

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

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SELF PORTRAIT  
ANTHONY VAN DYCK  
1599-1641

LENT BY MR. JULES S. BACHE, NEW YORK

## THE VAN DYCK EXHIBITION

The most important event of the month at the Institute is the Loan Exhibition of Fifty Paintings by Anthony Van Dyck, the eighth in the series of loan exhibitions of Old Masters inaugurated by the Museum in 1925. Only once before has a comprehensive exhibition of paintings by this artist been held,—the one at Antwerp in 1899. At this time there were no paintings by Van Dyck in America. In 1900, when Lionel Cust published the first standard work on Van Dyck; only two of his paintings were listed as being in American collections: the portrait of Helena Du Bois in the Art Institute of Chicago, and a portrait of a man in a private collection in Boston. Soon after this, about the time of the amassing of the great fortunes in New York, American collectors began acquiring works by the great Flemish master, until in 1914, when the first list of his works in this country was published, it was possible to list forty American-owned Van Dycks. In the years since 1914 this number has increased rapidly, and in the new list which is now available through the catalogue of the Detroit exhibition, which includes a supplementary list of the paintings in America not shown in the exhibition, one hundred paintings by Van Dyck are seen to be in this country. This would be about one-sixth the total output of the artist, almost the same proportion as that of the work of the other great masters, Raphael, Rembrandt, Frans Hals and Titian.

Besides affording a rare esthetic treat to the public, the Detroit exhibition is of great value to the student, containing as it does representative examples from each of the four periods of the artist's work: the early Antwerp period (1621-27), the Italian period (1621-27), the second Antwerp period (1627-32), and the English period (1632-41). The exhibition has added interest from the fact that many of the famous personages of Van Dyck's day are represented in the numerous por-

traits: Genoese noblemen, stately marchesas, famous scholars and generals, well-known clerical dignitaries, and, in those of the English period, many of the circle which surrounded the unfortunate Charles I.

Of the first period, the years in which Van Dyck was closely associated with Rubens, and when much of his work shows the strong influence of the older master, the exhibition contains fourteen examples: several study heads of old men connected with the famous Apostle series, and a number of portraits, such as *A Member of the de Charles Family*, the Portrait of a Man from the Metropolitan Museum, and the self portrait lent by Mr. Jules S. Bache which show the young artist already a master in the field of portraiture. They are all painted in the broad and pasty technic which we associate with Rubens. There is also a study sketch from the Chicago Museum, the *Samson and Delilah*, a composition in the style of Rubens but showing the more glowing and flame-like quality of the younger artist.

The transition to the Italian period is shown in the portrait of the Earl of Arundel, painted very likely in 1620 or 21, when the artist was for the first time in England. It shows much the same technic as some of the earliest paintings of the Italian period. Some of these early Italian paintings are indeed among the greatest of the artist's masterpieces, such for instance as the vigorous and impressive portrait called the Count of Nassau, but which, however, does not seem to represent this general.

Typical of the paintings of Van Dyck's Italian period, when he fell under the influence of the great Italian masters, and when he painted those delightful portraits of the Genoese aristocracy and the bright and glowing religious compositions, are the colorful St. John the Baptist and two charming Madonnas, the one belonging to Mr. William T. Fisher being almost a transcription of a composition by Titian,



WILLIAM VILLIERS, VISCOUNT GRANDISON  
LENT BY MR. HARRY PAYNE WHITNEY, NEW YORK



QUEEN HENRIETTA MARIA  
WITH JEFFREY HUDSON AND A MONKEY  
LENT BY MR. WILLIAM RANDOLPH HEARST, LOS ANGELES



MOUNTJOY BLOUNT, FIRST EARL OF  
NEWPORT  
LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK



LUCY, COUNTESS OF CARLISLE  
LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK

and the one lent by Mr. William R. Timken standing midway in influence between Titian and Correggio.

The great change which came over Van Dyck's mood when he returned to Antwerp after his happy stay in Italy is shown not only in the different character of his portraiture, influenced of course by the totally different type he now had for sitters, but in the sombre and more tragic content of his religious compositions and the gray and silvery colors which now take the place of the rich and glowing reds and the golden tones of his Italian paintings. Excellent examples of the portraiture of this period are the Helene Du Bois from the Art Institute of Chicago, the Portrait of a Goldsmith from the St. Louis Museum, and the Portrait of Van Bisthoven, the rector of the Jesuit College at Antwerp.

The exhibition proves in a splendid and convincing manner the greatness of Van Dyck's art of the first years of the English period, which seems in style a continuation of the Italian rather than of the second Antwerp period. Here he is again surrounded by the aristocratic court society in which he feels so much at home and where as Court Painter to Their

Majesties he rules the art world of England. During this early period, when he worked without pupils, were painted the magnificent full-length portraits of William Villiers, Viscount Grandison, and Mountjoy Blount, and the marvelous one of the Queen Henrietta Maria, one of the first which the artist painted of her, unusual in its striking combination of blue, red and yellow tones. All of these portraits show the free and masterly technic of the artist during this period—even in the smallest detail of costume and accessories—and the fluid handling of paint, so different from the heavy impasto of his early works.

To the middle part of the English period belong the second portrait of the Queen and the double portrait of Mountjoy Blount and George, Lord Goring; while the portraits of Lucy Carlisle and the Earl of Kinnoul show the rather severe and sombre mood of the artist's last years.

The four "blue" portraits—two of the Queen, the one of Lucy, Countess of Carlisle, and the delightful portrait of the little Princess Mary, show the direct source of the many paintings done in this same blue a century later by painters like Reynolds and Gainsborough.

## A PREDELLA BY LUCA SIGNORELLI

Piero della Francesca, Luca Signorelli and Pietro Perugino are the outstanding painters of the Umbrian School of the fifteenth century. The greatest of the three is Piero della Francesca, some thirty years older than Signorelli and Perugino. Both of the younger men were assistants of Piero, and in their art are indebted to his teaching, each, however, developing a style decidedly his own. Both are to be regarded as direct and most important precursors of the Florentine-Roman High Renaissance, Perugino being the early teacher of Raphael, while Signorelli's

famous frescoes in Orvieto had a great influence on the formation of Michelangelo's style of painting.

Luca Signorelli was born about 1441 in Cortona, a small Umbrian town which lies near the boundaries of Tuscany, and was a part of the Florentine republic at the time of the artist's birth. During the years around 1460 he was fortunate enough to work in Arezzo as the pupil of Piero della Francesca, who was then creating his grandiose fresco cycles in S. Francesco. It is uncertain how long Signorelli remained in Piero's workshop;



NOLI ME TANGERE



THE RESURRECTED CHRIST APPEARING TO HIS DISCIPLES



THE SUPPER AT EMMAUS



ON THE ROAD TO EMMAUS



his earliest extant works are from the seventies. The most important of Signorelli's creations are the frescoes with which in the years between 1499 and 1505 he adorned the *Capella di Brizio* in the cathedral of Orvieto. Indeed, no one of his time was better fitted to fulfill the task given by the Orvieto church authorities than was Signorelli. He, whose interest was concentrated entirely on the human figure in all its aspects and whose very strength lay in his mastery of rendering it with powerful and expressive strokes, could here indulge himself in painting the innumerable bodies required in representations of the *Last Judgment* and other Apocalyptic scenes. These great and highly dramatic visions of Signorelli, especially the entangled troupes of the horrified condemned, struggling helplessly against the fiends of Hell, will forever remain in the memory of those who have seen them.

Our museum has recently acquired two small predella panels, one representing the *Noli me Tangere* with *The Three Marys at the Tomb* in the right middle distance, the other *The Resurrected Christ Appearing to His Disciples*. Although the pictures could with some certainty be ascribed to Signorelli, they were painted over and covered with dirt to such an extent that their beauty was entirely veiled. After the cleaning, however, which brought forth the original painting in all its essential parts, any doubt as to the authorship of the master vanished. Indeed, in conception, composition, technique and color, the panels correspond so obviously with authentic pictures by the painter of Cortona that they can be taken unhesitatingly into his *oeuvre*. They are furthermore, as Dr. Valentiner discovered, without any doubt parts of the same predella to which belong two other panels, for a long time known and recognized as works of Signorelli: *On the Road to Emmaus* and *The Supper at Emmaus*, both formerly in the Benson collection in London.

1 Described in Dussler, "Signorelli," *Klassiker der Kunst*, Stuttgart, 1927, p. 71, and Crowe and Cavalcasalle, *History of Painting in Italy*, ed. Tancred Borenius, London, 1924, Vol. V, p. 17. The pictures are at present at Duveen Brothers, New York.

First of all, the two Detroit paintings are associated in subject matter with these representations; they correspond completely in type and technique; and finally the measurements, too, are identical, if one supposes that the Benson pictures originally formed one panel which was later cut in two. The combination of two scenes in one painting, as for instance in the Detroit *Noli me Tangere*, is by no means unusual with Signorelli. The height of all these panels is the same (seven and one-quarter inches); the width of the Detroit panels is seventeen inches, that of the Benson panels (joined together) eighteen inches. The smaller picture, *Christ on the Way to Emmaus*, however, shows at the left a narrow strip of more recent paint, a fact which might indicate a later addition. It is quite probable that the two Benson panels, after the division of the picture, were somewhat enlarged at the ends where they were cut, with the intention of making the compositions appear more spacious and complete. But this difference in size is so irrelevant that even without this supposition one can regard the connection of the pieces as certain.

When searching for an altar piece whose predella the three small panels might have formed, one has first to answer the question of their dates. Dussler<sup>1</sup> dates the two Benson pictures "about 1500." In my opinion the group belongs to a somewhat later period. Compared with authentic works by Signorelli of a similar type done at the turn of the century—such as the predella of the former altar of the *Capella dei Bicchì* in S. Agostino at Siena, for which the date 1498 is recorded—the Detroit pictures appear stylistically further developed toward the High Renaissance conception. The compositions in the former instance, still entirely in the style of the Quattrocento, complicated and crowded with figures in contrasted motion, have in the latter become clear and simple. The figures are heavier and

more massive in their proportions; their gestures are simplified and majestic. One might compare the muscular, athletic body of the Resurrected Christ in the scenes of the Detroit-Benson predella with the slender and delicately shaped Christ in the *Lamentation* of the Stirling-Maxwell collection; or the broad-shouldered and highly monumental Magdalene in the *Noli me Tangere* with any of the female figures in the paintings from 1498. Even in the Orvieto frescoes, finished in 1505, one will hardly find anything similar to this woman's figure. The details of the execution also speak for a later date than 1500. The loose and summary modelling of all the forms, the conventional rendering of the heads, the drawing of the folds, grandly conceived as a whole but rather schematic in execution, are all characteristics of Signorelli's late style. The sombre colors, also, the predilection for brownish-green shades, are typical of this period.

All of this leads one to assume that the predella could not have been painted before 1510, and therefore can only have been part of an altar of a corresponding date. Furthermore, the subject of the altarpiece must, of course, have some relation to the representations of the predella panels, all of which illustrate scenes from the life of the Resurrected. Consequently, only pictures containing either the dead or the resurrected Christ in scenes not occurring in the predella, can be considered. Possible themes are therefore: *The Crucifixion, Deposition, Lamentation, Pieta, Entombment, Christ in Limbo, The Resurrection, and Christ and Thomas*. As to the measurements, it is of course not certain that the predella originally did not contain more than the three panels here described. However, three is the standard number of predella paintings, and moreover, as the scenes thematically form a complete unit, it is reasonable to suppose that the altarpiece did not extend much beyond the width of the combined

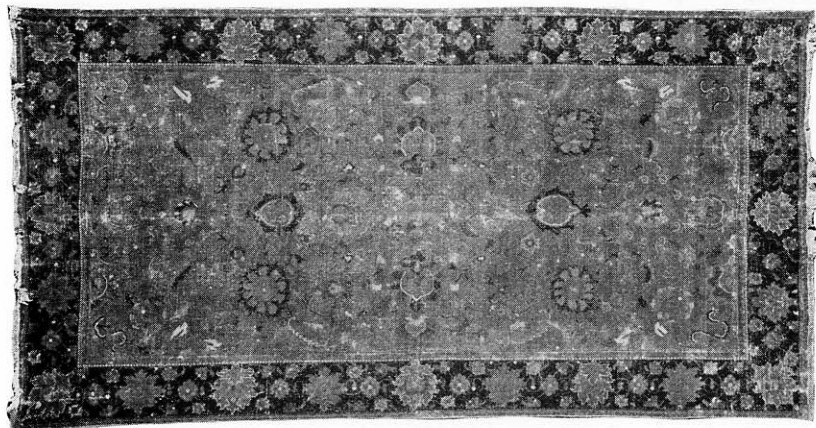
predella panels. Thus we must look for an altarpiece approximately sixty inches wide, taking into consideration the mouldings which probably separated the predella panels.

Among the extant and authentic altarpieces from Signorelli's late period, I could find nothing that completely answered the requirements of subject and measurement. The only altarpiece that fits in with these to some extent is that representing *Christ and Thomas*, which according to Mancini<sup>1</sup> was ordered for the Cathedral in Cortona and painted during the last decade of Signorelli's life. Dussler rightly doubts that the piece which was formerly in the Casa Tommasi in Cortona is a work by the artist's own hand. Details of composition as well as execution—especially the monotonous row of the schematic apostle heads at the right—are hardly worthy of the master. It is impossible to establish from reproductions how much this is due to later changes and restorations; it is certain that the predella panels are far superior in quality to the altarpiece as it appears now. There are, however, apart from the correspondence in subject and measurements—the altarpiece is fifty-eight inches high and fifty-six and a quarter inches wide—two other reasons for the supposition that our predella might have belonged to this altar. The first consists in the similarity of the haloes in a combination which cannot be found in any other picture by Signorelli. In the large altarpiece as well as in the predella panels, Christ has a vertical nimbus with the sign of the cross framing his head, while the disciples and the other saints have simple nimbi hovering above their heads. The other reason is the common provenance of the different works. They all can be traced back to Cortona. The altarpiece was, as already mentioned, in the Casa Tommasi, whence came also the two Benson pictures, and on the back of the two Detroit panels there are labels saying that they formerly were

1 Girolamo Mancini, *La Vita di Luca Signorelli*, Florence, 1903, p.191.

in the Mancini collection in Cortona. Thus the hypothesis that the predella once belonged to this altar might still be possible, all the more as it could be imagined that the aged master might have

painted the small and easily-handled predella pictures himself, but that he only made the sketch for the altarpiece, which was executed by the hands of a pupil.  
—WALTER HEIL



PERSIAN RUG, XVII CENTURY

## A PERSIAN AND AN INDIAN RUG

The department of Asiatic art has received two important gifts, a Persian rug from Mr. Henry G. Stevens and an Indian rug from Mr. and Mrs. Edsel B. Ford. Both belong to that period of highest achievement, the early seventeenth century, when "the growing well-being and luxury increased the demand for rugs for the mosques and the dwellings of princes and grandees, and gave an impetus to export abroad".<sup>1</sup>

The Ispahan rug presented by Mr. Stevens measures eight feet, eleven and one-quarter inches, by three feet, eight and one-quarter inches. On the claret-red ground of the field a balanced design of yellow, rose and bluish peony-like flowers and yellow-blue sword leaves, connected by intricate dark green spiral stems, surround the Herati pattern in the center, which forms a rather elongated lozenge, further accentuated at either end by a palmette flower, commonly called the Shah Abbas design. At either narrow end three cloud bands of ribbon shape undu-

late symmetrically, a characteristic of the later Sefavean rugs. The border is dark green with a continuous pattern of flowery tendrils with large red and white peonies and yellow and blue lotus flowers. The outer guard band shows blue and yellow dots on a red ground, the inner guard band interlocked yellow and blue zigzags.

The well-known group of wool rugs commonly called Ispahan were probably woven in the region of Herat in eastern Persia. They are typical of the period of Shah Abbas I (1587-1629), just as the animal rugs are typical of that of his grandfather, Shah Tahmasp I (1524-1576). During the Sefavean rule the country, after being torn for centuries, enjoyed a period of commercial and political prosperity.<sup>2</sup> The Sefavean rulers were protectors of all the arts. Shah Abbas transferred his residence from Kasvin in the north to Ispahan in the south of Persia. Ispahan had been sacked by Timur Leng; seventy thousand heads of the inhabitants

<sup>1</sup> Sarre-Trenkwald, *Old Oriental Carpets*, 1929, Vol. II, p. 19.

<sup>2</sup> *Ibid.*, Vol. II, p. 20.

had been heaped to form a hillock. The city remained in ruins till Shah Abbas rebuilt it with great splendor; magnificent palace buildings, hundreds of mosques, thousands of caravanseries moved to wonder the European ambassadors and travelers. Like his predecessors, Shah Abbas was a collector of Chinese objects of art, especially of the blue and white porcelain of the Ming dynasty. Chinese forms were the vogue in Persia and it is this vogue which finds its expression in the native carpet industry. The traveller Chardin (1665-1677) records that the best Persian carpets were made in the provinces of Kirman and Seistan, in the south-eastern part of the country and that they were prized for the fineness of their knotting. The capitals Kashan and Ispahan are mentioned in the seventeenth century as centers of rug manufacture.

An important means for determining the date of rugs is their appearance on European paintings. Floral Ispahan rugs are found in some of the works of Rubens and Van Dyck, and are constantly met with in the works of the Dutch little masters of the seventeenth century, Terborch, Metsu, Vermeer, and Pieter de Hooch. Holland was then trading largely with Persia; Persian merchants were

settled at Amsterdam and rugs are constantly mentioned among their imported goods.

Our rug is closely related to a group of rugs belonging to the Hon. W. A. Clark and Mr. Joseph E. Widener, which were exhibited at the Metropolitan Museum of Arts, New York in 1911.<sup>1</sup>

About seven hundred miles east from Herat lies the old city of Lahore, the capital of Punjab. Here, the historian Abul Fazl tells us, Akbar the Great (1566-1605) who, like his contemporary, Shah Abbas, was a promoter of every form of artistic activity, established a carpet manufactory where rugs equal to the Persian were produced. There can be no doubt that in the time of the Mughal emperors, when culture and art in India were predominately Persian, there were imported into India carpets of the flourishing epoch of the Sefaveans.<sup>2</sup> Although the rug industry in India depended at first largely on the inspiration derived from these Persian imports, the Indian rugs differ both in ornament and in color, in which a bright madder red predominates. The design is more naturalistic, often even more pictorial than is proper for a floor covering. The composition is clearer and the symmetry more obvious. The Indian weavers



INDIAN RUG, XVII CENTURY

- 1 W. R. Valentiner, *Catalogue of a Loan Exhibition of Early Oriental Rugs at the Metropolitan Museum of Art*, 1911.
- 2 Sarre-Trenkwald, *Old Oriental Carpets*, 1929, Vol. II, p. 24.

were second to none as to skill; some Indian rugs are knotted so closely, with such fine material, that they resemble velvets.

The rug presented by Mr. and Mrs. Edsel B. Ford is an adaptation of the floral Ispahan rugs and affords us an interesting parallel. It measures twelve feet by five feet, ten inches. The field shows an absolutely symmetrical design on a ground of madder-red. The Herati pattern in the center has lost its character, two of its palmettes have grown to the size of center medallions and, on the other hand, the large Shah Abbas design of the Ispahan rug has dwindled to an inconspicuous palmette. The design of the center medallion shows a relation to that other craft of northern India, the Cashmir shawl: a conventionalized flower of yellow, green and red is surrounded by a stylized wreath on ivory ground. The edge shades from

yellow and light green to dark green. Quarters of this medallion fill the corners; the rest of the field is covered by an intricate scroll pattern of large and small flowers and conspicuous green-yellow sword leaves.

The border shows on ivory ground broad, interlacing, dentated arabesque stems, green, overlaid with a blossoming tendrill. These stems are connected by amber yellow peonies and large red and yellow lotus flowers, seen in profile. The inner guard band is green, the outer red; both have a floral tendrill.

These two rugs are worthy companions to the Sefavean animal rugs. They are typical of the best productions of their time and place and welcome additions to the still small collection of type rugs in the Asiatic department.

—ADELE COULIN WEIBEL

## FRENCH MINIATURES

It is a sad coincidence that while publishing his gift we have to express our deep regret over the passing away of the generous donor. We refer to Mr. Roscoe P. Jackson, who before sailing to Europe where he met his death, presented the Museum with the exquisite Franco-Flemish illuminated page from an anti-phonal which had been shown and greatly admired at the French Gothic Exhibition of last fall.

The parchment sheet, painted in bright luminous colors and decorated with gold, is in a perfect state of preservation. It contains in the upper left corner two miniatures: a capital S which frames a most graceful figure of St. Michael standing upon the conquered devil and, separately, the scene of a miracle, the exact identification of which we have so far been unable to determine. Coming from the right is a procession of men and women led by a bishop and his acolytes and obviously directed toward a little church which is seen in the background. On the road

before the procession stands an elegant youth in princely dress who has just shot an arrow from the bow which he holds in his raised left hand. The arrow, however, in a miraculous way, has turned back and is piercing the eye of the shooter. A cowherd in the middleground, witnessing the miracle, recoils in fright.

The story seems to be that of a young man of high rank who went out hunting on a Sunday, disregarding the holy law and sneering at the pious people, and was struck by his own arrow. Whether this punishment was caused by some saint can not be read from the picture, as no figure is distinguished by a nimbus.

We do not know who did the illumination. The style—French in its elegance and classic simplicity, Flemish in its delicate colors and loving devotion for the rendering of all the material things—indicates that the master was probably a Frenchman from the northern, half Flemish, part of the country. The approximate date is about 1490.



The Museum's collection of miniatures has been further enriched by a set of four illuminated pages, the generous gift of Durlacher Brothers of New York. The representations are: *Job and his Friends*; *The Annunciation of the Shepherds*; *The Pentecost*; and *The Trinity*. The scenes are framed by heavy columns and other architectural motives in the manner of the early Renaissance. The predominant colors are gold in the framework, and white with slight tinges of pink, purple and gray in the garments, as a whole rather subdued and without the warm luminosity of those of the Franco-Flemish miniature mentioned above. The style of the four

miniatures corresponds closely to that of illuminations known as works by or ascribed to the French court painter, Jean Bourdichon, especially those of the so-called *Great Hours of Henry the Eighth*, an illuminated manuscript in the possession of the Duke of Cumberland, and probably identical with a recorded one which Bourdichon did in 1518 for Francis the First of France and which was afterwards presented by this king to Henry VIII of England. Our pages might have been part of a similar book done if not by the master himself by one of his workshop assistants during the last phase of the life of the artist, who died in 1521.

## MUSEUM NOTES

As a suitable introduction to the Van Dyck paintings, the Main Hall is hung with six tapestries, woven from cartoons by pupils of Peter Paul Rubens, who himself was interested in the decorative possibilities of woven hangings. He made sketches for several series of tapestries: the best known is perhaps the set called "The Story of Decius Mus", for which Van Dyck painted the cartoons. These are to-day one of the glories of the gallery of Prince Lichtenstein, in Vienna, where several of the tapestries are also exhibited, thus allowing a comparison. Another important series deals with "The Story of Achilles". Rubens made preliminary sketches in 1630 for King Charles I. of England. In the execution of the cartoons Rubens was assisted by another of his pupils, Theodor van Thulden (1606-1676). These tapestries were woven about 1660 in the atelier of Geraert van der Strecken at Brussels. Of the original series of eight we are showing four, signed by van der Strecken and his collaborator Jan van Leefdael, whose signatures are also found on the Decius Mus tapestries.

The four tapestries are:

1. Achilles, attempting to kill Agamem-

non, is restrained by Minerva who pulls him back by the hair.

2. The return of Briseis to Achilles.

3. Achilles, urged by Minerva, slays Hector.

4. Achilles is killed by an arrow piercing his heel; this vulnerable spot is revealed to Paris by Apollo.

The two remaining tapestries show hunting scenes, the departure for the chase, and a bear hunt. They are not signed but show all the characteristics of the school of Rubens; they were woven between 1660 and 1670.

All these tapestries are framed by massive columns standing on pedestals decorated with acanthus leaves and laurel wreaths. The columns are twisted and fluted and wound with garlands of fruits and flowers. From the pseudo-Corinthian capitals heavy garlands hang in festoons, forming, as it were, a lambrequin with tassels. This treatment of the frame strengthens the pictorial effect of the representation and thus accentuates the decorative qualities of Baroque art as opposed to the often rather forced naturalism of tapestries of the High Renaissance.

—ADELE COULIN WEIBEL

# EVENTS FOR APRIL

## APRIL LECTURE PROGRAM

- Tuesday, April 2, 8:30 P. M. Van Dyck—Dr. W. R. Valentiner.
- Tuesday, April 9, 8:45 P. M. The Beginnings of Flemish Painting—Helen W. Harvey, Museum Instructor.
- Tuesday, April 16, 8:45 P. M. The Vitality of American Art—Clyde H. Burroughs, Curator of American Art.
- Tuesday, April 23, 8:45 P. M. The Vitality of American Art—Clyde H. Burroughs, Curator of American Art.

## EXHIBITIONS

- April 3 to 20 Loan Exhibition of Fifty Paintings by Van Dyck.
- April 23 to May 31. Fifteenth Annual Exhibition of American Art.

## APRIL MUSICAL PROGRAM

- Sunday, April 7, 2:15 P. M. Organ recital by E. William Doty of Ann Arbor.
- Tuesday, April 9, 8.00 P. M. Organ recital by Miss Mildred Green.
- Sunday, April 14, 2:15 P. M. Concert by the Detroit Quartet under the auspices of the Chamber Music Society.
- Tuesday, April 16, 8:45 P. M. Concert by Edwin Arthur Kraft and Marie Simmelink Kraft of Cleveland.
- Sunday, April 21, 2:15 P. M. Organ recital by Alle D. Zuidema.
- Sunday, April 28, 2:15 P. M. Concert—Community Union.
- Tuesday, April 30, 8:00 P. M. Organ recital by George W. Andrews of Oberlin, Ohio.