

Tapes
Islam

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BOY WITH GEESE
PIERINO DA VINCI
FLORENCE. 1531-1554

A FLORENTINE FOUNTAIN FIGURE OF THE HIGH RENAISSANCE

Vasari reports in a moving way of a nephew of Leonardo, Pierino da Vinci, of whom it had been predicted when he was still a child that he would be a great master like his uncle, but that, though he had already done excellent work, he had died at the early age of twenty-three:

"To the father of Leonardo, Ser Piero, there was born, after Leonardo, a younger son whom he called Bartolommeo and who, remaining at Vinci, and having arrived at the age of manhood, took one of the best-born maidens of the Castello to wife. Now Bartolommeo was exceedingly desirous of a male child, and frequently described to his wife the great-

ness of that genius with which his brother Leonardo had been endowed; wherefore she prayed God that he would make her worthy to be the mother of a second Leonardo, and that by her means a successor might be presented to the family, he being now dead.

"Some time afterwards, and when, according to his desire, there was born to Bartolommeo a graceful little son, he was minded to give the child the name of Leonardo, but being advised by his kindred to choose that of his own father instead, he consented to give the boy the name of Piero. Having attained the age of three years, the infant presented a most beautiful aspect; he had a lovely countenance with rich curling hair, and displayed the most exquisite grace in all his movements; he gave proof likewise of extraordinary intelligence and vivacity of mind. At this time there came two intimate friends of Bartolommeo to Vinci, and were lodged in his house, Maestro Giuliano del Carmine namely, an excellent astrologer, and a priest, who was a chiromant or fortune teller. These men therefore, having examined the forehead and the hand of Bartolommeo's little son, predicted to the father, the astrologer and chiromant together, that the genius of the child would prove to be very great; they added that he would make extraordinary progress in the mercurial arts and that in a very short time, but they declared that his life would be a very brief one. And too true was the prophecy of these men, since both in one respect and the other—but one would have sufficed—whether as regarded his art or his life, it was amply fulfilled."

Attention has recently been given to the work of this young artist, and in addition to the documented works it has been possible, upon stylistic grounds, to identify as his a number of other sculptures which had formerly been given to other followers of Michelangelo. We believe that we possess in the Museum a work, *Boy with Geese* (cover and fig. 3), whose connection with the sculpture of Pierino da Vinci has not as yet been perceived. This charming fountain figure, purchased in 1925, has never been published in the Bulletin, as its former attribution to Domenico Pogginini did not seem very convincing, although it was obviously enough a Florentine work of the middle of the sixteenth century by an artist under the influence of Michelangelo. It is closely connected in style with the first works which Pierino



FIG. 1. BOY WITH MASK
PIERINO DA VINCI
IN THE MUSEUM AT AREZZO

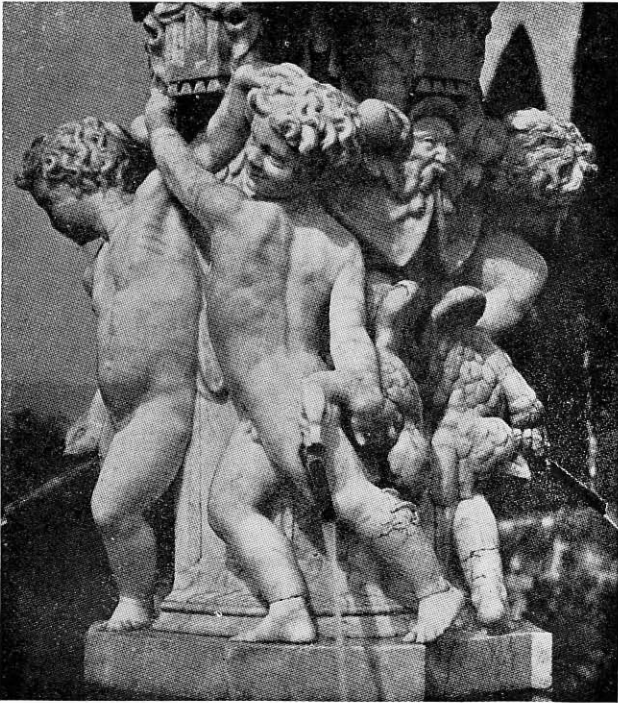


FIG. 2. DETAIL OF FOUNTAIN AT CASTELLO

da Vinci executed in the studio of his second master, Tribolo, a pupil of Michelangelo. He had first studied, when about twelve years of age, with Bandinelli, the friend of Leonardo and the rival of Michelangelo. As Bandinelli did not trouble himself much with the boy, the apprehensive father had taken him to Tribolo, one of the best sculptors in Florence after the departure of Michelangelo for Rome. Tribolo was the sculptor who had been considered capable enough to execute two statues for the Medici Chapel,—river gods which were to lie at the feet of the sarcophagi. One of Tribolo's models (fig. 4) for these figures, never before published, is in the Art Institute; it shows a different pose of the figure from the well-known one in the Berlin Museum and proves how hard he tried to give of his best in executing a work which was to be placed next to the

greatest sculptures in existence. Tribolo, who also appears in Benvenuto Cellini's autobiography, is, however, principally famed for his masterly fountains in the Bobolo gardens of the Pitti Palace and in the garden of the Medici villa in Castello. In Castello in particular, the entire design of the garden, with terraces, surrounding walls with niches, and fountains, is his work, one of the most beautiful garden plans of the Tuscan High Renaissance.

Just at the time when Pierino da Vinci came to him as an apprentice, about fifteen years old; he was born in 1531; he probably remained with Tribolo—Tribolo was engaged in the work for Castello; this was in the years from 1546 to 49. At the time he began to work in Tribolo's studio, Pierino was lo until 1548. But he was already permitted to work independently and pre-

sumably executed at this time the charming putto in Arezzo who holds a mask before him (fig. 1), the putto with a goose in the Palazzo Pitti, as well as the two embracing children who hold a fish, in the Victoria and Albert Museum, which Vasari describes. They are three fountain figures much related in motif, to which we may add as a fourth our putto with the geese. In type and modelling, in the formation of the hands, the hair, and also in the shape of the geese, our statue stands so close to a high relief on the upper part of the fountain in Castello (fig. 2), that there is no doubt that they originated in the same atelier, that is to say, that of Tribolo. It is just with this circle of dancing children who trail geese, out of whose bills water pours, that it has been assumed that Pierino da Vinci took over

the execution from Tribolo's design. So with our fountain figure, also, there may be a question whether it is a work of Tribolo or of the young Pierino da Vinci. The motif of a fish, goose, or swan, which spurts water from its mouth, was especially dear to Pierino, as we may conclude from Vasari's descriptions. It was, however, obviously an invention of Tribolo, who liked to employ putti, singly or in pairs, as fountain figures, and whose above-mentioned frieze is described by Vasari: "On the lowermost part (of the fountain) are four boys of marble in full relief, standing on ressauts and pressing the necks of geese, from whose bills water pours." From the similarity of the conception and execution of our figure and those of the fountain in Castello, it is not impossible that it came from the same garden of the Medici, which, as we know, was rich in statues.

With our figure the little fellow has special work to perform. Not only does he drag along a goose which he has thrown over his shoulder and whose neck he presses, he sits upon a second goose and has placed his right foot upon its head so that the water must spurt out. The turning of the body is masterly, built up on the rules of contraposition created by Michelangelo; the modelling of the body is of the finest observation, and the forms of the geese, with their softly executed wings, conform with great skill to the lines of the boy's body.

Pierino da Vinci's activity unfolded in greater, independent tasks of dramatic content after he betook himself to Rome, about 1528; after a one-year stay there he executed several important works in Pisa and Pescia, such as the tomb of Turini in the Cathedral of Pescia, the Dovitia statue in a square in Pisa, a relief of Cosimo I. as patron of Pisa, in the Vatican, and a river god in the Louvre. If we include besides these, several other reliefs of the Holy Family and representations of the Pas-



FIG. 3. BOY WITH GESE
PIERINO DA VINCI



FIG. 4. RIVER GOD
TRIBOLO
IN THE COLLECTION OF THE INSTITUTE

sion—Vasari enumerates twenty works by him in all—the life of the young sculptor, who died in 1554, seems to have been astonishingly creative. In all his works we find as characteristic a lively narrative talent, rich movement in the depiction of the nude, a fine sense of observation, and a great attractiveness, especially in the portrayal of putti, all of which our group possesses in the highest degree.

As is often the case after the appearance of a great master who has built up a new, fundamental style, the best work of his followers is done in the portrayal of genre and the decorative. Thus we see here also, with the above-mentioned

masters, Tribolo and Pierino da Vinci, and in the case of Benvenuto Cellini, Ammanati, Raffaele da Montelupo and others as well, that if it is a question of dramatic compositions of large proportions in the Michelangesque sense, their power is almost never equal to it, while on the other hand, the small, pleasing things, representations like our fountain figure of the putto with the geese, are excellently rendered, and while they skillfully employ the teaching of the great master, develop at the same time in the direction of the genrelike and decorative, which is full of significance for the future.

W. R. VALENTINER.

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HEAD OF A NOBLEMAN
GANDHARA SCHOOL
IV-V CENTURY A.D.

TWO STUCCO HEADS OF THE GANDHARA SCHOOL

The art-historical interest of the Asiatic investigator is centered at the present time in the two archaeological discoveries made in the Afghanistan territory during the past few years. First, the *Délégation Archéologique Française*, under the direction of J. J. Barthoux, unearthed in Hadda not far from Jalalabad in the Kabul Valley, a large number of stucco sculptures, causing a sensation among specialists in this field'. Soon after this successful discovery, a second group of similar sculptures, collected by A. Malraux, unexpectedly

made its appearance, the provenance of which, unfortunately, is not known. This collection was first exhibited for some time in Paris² and was later brought to America and came into the possession of the different museums, two pieces being secured by the Art Institute.

In subject matter and style both groups of sculpture—that discovered in Hadda and the Malraux collection—belong to the most mature phase of the development of the so-called Greco-Buddhistic art of the old district of Gandhara, and are dated by experts of this art in the fourth and fifth centuries

¹J. J. Barthoux, *Les Fouilles de Hadda*, Paris, 1931.

²J. Strzygowski, *The Afghan Stuccos of the N. R. F. Collection*, Paris, 1931.



HEAD OF A WOMAN
GANDHARA SCHOOL
IV-V CENTURY A.D.

A. D. They represent for the most part two fundamentally diverse types, the secular and the hieratic. One of the pieces which the Museum has acquired, a head of a nobleman, with astonishingly individual features, belongs to the first type. The raised eyebrows, the wide-open eyes, the strong nose, and the protruding lips under an elegant moustache, lend an imposing dignity to the head. Besides the realistic conception, we can trace also a certain baroque tendency, which is characteristic of these secular types. With these heads it is not a question of a reproduction of types which occur again and again through the centuries and which go back to definite prototypes; they are free, original creations from definite individuals of the direct environment of the artist.

The second piece, the head of a woman, shows on the other hand the very strong influence of its antique prototype. The full round modelling of the face, with the classic cast of the eyes and mouth, the delicate nose, and above all the treatment of the hair, which is held in place by a band about the forehead, clearly reveal the Western influence which since the time of Alexander had had a strong foothold in Gandhara, the second home of Buddhism.

With these newly discovered sculptures from Gandhara, two of which now ornament our collection, we are faced with numerous problems concerning the development of the Gandhara school, the explanations of which are awaited from the qualified specialists in this field.

CLOUDY MOUNTAINS

In 1264 Kublai Khan proclaimed the city that is now Peiping his capital, and thither at some undetermined date came a native of Central Asia who secured recognition of his new citizenship and in 1275 was appointed an official on the Board of Works. The Khan had laid out a new city on a plan which is still in evidence today. Knowing that it could not have been completed in a year or two, it is interesting to speculate on the part this newcomer may have played in its development. Later, we know, he attained the high office of President of the Board of Punishments. Beyond that nothing is recorded of his life.

But as a painter Kao K'o-kung is held in deservedly high repute. He is said to have specialized in painting bamboos and landscapes. In the painting of bamboos he was in the first rank, admirably combining both form and spirit. In landscape painting he first followed the style of the two Mis, father and son, and later the styles of Li Ch'eng, Tung Yüan and Chü Jan. His work was typically in monochrome, using Chinese ink as his sole pigment. Professor Giles (*Introduction to the History of Chinese Pictorial Art*, 2nd ed., 1918, p. 160) quotes the following comment about him: "Kao would not lightly take up his brush. Under the influence of wine, or in the company of good friends, he would seize silk or paper and flourish his brush, and then, in the exhilaration of the moment, he would throw off astonishing sketches, as though his hand were guided by some spiritual power." He made progress until his death, and his pictures are noted as being prized and valuable.

It is certain that his paintings are rare, and he is almost unrepresented in American collections. The Field Museum of Natural History in Chicago has a fine landscape in the style of Li

Ch'eng, bearing the title, "Threatening Rain in the Valleys and Mountains." Clouds roll down from the peaks, and the artist has given a rich, moist quality to the landscape. This work is signed "*Fang Shan Lao Jen*," and is dated in the spring of 1331. The date, fifty-six years after Kao became a prominent official, would indicate a considerable longevity for the artist. This is neither impossible nor improbable, and we see no reason to disagree with Dr. Laufer's opinion that both the painting and the colophon are authentic.

Another distinguished landscape attributed to Kao K'o-kung was presented to the Detroit Institute of Arts some months ago by Mrs. Walter R. Parker. It is on paper, smaller than the Field Museum example, measuring $36\frac{1}{2}$ by $13\frac{3}{8}$ inches. The picture was secured in the summer of 1931 from Mr. Keng Ch'ang-chi (Keng Yao-sheng) of Tientsin. While still in his collection it was exhibited in the great loan exhibition of Chinese paintings in Tokyo in May of 1931 under the auspices of the Japanese government.

The label on the outside of the scroll gives the title "*Yün shan t'u*," "Picture of Cloudy Mountains." The bases of the mountains in the background are encircled by clouds. A stream flows down under a narrow bridge on which a single figure of a man is huddled under an umbrella. It laps on the piles of a pavilion in which two scholars sit talking together. Through the trees in the foreground, trees rich with the full, lush foliage of midsummer and heavy with moisture, we have glimpses of the other buildings of this mountain villa. The sky is overcast and twilight falls upon the scene.

The painting is in the style of Mi Fei, which was followed also by his son Mi Yu-jen. The mountains, the river bank, the leaves of the trees, are short



CLOUDY MOUNTAINS
YUAN. ATTRIBUTED TO KAO K'O-KUNG
GIFT OF MRS. WALTER R. PARKER

thick horizontal strokes laid on with the side of the brush, and the other details are harmoniously sketched with heavy vigorous strokes. The style is superficially an easy one to imitate, but aside from the two Mis, Kao K'o-kung is the only distinguished master of it. The deep black of the trees and the black of the mountains are of equal intensity. The rich, deep tones are separated by the white cloud band, and so skillful is the composition that each holds its relative position, the clouds behind the trees, the mountains behind the clouds. The space and depth of the valley in the mountains, the mystery of clouds and a light rain at twilight are ably conceived and brilliantly painted.

In the upper left corner of the picture is an inscription: "The first year of Chih Yuan, the seventh month, the twenty-sixth day (12 August 1308); K'o-kung," followed by a seal, "K'o-kung." Both the style of the writing and the condition of the ink indicate that the colophon is of a later date than the painting, that it was added subsequent to the mounting of the picture in its present form.

On the upper part of the painting are five seals of the Emperor Ch'ien Lung (1736-1796). In the lower right and left corners are six seals of Chang Jo-ai (Chang Ch'ing-nan), who is recorded as having taken his *chin-shih* degree during the reign of Yung Cheng (1723-1736). On the silk mounting at the lower right and left are three seals of one Wang Ping-en, whose name does not appear in any presently available record.

The ages of the slightly grayed paper and of the painting upon it are ade-

quate to support an attribution to the lifetime of Kao K'o-kung.

Comparing the workmanship of the Detroit painting with the Field Museum example, we find that there is enough similarity to justify, although not conclusively to prove the supposition that they might be from the same hand. The general difference in styles is marked, as one would expect from the knowledge that Kao first followed the Mis and later Li, Tung and Chü, but the brushwork in details is not dissimilar. Our painting is vigorous and forceful, the other is powerful but more mellow and mature in style. Both show a common approach to landscape, and the same rich damp quality of misty rain.

So there seems to be a reasonable possibility that the tradition attributing the painting to Kao K'o-kung may be valid. As to the signature, we may suggest the hypothesis that it was added by Chang Ch'ing-nan, who evidently valued the work. It is not improbable that he had it remounted as it is today and had the colophon put on as an attribution at that time. It is difficult to say what Wang's part in the ownership of the picture may have been. Perhaps he had it after Chang and was responsible for presenting it to the emperor. Or he may have owned it earlier, when there were no seals or annotations upon it, and been unwilling to place his own seals anywhere but on the silk border.

Of the four paintings presented by Mrs. Parker, this is the last to be reported. Each in its own way makes a distinct contribution toward the completeness of the Institute's collection of Chinese pictorial art.

BENJAMIN MARCH.



FIG. 6

RECENT GIFTS TO THE TEXTILE DEPARTMENT

Within the last few weeks the Textile Department has received several gifts which greatly add both aesthetic and historic interest to the diverse collections.

The collection of OLD AMERICAN TEXTILES has been enriched by important gifts of Peruvian pre-conquest fabrics from Mrs. Lillian Henkel Haass, Miss Anne Woodruff, Miss Mary Woodruff, and Mr. Henry G. Stevens.

Mrs. Haass presented a fragment of

a shoulder-cape of featherwork, belonging to the pre-Inca period (fig. 1). The mosaic pattern of white, scarlet and brownish-green feathers shows a kneeling human figure holding a club or cup in his right hand, above decorative borders. The technique is elaborate; each feather is knotted on a string which is sewed horizontally on the cotton foundation. The feathers of each following string overlap, like shingles; the pattern had to be planned carefully before

starting. Garments of such delicate workmanship were naturally the prerogative of the nobles of Old Peru.

The Misses Woodruff have helped to fill an empty space in the Peruvian collection with their gift of three bags, of cotton cloth with colored tapestry borders and plaited fringes (fig. 2). Bags such as these took the place of pockets; they are found tied around the necks of mummies, usually filled with coca leaves. Even today the Indians chew the dried leaves of the coca plant together with a little lime or quinoa ash, both as a stimulant when carrying heavy burdens over the mountain passes, and as a narcotic to prevent mountain sickness. During the Inca period the coca crops were among the rulers' monopolies and it speaks highly for the reverence paid by the Old Peruvians to their dead, that the living would rather forego this luxury than deprive the dead of it.

Mr. Stevens contributed two specimens belonging to the earliest culture of Peru: a neck ornament, beautiful and intriguing, consisting of a band of bright-colored humming-birds which are crocheted or knitted over a padding, with touches of embroidery (fig. 3).



FIG. 1

The most recent researches tend to prove that embroidered fabrics preceded those woven in tapestry technique. By comparison with the polychrome pottery found in the southern part of the Peruvian coast, which shows closely related designs, we can assign this ornamental garland of humming-birds to about the second or third century A.D., the period of the Early Nazca culture which flourished in the first centuries of our era.

The other specimen presented by Mr. Stevens is a large fragment of loosely woven brown cotton, brocaded in yellow, red and black with a pattern of large fish and a border with birds' heads (fig. 4), belonging to the Late Chimu culture of the northern part of the Peruvian coast.

Mr. Stevens also presented a Coptic fragment, part of a woollen tapestry border with highly conventionalized human and animal figures. This helps to round out that section of our collection which displays the gradual debasement in human representation during the

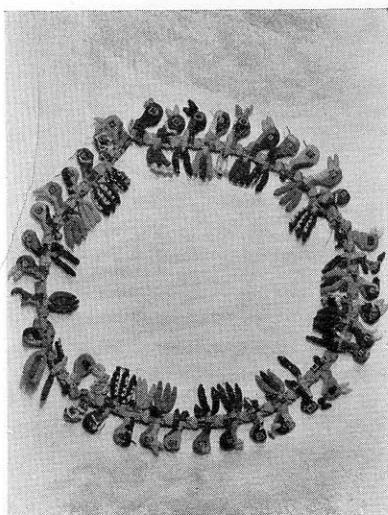


FIG. 3

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FIG. 2

early Christian period in Egypt.

Our already exceptionally fine collection of EGYPTO-ISLAMIC textile fragments has been greatly enhanced by a gift of Mr. George D. Pratt, New York: forty fragments—a few of very considerable size—of burial shrouds with inscriptions, some of which are woven in tapestry technique, a few painted, the majority embroidered. The woven inscriptions consist mostly of conventional greetings,

good wishes and suitable Quranic quotations, while among the painted and embroidered ones, there are many containing historic references, names and dates. The diverse types of cufic and Nashki writing, as well as the several embroidery stitches employed, add greatly to the importance of this beautiful collection (fig. 5).

The EUROPEAN collection has been enriched by the gift of a charming tapes-

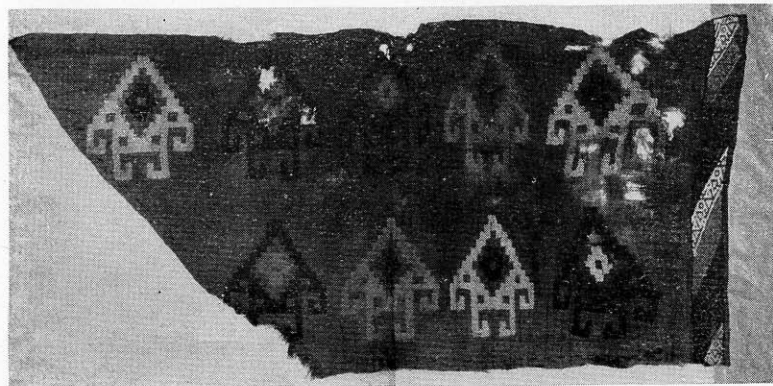


FIG. 4

try (fig. 6): "The Hunters at Rest," showing two huntsmen with their hounds, enjoying the contents of a luncheon basket. The luminous sky, the hilly landscape with a tree placed diagonally, in the best manner of stage decoration, the excellent material and technique, show that the tapestry belonged to the many sets turned out by the Beauvais factory for the open trade, in the latter part of the eighteenth century. For, while with tapestries made to order the design had to be made specially, with the trade output the atelier designs could be and were assembled by the clever staff artists, who thus created ever new and pleasing patterns at little cost.

The collection of COSTUMES has been added to by two gifts: Mr. Gordon Beer presented two finely embroidered baby bonnets, of the middle of the nineteenth century. Mr. Albert R. Louis of New York contributed a man's costume of the early sixteenth century. The blue wool foundation of the jacket is almost entirely covered by row after row of a fine galloon with red velvet center, which also makes the elaborate sword belt and adorns the wide breeches. Both the jacket with its tightly fitting sleeves and the breeches are slashed all over, with

puffs of red and blue taffeta protruding.

We wish to express our deeply felt gratitude to all the friends, old and new, who have done so much in helping to build up the Textile Department. The collections assembled during the past five years could never have been so comprehensive and beautiful without their assistance.

ADELE COULIN WEIBEL.

N. B. A further contribution to the collection of Old Peruvian textiles has been received since the above article was written, making it too late for photographs. Mr. G. R. Schmidt, Lima, Peru, sent us four fine fragments. One, a tapestry border, has, on a red ground, polychrome motives consisting of two animals' heads attached to a common neck. Another tapestry fragment, part of a garment, has a ground pattern of bright colored chequers with contrasting pumas, and a border of diagonal bands with interlocked fretwork. One fragment of loosely woven brown cotton shows large birds and a fretwork border brocaded in tan cotton, while another displays a geometric pattern brocaded in red, green and brown wool on heavy white cotton.

A. C. W.

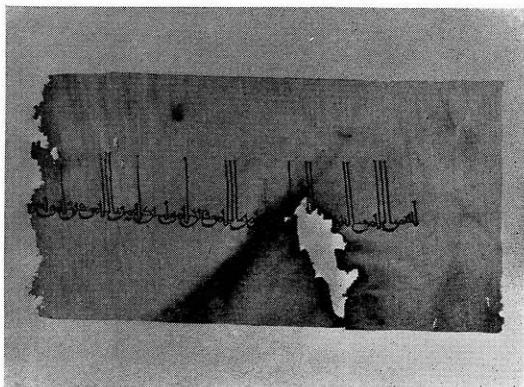


FIG. 5

THE FUTURE OF THE INSTITUTE

After the many changes in the situation regarding the museum's budget for the coming year which have been reported in the press—for unlike a museum corporation which transacts its discussions behind closed doors, the affairs of a municipal museum are conducted in the open—we are happy to present a more hopeful aspect in issuing a statement of the final decision of the City Government and the Arts Commission.

The Detroit Institute of Arts will be kept open with a slightly curtailed schedule as to hours, and for the present the entire educational and curatorial staff will be retained, except that Dr. W. R. Valentiner, at his own urgent request, has been granted a leave of absence for eight months, in order to carry on scientific study abroad.

Though for the fiscal year beginning July 1 we will operate on a greatly reduced budget, we hope to maintain all the essential activities that have made the Art Institute so popular with the Detroit public, with the exception of the publishing of the museum Bulletin and a much curtailed schedule of exhibitions. This has been made possible largely by the action of Mayor Frank Murphy, who has from the outset maintained a resolute stand regarding the cultural activities of the city. To him is due the credit for keeping the museum open to the public and providing the necessary care-taking service to operate the building and safeguard the collections. In his annual message, even in the face of Detroit's temporary financial embarrassment, he stated: "There is temptation at times like these to eliminate every municipal expenditure for the cultural well-being of the community. Here we might wisely and with profit fix our eyes on the greatness of Athens and invoke the history of the ancients in our modern judgments.

"Athens with majesty comes down through the ages a symbol of culture. Yet she had her wars, her famines, her perils. Athens never forgot her educational system, her drama, her music, her architecture, her sculpture.

"With a population of 50,000 freemen in a territory that could be embraced in a Detroit city ward, she is eternal.

"Prudence dictates when many are so distressed, that sacrifices and economies must be made, but we must not be so unwise as to strip this great city altogether of its cultural life. We must make ready for the day when the arts and culture will flourish in our midst. Therefore, although they must be managed on the most economical basis, we will keep open our magnificent library and our uncommonly attractive museum, so alluring and pleasant."

The Arts Commission, highly gratified with the fair-minded attitude of the Mayor, has made provision through private funds for an essential scholarship staff and will keep up the educational services of the museum, such as lectures, musicales, and special exhibitions. It hopes at the same time for the close coöperation of the Founders Society, whose membership funds and special contributions will be now, more than ever before, indispensable to the Institute.

While the closing of the Art Institute was under consideration, hundreds of petitions were circulated by the Federation of Women's Clubs and other organizations, asking that the museum be kept open.

Under the City Charter, it is not possible to make a charge of admission to the building itself, but it is planned to increase the revenue of the museum by charging for guide service and lectures; by an admission fee for exhibitions and musicales; and by rental of the auditorium and lecture hall. This will not

pertain to members of the Founders Society, whose membership cards will admit them free at all times. The curatorial staff will also be available for extension lectures in this and neighboring cities. A list of lecturers and subjects is now being prepared and will be available shortly.

CLYDE H. BURROUGHS.

BULLETIN SUSPENDED

In line with the economies that it has been necessary to effect in the museum's budget for the coming year, the Bulletin will not be published. The present issue, No. 8 of Volume XIII, will thus be the last until further notice is given.

The Saturday afternoon course on The Art and Culture of the Middle Ages, given by Adèle Coulin Weibel, will be continued through May and the first part of June, as follows:

May 7. Flemish painting of the 15th century.

May 14. Book painting.

May 21. Flemish and German sculpture.

May 28. Applied arts.

June 4. Textiles and Embroideries.

June 11. Tapestries.

3:30 P. M. Lecture Hall

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