of systematic planning in the past becomes apparent whenever any considerable civic improvement is proposed; but the necessity of overcoming past mistakes is none the less imperative, and the sooner such action is taken the smaller will be the expense.

"The joint committee have accepted the report of the experts; and they recommend that measures be taken at once to acquire the additional lands as shown on the plans submitted by Messrs. Bennett & Day. The committee believes that by carrying out these plans Detroit will take its place among the many communities in this country which are now engaged in improving the physical condition of their cities in a manner commensurate with increase in wealth and taste.

"No large public improvement has been undertaken by Detroit since the creation of the Grand Boulevard, a generation ago. It is believed that the city is now able and ready to add to its attractions a feature which will stand with the island park and the boulevard in beauty and in usefulness to the entire body of citizens. Private generosity has already pointed out the way and has contributed largely to the accomplishment of the desired end. The committee believes the plan proposed is at once so desirable and so necessary as to commend itself to all who have a reasonable and proper pride in the advancement of Detroit."

Mr. Moore stated the City Plan and Improvement Commission would have issued a booklet setting forth this enlarged project for the new Art Center, which booklet we understand will be ready in the near future. During the last two months on account of the absence

from the city of members of the committee and during the period in which this booklet was being prepared, little has been done as to carrying through the proposed enlarged plan.

The committee hopes that in the near future some aggressive work may be done to acquire the property as outlined in the recommendation of Mr. Moore.

Respectfully submitted,

R. H. WEBBER,

D. M. FERRY, JR.,

W. C. LELAND.



"THE MINIATURE," *By Robert Reid*

Purchased for the Museum's Permanent Collection



"THE FENCING MASTER," *By Gari Melchers*

Presented by Mr. Edward C. Walker

REPORT OF THE ACTING DIRECTOR

To the Incorporators of the Detroit Museum of Art:

Summing up the activities of the past year your Acting Director reports herewith briefly what has been accomplished:

A notable increase in the value and interest of the permanent collection has been made through the generous gifts of a number of important works of art. Hardly had the year begun when a letter from Mr. Frederick K. Stearns, who had been spending some months abroad, announced the gift of a painting entitled "Serenite" by Maurice Chabas, a contemporary French artist exhibiting in the Salon with the distinction "Hors Concours." It is a picture with the compelling decorative qualities which brought this artist so much respectful attention in the Salons of 1911 and 1912. The picture was particularly acceptable, for while our energy and inadequate means have been bent toward acquiring pictures by American artists, contemporary European art has of necessity been left out of our calculations, and it is gratifying to have friends abroad who keep the Detroit Museum of Art in mind.

An exhibit of rare beauty and one which has been enjoyed by visitors during the past year was that of three carefully selected examples of Pewabic Pottery together with a beautiful ebony table especially made to receive them, presented by Mr. Charles L. Freer. This gift, located in the lower corridor, where a sidelight may play upon the glazes, shows a variety of color, texture and shapes that point out in a surprising degree the range and mastery of the potter's art enjoyed by the makers of Pewabic Pottery. In the center is a large vase in blue and gold, to the right of it is a bowl with a neutral basic glaze, in the depths of which seem to sparkle a myriad of elusive gems, while on the left is a bowl of vastly different blue of a dull glaze whose depth

and quality of color are hardly to be excelled. It is like looking at a large jewel case in which are three colorful precious gems.

Mr. Edward C. Walker, whose generous gifts to the institution during the past few years are known to all of you, has been superlatively generous during the past year. Upon his return from Europe he announced that he had purchased one of Gari Melchers' most important works entitled "The Fencing Master," with the intention of presenting it to the Museum, and after being exhibited in the Eastern cities it was received early this year. It is very fitting that this institution in the home town of the artist should have an important group of paintings by Melchers. No contemporary has outstripped him in honors either at home or abroad; his art is of that classic spirit which will be sought two hundred years hence as Hals' or Velasquez's are today, and Detroit may be thankful that through the foresight and generosity of Mr. Walker it is laying up treasure for the day when, to study Melchers intelligently and comprehensively, the future critics will have to come to Detroit. Mr. Walker has presented four paintings by this artist.

In March, Mr. Walker presented a water-color by Jules Lessore entitled "New York Harbor" which is the largest picture in this medium owned by the Museum and one which in its boldness of execution is essentially a gallery picture. Lessore was a French genre painter who died in 1876. He visited this country probably in the thirties, for the New York Harbor which he shows is in the early days of picturesque sailing vessels. The view is from the Brooklyn side looking over toward the lower end of Manhattan, and the docks of the East river do not present the busy aspects and conserved space of today.

At the January meeting, the Trustees, by unanimous vote, set aside one of the East galleries for the gifts of Mr. Walker. This room has been arranged and is one

of the most attractive in the Museum. It brings home to one the full beneficence of the donor, who has presented ten paintings, all of them of a very high order and of a good standard by which to measure future additions to the permanent collection.

Mr. Walker's pleasure in this action of the Trustees was shown, when, in May, he presented "A Portrait of Thomas Hardwicke," late English architect, by John Hoppner, R. A., one of those portraits of the English school which are being so widely sought today. John Hoppner, born in Whitechapel in 1759, was of that rare school of Eighteenth Century portraitists whose pictures were so well done, that their value as works of art far transcends their ancestral and sentimental value. They change hands in the market today under the stress of enormous prices, and this Museum is fortunate in having so good an example.

From an exhibition of paintings by Robert Reid, shown in the Museum in January, a picture entitled "The Miniature" was purchased for the permanent collection. This painting is a representative and choice example of an American artist represented in most of the public galleries of the country.

A notable gift was that of Mrs. Florence M. Shirlaw of seven pictures, the work of the late Walter Shirlaw, a well known American artist. This Institution is but one of several to share in the distribution of the artist's work. The group presented to the Detroit Museum of Art consists of one charcoal decoration, an allegory of Italy, an artist proof etching of the same, three oil paintings, and two water-colors, which show comprehensively the many activities and the versatility of the artist.

A gift from an unexpected quarter came to the Museum in April from London, England. It is a small painting in oil of "Belisarius and the Boy," a signed

and dated picture by the famous American artist, Benjamin West, and accompanying it was a very cordial letter from the donor, A. Leonard Nicholson, asking that it be received as a gift to the permanent collection. It is a well authenticated picture, which was exhibited by the artist in London in 1802. It has all the characteristics and technical qualities of a West, and is of desirable dimensions.

Mr. E. Murray MacKay, a former Detroit painter, who studied in the Detroit Museum of Art School some years ago, and who has the interest of the Institution at heart, presented a landscape in oil, entitled "Stackyards in Winter" by G. W. Picknell. Mr. Picknell is an American artist who has received considerable notice at the various exhibitions in which he has shown.

Mr. Harrington Fitzgerald, an American artist and author living in Philadelphia, presented one of his paintings entitled "The Smugglers' Cave," which makes an acceptable gift, and adds to the representation of American art in our permanent collection. Mr. Fitzgerald was born in Philadelphia in 1847, studied at the Pennsylvania Academy of Fine Arts, under Thomas Eakins and others, and under Isabey and Fortuny in Paris. He is art editor of the Philadelphia Item.

In May, Mrs. Grace Whitney Hoff, of Paris, announced the gift of a stone group entitled "Give Us This Day Our Daily Bread" by Madame Berthe Girardet, which she had expressly commissioned for this Museum. The group, of considerable dimensions, was exhibited in the Salon des Artistes Francais in Paris this year, and at the close of the exhibition in June, it was forwarded to the Museum. The sculptor, Madame Berthe Girardet, is well known on the continent, being represented in many public collections and having received many complimentary criticisms in various art publications.

By the will of the late Senator Palmer the Detroit Museum of Art has been bequeathed the art treasures

that have been on exhibition in the Museum for some time, and the silver loving cup presented to the Senator by the World's Columbian Commission.

To the Library has been added many important volumes during the year, some by purchase, others by gifts, a full list of which will be found in another part of this report together with a list of other accessions which are too numerous to mention in detail here.

During the year twelve special exhibitions were held in which the total number of paintings and other works of art shown was about four hundred, not including the 678 examples of the work of the Detroit School of Design.

Noteworthy among these special collections was the Art Loan Exhibition of paintings from Detroit homes in which the people of this City showed unusual interest and much pride. It had long been known that fine examples of famous artists were owned in Detroit, yet the exhibition was a revelation. The collection, while not a large one, consisting of but forty-one selected paintings, was a source of satisfaction to every one because of the choice pictures shown, and the painstaking care with which they were hung, there being plenty of space between canvases without crowding. That the people appreciated the opportunity of seeing this collection was evidenced by the attendance, which was about three times as large as ordinarily, and it is to be hoped that those generous citizens who loaned their valuable art treasures that the Detroit public might see them, were well repaid in the coin of satisfaction.

The late work of eminent American artists was shown in several of the collections. Worthy of particular mention are the one man shows of paintings by Philip Little; George Bellows, N. A.; Robert Reid, N. A.; Charles H. Woodbury, N. A.; Leonard Ochtman, N. A.; Frederick Carl Frieseke, A. N. A., and Frederick J. Waugh, N. A.

A collection of unusual merit was that of contemporary American art, secured through the co-operation of the National Arts Club of New York City. In this collection were thirty-one pictures by twenty-five American artists, all of whom have won National distinction.

In December the Second Annual Exhibition of the Hopkin Club Painters brought to the attention of the Detroit public the work of local painters. The interest and standing of this exhibition were greatly helped by the contributions of those distinguished sons living abroad, namely, Gari Melchers, Myron Barlow, Julius Rolshoven, Francis P. Paulus and Leon Dabo.

The print collection of the Detroit Museum of Art has played an important part in the interest shown by the public. The four hundred exquisite etchings of Van's Gravesande presented by Mr. Charles L. Freer, have been asked for more this year than ever before, and selected exhibitions of them have been displayed in our Library and Print Room from time to time.

Selected exhibitions were also shown from the large and varied collection of prints presented by Mrs. Harriet J. Scripps as follows: A group of etchings by Jacques Callot, a group of mezzotints by Richard Earlom, a group of etchings and engravings relating to Christmas by a number of the old masters, a group of etchings by Rembrandt, and a group of engravings and woodcuts by Albert Durer. Many people have followed these exhibitions of prints systematically and have derived much pleasure from the excellent displays thus far given. The importance of a collection of prints such as that possessed by the Detroit Museum of Art cannot be overestimated. Among the choicest works of art of past centuries were engravings, etchings and mezzotints. Since the first production by means of the printing process in the early fifteenth century, art has been enriched by very many works in black and white, and the art of the etcher

and engraver carried to a high degree of perfection. So great is the lure of the burin, drypoint and rocker to the artist, and so satisfying is the result obtained with these tools of the graver's art, that in spite of the various chemical and mechanical methods of engraving that have revolutionized printing in the past few years, the art of etching and engraving has most excellent and ardent devotees in Holland, France, England and the United States.

The Museum has done much in an educational way in acquainting the teachers and pupils of the public schools with the Museum collections and special exhibitions. Informal talks have been given in the galleries for them and for study clubs, and a very large number of teachers from the public schools took advantage of the opportunity to bring their classes to the Museum for the purposes of study.

The Library of the Museum, which is increasing in importance, was frequently used by the teachers and study clubs, and the collection of lantern slides, which were made available to the teachers of the public schools without charge, has been in constant use.

In addition to this important work of the schools the general public has been afforded many advantages to attend important lectures on art subjects without any charge whatsoever. On the lecture course during the past year have been many notable speakers.

Of particular importance was the series of lectures given under the auspices of the Society of Arts and Crafts, who brought Mr. Laurence Binyon, keeper of the prints in the British Museum, for a lecture on "What is Art? Ideas of Design in the East and West," a lecture by an eminent authority and a keen student, which was greatly enjoyed and will long be remembered by those who heard it. Two lectures were given by Prof. George Pierce Baker, head of the Department of Dramatic Liter-

ature of Harvard University, one on "Civic Drama; the Pageant and the Municipal Theatre;" the other on "The Newer German and English Staging of Plays." A third speaker brought by the Society of Arts and Crafts was Theodore Wesley Koch, Librarian of the University of Michigan, who gave a lecture on "Bookplates."

Under the auspices of the Extension Bureau of the University of Michigan, five lectures were given on successive Friday evenings in November and December, all of them on important epochs in art. Several informal but instructive lectures were given on music by Prof. N. J. Corey, secretary of the Detroit Orchestral Association, and by Mr. Victor Benham, of the Michigan Conservatory of Music.

Miss Anna Klumpke, a distinguished American painter, who was an intimate friend and the legatee of Rosa Bonheur, delivered a lecture in the Museum on the renowned French animal painter, giving a very intimate picture of her and her work which was thoroughly enjoyed by the large number of visitors present.

These lectures and a much larger list given in a tabulated report on another page show the opportunity which is given by this institution to the people of this city for self-improvement.

During the year the Detroit Museum of Art has interchanged with other Museums important works of art from its permanent collection, to the mutual satisfaction of the different Museums. We have displayed in our gallery during the year "The Woodcutters" by Horatio Walker, and "After the Matinee" by E. C. Tarbell, from the collection of the City Art Museum, St. Louis; "Portrait of a Boy," by Frank W. Benson, from the collection of the Carnegie Institute; "Vivacetto," by F. Ballard Williams, from the collection of the Albright Art Gallery; "Early Evening," by Winslow Homer, from the

Charles L. Freer collection and "Girl in Grey," from the collection of the Toledo Museum of Art. A number of pictures have also been borrowed from the artists.

During the summer, just ended, attention was called to the good pictures which the Museum has acquired from its Annual Picture Fund, by placing them on view in the Main Gallery and surrounding them with only such works of art as were of the same standing, believing that those who contributed toward the acquisition of these fine paintings would in this way grasp the importance and beauty of the pictures more than they ever have before.

The Picture Fund of the Detroit Museum of Art should receive the support of all Detroiters who are interested in the development of the æsthetic side of this City, and the willingness with which the present subscribers have contributed without any organized effort, leads me to believe that with proper organization and cooperation the list can be greatly increased. It is imperative that the Museum should have a fund sufficient to buy an adequate representation of contemporary American art, in which we are sadly lacking. The pictures already purchased form the nucleus of an important collection, but the crying need is for ample funds for making purchases of the good works which are now being eagerly sought for by discriminating collectors, and which this Museum will eventually have to buy at a greatly increased cost, unless it can secure funds sufficient to buy directly from the artist as he reaches the height of his power.

Your Acting Director assumed charge in May, since which time he has brought his thought and effort to bear on the betterment of the Museum and its service to the public, and with the active support of the committees, some things have been accomplished toward that end.

By a slight reorganization in the force it has been possible to change the hours of the Museum, extending

the time to six in the afternoon, and to plan on keeping open every holiday and Sunday from 2 to 6:00 P. M., thus making the Museum collections accessible to the public **every day in the year**. The schedule of hours from 10:00 A. M. to 6:00 P. M. daily was announced only for the summer months in order to ascertain whether the public would make use of the added two hours in the afternoon. While our records show that a great number of visitors came in between the hours of 10:00 A. M. and 5:00 P. M., the number between five and six has been very small, and it might be well in view of this fact and the fact that the light is rapidly diminishing, to change the schedule from 9:00 A. M. to 5:00 P. M., providing this meets with the approval of the Board of Trustees.

The attendance for the month of June was 8,359, for July 8,540, for August 12,941, for September 9,495. Of the total number of visitors 32% came on Sundays, 24% came in the mornings and 35% on week day afternoons from 12 to 4:00, and 6½% from 4:00 to 6:00.

Through the hearty co-operation of the Museum Committee it has been possible to improve the appearance of the Museum and there is still some work in progress and contemplation. The James E. Scripps Gallery of Old Masters has been redecorated, the pictures thoroughly cleaned, and some improvements made in the hanging, and this collection, which is considered by many as the finest one we house, has received considerable publicity through the public press. Other galleries have been covered with a summer dress and an attempt at harmonious arrangement of the collections has been made. This work largely done by our own force has been comparatively inexpensive.

In the meantime plans for the coming year are well under way. The Members of the Corporation are to be congratulated on their Exhibition Committee, through

whose active interest your Acting Director has been able to perfect much of the exhibition schedule for the coming season, the standard of which he believes to be higher than ever before. Toward this end it has been our endeavor to secure a closer co-operation between this and other Museums in order that we may share in the best exhibitions seen in other cities.

Another important work of the Museum is its lectures, and while no definite plans have been made, I believe this part of the Museum work can also be made very beneficial. I do not believe your Acting Director should be called upon to continue the Sunday afternoon talks as this would take too much time and energy from the administration of the Museum, assuming that he were capable mentally and physically to do this work. If it is the desire of the Board of Trustees, and of the Lecture Committee to continue this work, I believe it would be advisable to arrange for a series of lectures on the fine arts with men who are eminently fitted to bring a message to our people. I am a firm believer, however, in informal talks in the Gallery, where the speaker has the actual object as an illustration. I think much interest in our collection can be aroused in this way, and it will be my aim to do as much of this work for the schools and small study clubs as possible.

Just before the expiration of our fiscal year a letter was addressed to the Common Council asking that our unexpended balances be transferred to this year's fund, which was done by that body. This gives the Museum some \$5,000 more to spend than our appropriation of the year, and should help materially in furthering and making more important the work of the Museum.



"STACKYARDS IN WINTER," *By G. W. Picknell*
Presented by Mr. E. Murray MacKay



"THE SMUGGLERS' CAVE," *By Harrington Fitzgerald*
Presented by the Artist

FINANCIAL STATEMENT

DETROIT, MICH., July 1, 1913.

MAINTENANCE FUND.

Balance, July 1st, 1912.....	\$ 4,914.11	
Appropriated by the City of Detroit for the year 1912-1913	19,970.00	
		————— \$24,884.11

DISBURSEMENTS.

Printing	\$ 566.76	
Power and light	44.70	
Fuel	584.34	
Postage	153.00	
Salaries	12,219.79	
Library	175.01	
Property	555.23	
Repairs	1,920.76	
General expense	1,133.74	
Exhibition	1,069.31	
Purchase of additions to the Museum Collections	1,000.00	19,422.64
		—————
Balance available		5,461.47

SUNDRY FUND.

DETROIT UNITED BANK:

Balance July 1st, 1912.....	\$ 500.38	
Sundry receipts deposited.....	373.28	
Interest on bank balances.....	18.64	
		————— \$ 892.30

DISBURSEMENT:

Payment in favor of A. H. Griffith.....	150.00	
Payment on part of purchase price of the painting entitled "Autumn" by J. Francis Murphy	105.00	255.00
		—————
		\$ 637.30

PICTURE FUND.

PEOPLES STATE BANK:

Balance July 1st, 1912.....	\$ 73.94	
Subscriptions deposited	447.00	
Interest on bank balances.....	4.31	
	<u>-----</u>	\$ 525.25

DISBURSEMENT:

Payment made to J. Francis Murphy, on account of the purchase of the painting entitled "Autumn"		395.00
		<u>-----</u>
Balance June 30, 1913.....	\$	130.25

WILLIAM C. YAWKEY FUND.

INVESTMENT:

Eastern Michigan Edison Bonds 5's.....	\$	5,000.00
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PEOPLES STATE BANK:

Balance July 1st, 1912.....	\$ 920.17	
Interest on bank balances.....	29.67	
Interest on bonds	250.00	1,199.84
	<u>-----</u>	<u>-----</u>
Balance June 30th, 1913.....	\$	6,199.84

MRS. KATE MINOR FUND.

INVESTMENT:

U. S. Radiator Corporation 6's.....	\$	3,000.00
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DIME SAVINGS BANK:

Balance July 1st, 1912.....	\$ 251.08	
Interest on bank balances.....	10.95	
Interest on bonds.....	180.00	442.03
	<u>-----</u>	<u>-----</u>
Balance June 30, 1913	\$	3,442.03



"BELISARIUS AND THE BOY," A signed and dated painting
By Benjamin West, P. R. A.

Presented by A. Leonard Nicholson, Esq., of London, England

Subscriptions Land Fund Account as at June 30, 1913

1910		SUBSCRIPTIONS PAID IN CASH.	
July	9	Joseph Boyer	\$ 5,000.00
		L. W. Bowen.....	5,000.00
		G. W. L. Bercher.....	3,000.00
		Chas. L. Freer.....	10,000.00
		F. J. Hecker.....	10,000.00
		H. Krolik	1,000.00
		W. C. Leland.....	5,000.00
		H. M. Leland.....	5,000.00
		W. H. Murphy.....	10,000.00
		J. L. Hudson.....	2,500.00
		M. Preston	1,000.00
		Fred Sanders	1,000.00
		Whitney Realty Co.....	5,000.00
		E. C. Walker.....	10,000.00
		F. Walker	5,000.00
		H. Walker	5,000.00
		W. C. Weber.....	5,000.00
	11	S. L. Smith.....	5,000.00
	12	Mrs. W. H. Stevens.....	5,000.00
		Mrs. W. H. Stevens, \$2,500; William P. Stevens, \$2,500— Memorial for Miss Mary M. Stevens	5,000.00
		C. A. Black.....	10,000.00
	15	Henry Joy	5,000.00
		J. L. Hudson.....	7,500.00
Aug.	2	T. H. Eaton.....	2,500.00
Oct.	15	M. McRae	1,000.00
		C. Pfeiffer	1,000.00
1911			
Jan.	17	F. E. Driggs.....	1,000.00
Feb.	8	E. D. Stair.....	5,000.00
	14	E. H. Flinn.....	1,000.00
	20	Ella T. Barbour.....	5,000.00
May	12	T. C. Starrett.....	1,000.00
	29	Waldo Avery	1,000.00
July	17	E. W. Voigt.....	500.00
Feb.	2	E. W. Voigt (Interest on \$1,500.00)	1,620.00
Apr.	27	Jerome B. Remick.....	500.00
Nov.	7	E. S. George.....	500.00
Dec.	10	E. S. George.....	500.00
			\$ 148,120.00
SUBSCRIPTIONS PAID IN LAND.			
		Mrs. Lizzie Merrill Palmer.....	\$ 10,000.00
		Dexter M. Ferry, Jr.....	5,000.00
		Queenie Ferry Coonley.....	5,000.00
		Blanche Ferry Hooker.....	5,000.00
			25,000.00
			\$ 173,120.00

In Memoriam

On January 5th, 1913, MR. FRED SANDERS, a member of the corporation, passed away. He was a man of sterling worth, who in his lifetime did much for the people of this City, and was highly regarded as a man and a citizen.

He became a member of the Detroit Museum of Art by virtue of his gift of one thousand dollars, and although he was not active in the work of the institution, he manifested much interest in it.

Resolved, that the members of the Corporation express to the bereaved family their sincere sympathy.

Resolved, that the above be spread upon the records and a copy sent to the family.

The following resolutions were adopted by the Executive Committee at a meeting held June 2nd, 1913:

The Trustees of the Detroit Museum of Art learn with great sorrow of the death of Senator THOMAS W. PALMER on June 1st, 1913.

In 1883, when the feasibility of holding the Art Loan was being discussed, it was largely through his belief in the culture and civic spirit of the people of Detroit, that the recent Museum of Art was founded and made a permanent factor in the lives of the people of this city. Backing his belief with a gift of \$10,000, he so substantially encouraged the project that by the beginning of 1884 a fund of \$40,000 was raised, which was later increased to \$100,000, and the Museum of Art became a reality.

Nor did his interest cease there. Throughout the steps in forming the permanent institution, he gave generously of his time and wisdom, and being elected the first president of the Detroit Museum of Art, and successively re-elected until he had served eight terms, he piloted the project through its infant period and saw it well on its way toward the fulfillment of its usefulness.

While he had of late years left the active work of the Museum to others, he always manifested his interest in it, keeping closely in touch with the work, and lending his encouragement whenever possible.

WHEREAS, A Divine Providence has, through the exactions of nature, taken from our midst the presence of Hon. Thomas W. Palmer, a member of the Detroit Museum of Art and one who as donor and officer, did much to found and further the work of the Museum of Art, be it

Resolved, That in his death the Detroit Museum of Art has lost one of its early and staunch friends whose generosity and wisdom made a beginning possible;

Resolved that the memory of Hon. Thomas W. Palmer, and his many good works in founding the Detroit Museum of Art, and in giving generously toward its support of both his means and his wisdom, will always be cherished:

Resolved, That the Incorporators and Trustees of the Detroit Museum of Art extend to his family their sincere and heartfelt sympathy in their bereavement; and be it further

Resolved, That the above resolutions be placed on the records, and a copy sent to the family.

The Trustees of the Detroit Museum of Art learned with regret of the death of FREDERICK E. DRIGGS, on June 16th, 1913.

As a man and citizen of this community, MR. DRIGGS was very highly thought of. His civic interest and philanthropic spirit is seen in his gift of one thousand dollars toward the new Museum site by virtue of which he became a member of the corporation.

Resolved, that in his death the Detroit Museum of Art lost a good friend and ardent supporter.

Resolved, that the sympathy of the Board be extended to the family in their bereavement, and that a copy of the above resolution be spread on the records.



"SERENITE," *By Maurice Chabas*

Presented by Mr. Frederick K. Stearns

ELECTION OF TRUSTEES

The vacancies in the Board of Trustees caused by the expiration of the terms of Messrs. Bryant Walker, William C. Weber and William H. Murphy were filled by the unanimous election of Messrs. Lem W. Bowen and Wm. P. Stevens, and the re-appointment through his Honor, Mayor Oscar B. Marx, of William C. Weber, for a term of four years.

NEW OFFICERS

At a Trustee meeting held October 23rd the following officers were elected:

President, D. M. Ferry, Jr.

Vice-President, Milton A. McRae.

Treasurer, Richard H. Webber.

Secretary-Acting Director, Clyde H. Burroughs.

RESOLUTIONS OF THANKS

Resolved, That the thanks of the officers and members of this Board be extended to the press of this city for the very generous way in which they have noticed exhibitions and other events which have taken place from time to time at the Museum. This publicity has had much to do with the present success of the institution, and is sincerely appreciated by everyone connected with the Museum.

A resolution of thanks to the retiring officers and trustees for their services in the interest of the institution during the past year was passed and the Secretary authorized to send a letter expressing the appreciation of the incorporators to each one.

SPECIAL MEETINGS AND LECTURES**1912-1913**

"Landscape Architecture," by T. Glenn Phillips, to the Association of Collegiate Alumnae of Detroit.

"Landscape Design in College Curricula," by Francis W. Robinson, to the Association of Collegiate Alumnae of Detroit.

"The Aesthetic Sense of Birds," by Prof. Henry Oldys of the U. S. Biological Survey, under the auspices of the Michigan Audubon Society.

"English Art in the Nineteenth Century," by A. H. Griffith for the Home Study Club.

"Mushrooms," by Dr. O. E. Fisher.

"Classic Sites and Ruins of Sicily," by Prof. Herbert Richard Cross, under the auspices of the Detroit Archaeological Society.

"Ruined Cities of North Africa," by Prof. John Winter.

"Ruined Sites of the Cities of Ancient Sicily," by Prof. Herbert Richard Cross.

"Radium and Its Properties," by Prof. S. C. Lind, for the Detroit Institute of Science.

"What is Art," by Laurence Binyon, under the auspices of the Society of Arts and Crafts.

"A Roman Farmhouse and Its Buried Treasure," by Prof. Francis W. Kelsey.

"Arches and Gateways in Ancient Superstition and Folklore," by Prof. Campbell Bonner.

"Life and Art of Homeric Times," by Prof. Mitchell Carroll.

"Book Plates," by Theodore Wesley Koch.

"Beautifying our Communal Home," by Prof. Aubrey Tealdi, for the Northwestern Woman's Club.

"Rosa Bonheur," by Miss Anna Klumpke.

"The Story of the Fern," by Prof. C. B. Kaufman.

"Mouth Hygiene," by W. G. Ebersole.

"Forestry," by Prof. Filibert Roth.

"Camera Hunting for Whales," by Prof. Roy C. Andrews.

"Civic Drama; the Pageant, and the Municipal Theatre," by Prof. George Pierce Baker.

"Music," by Prof. Victor Benham.

"Some Phases of Fireproof Construction," by H. B. McMaster, under the auspices of the Detroit Engineering Society.

"Art and Life," by George Theodore Hamilton.

SUNDAY TALKS 1912-1913

The following were the subjects of the Sunday afternoon talks given by the Director:

- Nov. 3—"Looking Back One Hundred Years."
Nov. 10—"The Mediterranean Countries."
Nov. 17—"From Joppa to Jerusalem."
Dec. 1—"The Glacier National Park."
Dec. 8—"Life and Art of the First Century."
Dec. 15—"World Achievements Inspired by Passion, Pride and a Love of the Beautiful."
Dec. 22—"A Climb to the Top of the Continent."
Dec. 29—"England and Its Art."
Jan. 5—"Through Finland to St. Petersburg."
Jan. 19—"The Last Days of the First Empire."
Feb. 2—"Rembrandt, His Country and Pictures."
Feb. 9—"Michaelangelo, Painter, Sculptor and Architect, and the Time in which He Lived."
Feb. 16—"Paintings in the Loan Collection."
Mar. 2—"Life and Art of the People of the First Century."
Mar. 9—"Venice, the Dream City and Her Great Painters."
Mar. 16—"Flanders."
Mar. 23—"Ireland in Art and History."
Mar. 30—"Spain, Its People, Art and Architecture."



"BACCHANAL," *By Walter Shirlow, N. A.*

Presented by Mrs. Florence M. Shirlaw

SPECIAL EXHIBITIONS

1912-1913

- 6. Paintings by Rosa Bonheur.
 - 20. Paintings by Philip Little.
 - 31. Paintings by Contemporary American Artists.
 - 127. Paintings by the Hopkin Club Painters.
 - 22. Paintings by George Bellows, N. A.
 - 41. Paintings owned in Detroit.
 - 18. Paintings by Robert Reid.
 - 19. Paintings by Charles H. Woodbury.
 - 23. Paintings by Leonard Ochtman, N. A.
 - 17. Paintings by Frederick Carl Frieseke.
 - 60. Etchings and Lithographs by Joseph Pennell.
 - 678. Examples of the work of the Detroit School of Design.
 - 1. Painting by Frederick J. Waugh.
- A group of etchings by Charles Storm Van's Gravesande.
- A group of etchings by Jacques Callot.
- A group of mezzotints by Richard Earlom.
- A group of engravings and etchings relating to Christmas by the Old Masters.



"NEW YORK HARBOR." *By Jules Lessore*

Presented by Mr. Edward C. Walker

GIFTS
FINE ARTS DEPARTMENT
1912-1913

E. C. WALKER

Oil painting, "The Lesson," by Jean Geoffroy.

FREDERICK K. STEARNS

Oil painting, "Serenite."

CHARLES WALTENSBERGER

Oil painting, "A Humble Meal."

MRS. WILLIAM HART

Engraving, "The Marriage of Pocahontas."

E. C. WALKER

"The Fencing Master," by Gari Melchers.

"New York Harbor," by Jules Lessore.

A. L. NICHOLSON

"Belisarius and the Boy," by Benjamin West.

MRS. FLORENCE M. SHIRLAW

Seven pictures by Walter Shirlaw.

EDWARD C. WALKER

"Portrait of Thomas Hardwicke, Late English Architect," by John Hoppner, R. A.

MRS. GRACE WHITNEY HOFF

"Give Us This Day Our Daily Bread," by Madame Berthe Girardet.

HON. THOMAS W. PALMER, BEQUEST

Marble bust of Augustus.

Marble bust of Elaine, by Launt Thompson.

Marble bust of Nydia, by Randolph Rogers.

Bound copy of Columbiad, by Joel Barlow.

Painting, "Wreck of the 'Walk-on-the-Water'."

Silver loving cup presented to Senator Palmer by the World's Columbian Commission.

Silver trowel with which the cornerstone of the Mary W. Palmer M. E. Church was laid.

Knife, once the property of General Sheridan.

E. MURRAY MACKAY

Oil painting, "Stackyards in Winter," by G. W. Picknell.

HARRINGTON FITZGERALD

Oil painting, "The Smugglers' Cave," by Harrington Fitzgerald.

LIBRARY

MISS CLARA AVERY

110 large photographs of scenes in Spain, Italy, Egypt, France, England, Mexico and America, and paintings by the Old Masters.

THE MISSES PITKIN

2 vols. of the work of Rev. Dr. John Tillotson, Archbishop of Canterbury, published in London, 1717.

HATTIE MULLET FARRAR, DR. ANNA M. STARRING

Collection of Historical Books.

THE AMERICAN ART GALLERIES OF NEW YORK

An illustrated catalog of the "Tadamasa Hayashi Collection."

DETROIT PUBLISHING CO.

Color Prints of "Fifth Avenue at Twilight," by Birge Harrison, and "The Sisters," by W. A. Bouguereau.

THE ANDERSON GALLERIES

"Catalog of the Art Collection of John H. A. Lehne."

DURAND-RUEL

Two illustrated volumes, "Catalogs of the Henri Rouart Collection."

WILLIAM GOODYEAR

Catalog of "The Avery Collection of Ancient Chinese Cloisonne."

T. B. WALKER

Four catalogs of the Walker collection.

RUTH C. HAWKINS

Catalog of the paintings in the Annmary Brown Memorial.

ACQUISITIONS BY PURCHASE

Purchased from City Appropriation

"The Miniature," by Robert Reid.

The Lands of the Tamed Turk, by Blair Jaekel.

South America, by James Bryce.

South America, by many authors.

Mexico, by W. E. Carson.

Naples, by Sybil Fitzgerald.

Siena, by Ferdinand Schevill.

Folk-Lore and Folk-Stories of Wales, by Marie Trevelyan.

The Sports and Pastimes of the People of England, by Joseph

Strutt.

Sandro Botticelli, by Adolf Paul Oppe.

The Life of George Morland, by George Daw, R. A.

A new History of Painting in Italy, by Crowe & Cavalcaselle.

The History of Modern Painting, by Richard Muther.

The Venetian Painters of the Renaissance, by Bernhard Borenson.

The Master Painters of Britain, by Gleeson White.

Epochs of Chinese and Japanese Art, by Ernest F. Fenollosa.

Sculpture in Spain, by Albert F. Calvert.

Beautiful Children, by C. Haldane McFall.

OTHER GIFTS

LOUISIANA STATE MUSEUM

A Bronze Medal of the Louisiana Centennial, April 30th, 1812-1912.

DR. JOSE P. ALACAN

Piece of fractional currency, issued by Spain for use in Cuba, dated 1883.

E. H. RYDER

An old lamp, handmade, about 75 years old.

HENRY LEDYARD

Six etchings by Lallane.

MRS. FRED C. MASSNICK

A mounted pea fowl.

MRS. ROSETTA HARTNESS AND MR. TOM WILKINSON

A frame containing specimens of stone and metal seal engravings, executed by T. A. Wilkinson.



"GOOD MORNING," *By Walter Shirlaw, N. A.*

Presented by Mrs. Florence M. Shirlaw