



BULLETIN OF  
THE DETROIT INSTITUTE OF ARTS  
*of the City of Detroit*

Vol. I

OCTOBER, 1919

No. 1

**T**HE BULLETIN OF THE  
DETROIT INSTITUTE OF  
ARTS, of which this is the first number,  
takes the place of the BULLETIN OF  
THE DETROIT MUSEUM OF ART.  
This change marks the beginning of an  
epoch in the history of Detroit when it  
shall become a civic function of the  
municipality to foster art, by operating  
and maintaining a museum for the people  
of the city. It is an era when art shall  
become in its broadest sense democratic,  
with the museum and its valuable col-  
lections actually belonging  
to the people.

## THE DETROIT INSTITUTE OF ART OF THE CITY OF DETROIT

As noted in the announcement on the front page of this Bulletin, the Detroit Museum of Art is now under the management of the Arts Commission of the City of Detroit, and as soon as the contemplated conveyance of the Museum's property and collections is made, the Detroit Institute of Arts, of the City of Detroit, will be in full force and effect. It is a novel, if not unique, experience among American municipalities to have, as a part of their civic function, the erection, operation, and maintenance of a public art gallery, and Detroit, with St. Louis, is in the vanguard in their actual governmental assumption of these duties, in which sooner or later every municipality of importance will engage.

This does not mean that Detroit and St. Louis are the only two cities giving financial support to Museums. This is done in many cities, and in New York and Chicago the contributions toward the support of the Museums are large, but Detroit and St. Louis are the first two cities in which the ownership and management of the Museum of Art is actually vested in the city. With the appointment of the Arts Commission by Mayor Couzens under the provisions of the new Charter adopted in June, 1918, the city assumed this new

function. The powers and duties of the Arts Commission under this charter are as follows:

"The powers and duties of the Commission, which shall be exercised and performed as herein provided and in conformity with the general ordinances of the city, shall be as follows:

(a) The Commission shall hold, in the name of the City, such real estate as may be necessary for the accomplishment of its objects;

(b) Shall build, operate, and maintain suitable buildings to be used for the exhibition of paintings and works of art and auditorium purposes, to be known as the Detroit Institute of Arts, and to which, under proper rules and regulations, the public may have access free of charge, except that on occasions when special exhibitions, public concerts or other entertainments are held in any of said buildings, the Commission may in its discretion make a reasonable charge for admittance, and shall have the right to rent to other organizations or individuals any of the buildings for special occasions.

(c) Shall acquire, collect, own and exhibit, in the name of the City, works of art, books and other objects such as are usually incorporated in Museums of Art.

(d) Shall have the management

and direction of several buildings, premises and property of the City under its control, and shall make reasonable rules and regulations concerning the same;

(e) May, with the approval of the common council, in the name of the City, take and hold, by purchase, gift, devise, bequest or otherwise, such real and personal property as may be proper for carrying out the intents and purposes for which it is established;

(f) Shall recommend to the common council the institution of condemnation proceedings whenever, in its judgment, private property should be taken in the name of the City for the purposes of the commission;

(g) May, with the approval of the council, sell and convey or lease any of the buildings or land under its control, whenever required by the interests of the City;

(h) May make, with the ap-

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"IN THE COUNTRY," BY LEON KROLL. PURCHASED FROM THE SPECIAL MEMBERSHIP FUND CONTRIBUTED BY MR. J. J. CROWLEY.

(Continued from Page 3)

BULLETIN OF THE  
DETROIT INSTITUTE OF ARTS  
OF THE CITY OF DETROIT

Published, monthly, except

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AT THE

DETROIT INSTITUTE OF ARTS

FORMERLY

THE DETROIT MUSEUM OF ART

Corner Jefferson Ave. and Hastings St.

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ARTS COMMISSION

RALPH H. BOOTH.....President

WILLIAM J. GRAY.....Vice-President

ALBERT KAHN.....

Commissioners

CLYDE H. BURROUGHS..Secretary and Curator

HOURS

The Institute is open daily from 9:00 a.m. to 5:00 p.m.; Sundays from 2:00 p.m. to 6:00 p.m.; holidays from 2:00 p.m. to 5:00 p.m. Admission is always free.

COPYING

The Detroit Institute of Arts desires to give every facility to the art student, designer or mechanic who wishes to study or copy objects in the Institute collections. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Requests for permits to copy and photograph in the Institute should be addressed to the Secretary.

LANTERN SLIDES

The lantern slide collection, embracing several thousand subjects, is at the disposal of teachers of the public schools free of charge. Slides on art, history and travel are available for the use of study clubs at a nominal rental.

proval of the common council all contracts to carry out the purposes and objects of the department as herein provided; and

(i) Shall have such other powers as are herein prescribed or may be necessary hereunder for the proper discharge of its duties."

Upon adoption of this Charter, the corporation of the Detroit Museum of Art deemed it advisable to turn over all its property and collections to the municipal Arts Commission, and it will hereafter be designated as the Detroit Institute of Arts.

The Arts Commission consists of four members, appointed for a term of four years, the term of one Commissioner expiring each year. In naming the first Arts Commission Mayor Couzens showed the intention of building upon the firm foundation already laid by the corporation of the Detroit Museum of Art, in choosing as commissioners Ralph H. Booth and William J. Gray from the Board of Trustees of the Museum, and his appointment with these of Albert Kahn, well-known architect, as the third member of the Commission. The Arts Commission therefore comes into existence in Detroit with a background of art appreciation which has been fostered for a period of over thirty years by the Museum corporation, through whose action it becomes possessed

of well rounded collections, large in their significance and valued at over half a million dollars, and a site for the new Institute of Arts in the heart of the city's population, and a part of a new center of arts and letters, whose intrinsic worth today is in excess of half a million dollars. This significant gift in fee simple to the people marks not the least of the many important steps of progress toward a better civic life that was ushered in with the adoption of the new Charter and the able administration of Mayor Couzens and the new nine man council of the City of Detroit.

The program of the Arts Commission for the current year, aside from completing the negotiations of the conveyance of the new Museum site and the property and collections of the Museum to the City, is to provide for the continued operation of the Museum activities with enlarged opportunities for the people, the student and the designer in Detroit industries, and the development of plans looking toward the erection of new buildings opposite the new Public Library to house the Detroit Institute of Arts, of which the collections of the Museum will form so important a nucleus. C. B.





## DETROIT'S AESTHETIC NEEDS VISUALIZED

Extract from President Ralph H. Booth's Annual Report.

"Detroit is scarcely today the beautiful city that it once was. It needs a new birth in Art. It is Art hungry and maybe it does not know it. Vast fortunes of money are being accumulated in our city. Shall it be left to future generations to gain with this wealth the attainable finer attributes of life? In many other cities this does not obtain. In fact, many of the greatest of art patrons and collectors of our country today are men who have accumulated their own fortunes. It appears to need someone to lead the way. Who will be the first man among our citizens of wealth to prove himself a prince indeed? Let him bring to Detroit examples of the master work of the past in paintings, sculpture, tapestries, rugs, furniture, and other objects of art. These works of the past that are proven by the test of time will develop that fine sense of discrimination to enable him to judge and patronize and so help to develop in our midst contemporary productions in the Fine and Applied Arts. The Detroit man who will be the first to add this to other altruistic motives and take such a place in our midst, will quickly become our first citizen, and the real satisfaction that wealth can give will, I am sure, be realized and before he is well launched upon his pursuit, I am confident that he

will excite emulation among the people of our city in degree as they are able. It is such things that make a city great, not mere bigness or simply usefulness in production. How shall we build and develop a great Institute of Arts in our city if we have no liberal regard for the Arts among our foremost citizens?

Perhaps the times are changing in this regard. It may be too long before an individual will take advantage of such a great opportunity. It may be that the time is come when the city as a whole will take its place in Art in advance of the individual. Then, let it be. Our City of Detroit has taken its first steps in this direction. Surely a million people collectively might reasonably be expected to develop an Art collection greater than that acquired by any individual. I recently viewed a collection in a gentleman's home representing an expenditure of about fifteen millions of dollars. We must start with the positive understanding that Art is for all the people. Too often we hear the idea expressed that Art, particularly the Fine Arts, is something exclusive and for a few who are supposed to have a peculiar understanding of it, or those whose hobby it is—a sort of highbrow affair—and we sometimes get such comments from men whose lives are already influenced to an astounding degree

by this same uplifting force and they appear not to realize it. Some tell us they realize the importance of Art as applied to Industry, and they do not recognize the relative importance of the Fine Arts. I am glad to say that the day of such acknowledgments is passing and the day will soon dawn when Art in its true meaning and application will be accepted as a vital, compelling and uplifting force that it certainly is. Unthinking men sometimes speak of museums as store houses of

dead Art and of great paintings on our walls as static Art. They want more active force.

This Museum and its influence is the answer to those who will but take an interest and it is the function of this society to stimulate the whole people that they shall take an interest. Who can believe in the beauty and influence of a great poem if he has neither read nor heard one; and, who believes in the charm and inspiration of music if they have never listened with interest?"

## PAINTING BY LEON KROLL ACQUIRED.

Those who recall the last annual exhibition of paintings by American artists, held in May, 1919, will recall Leon Kroll's painting entitled "*In the Country.*" It was one of the outstanding works in that exhibit, and it is with much satisfaction that we record its purchase for the permanent collection, through the gift of Mr. J. J. Crowley.

The picture was painted during the summer and fall of 1916 at Camden, Maine, and was exhibited successively at the Pennsylvania Academy of Fine Arts, Philadelphia, National Academy of Design, New York, the Annual Exhibition at the Buffalo Fine Arts Academy, and a number of other exhibits of national importance. During its recurrence in these exhibits the first sensation of an overweening vitality and force gave way to one of high regard for the fine quality of interpretation

and sincerity of expression in the picture and the refreshing note of color. It seems to me that as in many of the great works of the past, a commonplace subject has been elevated to one of distinction through the reverent attitude and sincerity of purpose of the artist.

The painting, showing a group of cottagers about their various occupations out of doors, has afforded the painter an opportunity for the display of much brilliant color and interesting areas, which fit together in a satisfying and synthetic whole. In the foreground, grouped about the trunk of a tree, is a standing figure of a young woman in summer garb. A colored servant sits on the grass on one side of her engaged in culinary duties, and a tow-headed child is creeping on the other. In the middle distance, on a much smaller scale, a second triad of figures,

forming an interesting group, is to be seen—a woman reading a book and a man swinging a child. The dense summer foliage protects them from the heat and glare of late morning sunlight. Over the rooftops in the background may be seen the undulating outline of the hills. If one is inclined to an analysis of design he will find the composition of this picture exceedingly interesting in its apparent departure from obvious rules and conventions. I say apparent because upon examination one finds that it conforms to the laws of unity. Apart from its interesting design, there is in it a fascinating movement of color.

There is no fixed or static character to the brush stroke of Mr. Kroll. It differs in this picture from others I have seen by him, but his impersonal application of color seems studied with a view of retaining all the elements of vitality, movement, and life in the subject before him. Incidentally it is of interest to know that the figures in

the picture were posed for by the painter George Bellows, his wife, child, mother, and mother-in-law, together with a colored servant.

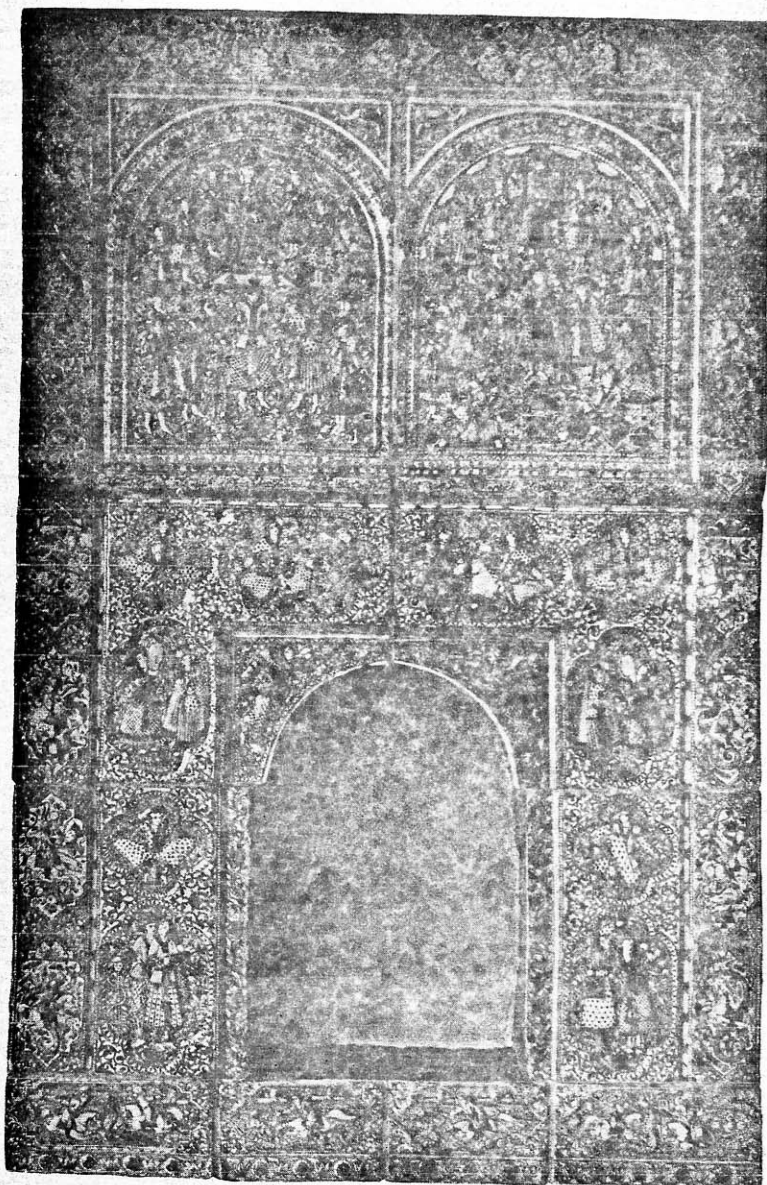
Mr. Kroll is a comparatively young man with no fixed style. He does not believe in specialization in painting, but is interested in all manifestations of life within the scope of art expression. These he aims to portray as beautifully and with as great a technical skill as he can command. He was born in New York City in 1884. He studied at the Art Students League of New York under John H. Twachtman, Bryson Burroughs and Charles C. Curran; at the National Academy of Design under George W. Maynard, Francis C. Jones, Herman MacNeil, Charles W. Mielatz and Emil Carlson; and in Paris under Jean Paul Laurens. He is represented in the public collections of the Chicago Art Institute, Pennsylvania Academy of Fine Arts, National Academy of Design and Los Angeles Museum, as well as the Detroit Institute of Arts. C.B.

## XIII<sup>TH</sup> CENTURY PERSIAN WALL FOUNTAIN

A Persian tile wall fountain, loaned by Mrs. Sherman L. Depew, forms the chief object of interest in one of the newly opened Oriental Rooms on the second floor. It is of glazed tile in polychrome, with figures and design modeled in relief, and probably dates from the XIII century, which is regarded as the best period of Persian pottery.

Apart from its rarity and aesthetic value, the fountain has historical associations which make it of great interest to the people of Detroit and Michigan. It was acquired by the late Governor Pingree on one of his trips abroad in 1888, at Carlsbad. From information received from his daughter, Mrs. Depew, we learn that he happened to be there at the





XIIIth CENTURY PERSIAN TILE WALL FOUNTAIN. FROM THE COLLECTION OF THE LATE GOVERNOR HAZEN S. PINGREE, AND LOANED BY HIS DAUGHTER, MRS. SHERMAN L. DEPEW.

time that the Shah of Persia was making a visit to this European watering place. It seems that it was the custom of this ruler to defray the expenses of his pleasure trip with precious objects of art from the mosques or elsewhere, which he knew to be in demand in Europe. It was in this opportune way that Governor Pingree came into possession of this tile, which he had set up in the study of his home as a fire-place. Many Detroiters will remember it in that form in his Detroit residence. Mrs. Depew remembers the many comments that were made and the great amount of interest that was taken in the tile at that time.

This wall fountain from the collection of the late Governor Pingree, tendered for public exhibition by his daughter, thus forms a very interesting memorial to a public official who is revered by a loving and grateful commonwealth, and it possesses the double interest of historic association and aesthetic worth.

The fountain measures five feet five inches high by three and a half feet wide, with a dome-shaped opening fifteen by twenty-three inches. The figure decorations on the two

large tiles constituting the upper portion of the fountain probably illustrate the nuptials of some Persian prince or shah. He is seen in the right hand tile, seated on his throne, with a group of courtiers on either side. The group of figures before the king, weighing jewels or treasure of some kind taken from the boxes in the foreground, is suggestive of the dowry.

On the left hand tile the queen, similarly placed and attended, is represented. The central figure before the queen carries above her head a large tray, possibly with incense burners, while the grotesque figure at the left carrying a huge chain seems to be asking for mercy or begging alms.

The tiles surrounding the fountain opening are decorated with medallions in each of which are figures playing musical instruments or drinking. The border around the fountain is composed of panels representing hunting scenes, with a great number and variety of wild animals. The narrow band dividing the upper large panels from the lower part of the fountain carries an inscription in Arabic, probably explanatory of the scenes depicted.



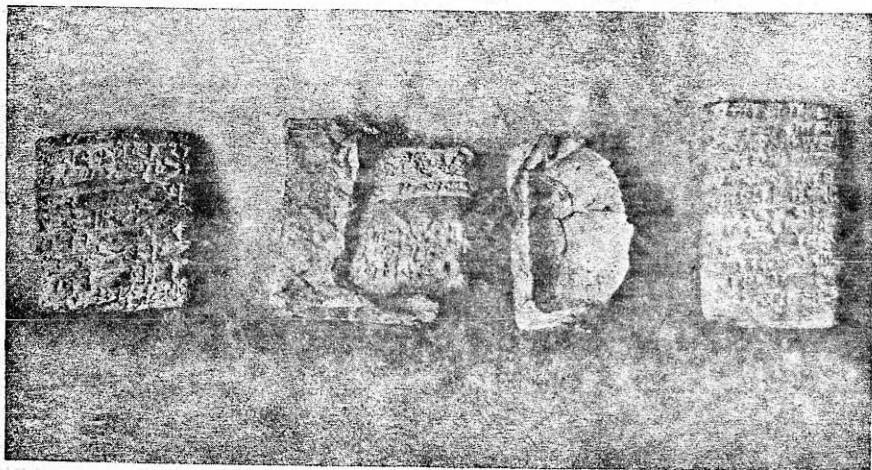
## BABYLONIAN AND ASSYRIAN MEMORANDA.

Through the gift of Mr. Henry G. Stevens, the Institute has come into possession of thirty-six small inscribed Babylonian and Assyrian tablets of burnt clay, which together with the Assyrian brick given to the Museum by Mr. George S. Waite some years ago, have been assembled and placed on exhibition in the East Room on the first floor of the Museum, where they form a very interesting commentary on a civilization that antedates the Christian era by many centuries.

In the Tigris and Euphrates valleys, as in the valley of the Nile, an excellent modelling clay, firm in texture and close-grained, was extremely plentiful. It furnished the material for the bricks which were used so extensively in the construction and decoration of Assyrian and

Babylonian buildings, and it also was the material which received most of their writings. While soft and moist the clay could be engraved by means of a metal stylus, with the greatest ease and swiftness. After passing through the kiln, the solid terra cotta slab or cylinder was of such durability that the inscription could be lost only by the deliberate reduction of the slab to powder. Thus communications and records of all kinds inscribed on tablets, such as those included in the gift of Babylonian fragments made to the Institute by Mr. Stevens, have been preserved through the ages.

These inscriptions, including receipts for temple sacrifices, and for sheep, grain and dates, memoranda, inventories, labels, a promissory note, and a letter, are in cuneiform,



I. II. III.  
**BABYLONIAN CLAY TABLETS, WITH CUNEIFORM INSCRIPTIONS. I.—RECEIPT FOR REEDS FROM TWO CITIES. II.—RECEIPT FOR GRAIN. III.—ACCOUNT OF SHEEP AND KIDS. AMONG A COLLECTION OF THIRTY-FIVE PRESENTED BY MR. HENRY G. STEVENS.**

a system of writing the characters of which are composed of horizontal, vertical, or oblique triangular strokes or wedges, either alone or in combinations. This cuneiform writing was first adopted by the Babylonians after its invention by a people called Sumerians, and was used by them from about 4500 B. C. to the first century B. C. It passed from them to the Assyrians, who used it, with some changes, notably

in recording the life and deeds of the kings on the terra cotta bricks which formed their palaces. Such an inscribed brick, bearing a part of the connected annals of Shalmaneser II. (859-825 B. C.), as recorded probably on the walls of his palace at Ninevah or some other Assyrian residence city, was given to the Institute in 1900 by Mr. George S. Waite of Kalamazoo.

C.C.



ASSYRIAN BRICK FROM THE PALACE OF SHALMANESER. II.—(859-825 B. C.), AT NINEVEH OR OTHER RESIDENCE CITY. PRESENTED BY MR. GEORGE S. WAITE.



## THE NEW PRINT ROOM

Among the many changes and alterations that have taken place in the several galleries of the Institute during the past three years, none is more significant than the establishment of the new Print Room adjacent to the Library, in which the important collection of etchings and engravings presented by Mrs. Harriet J. Scripps, together with the other important prints owned by the Institute, will be housed and exhibited.

Until now limited space has prevented this collection from being adequately shown, but the new gallery has been designed to show at all times a selected portion of the collection under very favorable circumstances. The prints have been remounted, and a number suitably framed will hang on the walls, while the rest of the collection will be filed away in cabinets prepared for them so that they will be easily accessible to the print student under the guidance of the Librarian.

The new gallery will make the resources of the Print Department more available to the student, while the changing exhibitions will make our own collection more widely known, and deepen interest in the subject of prints.

The exhibition now hanging presents the work of the supreme masters, Durer and Rembrandt, with a few engravings by Hendrik Goltzius. On the left wall of the

Print Gallery we have Durer's series of wood cuts illustrating the mysterious prophecies of the Apocalypse. These wood cuts, which brought early fame to Durer, have a deep artistic significance, for it was Durer who made wood engraving an art. He understood both the limitations and the possibilities of this art, and he laid down the principles which were to assure its greatness.

He increased the size of the cuts and introduced in his wood drawings the contrast of light and shade by his use of cross hatching. He made, too, a great contribution to the intellectual life of his century, for his wood cuts, which were printed cheaply and quickly, brought the new learning within the reach of all, and we have recorded in his work the mental and spiritual unrest of the Renaissance. Here are also shown a few engravings by Durer in whom line engraving reached its zenith.

On the right wall of the Print Gallery we have the work of Rembrandt, the greatest of all etchers. There were no established conventions in etchings for this master to follow, he had no inspiration from foreign travel, and yet in the range of his genius he stands alone.

He interpreted only the life about him. He portrayed the quiet country, the lonely people of Amsterdam, and the great scenes from Scripture in the surroundings of his own day,



and all with a mastery of his mediums, and a power that went to the heart of things.

Goltzius, a Dutch engraver of the XVI century, is the third master represented. Goltzius had complete command of technical expression, but his work is full of mannerisms. He imitated to a large degree the

work of other masters, and we see in the prints hanging the direct influence of Durer and Lucas van Leyden.

Goltzius, however, was among the first to realize the power of the graver to express tone, and despite his mannered style he made a real contribution to the art of engraving.

I. W.

## ORIENTAL ROOMS REOPENED

Two oriental rooms on the second floor of the Detroit Institute of Arts have recently been reopened to the public—a Near East and Chinese Room, and a Japanese Room.

The Frederick Stearns Collection of Oriental Objects of Art forms the nucleus of the exhibitions in these rooms, and includes such interesting material as metalwork, porcelains, jade, lacquer, carvings, costumes and embroideries of Persia, China and Japan.

Mr. Stearns' collection of precious and semi-precious stones from all parts of the world is also exhibited in these rooms.

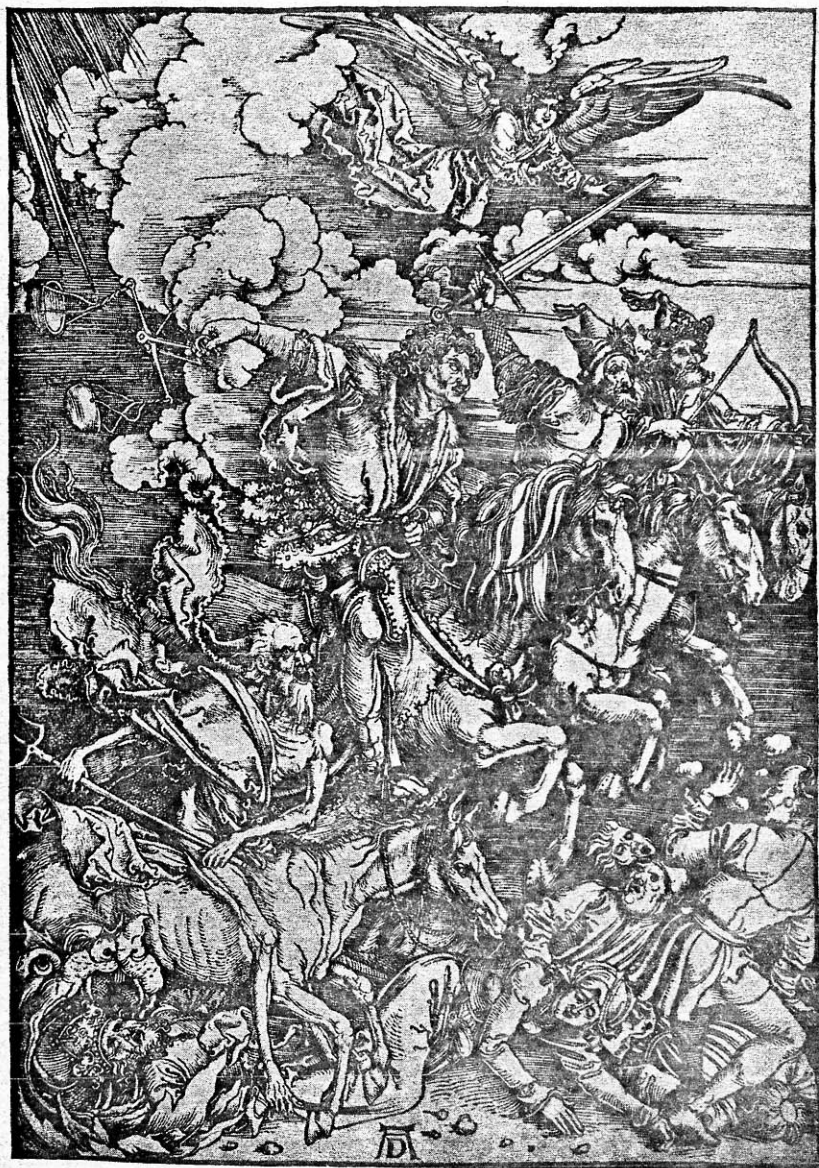
In addition to these collections, the Near East Room contains a group of Persian objects which were

purchased from the Official Persian Exhibition of the Panama Pacific Exposition by Major D. M. Ferry, Jr., and presented by him to the Museum. These objects illustrate various phases of antique Persian handicraft — designing, weaving, pottery-making, and miniature painting.

The chief object of interest in the Near East exhibitions is a Persian tile wall fountain loaned by Mrs. Sherman L. Depew, which is discussed at more length in another page of this Bulletin.

A number of Oriental rugs, loaned to the Institute by Mr. Ralph H. Booth and Mrs. Gustavus D. Pope, form a rich background for the rest of the material.





"THE FOUR HORSEMEN OF THE APOCALYPSE," BY ALBRECHT DURER. ONE OF A SERIES OF RARE WOODCUTS IN THE JAMES E. SCRIPPS COLLECTION, PRESENTED BY MRS. HARRIET J. SCRIPPS.

## SCHEDULE OF EXHIBITIONS 1919-1920

- October 1—November 1* Paintings by Bryson Burroughs.
- October 15—November 16* Paintings by Boris Anisfeld.
- November 1—November 22* Etchings and Sanguine Drawings by Arthur W. Heintzelman.
- November 15—December 31* Colored Wood Block Prints by American Artists.
- December 1—December 31* Textiles by American Manufacturers under the auspices of the American Federation of Arts.
- December 1—December 30* Group Exhibition of Paintings by Leon Kroll, Arthur C. Goodwin, and Theresa F. Bernstein.
- December 3—December 31* Michigan Artists Exhibition under the auspices of the Scarab Club.
- January 1—January 30* Group Exhibition of Water Colors by American Artists.
- January 1—February 15* Paintings by Stephen Haweis.
- January 15—March 1* Exhibition by American Painters, Sculptors, and Gravers.
- February 1—February 30* Joint Exhibition of Paintings by Gifford Beal and Eugene Speicher.
- April 15—May 30* Annual Exhibition of Paintings by American Artists.

## EXHIBITIONS

### BRYSON BURROUGHS

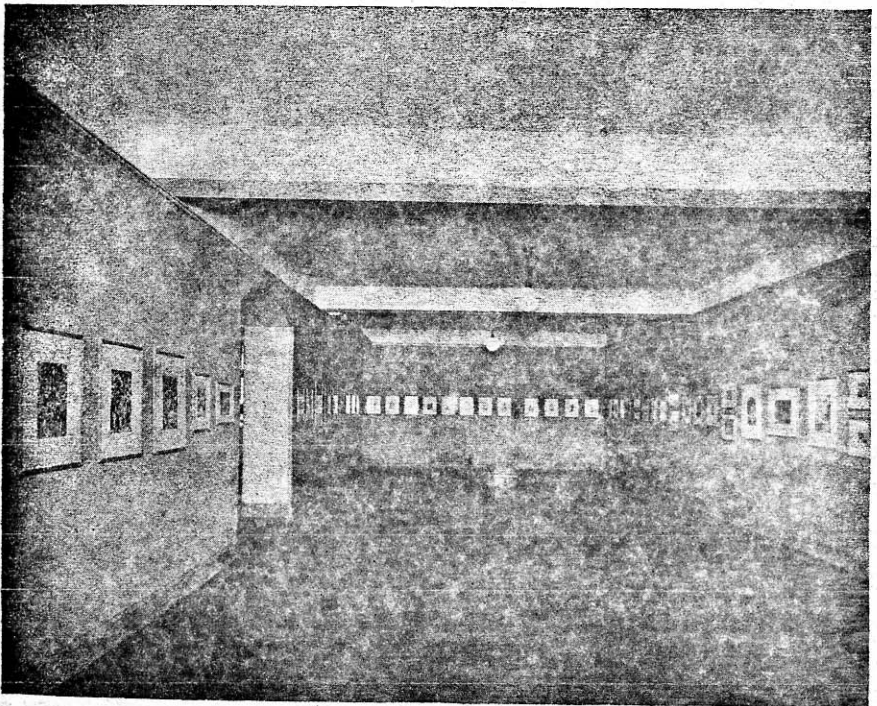
From October 1st to November 1st a small exhibition of eighteen paintings by Bryson Burroughs, Curator of Paintings of the Metropolitan Museum of Art, New York, is shown in Gallery III.

In his quiet but compelling group of pictures, one feels much of the same decorative impulse which inspired the works of Puvis de Chavannes, but there is also a refreshing note which has its inspiration in the Italian primitives. Many of his more interesting pictures in the

present exhibition are taken from classical lore, to which his adept brush brings new life and beauty.

### BORIS ANISFELD

From October 15th to November 15th, a special exhibition of paintings by Boris Anisfeld, contemporary Russian artist, will be on view. This is one of the largest and most important foreign exhibitions which the Institute will have during the coming year. The exhibition is of particular interest because of the storm of controversy which it



THE NEW PRUET ROOM, WITH EXHIBITION OF PRINTS BY DURER AND REMBRANDT.

created in other cities where it has been shown.

Between the opinions that Boris Anisfeld's art is degenerate in its tendencies, as Miss Mechlin sees it, and that he is the progenitor and great exponent of modern Russian art, as suggested in Dr. Brinton's appreciation, there is perhaps a middle ground which is more near the truth.

One has only to see the color drawings and small sketches of the exhibition to form the opinion that Mr. Anisfeld possesses a fair equipment for his life work. Only a well-schooled draftsman and a good designer could have produced them. With this favorable impression one enters the galleries containing his larger works, and it is not dispelled throughout the visit.

Prepared by the controversy of Dr. Brinton and Miss Mechlin, one somehow expects to find the works abstruse and difficult of comprehension. For the most part they are quite obvious even to the uninitiated. At first there seems to be endless variety which the critiques refer to as the man's versatility. There are portraits, still lifes, interpretations and fantasies, all of them presenting some new phase of his workmanship, but as you accustom your eye to this so-called versatility, you discover that it isn't a wide range of accomplishment that impresses you so much as it is a grasp of subject matter; a large potpourri of im-

pressions rather than a large and varied equipment. His work does not present a concentrated reflection of Russian life at all. It does not drip with patria as does the work of Zuloaga. Mr. Anisfeld is apparently a journeyman revealing the accomplishments of his wander year. Here is a self portrait made at Capri suggestive of the Pompeiian frescoes, there "*Hispania*," called a Spanish synthesis by the cataloger, which reminds one of all the Spanish painters rolled into one. Anisfeld has traveled widely and apparently with great power of absorption. He properly belongs in the class of the scenic painter. His decorations give one the suggestion of the Russian ballet with its wonderful color settings. The perverted scale which is brought into many of his works, such as his "*Self Portrait with Sunflower and Cat*," and in his still life subjects, is ever suggestive of the new scenic effects.

If in other respects he falls short, however, of conveying the impression that his art is significant of his native land, he brings one back to that conviction through his power as a colorist. Here he shows real power and genius. His works blaze forth with an abandon of color which stimulates the emotions, much as does the colorful Russian ballet.

His exhibition is stimulating and productive of much pleasure, if one will only seek to find in it th



beauty with which the artist endeavored to endow it.

### MICHIGAN ARTISTS

The Annual Exhibition for Michigan Artists under the auspices of the Scarab Club will be held in the Institute from December 2nd to 30th. Michigan artists, including those living out of the state, are eligible to submit works to this exhibition. All works entered will

be submitted to a competent jury from other cities, which will meet about November 20th. It will be necessary for entry blanks and works to be delivered to the Institute previous to that date. The reception and formal opening of the exhibition will be held Wednesday evening, December 2nd, from eight to ten o'clock. The list of prizes will probably be about the same as that of former years.

### MUSIC IN MUSEUMS

Under the joint auspices of the Chamber Music Society and the Detroit Institute of Arts, Thomas Whitney Surette, noted musical educator of Concord, Massachusetts, will come to Detroit two days each month, beginning in October and continuing until May, for the purpose of demonstrating his ideas in regard to musical culture and its relation to life and to the other arts.

Two classes will be held on Saturdays. At ten o'clock a free class for children will be held, the program consisting of music, followed by motion pictures relating to various processes in the industrial arts. The Institute plans on having this program for children every Saturday morning, providing enough children come to warrant it. Following the motion pictures, the Arts Club of the Chamber Music Society for children will be held under the direction of Miss Clara Dyar, the

children participating in a program of singing, playing and dancing or a story hour in the Institute galleries. In the afternoon at 2:30, classes for teachers from the public, parochial, and private schools of the city will be conducted under the direction of Mr. Surette, who will lecture on the cultural aspect of music, its relationship to life, and to the other arts. This course is free and any teachers or others who wish to join may send their names to Mrs. Wilfred C. Leland, 2980 North Grand Boulevard, Chairman of the Surette work.

Mr. Surette will also inaugurate the regular Sunday afternoon programs at the Detroit Institute of Arts Sunday afternoon, October 12th, at 2:30. After a lecture on some phase of music and its relationship to the other arts, he will lead the audience in community singing.

This work he will carry on in co-operation with the community singing begun by the Recreation Commission last year, and the Sundays when he is not here the work will go on under the direction of an assistant appointed by him.

Mr. Surette will be in the city Saturdays and Sundays, October 11-12, November 15-16, December 13-14, January 10-11, February 7-8, March 6-7, April 10-11, and May 8-9.

In co-operation with the Chamber Music Society, the Institute will also present three important concerts during its 1919 and 1920 season, November 2nd, "*The Societe des Instruments Ancient*," January 4th, "*The Flonzaley Quartette*," and March 21, "*The Salzedo Harp Ensemble*." Each of these organizations will spend three days in Detroit, and they will each give, on the first day, a recital free to the public at the Institute.

## THE CHILDREN'S MUSEUM

With the opening of the city schools, the Children's Museum is again loaning to teachers collections for class room use. A catalogue of this material is now in process of preparation, and a copy of it will soon be in the hands of each teacher. This catalogue, it is hoped, will bring those teachers, new to the city, directly in touch with the Loan Department of The Children's Museum. It's former patrons, too, it is believed will find that by the acquisition of new material the loan collections have been improved in quality and increased in number.

The last week in October, when the Michigan State Teachers meet

in Detroit, the Junior Branch of Red Cross has requested that the articles made by the city children for that organization be on exhibition in the Children's Room. A selected group of loan collections will also be shown for the benefit of the visiting teachers. It is planned to have at this time, or immediately afterwards, what might be called a Community Civics Exhibit. By models and charts, made by the children in their class rooms, it is hoped to show some of the ways in which various departments of the Detroit City Government work for the safety and betterment of the individual and the community.

G. G.

