

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

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No. 5



MADONNA AND CHILD

SCHOOL OF FABRIANO, c. 1400

GIFT OF MR. AND MRS. EDWARD F. FISHER

ANNUAL REPORT OF THE ARTS COMMISSION FOR THE YEAR 1929

January 15, 1930.

To the Honorable,
The Common Council,
City of Detroit.
Gentlemen:

In submitting to your Honorable Body the report of the Arts Commission for the year 1929, it is gratifying to be able to record a pronounced growth in the Institute's collections, both through city appropriation and through the steadily increasing interest on the part of private donors since the opening of the new building; as well as a consistently growing activity of the Educational Department, which is largely responsible for the task of interpreting the collections to the public and to the children in the city's schools.

The policy inaugurated by the Institute in 1925 of assembling each year several major loan exhibitions is being continued, and during the past year three such exhibitions have been held: in April, an unusually important exhibition of fifty masterpieces by Van Dyck, borrowed from public and private collections all over the United States, the most comprehensive assemblage of works by this master ever shown at one time, arousing world-wide interest and affording a unique opportunity to the student and art historian to make a comparative study of the four distinct phases of this fascinating artist's work; in October, an exhibition of nearly one hundred Dutch genre and landscape paintings of the seventeenth century, which included the leading names in these two fields in which Dutch seventeenth century art excelled and which, besides making possible a study of these masters in a manner not otherwise afforded, was interesting from the standpoint of showing how greatly the private collections of our own city had grown during the past

few years, nearly half of the paintings in the exhibition being borrowed from private collectors in Detroit. The third of the major exhibitions was an important loan exhibition of Chinese art, consisting of ninety pieces representing the classic periods of bronze, jade, sculpture, ceramics and painting, arranged in a novel modern setting and recorded in an excellent catalogue prepared by the Institute's Curator of Asiatic Art.

In addition to these there was shown in January, as usual, the annual exhibition for Michigan artists, a competitive exhibition of local works selected by a jury; in April and May the fifteenth exhibition of contemporary American art, which aims to show the best work being done in America at the present day; during February, a collection of painted and printed fabrics of the eighteenth century, including India prints and their European imitations from Italy and Spain, as well as French and English printed cotton; in June, July and August a collection of modern



THE CRUCIFIXION
SCHOOL OF ANTWERP, XVI CENTURY

textiles (American, French and German), modern furniture from New York galleries, and an exhibition of Coptic textiles; during the summer months and continuing through the early fall, an exhibition of Southwestern Indian prehistoric pottery and old blankets lent by Mr. Henry G. Stevens, and contemporary Southwestern Indian paintings lent by Mrs. Julius H. Haass; and in November, in the Print Department, an exhibition of etchings, engravings and wood-block prints by the Print Makers of America.

GROWTH OF THE COLLECTIONS

While there has been an appreciable growth in every department of the Institute, the most marked, perhaps, has been, as in the past, in the field of European painting and sculpture, as the Arts Commission feels that the great art of Europe, which is our own heritage and from which our own art has been derived from Colonial days down to the present time, should receive the major attention in every great American museum.

If we follow the great epochs of European art during the Christian era, we encounter among the new acquisitions, first, a few fine miniature paintings and sculptures of the Middle Ages. Three Italian miniatures of the thirteenth century show the penetration of Byzantine forms by new original elements, while a later fifteenth century miniature painting from the northern part of France—a gift from Mr. and Mrs. Roscoe B. Jackson—is an excellent example of the beginning of realistic style under Flemish influence. Different phases of German and French sculpture of the Middle Ages may be seen in the small bronze crucifix executed in the twelfth century at the height of the Romanesque style in Germany, and a good statue of St. John the Evangelist, a piece of much greater importance, from a thirteenth century workshop of the Ile de France and representing the fine sentiment and

extraordinary harmony of composition characteristic of the early Gothic sculpture in France.

To the growing collection of early Italian paintings—the school of outstanding importance among all European schools of earlier periods—several excel-



ST. JOHN THE EVANGELIST
ILE DE FRANCE, XIII CENTURY

lent examples have been added which represent phases of development hitherto not sufficiently considered. To the beginning of the fifteenth century belong two wings of an Annunciation from the Florentine school, two paintings from Siena, one of which is by Andrea di Bartolo, one painting from Umbria (Fabriano)—a gift of Mr. and



ILLUMINATION
FROM A PAGE OF AN ANTI-PHONAL
ITALIAN, XIII CENTURY

Mrs. Edward Fisher—while the two expressive and beautifully colored predella compositions by Luca Signorelli and the interior by Antonio Vivarini are important examples by well-known masters of the second half of the fifteenth century. Among the later Italian painters, Giovanni Battista Moroni, the excellent Venetian master of the sixteenth century, is now represented by a fine portrait of a man, a gift of Mr. Howard Young, and Giovanni Battista Tiepolo, due to the generosity of Mr. and Mrs. Charles T. Fisher, by a charming *Madonna* painting, which shows the art of this last of the great Italian masters in a more intimate form than does the brilliantly decorative picture of a historical subject which the museum already owned.

Only one piece of Italian early Renaissance sculpture was acquired, but it is a work of outstanding importance: the *Madonna and Child*, by Luca della Robbia, from the E. Simon sale, Berlin, a relief which has always been known as one of the finest works of the master, excelling in charm of composition

as well as in brilliance of colour, and in a superb state of preservation. To our as yet small collection of Italian bronzes, one significant object was added, the equestrian statuette given formerly to Giovanni da Bologna but more likely by Pietro Tacca.

Advancing from the Italian rooms into the Spanish gallery, we find as the outstanding feature of this year's acquisitions a remarkable example of Velasquez's work, the portrait of a nobleman, executed soon after the artist's arrival in Madrid. Nothing was more necessary than the addition to our collections of a work by this rarest of all seventeenth century masters, possible only through the foresight and generous attitude of The Museum of Art Founders Society.

In the Dutch and Flemish galleries two portraits of very different character, both great in their way and representative of the highest type of dignified portraiture in Flanders and Holland, have been added: the portrait of a gentleman by Van Dyck, a gift of the Van Diemen Galleries, which has been placed next to the two earlier portraits by the same master, which we already own; and the small, but exceedingly beautiful portrait of a man reading, by Terborch, whose aristocratic art may well be compared to that of Van Dyck. A welcome addition to the as yet small

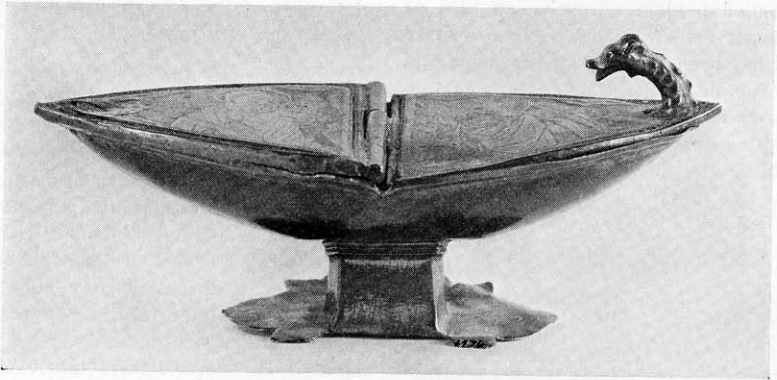


SILVER MEDAL
ANDREA GUACCIALOTTI

series of Dutch genre paintings is the gift of Mr. and Mrs. John S. Newberry of *The Card Players* by Hendrik van der Burch, the follower of Pieter de Hooch and Vermeer, an artist who has only recently been rediscovered.

To build up a representative collection of modern European paintings and sculpture of high quality is a less costly but at the same time a more difficult and uncertain affair than to build up a collection of old masters. Yet no progressive museum should forego the opportunity of acquiring such works of art at a time when they have not yet reached anything like their real market

Among the new acquisitions of modern European paintings and sculptures are works by some of the most important contemporary artists, such as Edward Munch, the leading Norwegian painter, who greatly influenced the modern art movement of Central Europe (*The Blue Boy*); Carl Milles, the greatest sculptor Sweden has ever produced (*Europa and the Bull*, and *Filbyter*); James Ensor, whom we regard as the most important Belgian painter (*Fete Champêtre*), and Frans Masereel (*Sailor*), another Belgian, who is better known through his excellent woodcuts; Lehbruck (*Female Statuette*),



COPPER GILT INCENSE BOX
SIENESE, XIV CENTURY

value. The amount which is spent in such a case is so small compared to what must be spent for works of old masters that even if a mistake is made at one time or another, it is more than balanced by savings through the purchase of originals of lasting importance, whose value often increases tenfold within a short period. We are happy to be able to point to several examples of this type: Van Gogh, Matisse, Derain, Redon, Modigliani and Chirico; and the constant demand that has come for pieces in our modern collection from the best organizations conducting modern exhibitions in New York and elsewhere has more than justified our attitude.

and Kolbe (*Assunta*), the two outstanding German sculptors, and C. Hofer (*Girl*), and M. Beckman (*Still-Life*), who represent modern German painting at its best. To our already rather representative collection of living French artists have been added a painting by Othon Friesz (*Composition*), and a beautiful sculpture by Maillol (*Venus*), and also a painting by Giorgio de Chirico (*Horses*), an Italian now resident in Paris.

While in the galleries of European art we try to give preëminence to the works of the so-called higher arts, i. e., painting and sculpture, avoiding an overflow of decorative arts which makes

some museums of the older type so fatiguing to the visitor, yet we intend to give, so far as space will allow, such a representation of the decorative arts of the different periods as will make it possible for the visitor to recognize easily and instructively the high points of the development.

The art of enameling in Italy can now be seen in two acquisitions, both of the fourteenth century, one from Siena and one from Florence. The former is an incense box of copper, the cover of which shows an exquisite enamel composition of the Annunciation, influenced by Sieneese masters, a gift of Mrs. William C. Clay; the other a cross with enamelled plaques. To give an idea of the great art of Venetian glass, a large bowl has been acquired of the shape and with the enamelled scale pattern characteristic of the best period of the sixteenth century.

To the French eighteenth century gallery, two Sevres biscuit plaques have been added, which are of historical interest also, representing, as they do,

Louis XVI and Marie Antoinette. But more important are the additions to the English eighteenth century gallery of a series of pieces of silver, the great art of this epoch in England of which an adequate representation had so far been lacking. These pieces represent the different stages of the development, beginning with a tankard by Alexander Rood, 1698, an Irish cup by David King, 1717, two exquisite candlesticks by the great Paul Lamerie, a waiter by Isaac Cookson, 1736, a mug by John Swift, 1749, and ending with a brilliantly designed and executed epergne by William Cripps, 1763. The importance of a study of English silver for the understanding of the art of the American makers need scarcely be mentioned.

Accessions to the Asiatic collections during the past year included a number of unusually important pieces. Chief of these was the scroll painting, *Early Autumn*, by the thirteenth century Chinese master, Chi'en Hsüan, the gift of The Museum of Art Founders Society, and a work of such a quality that it would be significant in any collection. Among many opportunities offered for the acquisition of Chinese sculpture during the year, several were taken advantage of to our credit. The large bronze Maitreya is rivalled in kind only by one other piece. The copper portrait mask is the only perfect one of its type known. The large stone *bhikshu* and the graceful votive stele, both of the Sui dynasty, are fine examples of an art that is becoming increasingly difficult to secure. Five tomb figurines—a pair of guardians of the Northern Wei dynasty, two court ladies and an exceptionally lively equestrienne of the T'ang dynasty—are notable pieces of ceramic sculpture; while the splendid little lacquered wood figure of Shakyamuni as an ascetic receives appreciative attention from experts as well as casual visitors. Bronze and ancient jade, heretofore unrepresented, may now be seen in the *yu* or wine vessel, the symbol of Earth, and



BOY IN BLUE
EDWARD MUNCH

the miniature archaic stag. The two stone sculptures, the bronze vessel and the two mortuary guardians, were acquired from among the exhibits in the Loan Exhibition of Chinese Art.

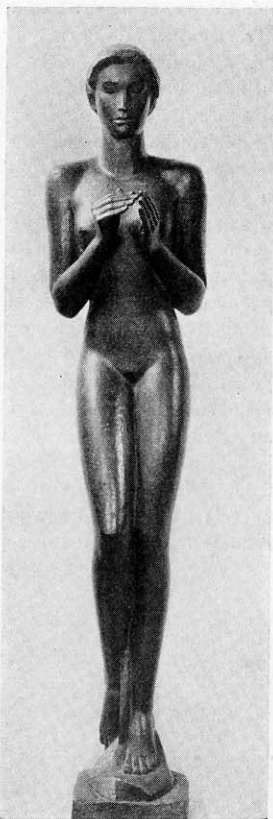
A painting of geese in flight presented by the artist, Mr. Tetsuzan Hori, is the only addition to the Japanese collection.

In the South Asiatic section also only one piece has been added, the Indian rug given by Mr. and Mrs. Edsel B. Ford, but it can stand alone with distinction.

Another rug, a seventeenth century Ispahan, given by Mr. Henry G. Stevens, is especially notable among accessions to the West Asiatic collections. Mrs. William C. Clay presented two examples of Persian ceramics, a tile and a bowl; and a thirteenth century Persian bronze candlestick is the first item to have been received of the things collected for the Institute by Arthur Upham Pope. Other purchases include four Seljuk bronze mirrors, two of which show very strong Chinese influence, and four small carved wood panels from Egypt. Three of these are Fatimide and one is Tulunide, and all are important as good examples of an art not abundantly preserved. Exceptional development in this section is to be expected during the coming year under Dr. M. Aga-Oglu, the new curator of this department, who joined the staff in September and who has already made several notable contributions to our knowledge of the permanent collection and new accessions.

The American Colonial Department, which was practically without representation in the old building, has been slowly building up a collection of portraits, furniture and the smaller decorative arts which, while still far from complete, is of high quality. At the sale of the Reifsnnyder collection, in April, the most outstanding collection of American furniture to come in the market in recent years, we were able to secure a number of fine pieces dating from the late seventeenth to the early nineteenth centuries. Among the sev-

enteenth century types is a fine six-legged William and Mary highboy (purchased from the income of the Gibbs-Williams fund), and a good example of a walnut Carolean chair. The eighteenth century pieces include a maple slat-back armchair of Philadelphia provenance of the type now attributed to Savery, an



ASSUNTA
GEORG KOLBE

important Queen Anne type mirror bearing the label of John Elliott of Philadelphia, and a charming gilded Hepplewhite mirror, dating about 1790. The work of the best New York cabinet maker, Duncan Phyfe, receives additional representation in a handsome sofa, also from the Reifsnnyder collec-

tion. The most important gift of the year in this department was a distinctive piece of Philadelphia craftsmanship, a walnut lowboy in the Chippendale style, the generous gift of Mr. Robert H. Tannahill, Honorary Curator of the department. A number of less important items have also been added, as will be seen from the appended list.

Through the generous gift of a single donor, Mr. Dexter M. Ferry, Jr., four interesting Colonial and early Federal portraits have been added to the department's now quite comprehensive collection of portraits. The earliest of the group is an excellent portrait of Colonel Atkinson by Joseph Blackburn, the recently discovered Boston painter who had hitherto been confused with Jonathan Blackburn. The portrait of Fisher Ames by John Trumbull, more generally known for his historical paintings, shows what a really fine portrait painter he also was. The next painting in the list is a portrait of Reverend Gregory Townsend Bedell by John Neagle, a Philadelphia painter, and is signed and dated 1830. The fine portrait of Edward Everett, the well-known Boston orator, scholar and statesman, is painted



AN ATTENDANT BODHISATTVA
FRAGMENT OF A TIBETAN TEMPLE BANNER

by Samuel F. B. Morse, better known, perhaps, to the public as the inventor of the telegraph, but who was also a portrait painter of note and the first president of the National Academy of Design. This portrait was painted about 1840.

Most important among the latter nineteenth century and contemporary painters is *Summer Landscape* by Alexander H. Wyant, one of the best landscape painters of the second half of the nineteenth century; *The Whistling Boy* by William M. Chase, which shows this well-known American painter in a different view than in his other paintings already owned by the Institute; and *Blackberries* by Maurice Sterne, one of the leading present-day American painters. Several works by local artists have also been added through purchase and gift.

The growth of the Print Collection during the past year was most satisfac-



TZ'U CHOU VASE
CHINESE, SUNG DYNASTY

tory. Seventy-four prints were added, the most notable accessions being the *L'Abside de Notre Dame* by Meryon, three fine engravings by Nanteuil, *The Great Horse* by Dürer, and five Italian chiaroscuro prints. Lepere, Legros, Corinth and Muirhead Bone, hitherto unrepresented, have also been added, and the Department received as a gift from Mrs. Julius H. Haass two fine impressions by Piranesi.

The steady growth of the textile study collection allows frequent changing of the cases in the textile exhibition room. The list of acquisitions shows that the department has acquired, by gift and purchase, many important and handsome pieces, and that the study collection has been considerably increased. Especially noteworthy is the acquisition of the Yamaga Collection of fragments of Nō robes, and a collection of Tulunide and Fatimide fabrics. The twenty-four-foot-long fragments of a Tibetan temple banner, which must have measured about forty-five feet, are displayed in the central hall. The figures of Buddha and two Bodhisattvas are remarkably well rendered in a patchwork of Chinese, Japanese, and Indian silk fabrics.

The work of the Educational Department shows a constantly growing activity and diversity.

Besides the thousands of children conducted through the Institute during the past year, student groups from the University of Michigan and Michigan State College, together with various high school groups from out of town, have come to see the building and its collections. Women's clubs of Detroit and neighboring cities have come in increasing numbers to the Institute, which has also proved a center of great attraction to the numerous conventions held in Detroit during the year. There have been classes weekly on Thursday afternoon and Friday evening for groups from Teachers' College and the College of the City of Detroit.

The Detroit Public Schools have conducted a scholarship class on Saturday

morning for high school students who are chosen through competition. Students from the Society of Arts and Crafts Art School come on Saturday morning for study and research, and the Friday evening free sketch class conducted by the Recreation Commission has been continued this year.

Within the year arrangements were made for a series of Saturday morning



TWO TOMB GUARDIANS
CHINESE V CENTURY

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photoplays, with organ accompaniment, for the school children. The series includes films made in prominent American museums of especially significant and beautiful works.

Tuesday evening art lectures, one in each month, are given by artists, or scholars of distinction, on topics of general interest. The correlation of music

with the Museum's activities is being still further developed through the appointment of Mr. Frank Bishop to the staff, who, as Curator of Music, offers a series of lectures on the history of music, and a series of recitals covering the various periods. The organ recitals, so successfully inaugurated two years ago under the direction of Dr. Francis L. York, are also being continued on Friday evenings by guest organists from Detroit and other cities.

A series of Sunday Talks, by members of the staff, has touched many phases of art, explaining the permanent collections and the special exhibitions. There is a short musical program arranged by the Chamber Music Society before each talk.

REFERENCE LIBRARY

The material available in the museum reference library is chosen primarily for the research necessarily preceding purchase and exhibition. During the past year the Institute has been fortunate in acquiring a number of works of this nature, among the most significant being: Geisberg, *German Woodcuts of the First Half of the XVII Century*; Rovinski, *The Engravings of Rembrandt together with The Engravings of the Pupils of Rembrandt*; Bode, *Monuments of Renaissance Sculpture in Tuscany*; *Chinese and Japanese Figured Silks and Brocades*, edited by the Textile Museum of Nishyin. The complete additions for the calendar year are 342 books, 710 slides, 462 photographs, and 2,950 periodicals and pamphlets.

FOUNDERS SOCIETY

We append hereto the report of the Detroit Museum of Art Founders So-

ciety, the auxiliary organization whose membership dues and gifts from individual members have helped and are helping so greatly to build up the Institute's collections. It is gratifying to be able to report that through purchases made from membership dues and as gifts from individual members of the Founders Society, works valued at \$195,355 have been added to the collections. The attached lists and the Secretary's report will indicate the nature of the accessions made through this source.

We should also like to call the attention of your Honorable Body to the increasing requests being received by the Institute for loans of paintings to important exhibitions held in this country and abroad, which is evidence of the high standard of our collections. During the past year paintings have been invited to eight such exhibitions, including the great loan exhibition of Italian paintings now being held at Burlington House in London. In accordance with the Institute's own policy of arranging important loan exhibitions, it is always glad to reciprocate with other institutions which have adopted a similar policy.

Respectfully,

The Arts Commission,

RALPH H. BOOTH, *President*

ALBERT KAHN

EDSEL B. FORD

CHARLES T. FISHER

Commissioners.

W. R. VALENTINER

Art Director

CLYDE H. BURROUGHS

Secretary

ANNUAL REPORT OF THE FOUNDERS SOCIETY FOR THE YEAR 1929

January 17, 1930.

To the Members of the Detroit Museum of Art Founders Society.

Ladies and Gentlemen:

The significance of the Detroit Museum of Art Founders Society as a factor in the growth and development of art interest in Detroit is best exemplified by the fact that from January 1 to December 31, 1929, we have added in works of art to the collections of the Detroit Institute of Arts, through membership funds and through the individual contributions of our members, \$195,355, which is fully half of the Art Institute's acquisitions during the yearly period. From the membership funds of the society two of the museum's most significant items of the year were added, one *The Portrait of a Man* by Diego Velasquez, the great Spanish master of the seventeenth century, the other a Chinese painting, *Insects Among Autumn Grasses*, by Ch'ien Hsüan, an artist who practiced his profession in China between the years 1235 and 1270.

Among the many gifts of individual members may be mentioned a few of the more noteworthy as follows: From Mr. and Mrs. Edsel B. Ford, an Indian rug of the seventeenth century, of the Ispahan type, at a cost of \$35,000; from Mr. and Mrs. Edgar B. Whitcomb, \$24,500 for the purchase of the *Birth of Venus*, a decorative painting by François Boucher; from Mr. and Mrs. Charles T. Fisher, \$18,000 for the purchase of a painting, *Madonna and Child*, by the Venetian painter, Giovanni Battista Tiepolo; from Robert H. Tannahill, \$7,500 for the purchase of an early American lowboy from Philadelphia, dating from about 1760; from our President, Dexter M. Ferry, Jr., \$4,811.84 to supplement his fund for the purchase of early American portraits by Joseph Blackburn, Samuel F. B. Morse, John

Neagle and John Trumbull; from Henry G. Stevens, an Ispahan rug, Persian, of the sixteenth century, valued at \$5,500; from Mr. and Mrs. John S. Newberry, \$5,000 for the purchase of a painting, *Cavalier and Lady Playing Cards*, by Hendrik van der Burch, a seventeenth century Dutch artist noted for his genre subjects; from Mr. and Mrs. Edward F. Fisher, \$4,000 for the purchase of an early Italian painting, *Madonna and Child*; from D. J. Healy, \$3,500 toward the purchase of the painting, *Portrait of Mrs. Pigott*, by John Singleton Copley; from Mrs. Wesson Seyburn, \$2,500 to be used for the purchase of Colonial furniture; from our Art Director, Dr. W. R. Valentiner, a drawing by Canaletto, *Scene in Venice*, valued at \$2,000; from Mr. and Mrs. Roscoe B. Jackson, \$1,500 for the purchase of a Flemish miniature of the XV Century, depicting the *Miracle of the Arrow*; from Mrs. William C. Clay, \$1,425 for the purchase of a Sieneese incense box of the fourteenth century, and for the purchase of a Persian embroidery and ceramics.

With what esteem our gallery is held by dealers and collectors is indicated in the gifts of Howard Young of a *Portrait of a Man* by Giovanni Battista Moroni; of Dr. Benedict, of the Gallery Van Diemen, of a *Portrait of a Man* by Anthony Van Dyck, and of Boehler and Steinmeyer of a painting, *The Crucifixion*, of the School of Antwerp, all of which are important additions to our collections.

One significant purchase was made from the Gibbs-Williams Fund of a William and Mary highboy from the Reifsnnyder sale, at a cost of \$3,960.

From the Treasurer's report it will be seen that the total funds of the Founders' Society, as of December 31, 1929, are \$218,564.85, which, with the ex-

ception of the membership funds, are invested by the Detroit and Security Trust Company, and the income is available for purchasing works of art for the Art Institute collections.

Relieved of all administrative duties, it has not been necessary for your Board of Trustees to hold frequent meetings, but the work of the Society, and particularly the Membership Department, goes on continuously. During the year we have added four new Benefactors whose contributions exceed \$10,000, namely, Mr. Charles T. Fisher, Mrs. Edsel B. Ford, Mr. Edgar B. Whitcomb and Mr. Robert H. Tannahill; two Fellows whose contributions are \$5,000 or more, namely, Mr. John S. Newberry and Mr. Henry G. Stevens, and seven Life Members whose contributions exceed \$1,000, namely, Mrs. Roscoe B. Jackson, Mr. Frederick G. Clayton, Mrs. A. W. Copland, Mr. Edward F. Fisher, Dr. Francis L. York, Mr. J. J. Callahan and Mrs. Wesson Seyburn. In addition to this, the membership report for the year 1929 shows a total of 3,967 Annual and Sustaining Members, with total receipts from these smaller membership dues of \$55,885.

While your trustees went heavily into debt in May to purchase the painting by Velasquez, that indebtedness has now been wiped out, and there is a balance

in the membership funds of \$17,738.93, which will afford the Founders Society an opportunity to buy an equally significant work during the coming year.

The Anna Scripps Whitcomb Scholarship of \$1,000, administered by the Founders Society, was awarded by competition in April, 1929, to Robert Marks, and he is now abroad for study. The Founders Society prize of \$200 was awarded in January, 1929, to R. O. Bennett for his painting, *The Bull Fight*.

It is a satisfaction to note an increased interest on the part of the members since we have been in our new building. The privileges which we have provided for them in the way of lectures, musicales and other special events have made them feel that they are an integral part of the Art Institute, and as they walk through the building and see the growing number of masterpieces which come through the activities of our society, I am sure that they feel a real proprietary interest in their Art Centre.

Respectfully,

BOARD OF TRUSTEES,

CLYDE H. BURROUGHS,
Secretary.

DEXTER M. FERRY, JR.,
President.

GIFTS

January 1, 1929, to December 31, 1929

EUROPEAN ART

Roman

- Glass Vase, Roman, I-II Century. Gift of the Higgs Gallery.
 Glass Vase, Roman, I-II Century. Gift of Mr. Walter Bachstiz.
 Glass Bowl, Roman, I-II Century. Gift of the Higgs Gallery.
 Glass Bowl, Roman, I-II Century. Gift of the Higgs Gallery.

Italian

- Painting, *Madonna and Child*, School of Fabriano, c. 1400. Gift of Mr. and Mrs. Edward F. Fisher.
 Painting, *The Visitation*, Florentine School, XVI Century. Gift of Gustave Volterra.
 Painting, *Portrait of a Man*, by Giovanni Battista Moroni, 1520/5-1575. Gift of Mr. Howard Young.
 Painting, *Madonna and Child*, by Giovanni Battista Tiepole, 1696-1770. Gift of Mr. and Mrs. Charles T. Fisher.
 Incense Box, Sienese, XIV Century. Gift of Mrs. William C. Clay.
 Plaquette, *St. Francis of Assisi*, XVII Century. Gift of Mr. Walter Stenning.
 Medal, *Bishop Nicolas Palmieri*, by Andrea Guaccialotti, 1435-1495. Gift of William R. Valentiner.

German

- Silver, Salt Receptacle, XVII Century. Gift of Miss Emma Butzel.

Flemish

- Painting, *Portrait of a Man*, by Anthony van Dyck, 1599-1641. Gift of Dr. Benedict from the Gallery van Diemen.
 Painting, *The Crucifixion*, School of Antwerp, c. 1520. Gift of Boehler and Steinmeyer.
 Miniature, *The Miracle of the Arrow*, XV Century. Gift of Mr. and Mrs. Roscoe B. Jackson.
 Painting, Sketch, *Martyrdom of St. George*, Anthony van Dyck, 1599-1641. Gift of Mr. A. S. Drey.

Spanish

- Painting, *Portrait of a Man*, by Diego Velasquez, 1599-1660. Gift of The Detroit Museum of Art Founders Society.
 Ceramics, Plate, Hispano-Moresque, c. 1450. Gift of Mr. Mitchell Samuels.

Dutch

- Painting, *Cavalier and Lady Playing Cards*, by Hendrik van der Burch, 1614-1680. Gift of Mr. and Mrs. John S. Newberry.

French

- Painting, *Birth of Venus*, by François Boucher, 1703-1773. Gift of Mr. and Mrs. Edgar B. Whitcomb.
 Medal, *Portrait of Nicholas Roerich*, by Henry Dropsy. Gift of the Roerich Museum.

AMERICAN ART

American Colonial

- Painting, *Portrait of Edward Everett*, by Samuel F. B. Morse, 1791-1872. Gift of Mr. Dexter M. Ferry, Jr.
- Painting, *Portrait of Rev. Gregory Townsend Bedell*, by John Neagle, 1796-1865. Gift of Mr. Dexter M. Ferry, Jr.
- Painting, *Portrait of Colonel Theodore Atkinson*, by Joseph Blackburn, 1754-1761. Gift of Mr. Dexter M. Ferry, Jr.
- Painting, *Portrait of Fisher Ames*, by John Trumbull, 1756-1843. Gift of Mr. Dexter M. Ferry, Jr.
- Furniture, Walnut Lowboy, Philadelphia, c. 1760. Gift of Mr. Robert H. Tannahill.
- Furniture, Highboy, William and Mary, c. 1700. Gibbs-Williams Fund.
- Cash from Mr. D. J. Healy toward the purchase of the painting, *Portrait of Mrs. Pigott*, by John Singleton Copley.
- Cash from Mrs. Wesson Seyburn.

Modern American

- Painting, *Still Life Composition*, by John D. Graham, Contemporary. Gift of the Reinhardt Galleries.
- Painting, *Elmwood Street—Winter*, by John L. Pappas, Contemporary. Mrs. Neville Walker Fund.
- Painting, *Interior: Detroit Institute of Arts*, by Hanny van der Velde, Contemporary. Gift of Mrs. Eugenia Janson Lenover.
- Sculpture, *Hop*, by Joseph L. Boulton, 1896. Gift of Mr. and Mrs. Brunon L. Lorkowski.

Mayan

- Ceramics, Mortuary Urn, Zapotec. Gift of Mr. Hal H. Smith.

ASIATIC ART

East Asiatic

- Painting, *Insects Among Autumn Grasses*, by Ch'ien Hsiian, Chinese, Yüan Dynasty, 1235-1270. Gift of The Detroit Museum of Art Founders Society.
- Painting, *Geese in Flight*, by Tetsuzan Hori, Japanese Contemporary. Gift of Tetsuzan Hori.
- Iron Sceptre, XII-XIV Century, Chinese. Gift of Mr. Thomas Forman.

South Asiatic

- Rug, Ispahan type, Indian, XVII Century. Gift of Mr. and Mrs. Edsel B. Ford.

West Asiatic

- Rug, Caucasian (Daghestan) XVIII Century. Gift of Mr. A. Adissian.
- Rug, Caucasian (Daghestan) XVIII Century. Gift of Mr. A. Adissian.
- Rug, Ispahan, Persian, XVI Century. Gift of Mr. Henry G. Stevens.
- Ceramics, Tile, Persian, XVI Century. Gift of Mrs. William C. Clay.
- Ceramics, Bowl, Persian, IX-X Century. Gift of Mrs. William C. Clay.

PRINTS

American

Book of Etchings, *Ports of America*, by Louis Orr, Contemporary. Gift of the Yale University Press.

German

Lithograph, *Portrait of William II*, by Max Kroner, Contemporary. Gift of Dr. Burdette O'Conner.

Italian

Drawing, *Scene in Venice*, by Canaletto, 1697-1768. Gift of William R. Valentiner.

Etching, *Tomb of the Scipios outside Porta di S. Sebastian*, by Giovanni Battista Piranesi, 1720-1778. Gift of Mrs. Julius H. Haass.

Etching, *Ruins of a Portico in Villa of Domitian on Road to Frascati*, by Giovanni Battista Piranesi, 1720-1778. Gift of Mrs. Julius H. Haass.

TEXTILES

American

1 piece of hand-spun damask, XVIII Century. Gift of Mr. Robert H. Tannahill.

Byzantine

1 embroidered part of vestment, XVI Century. Gift of Mrs. Albert Kahn.

1 brocade, XVI Century. Gift of Mr. and Mrs. Ernst Rosenfeld, New York.

Chinese

6 fragments of a temple banner, Tibetan, XVIII Century. Gift of Mr. Morris Gest, New York.

French

1 piece of brocade, XVII or Early XVIII Century. Gift of Mr. Robert H. Tannahill.

Irish

1 pair of socks, Early XIX Century. Gift of Mrs. W. H. Warren.

Italian

1 piece of velvet, Late XVI Century. Gift of Mr. H. A. Elsberg, New York.

26 pieces of velvet, brocatelle, brocade and linen from the XV to the XVIII Century. Gift of Mr. Albert Keller, New York.

Persian

1 piece of embroidery, XVII Century. Gift of Mrs. William C. Clay.

Philippine Islands

2 pieces of embroidery on pineapple cloth, Early XIX Century. Gift of Miss Marian Loud.

Portuguese

1 piece of brocade, XVII Century. Gift of Mr. H. A. Elsberg, New York.

Swiss

1 piece of embroidery, XVIII Century. Gift of Mr. Albert Keller, New York.

PURCHASES

January 1, 1929, to December 31, 1929

EUROPEAN ART

*Roman*Ivory Carving, *Oedipus and the Sphinx*, Roman, I-II Century.*Italian*Painting, *Christ Blessing*, by Andrea di Bartolo, c. 1370-1428.Painting, *The Annunciation*, by Lorenzo di Niccolo Gerini, Florence, c. 1400.Painting, *Christ Bearing His Cross*, by Taddeo di Bartolo, Siena, c. 1363-1422.Painting, *Christ and the Magdalene*, by Luca Signorelli, 1441-1523.Painting, *The Pentecost*, by Luca Signorelli, 1441-1523.Painting, *Scene from the Life of a Female Saint*, by Antonio Vivarini, c. 1410-1480.

Manuscript Page, Initial H, XIII Century.

Manuscript Page, Initial V, XIII Century.

Manuscript Page, Initial N, XIII Century.

Sculpture, *Madonna and Child*, by Luca della Robbia, 1400-1481.

Sculpture, Equestrian Statuette, by Pietro Tacca, 1580-1651.

Sculpture, *St. Michael*, Venetian, XVI Century.

Furniture, Coffers, Florentine, XV Century.

Furniture, Lectern, XVII Century.

Enamelled Cross, Florentine, XIV Century.

Glass Bowl, Venetian, XVI Century.

Intaglio, *Tobias and the Angel*, XV Century.Intaglio, *The Nativity*, XV Century.*German*

Sculpture, Crucifix, Early XII Century.

*Dutch*Painting, *Man Reading Letter*, by Gerard Terborch, 1617-1681.*English*

Furniture, Chair, Late Queen Anne Style, c. 1740.

Silver, Candlesticks (pair), by Paul Lamerie, XVIII Century.

Silver, Tankard, by Alexander Rood, 1698.

Silver, Mug, by John Swift, 1749.

Silver, Waiter, by Isaac Cockson, 1736.

Silver, Epergne, by William Cripps, 1763.

Irish

Silver, Cup, by David King, 1717.

*French*Painting, *The Mill at Charenton*, by François Boucher, 1703-1770.Sculpture, *St. John the Evangelist*, XIII Century.Plaque, *Portrait of Marie Antoinette*, Sevres, XVIII Century.Plaque, *Portrait of Louis XVI*, Sevres, XVIII Century.

Modern European

- Painting, *Horses*, by Giorgio de Chirico, Italian, 1888.
 Painting, *Still Life*, by Max Beckman, German, 1884.
 Painting, *Head of a Young Girl*, by Carl Hofer, German, 1878.
 Painting, *Composition*, by Othon Friesz, French, 1879.
 Painting, *Street in Paris*, by Elisee Maclet, French, Contemporary.
 Painting, *Party in the Country*, by James Ensor, Belgian, 1860.
 Painting, *The Fisherman's House*, by Frans Masereel, Belgian, 1869.
 Painting, *The Sailor*, by Frans Masereel, Belgian, 1869.
 Painting, *Boy in Blue*, by Edward Munch, Norwegian, 1863.
 Sculpture, *Assunta*, by Georg Kolbe, German, 1887.
 Sculpture, *Standing Female Figure*, by Wilhelm Lehmbruch, German, 1881.
 Sculpture, *Venus*, by Aristide Maillol, French, 1861.
 Sculpture, *Filbyter*, by Carl Milles, Swedish, 1875.
 Sculpture, *Europa and the Bull*, by Carl Milles, Swedish, 1875.

AMERICAN ART

American Colonial

- Furniture, Mirror, Queen Anne type, c. 1720.
 Furniture, Sofa, Duncan Phyfe, c. 1800.
 Furniture, Mirror, Queen Anne type, by John Elliot, Philadelphia, c. 1765.
 Furniture, Side Chair, Carolean, Charles II, c. 1680-90.
 Furniture, Arm Chair, William Savery, c. 1750.
 Furniture, Mirror, Hepplewhite style, c. 1790.
 Furniture, Two Slat-back Side Chairs (pair), Early XVIII Century.
 Rug, Hooked, Early XIX Century.
 Rug, Hooked, Early XIX Century.
 Rug, Hooked, Early XIX Century.
 Knife Box, Sheraton style, 1780-1800.
 Andirons (pair), Early New England type, c. 1680.
 Andirons (pair), c. 1780.
 Andirons (pair), Salem, c. 1780.
 Fender, Early New England type, c. 1780.
 Furniture, Mirror, Hepplewhite style, c. 1800.

Modern American

- Painting, *The Whistling Boy*, by William M. Chase, 1849-1916.
 Painting, *Winter, Quebec*, by Preston Dickinson, Contemporary.
 Painting, *Fourteenth of July*, by Richard Lahey, Contemporary.
 Painting, *Blackberries*, by Maurice Sterne, 1877.
 Painting, *Summer Landscape*, by Alexander H. Wyant, 1832-1892.

Mexican

- Painting, *Still Life*, Diego Rivera, 1886.

BULLETIN OF THE
ASIATIC ART

East Asiatic

- Painting, *Buddhist Goddess, Kuan Yin*, Chinese, 797.
Sculpture, Tomb Guardian, Female Figure, Chinese, Northern Wei, V Century.
Sculpture, Tomb Guardian, Warrior, Chinese, Northern Wei, V Century.
Sculpture, *Shakyamuni as an Ascetic*, Chinese.
Sculpture, *Maitreya*, Chinese, T'ang Dynasty, 618-907.
Sculpture, Buddhist Monk, Chinese, Sui Dynasty, 589-618.
Sculpture, Votive Stele, Chinese, Sui Dynasty, 589-618.
Ceramics, Standing Female Figure with Phoenix Headdress, Chinese, T'ang Dynasty, 618-907.
Ceramics, Standing Female Figure with Turban Headdress, Chinese, T'ang Dynasty, 618-907.
Ceramics, Vase, Sung Dynasty, 960-1279.
Ceramics, *Equestrienne Dismounting*, Chinese, T'ang Dynasty, 618-907.
Bronze, Yu or Wine Vessel, Chinese, Chou, 1122-255 B. C.
Gilt Bronze Buckle, Chinese, Han Dynasty, 206 B. C.-220 C. E.
Jade Stag, Chinese, Archaic.
Copper Mask, Chinese, T'ang Dynasty, 618-907.
Jade, Symbol of Earth (*Tsu Ts'ung*), Chinese, III Century B. C.

West Asiatic

- Four Bronze Mirrors, Turkish, Seljuk, XII-XIII Century.
Rug, Turkish, XVI Century.
Rug, Anatolian, c. 1600.
Three Carved Wood Panels, Egyptian, Fatimide, XI-XIII Century.
One Carved Wood Panel, Tulunide, IX-X Century.
Ivory Inkstand, Persian, XV Century.
Candlestick, Seljukian, Persian, XII Century.

PRINTS

American

- Etching, *Tanning the Nets*, by Gifford Beal, 1879.
Etching, *Polly*, by Gifford Beal, 1879.
Etching, *The Prow*, by Gifford Beal, 1879.
Etching, *Sword Fisherman*, by Gifford Beal, 1879.
Lithograph, *New England Street*, by Ernest Fiene, Contemporary.
Etching, *Nude*, by Emil Ganso, Contemporary.
Etching, *Night in the Park*, by Edward Hopper, 1882.
Etching, *The Great Shadow*, by Martin Lewis, Contemporary.
Lithograph, *A la Carte*, by Charles Locke, Contemporary.
Lithograph, *Latins*, by Charles Locke, Contemporary.
Lithograph, *At the Dome*, by Charles Locke, Contemporary.
Lithograph, *Landscape*, by Charles Locke, Contemporary.
Lithograph, *Street in Paris*, by Charles Locke, Contemporary.
Lithograph, *The Tree*, by Rockwell Kent, 1882.

- Etching, *Copyist at the Museum*, by John Sloan, 1871.
 Etching, *Fun, One Cent*, by John Sloan, 1871.
 Etching, *Fifth Avenue Critics*, by John Sloan, 1871.
 Etching, *Easter Eve*, by John Sloan, 1871.
 Etching, *Swinging in the Square*, by John Sloan, 1871.
 Etching, *Turning out the Light*, by John Sloan, 1871.
 Etching, *Connoisseurs of Prints*, by John Sloan, 1871.
 Etching, *The Picture Buyers*, by John Sloan, 1871.
 Etching, *Isadora Duncan*, by John Sloan, 1871.
 Etching, *Night Windows*, by John Sloan, 1871.
 Etching, *Fourteenth Street, the Wigwam*, by John Sloan, 1871.
 Etching, *The Pewter Cup*, by Max Weber, Contemporary.

English

- Lithograph, *Building a Liner at Greenock*, by Muirhead Bone, Contemporary.
 Lithograph, *The Tuscania at Glasgow*, by Muirhead Bone, Contemporary.
 Lithograph, *Reconstructing a Clyde Shipyard*, by Muirhead Bone, Contemporary.
 Lithograph, *The Floor of the Train Ferry*, by Muirhead Bone, Contemporary.
 Lithograph, *Lifting an Oil Tank Into Ferry*, by Muirhead Bone, Contemporary.
 Lithograph, *Building a Channel Train Ferry*, by Muirhead Bone, Contemporary.

German

- Engraving, *The Virgin*, by Albrecht Altdorfer, 1480-1538.
 Etching, *View of Urfeld*, by Lovis Corinth, 1858.
 Etching, *View of Walchensee*, by Lovis Corinth, 1858.
 Etching, *The Billy Goat*, by Lovis Corinth, 1858.
 Lithograph, *Frederick the Great*, by Lovis Corinth, 1858.
 Lithograph, *Sans Souci*, by Lovis Corinth, 1858.
 Wood Engraving, *The Annunciation*, by Albrecht Dürer, 1471-1528.
 Engraving, *The Great Horse*, by Albrecht Dürer, 1471-1528.
 Etching, *Design with Man and Trident*, by Daniel Hopfer, 1493-1536.
 Etching, *Half Ornamental Panel*, by Daniel Hopfer, 1493-1536.
 Etching, One of twelve ornamental subjects, by Daniel Hopfer, 1493-1536.
 Etching, *Landscape and Town*, by Hans Sebald Lautensack, 1524-1563.

French

- Etching, *Paysan Breton*, by Alphonse Legros, 1837-1899.
 Etching, *Un Charbonnier*, by Alphonse Legros, 1837-1899.
 Etching, *La Village Abandone*, by Alphonse Legros, 1837-1899.
 Etching, *Pres du Moulin*, by Alphonse Legros, 1837-1899.
 Etching, *The Farm on the River*, by Alphonse Legros, 1837-1899.
 Wood Engraving, *Porte de Nantes*, by Auguste Lepere, 1849.
 Etching, *L'Abside de Notre Dame*, by Charles Meryon, 1821-1868.
 Engraving, *Harduoin de Perefeede Beaumont*, by Robert Nanteuil, 1623-1678.
 Engraving, *Louis XIV*, by Robert Nanteuil, 1623-1678.
 Engraving, *Jean B. Colbert*, by Robert Nanteuil, 1623-1678.

Italian

- Wood Engraving, *Christ Carrying the Cross*, by Andreas Andreani, 1560-1623.
 Wood Engraving, *Virgin and Saints*, by Andreas Andreani, 1560-1623.
 Drawing, *Landscape*, by Guercino, 1591-1666.
 Wood Engraving, *Hope*, Anonymous after Parmesan, 1504-1540.
 Wood Engraving, *Charity*, Anonymous after Parmesan, 1504-1540.
 Wood Engraving, *Respect to Psyche*, by Antoine de Trente, XVI Century.
 Engraving, *Four Dancing Women*, by Andre Zoan, 1475-1505.
 Wood Engraving, *Six Figures*, by Conte Antonio Maria di Allesandro Zanetti, 1716-1782.
 Wood Engraving, *St. Andrew*, by Conte Antonio Maria di Allesandro Zanetti, 1716-1782.
 Wood Engraving, *St. John the Baptist*, by Conte Antonio Maria di Allesandro Zanetti, 1716-1782.

Mexican

- Lithograph, *The Family*, by Jose Clemente Orozco, Contemporary.
 Lithograph, *Rear Guard*, by Jose Clemente Orozco, Contemporary.
 Lithograph, *The Flag*, by Jose Clemente Orozco, Contemporary.
 Drawing, *Mexican Landscape*, by Diego Rivera, Contemporary.
 Drawing, *Portrait of a Boy*, by Diego Rivera, Contemporary.
 Drawing, *Man on Horseback*, by Diego Rivera, Contemporary.

TEXTILES

Egyptian-Islamic

60 pieces of Egyptian-Islamic textiles.

English

1 Spitalsfield brocade, English, XVIII Century.

French

1 piece of velvet brocade, XVIII Century.
 13 pieces of printed fabrics, XVIII Century.

Indian

1 piece of Dakka muslin.

Italian

8 pieces of velvet and brocade from the XV to the XVIII Century.
 3 fragments of Florentine woven orphreys, XV and XVI Century.

Japanese

131 fragments of Nō robes, XV to XIX Century.

Spanish

1 panel printed cotton, XVIII Century.

CALENDAR OF LECTURES AND SPECIAL EVENTS

Supplement to Bulletin, February, 1930.

SUNDAY AFTERNOON TALKS

Lecture Hall at 3:30 P. M.

February 2, 3:30 P. M. "Some American Portraits," by Ralph Morris, Educational Secretary.

February 9, 3:30 P. M. "Early American Silver," by Josephine Walther, Associate Curator of American Art.

February 16, 3:30 P. M. "Italian Sculpture in Detroit," by Walter Heil, Curator of European Art.

February 23, 3:30 P. M. "Some American Sculptures," by Ralph Morris, Educational Secretary.

Incidental Music by The Chamber Music Society.

TUESDAY EVENING LECTURES AND MUSICALES

Auditorium at 8:15 P. M.

February 4, 8:15 P. M. "The Spell of Romanticism." Lecture by Frank Bishop, Curator of Music.

February 11, 8:15 P. M. "A Demonstration on Lithography." Lecture by Bolton Brown, lithographer and author.

February 18, 8:15 P. M. "The Romanticists." Concert by Frank Bishop, Curator of Music.

TUESDAY AFTERNOON GALLERY TOURS

Leave Information Desk 3:00 P. M.

February 11, 3:00 P. M. American Colonial Art (Temporary Exhibition Gallery and Galleries 27, 28 and 29).

February 18, 3:00 P. M. Modern Art Galleries (Third Floor).

February 25, 3:00 P. M. French and English Eighteenth Century Interiors (Galleries 2 and 3).

FRIDAY EVENING ORGAN RECITALS

Auditorium at 8:15 P. M.

February 7, 8:15 P. M. Guy Filkins.

February 14, 8:15 P. M. Alle D. Zuidema.

February 21, 8:15 P. M. H. Zeidler.

February 28, 8:15 P. M. L. L. Renwick.

SATURDAY MORNING PHOTOPLAYS FOR CHILDREN

Auditorium at 10:15 A. M.

February 1, 10:15 A. M. "The Making of an Etching."

February 8, 10:15 A. M. "The Making of a Bronze Statue."

February 15, 10:15 A. M. "The Kinds of Mediaeval Armor."

February 22, 10:15 A. M. "The Spectre" and "The Hidden Talisman."

CURRENT EXHIBITIONS

Exhibition of American Colonial Art, February 4-March 1.

Exhibition of Contemporary German Graphic Art.