

Bulletin of The Detroit Institute of Arts of the City of Detroit

Vol. X

MARCH, 1929

No. 6



MADONNA AND CHILD
GIOVANNI BATTISTA TIEPOLO
VENICE. 1692-1769
GIFT OF MR. AND MRS. CHARLES T. FISHER

A MADONNA AND CHILD BY GIOVANNI

BATTISTA TIEPOLO

Tiepolo, the last great Italian painter and the most brilliant representative of Venetian art during the phase of its vanishing glory in the eighteenth century, has been represented thus far in the Museum by only one—to be sure, very magnificent—work: the large painting acquired several years ago, of *Alexander the Great and the Women of Darius*.

Through the generosity of Mr. and Mrs. Charles T. Fisher there has now been added to the collection another canvas by the master, equally important in its artistic merits though entirely different in character. It is a charming and touching representation of the Madonna, who, anxious and sorrowful, bitterly conscious of the fate that is awaiting Him, holds close her baby, who, sweet and innocent, gazes at the world with his large blue eyes. Only an artist with the nobility and boundless imagination of a Tiepolo could conceive this unusual and amazingly modern variation of the eternal theme.

There can be, indeed, no doubt that Tiepolo is the author of the picture, although like many other of the master's creations, it bears no signature. Likewise it is beyond doubt that we have here an original composition, complete in itself and not a fragment of a larger one; a fact which is most obviously proved by the premeditated arrangement of the two heads, by the whole linear and coloristic construction of the group within the given space. More difficult is the problem of placing the picture chronologically with in the *oeuvre* of the master.

Tiepolo, notwithstanding his immense creative genius, is a *virtuoso*; he is a child of the eighteenth century, of the Rococo,

—so far as that conception can be applied to Italian art,—of the stylistic period, the very idea of which was decoration. He is, like Boucher and other contemporaries, essentially a decorator, although, to be sure, a decorator of the highest rank, certainly the most important one of his century and perhaps the most ingenious of all times. The working mainly in a decorative sense, however (as is shown by many other examples), favors the development of a certain "manner," of virtuosity, especially in the case of an artist who like Tiepolo began his artistic career at an unusually early age. Tiepolo's style, in fact, during his mature period, changes so little that the dating of his works which are without signature or documentary evidence meets with considerable difficulty. Still, in the case of our Madonna, it is certain that the painting belongs to the master's early period. The "handwriting" has not as yet the firmness and the sure certainty, that inimitable character of his maturity. The comparatively loose and hatching technique is reminiscent of Sebastiano Ricci, while the heavy and darkly glowing colors, together with the pronounced chiaroscuro, betray the influence of Piazzetta.

Works by the young Tiepolo in Venice such as *The Sacrifice of Abraham* (c. 1720) in the Chiesa dell' Ospedaletto, the somewhat later *Nativity* in the sacristy of S. Marco, or the altarpiece, *St. Anne Teaching little Mary to Read*, in Santa Maria della Consolazione, for which a date before 1733 is certain¹, offer the best analogies for dating the Detroit picture, which might have been executed around 1730.

—WALTER HEIL

¹ This painting is mentioned in a guide book of Venice by Zanetti, published in 1733.



TORSO OF HILDA
EUGENE SPEICHER

PAINTING BY EUGENE SPEICHER

Among the recent accessions for the American section is a painting, "Torso of Hilda," by Eugene Speicher, a half-length figure of a reclining nude painted on canvas 35 inches high by 31½ inches wide. This painting, a recent emanation from his brush, shows the full maturity of this able and distinguished American painter.

In a half lying, half seated posture, a beautiful young brunette with a white shawl about her arms and shoulders supports herself comfortably on her right arm. Her head is in profile, her black hair bound by a blue ribbon falling down her

back. Her hands, falling gracefully and naturally, attest the ease of her pose. But the center of interest is, as the artist's designation indicates, in the beautiful torso, which, against a divided background of cool blue and dull red tones, forms the chief note of a happily balanced composition. On the figure the artist has lavished all the wealth of his artistry in portraying the vibrant flesh, and this he has accomplished with a comprehension of form and a nobility of color that is seldom seen, and then only in the very great masters,

It has been the privilege of the writer to have had a long acquaintanceship with Eugene Speicher and to have watched his growth and development in his chosen profession of painting. Born in Buffalo in 1883, Speicher's early training was received at the Buffalo Fine Arts Academy, after which he continued his studies in New York at the Art Students' League and with Robert Henri. By 1912 he was one of the most promising of the younger portrait painters of New York, receiving such awards as the Isidor Portrait Prize of the Salmagundi Club and the Hallgarten Prize of the National Academy of Design, and being elected, in that year, an Associate of the National Academy.

His style in this early period superficially resembles that of other successful portrait painters of the time and it brought him a lucrative practice which many an older painter might have envied.

Then came a period of introspection, when the artist realized the limitations of his career in this direction. He felt an inward yearning which led him to break with old traditions and impelled him to an earnest and arduous search for the meaning of art and its relationship to the life about him. He sacrificed a substantial patronage and went into retirement for three years, working out new problems and seeking a new expression of self. And when he emerged from the metaphorical wilderness where he had wrestled with

aesthetic truths, he appeared as a new figure on the horizon of American art. While his old associates looked askance at the trend of his development, the discerning ones noted in his work a new depth of color and profundity of thought. From that point, he has progressed to new heights, slowly but surely winning back the honors that he had sacrificed, and with a manner that is clearly his own.

During the period of his self-abnegation, which was shared by a wife entirely sympathetic to his aims, he had the encouragement of such men as George Bellows, who was like a brother to him, and Robert Henri, his erstwhile teacher, together with a few discerning friends who cheered him on his way. Fifteen years elapsed before the National Academy of Design made him a full-fledged academician.

The last few years have been rich in new successes. In 1922 he won second prize in the International Exhibition at the Carnegie Institute and in 1926 the Potter Palmer Gold Medal at the Art Institute of Chicago. A number of his works have been acquired by prominent public and private collections; last year the Metropolitan Museum of Art bought an important picture from his brush. He is also represented in the Cleveland Museum of Art, the Buffalo Fine Arts Academy and the Phillips Memorial Gallery at Washington, as well as in our own collection.

CLYDE H. BURROUGHS

EARLY AUTUMN

It is characteristic of the Founders Society that the first important Chinese painting in the Institute of Arts should be their gift, and that this painting should be of exceptionally high quality.

"Early Autumn," as the picture may be called in English, since the Chinese title does not lend itself to simple translation, is a thirteenth century water-color on paper, mounted in the form of a handscroll. Pictures of this type are usually

long horizontally and relatively narrow, and are intended to be unrolled on a table before the observer and almost never seen complete in one glance. The problem in composition thus presented to the artist is a singularly difficult one, for it is important that the picture should be pleasing in every part as it is progressively unrolled. No matter what the section may be that is exposed, or how long or short, it must be a good picture in itself



EARLY AUTUMN
CH' IEN HSÜAN. 1235-1290(?)
GIFT OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

and also take its place in the general unfolding of the whole scheme. Following the picture, that is at the left as it is unrolled, one usually finds appreciative annotations set down by the hands of distinguished owners or critics of note. These annotations are commonly eulogies of the painting or poetic expressions inspired by it. When the competence of the authors is known and there is no question of their authenticity, they may be regarded as a series of expertises. If the writers happen to be calligraphers of established reputation the value of the annotations may be equal or superior to the value of the painting itself, both aesthetically and materially. Seals of owners and connoisseurs on the margins of the picture and the scroll of annotations give interesting glimpses into the piece's history.

Our picture is short enough so that it can be completely exhibited; in length it measures $47\frac{1}{4}$ inches, though the full scroll with the comments is yards long, and in width $10\frac{5}{16}$ inches. Unrolling the picture from right to left we find ourselves on the edge of a pond. Three libelluline dragon flies, one red, one brown and one silvery gray, hover around and attack a swarm of midges. Below them on a brown and ragged lotus leaf are three green frogs. An almost imperceptible transition brings us to dry land, and amid the herbage we find a green grasshopper venturing out upon a swaying spear of grass, a bee fly pursuing his solitary course, and another dragon fly, this time in black. A fat green katydid climbs speculatively over the leaves, and above it a long-horned beetle rests for the moment. Two large female cone-headed grasshoppers display green and brown color phases, while the smaller brown male appears relatively insignificant in the background beyond a brown grasshopper of another family. High in the air above them all a green and red cone-head takes off in rapid flight.

Remarkable observation on the part of the painter is shown in every separate creature, the more remarkable when it is remembered that Chinese artists were not in the habit of working from mounted laboratory or museum specimens. So well are they drawn that Professor Frederick M. Gaige of the University of Michigan, whose preliminary examination supplied us with the common names, thinks that on further study the very species of most may be determined.

In this miniature section of the world, universal autumn is epitomised. Not only are the insects all perfectly in season, but in every detail of the vegetation, in one lotus leaf ragged and brown on the edge and another let fall by its limp stem upon the surface of the pond, in the slowly wilting grasses, can be seen the aftermath of summer's vigor and the appearance "of a strong man preparing for sleep". The brush work is masterly, as it must be in a good Chinese painting, and the colors are softly bright and well preserved. In its swelling and rhythmic quality the composition is truly music for the eye, with overtones of mysterious depths among the weeds. Through it all is that first necessity of a great masterpiece, inherent vitality and living movement.

The painting is signed "Wu-hsing Ch'ien Hs'üan Shun-chü." Wu-hsing is the native town of the artist, in Chekiang province, and Ch'ien Hsüan the official name of the painter, whose common style was Shun-chü. Ch'ien Hsüan was born in 1235 and died about 1290. All but his last few years were lived under the Sung dynasty (960-1280), but since it is the custom in China to label a man by the dynasty under which he dies, Ch'ien is usually listed among the Yüan painters, of whom he is one of the most noted, especially famous for works of the class our example represents. He was sometimes known as the Man of the Jade Pool and Rushing Torrent. Having taken his doctorate and lived much of his life under the Sung emperors he remained loyal to them

to the last. Refusing to take office under the Mongols he spent his final years wandering about, drinking, painting and writing poetry. He painted best when stimulated by good wine, and when his paintings were finished he thought no more about them and allowed them to be carried off by connoisseurs¹.

On the margins of our painting, right and left, we find sixteen seals. Three of these are the seals of Ch'ien Hsüan, while four are of a late distinguished owner, Prince Kung² (1832-1898), an able diplomat, first President of the Foreign Office, and a collector and connoisseur of established reputation. Other men of the Ch'ing dynasty (1644-1911) whose seals are imprinted here were Liang Ch'ing-piao, a well-known collector of the early days of the dynasty and President of the Imperial Academy; Chou Tsu-p'ei, Assistant Secretary of the Academy in his time; and Wen Shih-T'ai. Four seals which cannot now be definitely ascribed, two of which cannot be deciphered, seem to belong to the Yüan dynasty.

If we unroll the scroll beyond the end of the painting we come to the annotations and more seals. The latter may wait, for the present, but it may be of interest to mention the eulogies, all of

which are inscribed in notable calligraphy. Four are from the Yüan dynasty (1280-1368). The first of these is by Liu K'uan, a Recorder of the Imperial Academy. Next follows the signature, attesting commendation, of Ling Yang-ying, and a comment by Ts'en Shih-chi, the poet. Fourth is the note by K'o Chiu-ssu, who is known as both a poet and a painter.

The last four eulogies are all of the Ming dynasty (1368-1644). T'eng Yung-heng was a Recorder of the Imperial Academy under Yung Lo (1403-1425), and Yang Ch'ing was also an incumbent of this office. Lin Chi was an academician under Ch'eng Hua (1465-1488) and later President of the Academy. Wen Chia (1500-1582)³ was the second son of the great painter Wen Cheng-ming, and himself a painter of some reputation. Eight seals of the Ch'ing dynasty complete the scroll.

Before it found a place in the permanent collection of the Detroit Institute of Arts the painting was a prize example in the collection of Mr. P'ang Lai-ch'en of Shanghai, one of China's most distinguished and discriminating connoisseurs. So the story ends, and we rejoice in our good fortune.

—BENJAMIN MARCH

A BRAHMANICAL STONE IMAGE FROM ORISSA

The Asiatic department has recently acquired a Brahmanical stone image said to have belonged to one of the temples erected to Surya (the Sun God) in the district of Orissa. The statue was actually found in the bottom of a well in a garden of Cattak, and though considerably damaged, it is notwithstanding an image of exceptional beauty and refinement. The figure stands in the most graceful attitude of the standing pose, that of Tribhanga (swaying pose).

It is not possible at the present time to identify the god, as both hands are lost, one of which would have carried the

attribute assuring identification. That it is a god we know from the royal adornments, required for all deities: the sacred thread passing from the left to the right waist, and the absence of costume excepting a short garment (dhoti) covering the thighs and waist.

The jewelry worn is a high jewelled crown (Kirata mukata) composed of a low three pointed tiara (the lower part resting as a band around the forehead) having large circular disks set into the band, above which rise the points, the band itself incised with a lozenge design and fringed with pearl beading. Ends of

¹ Giles, *Introduction to the History of Chinese Pictorial Art*, Shanghai, 1918, p. 161.

² Giles, *Chinese Biographical Dictionary*, Shanghai, 1898. No. 1019.

³ Waley, *Index of Chinese Artists*, London, 1922. p. 99.

the hair show slightly in front of the diadem; over the ears, the hair is caught up in wavy locks and bound with jewelled beading, loosely holding the locks together.



ATTENDANT DEITY
EAST INDIA. IX CENTURY

Three necklaces are worn, the largest one hanging low on the chest with jewelled pendant; the other two are simpler, one a string of pearls, the other a simple band about the neck.

The dhoti, which is a short garment covering the waist, is elaborately decorated with four incised bands, indicating possibly an embroidered garment. With the exception of the upper band (a row of triangles with a part of a lotus flower within them) the other three bands are rows of lotus flowers, one a full flown lotus, the other two half lotuses in serpentine linear arrangement.

About the waist is a wide girdle with a jewelled buckle, the center having a short tassel attached with long ropes of small pearls falling to the knees. The tassels appear also on the right and left sides of the figure.

There is one unusual ornament, a lotus garland passing around and under the left armlet, falling along the left side of the body and twisted around the leg above the knee. It appears that a full blown lotus may have risen from the shoulder, where a fragment of stone remains. This garland lends support to the attribution of the figure as coming from a Surya temple. In sun worship, there came to be represented—evolved from older Vedic mythology—deities for the twelve months of the year, of which Surya himself was one. These deities were called Adityas (sons of Aditi). The attribute of one of them, Dhatri, was a lotus garland, while in the hand a full-blown lotus was carried. However, the Visvakarma Sastra describes Adityas as having four hands.¹ The lotus pattern on the garment relates with the suggestion, although without the hands, it is difficult to be certain. We can, however, enjoy the image for its unusual and fine aesthetic quality without knowing the name of the deity represented, though identification and appreciation of the forces that conceived the god as we find it shown to us in this sculpture, would intensify our appreciation, a task which truth and exact knowledge about art can always do.

ALVAN C. EASTMAN.

¹ Adityas are represented as having four arms. A. K. Coomaraswamy, *History of Indian and Indonesian Art*, p. 66-68; T. A. Rao, *Hindu Iconography*, Vol. I, Pl. II, p. 299-310.

TEXTILE DEPARTMENT

GIFTS AND ACQUISITIONS

The Yamaga collection of Japanese textiles has been acquired, important for study as well as for exhibition. It consists of 130 documents mounted on 100 frames, fragments of robes worn in the No plays, dating from the late fourteenth century—Ashikaga period—to the middle of the nineteenth century. The collection includes damasks, brocades, taffetas and gauzes, plain, painted, tied and dyed, and embroidered. These documents will be a source of inspiration to designers and craftsmen and a joy to every beholder. The entire collection is exhibited throughout March in Gallery B, and will be described fully in a later bulletin.

* *

Mrs. Albert Kahn, Detroit, heads the list of donors in 1929, with an embroidered medallion of Italo-Byzantine workmanship of the sixteenth century. The half figure of Christ stands before a background of blue silk, shot with gold threads; the light-brown hair and the flesh parts are worked in split stitch in fine silk, all the rest, nimbus and garments, in gold, couched to form different patterns. Christ is turned fully to the beholder and raises both hands in blessing. The vestments and headdress are those of a high dignitary of the Orthodox Church and, but for the cruciform nimbus, it might be a presentation of a sainted patriarch. The embroidery belonged originally to an orphrey and was later arranged as a round medallion.

* *

Mr. Albert Keller, New York, made a present of twenty-six documents to the study collection, consisting mostly of



EMBROIDERY
ITALO-BYZANTINE. XVI CENTURY
GIFT OF MRS. ALBERT KAHN

Italian and Spanish velvets of the sixteenth and seventeenth century, and of several brocades and brocatelles, Italian fifteenth and sixteenth century, with impresas and figures. Furthermore, a linen towel with blue damask borders showing birds confronted, and the sacred monogram IHS, Perugia, sixteenth century. Finally, a square cloth of fine linen, embroidered in colored silks with a wide floral border, which, in the corners, frames four cartouches with different coats of arms and, in the center, is surmounted by four female figures, allegories of the Cardinal Virtues, Prudence, Courage, Temperance and Justice. These are closely related to several of the fountain figures at Berne, and the style and technique of the embroidery mark the cloth as Swiss, eighteenth century. It is especially welcome as a pendant to the fine Protestant altar cloth, dated 1546, presented to the Institute in 1924 by Mrs. John D. Rockefeller, Jr.

Mr. H. A. Elsberg, New York, added two documents to his former gifts, a fragment of Italian velvet, late sixteenth century, and a brocade with flowers, a bird and a lion, polychrome on ivory ground, Portuguese seventeenth century.

* *

Mr. Robert H. Tannahill, Detroit, added to his former gifts a chair seat of white brocade with a floral pattern in polychrome silks and silver thread,

French, Louis XIV, about 1700, and a table cloth of home-spun cotton damask, Colonial American, eighteenth century.

* *

To keep the old friends and acquire new ones, to know that they keep in sight the department's steady growth, is one of the greatest pleasures of the grateful curator.

ADELE COULIN WEIBEL.

MUSEUM NOTES

In the small Dutch gallery which contains the best Dutch paintings of the seventeenth century there are hanging at the present time six paintings by Rembrandt, three of them having been added through loans from Mr. Julius H. Haass and Mr. Henry B. Stevens. Together with the paintings which the Museum owns, the group gives an excellent survey of the development of Rembrandt from his earliest period to the middle of the 40's. The earliest painting is the Portrait of an Old Man belonging to Mr. Stevens, painted in 1630. It is of particular interest in that it has the original frame designed by Rembrandt. The next in date is the Portrait of an old Lady owned by the Museum, of 1634, and following this the workshop painting hanging in the staircase, *The Death of Lucretia*, painted in 1635, for which Rembrandt certainly made the design, while it was probably executed by one of his pupils. Next comes the Head of an old Man belonging to Mr. Haass, painted about 1640; then our picture, *The Visitation*, dated the same year; while the last two paintings would be the Portrait of Hendrijska, belonging to Mr. Haass, painted about 1650, and the expressive study head of a bearded man painted about the same time and possibly partly executed by a pupil, the bequest to the Museum of Colonel Frank J. Hecker.

During the month of March the Museum's collection of Rembrandt etchings will hang in the Print Rooms, affording the student and the lover of Rembrandt an additional opportunity to study his work. The prints will be arranged chronologically, which will be of help in comparing them with his paintings of the same dates.

* *

A most important exhibition, the eighth in the series of loan exhibitions by Old Masters to be held in the Institute, will hang in the large exhibition gallery from the third to the twentieth of April. It will consist of about thirty-five paintings by Van Dyck, borrowed from different American private and public collections. It will be the first time that works by this artist have been shown in a special exhibition in this country and should be of the same interest and value as the Titian exhibition held last year. The exhibition will contain works of the four phases of his development: the first years when he was under Rubens's influence; his Italian period, when he painted the famous full-length pictures of the Italian aristocracy, which are so much sought after by the great collectors of this country; the second Antwerp period, when he painted large altarpieces for the Belgian churches and executed portraits of the Antwerpian

bourgeoisie and of his fellow artists; and the last, his English period, when he executed those portraits of the English aristocracy which formed the foundation of English portrait painting of the eighteenth century, and from which Gainsborough and even Sargent derived their art. There will be altogether about thirty-five paintings, mostly portraits, several of them full length, and a number of altarpieces and other religious paintings, as well as a number of smaller study heads and sketches for larger compositions. Most of the pictures will be borrowed from private collectors in New York, Philadelphia, Baltimore, Washington, and Pittsburgh; the four privately owned paintings

by the artist in Detroit will also be included, as well as several from other museums.

* *

During the month of March the private collection of Mr. E. B. Whitcomb will be on exhibition in one of the temporary exhibition galleries. Mr. Whitcomb's collection includes masterpieces of the Italian High Renaissance, the Dutch seventeenth century, and the French and English eighteenth century. Among them are paintings by Rembrandt, Titian, Tintoretto, Poussin, Gainsborough, Van Dyck and Rubens.

THE LIBRARY

The significance of a recent addition to the library can hardly be overestimated, a complete file of the Japanese periodical *KOKKA*, in 37 volumes, a total of 445 numbers. This journal was first published in the twenty-second year of Meiji (1889) and has continued as a monthly publication to the present. Each number usually contains about 30 pages and includes at least one handsome chromoxylographic reproduction and several colotype plates. The field of inquiry is the art of the Far East, Japan, China and Korea, with occasional excursions into other departments of the arts of Asia. The articles, written by the most competent authorities, are all in the Japanese language, but an English summary and descriptions of the plates makes them available to the non-Japanese reader. Many of the greatest masterpieces of Far Eastern art have been made known to us through *KOKKA* and the periodical is con-

stantly referred to, especially in discussion of paintings. In the West we are apt to imagine that we are alone in our study of Eastern art, but the scholarly contributions of Japanese students make much of our writing seem distinctly amateurish. *KOKKA*, in which many of these contributions appear, is well-nigh indispensable to the scholar working in the Far Eastern arts, while even the casual reader may derive from the very exceptional color plates a lofty conception of the glories of the arts of the Orient.

Famous and valuable as *KOKKA* is, it is very difficult to secure a complete file. Even single numbers are in the booksellers' catalogues. With the acquisition of this, and of Tajima's *SELECTED RELICS OF JAPANESE ART*, in 21 volumes, secured some time ago, the library moves forward measurably toward the securing of an adequate reference collection of books on Asiatic art.

EVENTS FOR MARCH

EXHIBITIONS

March 5-31. Exhibition of American Indian Portraits.

April 3-20. Loan Exhibitions of Paintings by Van Dyck.

SUNDAY AFTERNOONS

Sunday, March 3, at 2:15. Concert by Sigma Alpha Iota Sorority.

Sunday, March 10, at 2:15. Concert by Chamber Music Society.

Sunday, March 17, at 2:15. Organ Recital by Charles Frederick Morse.

Sunday, March 24, at 2:15. Organ Recital by Earl Moore, of Ann Arbor.

Sunday, March 31, at 2:15. Organ Recital.

Every Sunday afternoon, a general gallery tour, with a museum instructor, will start from the Information Desk at 3:30.

TUESDAY AFTERNOON SPECIAL GALLERY TOURS AT 2:30

Tuesday, March 5. Seventeenth Century Flemish, Dutch, Italian, Spanish and French (Galleries 4, 5, 6, 7, 8 and Court Yard)

Tuesday, March 12. Eighteenth Century English and French (Galleries 2 and 3).

Tuesday, March 19. Primitive American and Colonial Wing (Galleries 26, 27, 28, 29 and 30).

Tuesday, March 26. Nineteenth Century European and American Painting (Galleries 1, 31, 32, 33, 34 and 35).

TUESDAY EVENING LECTURES AND MUSICAL PROGRAMS

Auditorium—At 8:00 P. M.

March 5. No Concert. Lecture by Lorado Taft, Sculptor and Author, on "An Hour in a Sculptor's Studio."

March 12. Organ Recital by George Andrews, of Oberlin. Lecture by Clarence Kennedy, of Smith College, on "Desiderio da Settignano."

March 19. Concert by the Chamber Music Society. Lecture by R. T. H. Halsey, of the Metropolitan Museum of Art, on "Our Own Styles in Architecture, Furniture and Silver."

March 26. Organ Recital by Abraham Ray Tyler. Lecture by Adele Coulin Weibel on "The Most Fastidious Courts of Europe: Byzantium."

WEDNESDAY MORNING LECTURES

Lecture Hall—At 11:00

March 6. Lecture by Isabel Weadock, "A Modern Etcher Looks at Old Paris."

March 13. Lecture by Josephine Walther, "An Interior of 1929."

March 20. Lecture by Benjamin March, "A Noble Divinity: The Goddess Kuan Yin."

March 27. Lecture by Ruth Kahn, "Easter in Art."

SATURDAY MORNING PHOTOPLAYS AND STORIES

Auditorium—At 10:45

March 2. Temples and Tombs of Ancient Egypt; Daily Life of the Egyptians, Ancient and Modern.

March 9. Making of a Bronze Statue.

March 16. The Gorgon's Head.

March 23. Vasantasena.