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

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THE CRUCIFIXION
JAN VAN SCOREL
DUTCH 1495-1562
PURCHASED THROUGH THE JULIUS H. HAASS FUND

*In May, 1932, with the last number of Volume XIII, it became necessary, due to enforced economies, to suspend the "*Bulletin of the Detroit Institute of Arts.*" It is gratifying to announce that publication will be resumed with Volume XIV, No. 1, for October, 1934. As heretofore, the "*Bulletin*" will appear monthly from October to May.*

A PAINTING BY JAN VAN SCOREL AND A DRAWING BY DAVID JORIS

The two peoples of Europe with whom in earlier ages the most comprehensive schools of painting originated, Italy and the Netherlands, have in the decisive epochs of their development influenced one another reciprocally. At the end of the Middle Ages the Italians learned from the early Netherlandish masters miniature-like acuteness of observation, and took over with the oil technique the brilliant gleam of surface of their pictures. At the beginning of the Renaissance the Netherlanders recognized that in plasticity of form, in the depiction of strong movement, and in the art of creating space effects, the Italians were their superiors. While during the sixteenth century they were concerning themselves with these qualities of southern art, they were preparing for their great period of the seventeenth century, whose masters, Frans Hals, Rembrandt, and Vermeer, combined with the intimate spirit of the masters of the fifteenth century, the advances the Renaissance had made in the direction of bold movement and free space illusion.

An important milestone in this development is Jan van Scorel, the first of the important Dutch masters of the beginning of the sixteenth century to go to Italy and introduce from that country into the Netherlands the new ideas of the Renaissance. *The Crucifixion,* which the Museum has been able to acquire through the Julius H. Haass bequest, is an excellent example of his religious art, done about 1525, and gives a good idea of his endeavours in the direction of the Renaissance.

We need only to place the composition beside one of the popular representations of the Crucifixion of a Netherlandish painter of the fifteenth century —Rogier van der Weyden or Memling for instance—in order to see how differently Scorel arrives at his formal intention. In the older representations the cross is usually placed parallel with the front plane of the picture, the figures at either side of the cross are grouped relief-like, and the background is stepped up gradually, seldom having much depth, the lighting being uniform bright daylight, without contrast.

Scorel, on the contrary, attains a sudden and surprising effect of depth by placing the cross diagonally into the picture, against a dark sky, while he has the figure of the Magdalene wound about its base, in strong foreshortening. Still more direct does the effect of depth appear upon the right side, where the group of the Virgin and St. John, in strongest foreshortening and with a peculiar turning of the bodies, stands out a compressed mass, like a block of stone, against the sky. By emphasizing the form of the bodies under the costumes, which betrays the study of Michelangelo, by the strong contrast of light and dark, which presupposes a knowledge of Leonardo and the Vene-

THE GIVING OF THE KEYS TO ST. PETER

DRAWING BY DAVID JORIS

DUTCH c. 1501-1556

GIFT OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

tian masters, he increases the plastic effect of the individual figures. Such foreshortening and over-cutting, contraposition and turning of the figures about themselves, such strongly emphasized movements of the foreground figures, which seem to be continued in the boldly-springing riders in the background, are stranger to early Netherlandish art. They give the composition a dramatic enhancement which the artist endeavours to substantiate psychically by intense expression of the emotions of his characters, even though in doing so he almost achieves exaggeration in the depiction of inner anguish.

The effect of space which Scorel obtains by the contrast of light and the strong accent of the silhouettes of the foreground figures, is astonishing. Nowhere in the older representations will we find again a landscape which opens up so broadly, or with such powerful, simplified forms as here. This is supported by the color scheme, a delicate green-blue in the distance, in contrast

to the bright red, violet, deep blue and brown of the foreground figures, giving to the landscape, in spite of its rocky formation, an atmospheric character.

How much there is in Scorel's representation that can be regarded as a forerunner of the art of the period of Rembrandt, is shown by a glance at *The Visitation* of this master in our museum. In a not dissimilar way Rembrandt deepens his space by means of a diagonal into the picture to a set repoussoir, the palace wall, from whose portal the aged Zacharias emerges; not dissimilarly a deep valley drops directly behind the terrace of the foreground, while behind rises a hilly landscape, with a view of a city. The light and shadow contrasts of the landscape are also employed to enhance the plastic effect of the figures, though Rembrandt strengthens the darkness considerably and has refined the transitions. And finally there prevails in Rembrandt's figures a freedom of movement, a natural histrionic talent, which with Scorel, even though it is not yet free of the forced manner of the beginner in a new art, is nevertheless striven after and prefigured.

In the manysidedness of his talent—he was painter, poet, engineer, and clergyman—Scorel proves that the Renaissance spirit has been introduced into the Netherlands in life as well as in art. Through his wide travels to Rome and Jerusalem he acquired the training which in the future was to be peculiar to—though not always to the advantage of—the Netherlandish artists of the sixteenth century, in contrast to their predecessors with their more modest education but more intense experiences. It was considered a special badge of distinction, in this period which was intent upon the discovery of strange lands, if the artist could base his representations, such for instance as those which treated of Biblical themes, upon an actual knowledge of the sacred places. We remember how Carpaccio, in a letter written to the Duke of Mantua in the year 1511, boasts that he had painted a large picture of Jerusalem which he said could not be surpassed as an exact portrayal of the city. In Scorel's *Crucifixion* we are also aware that in the barren rocky landscape, upon whose heights rise the buildings of Jerusalem, the artist has made excellent use of his Oriental impressions.

PORTRAIT OF A PILGRIM
JAN VAN SCOREL
IN THE COLLECTION OF MR. GEORGE G. BOOTH

Scorel's first dated altarpiece, that in Obervellach, painted in 1520 in the Tyrolean mountain town on the way to Rome, shows him still entirely in the spirit of the early Netherlanders, especially in the realistic portraits, in which field he remained a master during his entire life. Famous are his group portraits of pilgrims to Jerusalem, which form the first step in the long development of Netherlandish group portraits. As his art throughout points toward the

future, so also in his charming, merry children's portraits, he is in a certain sense a forerunner of Frans Hals. Famous above all, however, and rightly, are his single portraits of distinguished clergymen and other dignitaries, painted in his native city, the episcopal seat of Utrecht, for the most part after his return from Rome, where he had painted the single Dutchman in the long line of popes, the short-reigning Adrian VI. An excellent example of this type of portrait is to be found in Detroit in the collection of Mr. George G. Booth (see illustration), which combines happily the acute characterization of early Netherlandish portraiture and its solid technique with the monumental conception of the beginning Renaissance.

In the Museum in Basel is a portrait of a distinguished looking man which is attributed to Scorel. It acquaints us with another strange Renaissance character from the Dutch artist circles, who is of special interest to us, for the Art Institute has just acquired a pen drawing by him,—the artist and Anabaptist, David Joris. Houbraken's Artists' Biography of the seventeenth century gives us a short description of him; he reports that David Joris was the uneducated son of a musical comedian and that he was an ingenious glass painter in Delft and that still in his own (Houbraken's) time one could see glass windows there which he had done. He was famous as an Anabaptist and had been Bishop of this sect in Delft. In the opinion of the Anabaptists—so writes Houbraken—there had been since Christ two false and two true prophets: the two false, Paul and Luther, the two true, Jan van Leiden and David Joris. In 1538 Joris was condemned in Delft as a heretic, but he fled from the city and his mother was executed in his stead. In 1544 he moved to Basel, where he died in 1556. Houbraken observes at the close: "An art lover, Jacob Moelaert, possesses four drawings by him: *The Finding of Moses, The View of the Promised Land, The Giving of the Keys to St. Peter,* and *The Story of the Centurion.*

PORTRAIT OF DAVID JORIS
JAN VAN SCOREL (?)
IN THE MUSEUM AT BASEL

Two of these drawings have been rediscovered and have been correctly designated by their former owner, Dr. N. Beets, of Amsterdam. One of them, which bears an old inscription on the back, with the name of David Joris, "the arch-heretic," represents the story of the centurion and was acquired by the Berlin Print Room in 1923. The other, the representation of the giving of the keys to St. Peter, has come into the possession of The Art Institute. The style is in keeping with what Houbraken said of the drawings: "They stand close to Lucas van Leiden and are done with the pen and lightly washed with the brush." The two sheets are the only certain works of the artist, from which one must proceed with an analysis of his style. We see immediately that we are in closest proximity not only to Lucas but also to Jan van Scorel, with whose *Crucifixion* our drawing must be almost contemporaneous. The strong em-

phasis of the form of the figures under the garments, the contraposition of arms and legs, the foreshortened naked feet, which we see in a quite similar fashion with Scorel, points to the fact that we have here also to do with an artist who exerted himself in the new manner of the Italian Renaissance, though, to be sure, he attains a somewhat more affected style than Scorel.

The ups and downs of his life, as those of Scorel, are in keeping with the spirit of this confused transition period, in which national ideas interpenetrate with super-national, in which the religious conceptions of the Middle Ages break up and the artist must concern himself with the new life forms whether he will or no. It was a time in which visionaries, among whom David Joris belonged, could achieve things, provided their visions led them in the direction of the new ideas of the Reformation and if they brought with it the necessary worldly wisdom.

In the meantime much more has become known about his life than Houbraken has reported.[1] A short autobiography was found, in which Joris relates how as a young artist, after his apprenticeship, during his wander year, in the city of Calais, which was at that time English, the representatives of the King of England, Henry VIII, enlisted him, together with other glass painters, to do glass paintings for a chapel. Remnants of these glass paintings appear to have been found in England. The high point of his activity as reformer came when he later presided over the Anabaptist congress at Buckholdt in Westphalia, where he tried—in vain to be sure—to unite the two opposing factions of the Anabaptists. After his flight from Delft he stayed in the neighborhood of Antwerp with prominent families among his adherents and from there went in time with other Netherlanders to Basel. In Basel he lived under the name of Johann van Bruck, and since he had arrived from Antwerp with a noble family, van Berchem, it was actually thought that he himself was of aristocratic lineage. He knew how to guard his secret, and because he understood how to obtain money from his followers, acquired a small castle with beautiful gardens, a carriage, and horses. As Junker von Bruck, or Herr von Binningen, the name of his estate, he led a most comfortable life, while during the next eight years, until his death, he secretly provided his congregation in the Netherlands with circular letters, after he had already published *'T Wonder Boeck,* which described strange visions, in which a handsome man with long red beard, who was himself, played a role. While he lived unrecognized in his country place or rode about in his gardens, in the Netherlands more than a hundred of his followers met death as martyrs at the stake or by the sword. Not until three years after his death did that Judge Amorbach, whom we know as a friend of Holbein, discover that the "Devil from Delft," a heretic, had been harboured among them. The body of David Joris was dug up, identified by the long red beard, and publicly burned, together with the books of the Anabaptist, from which the proverb originated that "The Swiss burned only dead heretics." When his estate was confiscated, a portrait of him was found, which was preserved by the city and after some hundreds of years was brought to light in the best condition and incorporated into the collection of the city's museum. It shows us the splendid appearance of the imposing man, dressed in elegant clothing, standing before a landscape in which is depicted the parable of the Good Samaritan. His simple extraction cannot be detected and one can well believe that he must have made an impression with his self-assured bearing. The pic-

[1]Hans Koegler, in *Jahresberichte der öffentlichen Kunstsammlung,* Basel, 1928, p. 155 ff.

ture was formerly attributed to Aldegrever, who himself was an Anabaptist, but with whose style, however, it has little in common, and was then pronounced to be by Jan van Scorel, to whom it is indeed near. In the construction of the landscape one is reminded of our *Crucifixion*. Aside from stylistic grounds, however, it has been rightly asserted, against this attribution, that Scorel, as a staunchly believing Catholic, would, if he had known David Joris, have been much more inclined to turn him over to the Inquisition than to paint his portrait. But one can easily be led to believe that it may be a self portrait, even though we have thus far no comparison with paintings of the artist.

The structure of the landscape, and especially the tree formation in the right background, are very similar to those in our drawing, and the gesture of the hand, which, as one assumes, is a secret sign of the sect of David Joris, is related to that of St. Peter upon the Museum sheet. Besides this is the fact that the right hand, with which the artist was painting—the left in the mirror—is hidden in the picture. To judge from the elegant costume, the portrait was done during Joris's stay in Basel, where up to this time no other artist is known who painted in so thoroughly Netherlandish a manner and one so near to Scorel's style. If the person depicted does not direct his glance towards the spectator, as happens so frequently with self portraits, we can easily believe that David Joris would introduce this much imagination into the representation; for he obviously knew how to let his small, sharp eyes twinkle, and possessed an actor talent which was necessary in the unusual uniting of the calling of the artist with that of preacher.

W. R. Valentiner.

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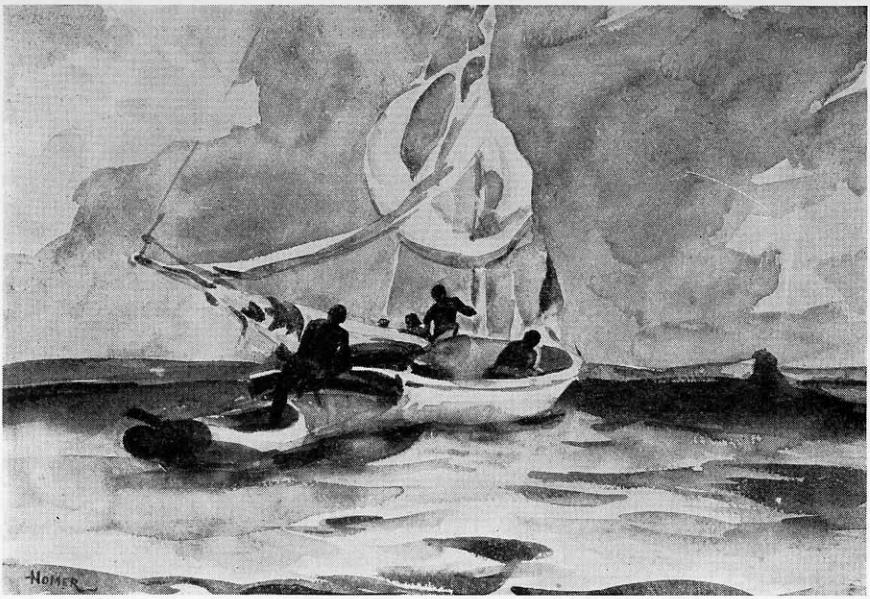


BAHAMA BOATMEN
WINSLOW HOMER
AMERICAN 1836-1910
PURCHASED THROUGH THE D. M. FERRY JR. FUND

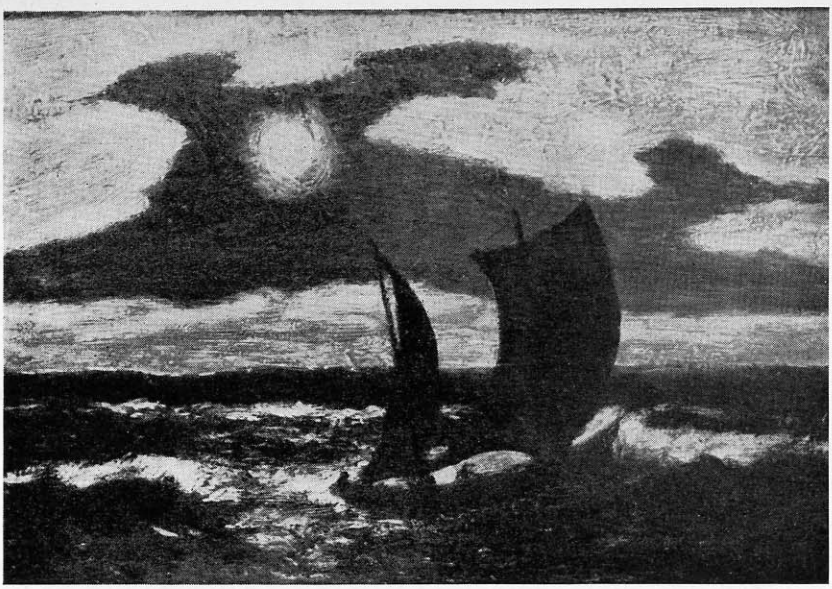
PAINTINGS BY HOMER AND RYDER

From the income of the D. M. Ferry, Jr., Fund, a watercolor by Winslow Homer and an oil painting by Albert Pinkham Ryder have been acquired for the permanent collection during the past two years. This adds to the American Section two items by artists who are growing in importance and esteem with the lapse of time.

Perhaps no two painters in the annals of American art were more personal in their respective styles or more intensely American in their point of view; yet their individual characteristics differed widely. Winslow Homer was a realist, and in the presence of nature was absorbed in the stark verities of the scene before him. Albert Pinkham Ryder, on the other hand, was a poet who found his inspiration in nature and in the world about him, but whose poignant vision penetrates beyond the superficial appearance of nature to its revealing soul.

Bahama Boatmen[1] is one of that large series of brilliant watercolors which Winslow Homer painted during his repeated visits to Nassau. The first sojourn there during the winter of 1885 and 1886 was productive of many spirited watercolors, and also furnished the themes for a number of his noted oil paintings, such as *The Gulf Stream*. In the midst of tropical surroundings, where he encountered a colorful sea and sky of changing mood, a luxuriant vegetation, and the shining, bronzed bodies of the half-naked natives, he became ab-

[1]H. 14", W. 21". Signed lower left, *Homer*. Purchased June, 1932.



EARLY MORNING
ALBERT PINKHAM RYDER
AMERICAN 1847-1917
PURCHASED THROUGH THE D. M. FERRY, JR., FUND

sorbed in the many new impressions which the change of scene afforded and was avid to record his experiences. With the urge of holiday mood, he produced with great rapidity and with startling economy of means a large number of pictures in the lighter medium which revealed the essential spirit of the southern seas. These also showed that remarkable potency of expression which characterizes all of his work in this medium. Homer loved the out-of-doors, was an enthusiastic fisherman and hunter, and on holidays in the Adirondacks and Canada his watercolor kit must have invariably been a part of his equipment; the permanent record of these camping trips forms a large and delightful part of his works.

In his excellent monograph on Winslow Homer, Kenyon Cox explains the public preponderance in favor of Homer's watercolors, pointing out that the artist "painted better in watercolors —with more virtuosity of hand, more sense of the right use of the material, more decisive mastery of its proper resources—than almost any modern has been able to do in oils. One must go back to Rubens or Hals for a parallel in oil painting to Homer's prodigious skill in watercolor . . . Homer is thinking single-mindedly of the object or the effect to be rendered and he is clever only because he is sure of what he wants to do and seizes instinctively on the nearest way of doing it."

Bahama Boatmen possesses all the strength and finesse for which the artist is so noted. The liquid sea crested with white, the black bodies of the natives furling sail against the impending storm, the opalescent sky at right and left being blotted out by the ominous cloud, all contribute to a skilfully recorded momentary mood of the sea.

While the art of Winslow Homer was laid on traditional foundations through the artistic training in the fields of engraving, lithography and illustration, and while his realism paralleled a similar movement in Europe led by the vehement Courbet, the art of Albert Pinkham Ryder is entirely independent of such associations or influences.

The picture *Early Morning*[1] is one of that series of small marines painted at the apex of his career on which the fame and reputation of the artist largely rests. It admirably supplements *Summer Night, Moonlight,* acquired in 1925, and, like it, shows the artist's felicity in expressing the poetry of night. Nowhere does Ryder more fully reveal his inspired vision or his personal style than in these marines. In New Bedford, where he was born and where the days of his youth were spent, he learned the look of the world by moonlight, and through the years his vision of the night becomes ever lovelier. It takes on something of the stuff of which dreams are made. His painting goes beyond the horizon of the natural world and draws its most valid content from the poetic realm of his own fancy.

The technical excellence of *Early Morning* resembles the best of his work of this period. Its prevailing blue tonality is something of a variation of the blue-green hue of its companion piece in our collection. The masses of heavy white clouds play an important part in the rhythm and strength of his design as well as in its emotional appeal. The boat with its brown sails heading into the white-crested sea is admirably placed to give life and movement to the composition.

In his own words, preserved for us in Frederick Fairchild Sherman's excellent monograph, Albert Pinkham Ryder tells of his early experiences in painting. In trying to imitate the scene before him, he becomes lost in a maze of detail and is in despair because his colors were not those of nature and his leaves were below the standard of a leaf. And then, "The old scene presented itself one day before my eyes framed in an opening between two trees. It stood out like a painted canvas—the deep blue of a midday sky—a solitary tree, brilliant with the green of early summer, a foundation of brown earth and gnarled roots. There was no detail to vex the sky. Three solid masses of form and color—sky, foliage and earth—the whole bathed in an atmosphere of golden luminosity; I threw my brushes aside; they were too small for the work in hand. I squeezed out big chunks of pure, moist color and taking my palette knife, I laid on blue, green, white and brown in great sweeping strokes. As I worked I saw that it was good and clean and strong. I saw nature springing into life upon my dead canvas. It was better than nature, for it was vibrating with the thrill of a new creation . . . " Again, at maturity, he expresses his belief that, "The artist should fear to become the slave of detail. He should strive to express his thought and not the surface of it. What avails a storm cloud accurate in form and color if the storm is not therein?"

In these sentences the artist reveals the aim of his painting as more than the mere imitation of nature. He finds within himself the elements of the poetic fancy and structural beauty with which his work is so richly endowed.

CLYDE H. BURROUGHS.

[1]Oil on wood panel, H. 11⅛"; W. 15⅞". Signed lower left *A. P. Ryder.* It bears on the back the stamp of the Cottier Company.

AMERICAN PORTRAIT PAINTING

An exhibition of American portrait painting in October, loaned with three exceptions by Detroit collectors, illustrated two centuries of American tradition. It was chosen to represent the general line of the portrait style, from the later seventeenth to the later nineteenth century, and in spite of necessary limitation of numbers, served to show the quality and interest of the portraits owned in Detroit.

American portrait painting is almost as old as American settlement. The hostility to art attributed to the Puritans has been rather overdrawn. While imaginative painting did not flourish here (as it never has flourished in the hard conditions of a new settlement), there were portraits being made in Massachusetts within a generation of Plymouth landing. The Dutch also brought with them their fondness for family portraits. Seventeenth century portraits are, however, part of general European tradition to such extent that it is a vexed question how many of the seventeenth century likenesses were done here and how many abroad. A *Portrait of a Girl,* loaned by the Edison Institute, is an interesting addition to the type associated with the last quarter of the century.

In the first quarter of the eighteenth century, John Smibert established the first important painting tradition in the English Colonies. He crossed the ocean with Bishop Berkeley, to be professor of fine arts in the latter's fantastic university at Bermuda, but settled in New England. Smibert's style was represented by four portraits of a follower, Joseph Badger, a pleasantly naive artist whose likeness of John Adams is in the permanent collection. The seated portrait of James Bowdoin in this exhibit, painted c. 1746-47, is one of Badger's most important works.

Badger lost the favor of the Massachusetts gentry when Joseph Blackburn arrived from England via Bermuda. The latter was represented by imposing and decorative portraits of Mr. and Mrs. James Pitts, which show his gift for making the most of fine eighteenth century costumes. A simple penetrating head in pastel of Mrs. Jonathan Warner represented the American period of John Singleton Copley, the culmination of colonial tradition and one of the most important of American artists. Copley left this country for England at the outbreak of the Revolution; the museum's stately *Mrs. Pigott* represents his later English style.

A feature of the exhibition was the eight canvases of Gilbert Stuart, the principal figure of the Early Republican period. Although he lacked Copley's deep grasp of character, he was indisputably a master of the grand manner. It is of great interest that there should be in Detroit three important heads, a standing figure and one school picture of Washington. To these portraits of the Father of his Country, Stuart gave an heroic quality which has made them, in spite of attacks on their literal accuracy, the permanent tradition of Washington's appearance. And in his less formal work, such as the *General Amasa Davis,* he has preserved, as in an afterglow, the dignity of the great Revolutionary generation. But that he was not the only important painter of his period was shown by the four excellent portraits by his pupil, Eichholtz, and a brilliant head of Robert Fulton by Rembrandt Peale.

After Stuart's death in 1828, portrait painting became more sober in tone. Thomas Sully, the leading figure in Philadelphia, was represented by an unusually penetrating character study of Grace Ingersoll. Waldo, a leading figure in New York, was represented by an imposing portrait of the old warrior, President Andrew Jackson, which may well be his finest work. But one of the

interesting revelations of the exhibit was the way in which the brilliant, solid head of Governor Stevens T. Mason, of Michigan, by T. H. O. P. Burnham, the Detroit painter, held its own among its more famous contemporaries.

In the first half of the nineteenth century, when the great migration into the west was at flood tide, conditions favored the itinerate portrait painter, who went from town to town in search of clients. A number of examples showed the extent and fine quality of their work, most of which is unfortunately unsigned. A portrait of Alexander Buel was an instance of the freshness and originality which may often be found in their work. A portrait figurehead of Oliver Hazard Perry was also a superb example of ability in an anonymous artist.

The influence of the camera, making itself felt first about 1845-50, created a definite style marked by an attention to minute detail which lasted until the 1880's. In the last two decades of the century, a reaction was led by Whistler and other European-trained men toward a broad decorative manner. A charming *Little Girl Standing* by Whistler, a hitherto unknown work of his Chelsea period, and canvases by Fuller, Cassatt and George de Forest Brush, represented this last phase, with which the exhibit closed.

A list of the portraits and their lenders is:

Unknown. *Portrait of a Lady.* Type of the last quarter of the seventeenth century.
Lent by the Edison Institute.

Joseph Badger. *Portrait of John Adams,* c. 1745-50.
Detroit Institute of Arts.

Joseph Badger. *Portrait of James Bowdoin,* c. 1746-47.
Lent by Mr. and Mrs. Lendall Pitts.

Joseph Badger. *Portrait of James Pitts,* c. 1758.
Lent by Mr. and Mrs. Lendall Pitts.

Attributed to Joseph Badger. *Portrait of a Man,* c. 1750-60.
Lent by the Edison Institute.

Joseph Blackburn. *Portrait of James Pitts,* c. 1757.
Lent by Mr. and Mrs. Lendall Pitts.

Joseph Blackburn. *Portrait of Elizabeth Bowdoin Pitts,* c. 1757.
Lent by Mr. and Mrs. Lendall Pitts.

John Singleton Copley. *Portrait of Mrs. Jonathan Warner.*
Lent by Mr. and Mrs. Lendall Pitts.

John Singleton Copley. *Portrait of Mrs. Piggott,* 1779.
Detroit Institute of Arts.

Gilbert Stuart. *Portrait of George Washington.*
Lent by Mr. and Mrs. Walter O. Briggs.

Gilbert Stuart. *Portrait of George Washington.*
Lent by Mr. and Mrs. Charles T. Fisher.

Gilbert Stuart. *Portrait of George Washington,* 1822.
Lent by Mr. and Mrs. Alfred G. Wilson.

Gilbert Stuart. *Portrait of George Washington.*
Lent by the Detroit Athletic Club.

School of Gilbert Stuart. *Portrait of George Washington.*
Lent by the Edison Institute.

Gilbert Stuart. *Portrait of General Dearborn.*
Lent by Mr. and Mrs. Edsel B. Ford.

Gilbert Stuart. *Portrait of General Amasa Davis.*
Lent by Mr. and Mrs. J. Bell Moran.

Gilbert Stuart. *Portrait of Samuel Jackson Gardner.*
Lent by Mr. and Mrs. Arthur Davidson, Flint.

Gilbert Stuart. *Portrait of Mary Bellows Kinsley Gardner.*
Lent by the Thompson Galleries.

James Earl. *Portrait of Josiah Bill,* 1796.
Lent by Miss Eunice Chambers.

James Earl. *Portrait of Dorinda Bill,* 1796.
Lent by Miss Eunice Chambers.

Thomas Sully. *Portrait of Grace Ingersoll.*
Lent by Mrs. Arthur McGraw.

Rembrandt Peale. *Portrait of Robert Fulton.*
Lent by Mr. and Mrs. Edsel B. Ford.

T. H. O. P. Burnham. *Portrait of Stevens T. Mason,* c. 1836.
Lent by Mr. Philip O. Carson.

Jacob Eichholtz. *Portrait of General Andrew Porter,* 1817.
Lent by Mr. and Mrs. Oliver Phelps.

Jacob Eichholtz. *Portrait of Mrs. Samuel Humes,* 1836.
Lent by Mr. and Mrs. Oliver Phelps.

Jacob Eichholtz. *Portrait of George B. Porter,* 1819.
Lent by Mr. and Mrs. Oliver Phelps.

Jacob Eichholtz. *Portrait of Sarah Humes Porter,* 1819.
Lent by Mr. and Mrs. Oliver Phelps.

Samuel Waldo. *Portrait of Andrew Jackson,* 1830-40.
Lent by Mr. and Mrs. William A. Fisher.

Unknown. *Portrait of Alexis Caswell,* Providence, Rhode Island, 1820-30.
Lent by Mr. and Mrs. James B. Angell.

Unknown. *Portrait of Rev. Ammi Ruhamah Robbins,* Norwich, Connecticut, first quarter XIX Century.
Lent by Mrs. Frederic M. Alger.

Unknown. *Portrait of Mrs. Ammi Ruhamah Robbins,* Norwich, Connecticut, first quarter XIX Century.
Lent by Mrs. Frederic M. Alger.

Unknown. *Portrait of Alexander W. Buel,* Middlebury, Vermont, c. 1831.
Lent by Mrs. Charles T. Hodges.

Unknown. *Portrait of James Henry Read.*
Lent by Dr. and Mrs. Henry J. Hartz.

Unknown. *Portrait of Laura Hinman Read.*
Lent by Dr. and Mrs. Henry J. Hartz.

Unknown. *Portrait of Abigail Hugunin.*
Lent by Mr. and Mrs. Addison E. Holton.

Sanford Thayer. *Portrait of Robert Hugunin,* 1845.
Lent by Mr. and Mrs. Addison E. Holton.

Unknown. *Portrait of General Stephen G. Burbidge,* Louisville, Kentucky, c. 1845.
Lent by Mrs. Edward H. Butler.

Unknown. *Portrait of General Stephen G. Burbidge,* Louisville, Kentucky, c. 1852.
Lent by Mrs. Edward H. Butler.

Unknown. *Portrait of Emily Wier King,* Kentucky, 1830-50.
Lent by Mr. and Mrs. Henry Shelden.

Unknown. *Portrait of Charles Fox King,* Kentucky, 1830-50.
Lent by Mr. and Mrs. Henry Shelden.
Unknown. *Portrait of Florine Tefft,* Detroit, c. 1863.
Lent by Mr. and Mrs. William H. Barbour.
Unknown. *Portrait of Ella Tefft Barbour,* Detroit, c. 1863.
Lent by Mr. and Mrs. William H. Barbour.
Unknown. *Portrait of James A. Macauley,* Detroit, c. 1865.
Lent by Mr. and Mrs. Alvan Macauley.
M. Baker. *Portrait of Mary Eldridge,* 1878.
Lent by Mrs. Frederic M. Alger.
Lewis T. Ives. *Portrait of David Hamilton,* 1888.
Lent by Mr. David O. Hamilton.
George Fuller. *Portrait of a Man.*
Lent by Mr. and Mrs. Conrad Smith.
James Abbott McNeill Whistler. *Little Girl Standing.*
Lent by Mr. and Mrs. E. Raymond Field.
Mary Cassatt. *Mother and Child.*
Lent by Mr. and Mrs. Albert Kahn.
George de Forest Brush. *Mother and Child.*
Lent by Mr. and Mrs. Dexter M. Ferry, Jr.

SCULPTURE

Unknown. *Oliver Hazard Perry* (wooden figurehead).
Lent by Mr. Ralph Warren Burnham, Ipswich, Massachusetts.

E. P. RICHARDSON.

STAFF CHANGES

Since the last issue of our Bulletin two years ago, several changes have occurred in our staff. Dr. Walter Heil, Curator of European Art, resigned to become Director of the California Palace of the Legion of Honor and of the M. H. de Young Memorial Museum, San Francisco, California. Mr. Benjamin March and Dr. Mehmet Aga-Oglu, although remaining on our staff as curators, respectively, of Far Eastern and Near Eastern Art, are now in Ann Arbor on the faculty of the University of Michigan. Dr. Aga-Oglu is Research Fellow in Islamic Art and editor of the periodical *Ars Islamica,* published by the Detroit Institute of Arts and the University of Michigan. Mr. March is Curator of Anthropology at the University Museum. An important step has been made in this way toward cooperation of the University and the Art Institute in the scholarship of art.

E. P. Richardson is now Assistant Director, as well as Educational Director. Adèle Coulin Weibel has become Associate Curator of European Art in addition to her position as Curator of Textiles. Marion Leland Heath, formerly museum instructor, has returned to the museum to take up her work again in the same capacity. Perry T. Rathbone, of New Rochelle, New York, has also become museum instructor, after completing graduate work in Harvard University.

A most important extension of the museum's educational work has been made by Mr. George F. Pierrot, under whose volunteer management the World Adventure Series has been developed. The excellence and wide appeal of these lectures is well known; without the income from this source, the museum's educational work would be sadly crippled. Mr. Ruddick H. Lawrence is secretary of the course and in charge of museum publicity.

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Secretary ..... CLYDE H. BURROUGHS
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Curator of Far Eastern Art ..... BENJAMIN MARCH
(Also Curator of Anthropology, University Museum, University of Michigan)
Curator of Near Eastern Art ..... DR. MEHMET AGA-OGLU
(Also Research Fellow in Islamic Art, University of Michigan)
Associate Curator of European Art ..... ADELE COULIN WEIBEL
Curator of American Art ..... CLYDE H. BURROUGHS
Associate Curator of American Art ..... JOSEPHINE WALTHER
Honorary Curator of American Art ..... ROBERT H. TANNAHILL
Curator of Prints ..... ISABEL WEADOCK
Curator of Textiles ..... ADELE COULIN WEIBEL
Director of Art Education ..... EDGAR P. RICHARDSON
Museum Instructors ..... PERRY T. RATHBONE
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OLIVER CROMWELL

CALENDAR OF LECTURES AND EXHIBITIONS

EXHIBITIONS

October 10—November 8 Period Rooms of the Seventeenth and Eighteenth Centuries.

November 13—December 15 Annual Michigan Artists' Exhibition.

TUESDAY EVENING LECTURES

November 6, 8:30 "History and Culture of the XVII Century in Spain," by Professor B. P. Ashcom of Wayne University.

November 13, 8:30 "Art of the XVII Century in Spain," by P. T. Rathbone.

November 20, 8:30 "Old Master Drawings," by Dr. William R. Valentiner.

GALLERY TALKS

(Tuesday afternoons at 3:00 and Thursday evenings at 8:00)

Oct. 30 and Nov. 1 Greek Art.

November 6 and 8 Roman Art.

November 13 and 15 Early Christian Art.

November 20 and 22 Mayan Art.

November 27 and 29 Chinese Art.

WORLD ADVENTURE SERIES

(Illustrated Lectures every Sunday)

November 4, 3:30 "Around the World to Chase a Shadow," by Dr. Heber D. Curtis.

November 11, 3:30 "With a Color Camera in Mexico, Hawaii, and the Rockies," by Fred Payne Clatworthy.

8:30 "The Washington Scene," by Senator Robert M. LaFollette, Jr.

November 18, 3:30 "Sentinels of the Bering Sea," by Father Bernard S. Hubbard.

8:30 "The New Valley of Ten Thousand Smokes," by Father Bernard S. Hubbard.

November 25, 3:30 "Among the Maoris of New Zealand," by Alexander Markey.

8:30 "New Explorations in Baffin Land and Labrador," by Donald B. McMillan.

GARDEN CENTER

(Illustrated lectures Thursday afternoons at 2:30)

November 1 "Lilies," by Mrs. John Hutchinson of Saginaw.

November 15 "Charm in the Garden," by Mrs. Benjamin S. Warren.

EXHIBITION

Nov. 1 and 2 Unusual bulbs for forcing in the house.

FOR BOYS AND GIRLS

(Historical Motion Pictures every Saturday morning at 10:00)

November 3 "Peter Stuyvesant."

November 10 "The Gateway to the West."

November 17 "Wolfe and Montcalm."

November 24 "Eve of the Revolution."

(Pageant of History talks every Saturday afternoon at 2:30)

November 3 "Persian Empire."

November 10 "The Sea-Kings of Crete."

November 17 "The Daily Life of the Greeks."

November 24 "A Day in Rome."