

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



PAGE FROM THE DEMOTTE SHAH-NAME
PERSIA. XIV CENTURY
GIFT OF EDSSEL B. FORD

AN ILLUSTRATED PAGE FROM THE DEMOTTE SHAH-NAME

The so-called Demotte *Shah-Name* is generally believed to be one of the few outstanding illustrated manuscripts of fourteenth century miniature painting. In spite of this and the fact that a number of its miniatures were published more than twenty years ago, we do not possess a monographic study of the manuscript which forms such an important phase in the historical development of pictorial art in Persia. The absence of a special treatise is partly due to the fact that the manuscript was completely divided for commercial purposes by its former owner, the late Georges J. Demotte, and today its illustrated pages are scattered throughout numerous public and private collections in Europe and America. The result is that the exact number of miniatures remains undetermined since it was never examined as a whole; nor are we informed as to its provenance, although it is said to have come from a "royal library."

The repeated attempts of the present writer to obtain data about the text of the manuscript and the original number of miniatures remain without success, so that we can only refer to the published illustrated pages. Unfortunately these are only a portion of the number that once adorned this magnificent masterpiece of bookmaking.

The recent acquisition of one of the illustrations of this ill-fated *Shah-Name* manuscript, brings to the Near Eastern collection of the Institute an important example of Persian pictorial art. The page measures H. 23 1/2"; W. 15 5/8" and represents a battle between two Iranian heroes, Ardashir and Arduwan. These two nobles with their knights, mounted and in heavy armour, gallop towards each other to decide in single combat the supremacy of Persia. The story is one of the heroic legends of Persian history. Although not so familiar to us as the Song of Roland or King Ar-

thur, it is born of the same mediaeval ideal, the same romance of courage and chivalry. Even to the observer unfamiliar with the subject, the scene breathes the air of fury and desperate valor which we know in the poetry of European chivalry. Firdawsi, author of the *Shah-Name*, tells us that the last king of the Parthians, named Arduwan, once entertained a member of the old Kayanian dynasty named Ardashir. However, Arduwan soon became displeased with his guest and ordered him to be served in the royal stables. Dishonored, Ardashir escaped but took with him the maiden Gulnar. War ensued and Ardashir was victorious over his enemy Arduwan, becoming the founder of the Sassanian empire which furnished so much of the heroic legendry of Persia.

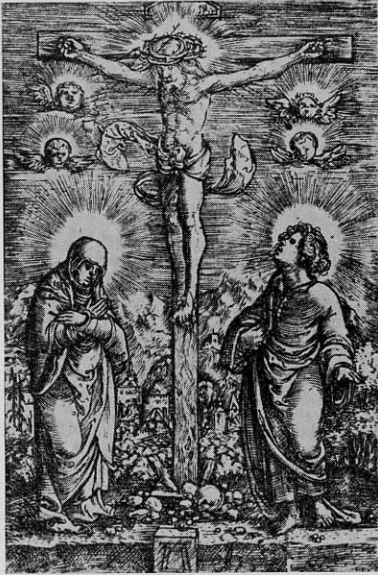
Under a century-old tree these two rivals are engaged in single combat, while their generals, approaching from both sides, are ready to aid their lords. The scene is treated with dramatic power and is full of heroic emotion. It must be remembered, however, that this emotional effect is achieved by decorative means. The perfect mastery of design, the brilliancy of colors, and the composition of both of these elements into a harmonious unit, here attain a degree of perfection which is unique in the arts of East and West.

This is not the place to give a detailed analysis of the style displayed by our page. It must be done in a monograph devoted to all the illustrations of the manuscript.

The miniature was reproduced by Ph. Walter Schulz in the second volume of his *Die persische-islamische Miniaturmalerei* (Leipzig, 1914, Pl. 20) but since that time it has remained unnoticed until it was exhibited in New York, Toledo, and in Detroit, where it has found its permanent home.

Mehmet Aga-Oglu

ENGRAVINGS BY THE LITTLE MASTERS



THE LITTLE CRUCIFIXION
ALBRECHT ALTDORFER
REGENSBURG. C. 1480-1583

The recent purchase of a large and representative group of early sixteenth century German engravings by the so-called Little Masters forms one of the most important additions to the Print Department within the last few years. Belonging originally to a number of distinguished collections, these fine small engravings, acquired with the aid of the William H. Murphy Fund and presented by the Founders Society, are indicative of the *quality* of impression after which the discriminating lover of prints is constantly seeking, and at the same time they afford an excellent opportunity for the study and appreciation of what may be called one of the most typical phases of German Art during the Renaissance.

The name "Little Masters" is applied to this set of artists, not because as print-makers they were inferior in rank to any other masters or that their work lacked

distinction, but for the simple reason that their plates, almost without exception, were conceived on the scale of miniatures. Within the limits to which they have confined themselves, these Little Masters have succeeded in achieving an astonishing degree of monumentality in works of rare beauty and charm; with more spacious dimensions, other artists have often failed to impress us. It is possible, furthermore, to derive the greatest amount of enjoyment from small prints of this kind by the sort of intimate association which their size and character permits and which, unfortunately, we are so frequently denied in the presence of larger works of art.

How closely the Little Masters came into contact with the great genius, Albrecht Dürer, has been for long a matter of some speculation. In any case, his style is constantly echoed in theirs, although no conclusive evidence has so far been offered to prove that any one of them was an actual pupil. Adopting his technique to suit their own requirements and looking to Italy for inspiration, they helped to continue the tradition which Dürer had established, but, as Kristeller points out, "they did not follow him in his profound contemplation. They only followed him in the outer side of his art, the careful observation and loving depiction of common life."

The Little Masters' chief contribution to culture was the circulation of historical and literary knowledge in its most accessible form, the small printed picture, through which medium it was possible to make the strongest appeal to the mass of the people. By transforming ancient stories into episodes from contemporary life, the artists in question were able to popularize their humanistic tendencies and accomplish their end with the greatest success. The attention and appreciation of a general public, pleased to find its everyday cus-

toms and personal feelings reflected in art, was thus solicited in popular fashion. Also, the Little Masters achieved some splendid results in another field of endeavor, that is the engraving of ornament, on which they lavished infinite pains and out of which they created many masterpieces of subtle design.

The senior member of the group, Albrecht Altdorfer (c. 1480-1538), who was born in Regensburg and lived there most of his life, is represented among the acquisitions by two characteristic prints which, although not dated, belong stylistically to the period of his maturity which came shortly after 1520.¹ The first is the "Little Crucifixion" (Bartsch 7),² which in style resembles Italian nielli. It has been suggested, too, that the artist might have had in mind as basis for his design an Italian metal plaquette.³ Regardless of Southern influences, the little plate is instinct with strong personal feeling



MASK HELD BY TWO GENII
HANS SEBALD BEHAM
NUREMBERG. 1500-1550

of the distinctly German variety which pervades most of Altdorfer's work and compensates for his occasionally weak technique. An ability effectively to portray human emotions is his most redeeming quality and one which places him high among the Little Masters, of whom he was indeed the most independent and on the whole least affected by outside sources. In the background of this same print, one may perceive, though dimly, the type of landscape which Altdorfer developed in his etchings and which came eventually to influence a whole school, consisting of such men as Hirschvogel and Lautensack, and of which he was founder. Of the same period, or slightly later, is the "Judith" (B. 1), in which the rather flat modeling of the face, poor proportions of the body, and crude way of engraving do not seem to detract in the least from the graceful poise and charming air of the small figure.



ST. MATTHEW AND ST. JOHN
HANS SEBALD BEHAM
NUREMBERG. 1500-1550

Most celebrated of the Little Masters as craftsmen of delicate line were the brothers Barthel Beham (1502-1540) and Hans Sebald Beham (1500-1550) of Nuremberg, who were closely related to Dürer in style. The younger brother, Barthel, although the less prolific, was the more forceful and original of the two and shows in his prints an inventive imagination and command of

¹See E. Waldmann, *Albrecht Altdorfer* (London, 1923).

²From the Waldburg-Wolfegg Collection.

³R. Stiassny, *Chronik für vervielfältigende Kunst*, 1890, p. 35.



TRIUMPH OF NOBLE WOMEN
HANS SEBALD BEHAM
NUREMBERG. 1500-1550

sincere feeling. He is supposed to have studied in Rome at the Raphael Academy under Marcantonio Raimondi. The Italian style is certainly reflected in the small powerful engraving depicting a "Combat of Five Men on Horseback and on Foot,"¹ in which Beham seems to have been interested in solving scientific problems similar to those which occupied painters like Uccello and Pollaiuolo. The second Barthel Beham print is the delightful vignette of "Four Cupids and a Chimera" (B. 59), a clever design, carefully worked out in Dürer's technique and doubtless inspired by some Italian model.

Hans Sebald Beham was the less talented of the brothers, even though he achieved greater distinction as a technician and may be regarded as a professional engraver in view of the fact that the number of his prints approximates three hundred. How definitely he relied upon Dürer in the formation of his style is evident in the engraving of "Saints Matthew and John" (B. 40),² dated 1520 and signed with the early monogram HSP (after 1531 he signed himself HSB). He makes use here of Dürer's subtle linear system and places the two figures against the type of landscape background favored by the great master. Even more intimately allied to its prototypes is Hans Sebald's "Madonna on a Crescent Moon" (B. 17),³ likewise dated

1520, almost an exact transcription of Dürer's several treatments of this identical theme and which falls short only in power of expression.

The "Seven Planets" (B. 114-120),⁴ also of 1539, are in fine clear impressions and reveal that the artist had thoroughly mastered his technique by the late middle period. The series consists of seven minute plates which depict the deities and respective attributes assigned to the various planets, these in turn numbered in descending order corresponding to their periods of rotation (Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon).⁵ Although these little pictures may not be very inspiring, they are fascinating for their details of genre and are good examples of the elder Beham's power of keen observation.

Late in life, Hans Sebald turned to the engraving of ornament, a field in which he, like his contemporaries, excelled. We have been fortunate in adding to the collection two of his ornamental prints, one representing a "Mask Held by Two Genii"⁶ (B. 228), an extremely brilliant impression, rare in such superb velvety condition, because the artist's plates were so finely engraved that they were unable to withstand more than a few printings before the lines became worn and thin. The second ornamental print is the "Buffoon with a Scroll" (B. 230),⁷ of 1542, which bears

¹From the Scholtz Collection.

²From the Gellatly Collection.

³Collections: British Museum Duplicate; Robert-Dumesnil.

⁴Collections: Baron von Lanna; Firmon-Didot.

⁵For a full account of this subject, popular in Italy and the North during the Middle Ages and Renaissance, one should consult F. Lippmann, *The Seven Planets*, International Chalcographical Society, 1895.

⁶Pauli 232, First State.

⁷Pauli 234, Second State.

a legend upon the interlacing scroll forming the principal decorative element in the design. In both these engravings the artist attains a harmonious arrangement, in which he has been guided by a delicate sense of line that insures his dexterity with the burin.

The latest engraving in date in this group of prints by the elder Beham is the "Triumph of Noble Women"¹ (B. 143), executed one year before the artist's death. It is a narrow frieze, in the classical manner, of little figures relieved like sculpture against a dark background.

An exact contemporary and companion of the two Behams was George Pencz (1500-1550), likewise a native of Nuremberg and possibly the "Jörg" who is mentioned as having married Dürer's maid in the year 1524. Whether we are justified in believing this story is of little consequence. At any rate, Dürer was his chief model, and at the same time, the engravings of Marcantonio Raimondi furnished him with material on which he based many of his figure compositions. But Pencz, like the

Behams, was endowed with sufficient originality to avoid mere servile imitation of the sources from which he drew. He developed an individual system of shading the lighter areas of his work by means of short strokes resembling dots and distinguished himself with a flair for clear narrative in his numerous allegorical, mythological, biblical, and historical subjects. His principal characteristics may be seen to advantage in the two engravings which we have acquired, the first representing "David and Bathsheba"² (B. 21), and the second, "Porsenna Hearing of the Flight of Cloelia"³ (B. 81).

The last Little Master included among this selection of engravings is Heinrich Aldegrever (1502-1555), a Westphalian by birth, who like Altdorfer belonged outside the Nuremberg circle. It is understood that the fondness which he showed for the manneristic style of such Italian painters as Rosso and Pontormo was gained by familiarity with the art of Italianized Flemish masters like Mabuse and Bernard van Orley. His affectations were



PORSENNA HEARS OF THE FLIGHT OF CLOELIA

GEORGE PENCZ

NUREMBERG. 1500-1550

¹, ² and ³ From the Lanna Collection.



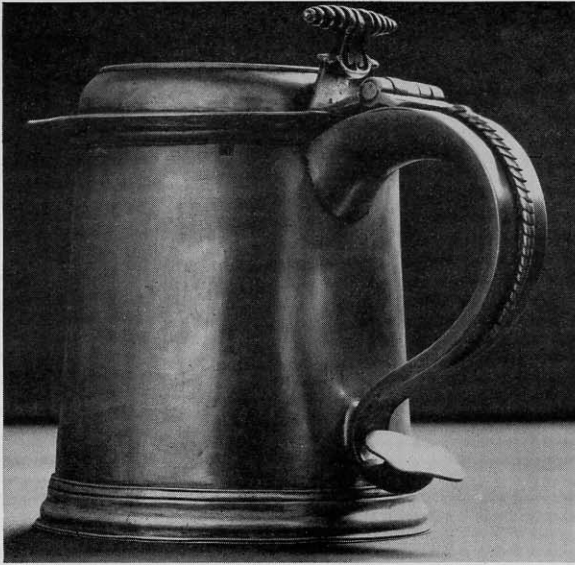
ORNAMENT WITH GROTESQUES
HEINRICH ALDEGREVER
WESTPHALIA. 1502-1555

in the shape of exaggerated proportions for the human figure, which he usually draped in abundant, curious folds of brilliantly shining material. The "Adam and Eve"¹ (B. 4), of 1540, embodies his peculiarities and indicates his dependence upon Dürer, of whose prints he was also a careful student. In spite of the fact that Aldegrever often succeeded in smothering the significance of his subjects by piling on mannerisms, most critics are agreed that from the standpoint of technique his plates are masterpieces of workmanship, especially his ornamental prints, which transcend in refinement and richness those created by any of the Little Masters. Indeed, Aldegrever actually practised as a goldsmith, which accounts for the quality of his work as a print-maker. One of his best engravings, which we are proud to own, is the "Ornament With a Vase Between Two Grotesques"² (B. 287), dated in 1553 toward the end of his career. In the varied and fanciful treatment of conventionalized details, it is an excellent example of the character which Italian Renaissance forms assumed in the hands of German artists.

JOHN S. NEWBERRY, JR.

¹Collections: Gellatly; Robert-Dumesnil.

²From the Scholtz-Aremberg Collection.



TANKARD BY JACOB BOELEN
 NEW YORK. 1654-1729
 BEQUEST OF MRS. KATHARINE DEMILLE CAMPAU

THREE PIECES OF NEW YORK SILVER

Three pieces of New York silver recently added to the museum's collection afford an excellent opportunity to observe the contrast between the silver made in the Dutch colony on the Hudson and that of New England, several pieces of which were reported in the May number of the Bulletin. A handsome New York tankard, an enviable acquisition in any collection, which had been in the museum for some time as a loan from Mrs. Katharine DeMille Campau, has upon her recent death been left to the museum as a bequest. An early type of mug and a mid-eighteenth-century creamer, both by well-known smiths, were acquired from the income of the Gibbs-Williams fund.

While the early silver made in New York lacks something of the elegance and grace of design shown in so much

of the New England silver from the very first, there is a sturdiness and solidity about it and a high standard of craftsmanship that more than compensate for any possible lack of the subtle refinement of line cultivated by the New England silversmith.

We know from old records that there was a silversmith among the inhabitants of New Amsterdam as early as 1643.¹ No work by him is known, however, and owing to the fact that it was the custom for the colonists to receive goods rather than coin from Holland in return for the fur and tobacco which were sent to the Mother Country, and from the further fact that seawan (beads made from periwinkle shells) and beaver were used in the colony itself as a medium of exchange, it is not probable that there was much silver plate made in New

¹cf. C. Louise Avery, *Early American Silver*, p. 125.



MUG BY JACOB TEN EYCK
ALBANY. C. 1725
GIBBS-WILLIAMS FUND

Amsterdam until the latter part of the century. At this time its increased trade—now in flour and bread as well as in fur and tobacco—and its lucrative pirate trafficking on the high seas, brought large quantities of silver coin into the colony, much of which was soon converted into plate. The inventories of household goods made in the early years of the eighteenth century evidence the patronage afforded the New York silversmith by the wealthier families.

Though by the time the craft was well under way, New Amsterdam had already come under English rule, most of the craftsmen were Dutch in origin and preserved many of the old Dutch traditions long after English occupation, for the new inhabitants were of a different nationality and church and the Dutch did not readily mix with them. Anyone familiar with early American silver has no difficulty in distinguishing between the pieces made in New England and New York. Thus until well on into the eighteenth century New York silver is of larger proportions and of thicker metal than corresponding New England pieces, the edges of tankards, mugs and beakers are cut off squarely

instead of being tapered off as in the New England vessels, and there is considerable difference in the shapes of finials, thumb-pieces and borders.

The three pieces which the museum has acquired show many of these distinctions. They are seen to best advantage in the handsome tankard by Jacob Boelen, one of the earliest of the New York silversmiths. It is bold and vigorous in proportion and outline, and the few decorative features—the beautifully engraved monogram on the cover, the beaded rat tail on the handle, the handsome corkscrew thumbpiece (never found on New England pieces), and the serrated edge of the overlapping cover—give it an air of great distinction. With its straight, slightly tapering sides and flat top it follows the English tankards of the Restoration period (compare the English tankard by Alexander Rood in the same case) rather than the Continental pieces, which were invariably much more elaborate, with embossed and engraved ornamentation (see tankards in the Dutch gallery, No. 5). Its maker, Jacob Boelen, came to New Amsterdam with his parents in 1660, at the age of six years. He became one of the leading silversmiths in the city, and as usual with American silversmiths, occupied several important posts in the colony.¹ His brother Hendrick and his son Henricus were also well-known silversmiths. Jacob Boelen was also an excellent engraver, as can be seen by the handsome pair of beakers in the New Utrecht Reformed Church at Brooklyn.²

The tankard has an interesting history. It bears on the cover the monogram of the donor's ancestor, Ruth Bush, whose husband, Dr. Amos Mead, was a surgeon in the French and Indian wars. Their son, Richard Mead, a native of Greenwich, was a Revolutionary patriot and served throughout the war. In 1780 he was captured and retained a prisoner for six months in the famous Sugar

¹R. T. H. Halsey, *Early New York Silversmiths*, 1911.

²Illustrated in E. Alfred Jones, *The Old Silver of American Churches*, Plate XXXVI.



CREAMER BY MYER MYERS
NEW YORK. FREEMAN 1746
GIBBS-WILLIAMS FUND

House in New York. In 1779 the town of Greenwich was captured by the British. The tankard, with other pieces of family silver, was buried in a cabbage patch, where it remained until the evacuation of the town.

The mug by Jacob Ten Eyck, an Albany smith, is the type made about 1725 and forms a transition between the straight-sided earlier mug (see mug with the Goelet coat of arms in the same case) and the bulbous mug of the middle of the century (see the mug by I. H. on same shelf). It is also made of thick silver, cut off straight at the top and has an interesting solid scroll handle

with a pendant motif, not unlike those on the lowboys of the period, attached to the body of the mug at the juncture with the handle. Jacob Ten Eyck was the son of the silversmith Konraet Ten Eyck. He served an apprenticeship to the famous Huguenot silversmith Charles Le Roux in New York. A very similar mug by him is in the collection of the Metropolitan Museum of Art.

The third New York piece is a tiny creamer by Myer Myers made about 1750. Here we no longer see the solid Dutch feeling for form, but the lighter, more delicate English influence of the Chippendale period, when the fashionable shapes followed the style feeling of the Rococo, which preferred curved to straight lines, and delicacy to strength. Myer Myers was a Jewish silversmith and was president of the New York Society of Silversmiths in 1776. The Jewish synagogue at Newport, Rhode Island, has some handsome bronze chandeliers¹ made by him and there are three of his basins in the First Presbyterian Church in New York.

With the five other pieces of New York silver already owned by the museum, we are now able to show the different style changes which took place from about 1690 to 1830, and can realize what a splendid contribution the New York smiths made to a native craft which permits most favorable comparison with that practised during the same period in the Old World.

JOSEPHINE WALTHER

¹Illustrated, *ibid.* Plate XCVI.

MICHIGAN ARTISTS EXHIBITION

The Annual Exhibition of the work of Michigan Artists will be held from November 12 to December 15. It will open with a reception given by the members of the Founders Society, on Tuesday evening, November 12, from eight to eleven o'clock. The Women's Committee, in charge of arrangements, has invited patrons from Detroit, Ann Arbor, Grand Rapids, Kalamazoo, Flint and Saugatuck to assist it in making the reception a success.

The exhibition, consisting of oil, watercolor and pastel paintings, drawings, etchings, lithographs, woodblock prints and sculpture, will occupy the three exhibition galleries on the main floor. Showing as it does the many-sided art of our own state, it is one of the most

interesting events in the museum calendar.

This year, as last, the date of the exhibition is advanced, in the hope that the artists may profit by Christmas sales. The museum feels that many people do not realize that it is often possible to secure an original watercolor, etching, woodblock print, or even an oil for as little as would be paid for a colored reproduction of some work of the past. It hopes that you will come to see the exhibition and encourage the artists by your presence and by purchasing works of art either for your own home or as Christmas gifts, from among the large number of exhibits on display. The museum itself has made a special effort to set the pace by offering a series of honor and purchase prizes amounting to more than one thousand dollars.

RADIO TALKS ON ART

A new series of weekly radio talks on "The Human Side of Art," especially designed for the person who wants to learn more about art, is taking place over Radio Station CKLW at 2:30 every Sunday afternoon and will continue until spring.

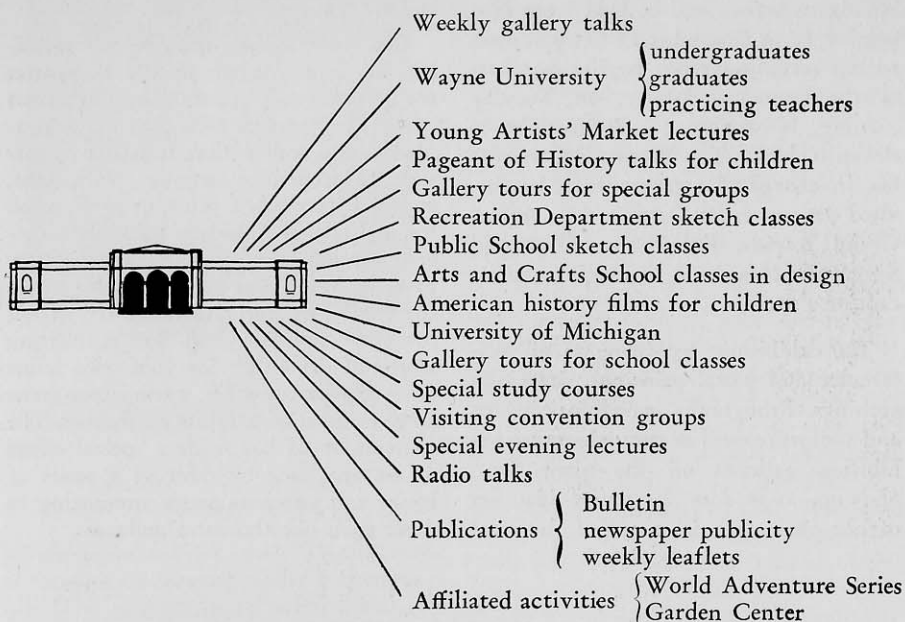
The talks will bring into the home an interpretation of what makes great art, and the romance of history and personalities behind it. The series will attempt to develop a sense of form and color that will give new meaning and beauty to everyday objects.

John D. Morse, a member of the educational staff of The Detroit Institute of Arts, will conduct the weekly discus-

sions. The series offers one innovation—any listener who wishes a short illustrated resumé of the talk he has heard may obtain it, without charge, by sending a stamped self-addressed envelop to Mr. Morse, in care of the museum.

Mr. Morse leaves a teaching position at the University of Illinois to take charge of the Museum's radio work, and is well equipped for his new educational work. For several years he has traveled in Europe and Pacific Asia. He obtained his master's degree in English at the University of Illinois. He has contributed to *Esquire*, the *London Evening Standard*, *St. Nicholas* and other magazines.

THE INSTITUTE OF ARTS AS AN EDUCATIONAL FORCE



How the Museum functions in addition to the display of its permanent collection and special exhibitions.

The chart illustrates at a glance the multiplicity of the Museum's work. Only those who have worked within the Museum can know how ceaseless are the demands upon their services, and how varied must be the attempt to meet the needs of a city of Detroit's size and character. The chart indicates that the Museum works with young people as well as with adults; that interest in actual drawing and painting is catered to in addition to the desire to know the fine arts from an historical and appreciative point of view. It is important that museum instruction should provide for the most elementary treatment as well as a highly specialized one. There-

fore, it ranges from general talks for beginners to the advice of curators to the collector and special student. The chart demonstrates, too, the value of the Museum as an indispensable complement to the teaching of other institutions and organizations.

By these means the Museum adds something of knowledge and pleasure to the existence of many thousands of people. In a strikingly modern city like Detroit the need for experience of the tradition and achievements of our past is especially urgent. It is only by knowing what life has been that we can know what it may be for ourselves. The function of the staff is to help the indi-

vidual to an enjoyment and understanding of these achievements; to establish a feeling for the pleasure to be derived from an acquaintance with other times and other peoples, as well as an appreciation of artistic expression for its own sake.

The educational work of the Museum is carried on partly by means of a grant from the Carnegie Corporation and partly through the income of the World Adventure Series. In several respects the educational activities this year have been changed and expanded. A series of lectures by visiting scholars will be given. A new series of free weekly gallery talks has been arranged. They have been so designed as to cover, in chronological sequence, the entire Museum collection, during the months from October to April. During the talks the objects on exhibition are supplemented with illustrative material.

The educational staff this year offers four courses for Wayne University: an

elementary course for freshmen and sophomores, advanced art history, a seminar, and a course for teachers in service. The latter aims to enlarge the usefulness of the Museum by familiarizing teachers with its collections, so that they may be studied under the teachers' guidance by school classes, in relation to history, literature and language, as well as art courses.

In addition, through Dr. Aga-Oglu, curator of Near Eastern Art, the Museum is also cooperating with the University of Michigan by developing the use of its collections as study material for the University's courses in art history.

Through the World Adventure Series, two other educational associates carry on the newspaper publicity of the Institute, prepare the free weekly leaflets that are distributed at lectures, and will this winter offer a series of radio talks over CKLW at 2:30 on Sunday afternoons.

CALENDAR OF LECTURES AND EXHIBITIONS

EXHIBITIONS

October	15—November	6	American Folk Art and Colonial Furniture.
October	15—November	15	Architectural Etchings and Facsimiles of Water-colors and Drawings by Dürer in the Albertina Museum.

GALLERY TALKS

(Tuesdays at 2:30 p. m. and Thursdays at 8 p. m.)

October	8 and 10	"Cave Paintings of Prehistoric Man."
October	15 and 17	"3,000 Years of Egyptian Art."
October	22 and 24	"The Magnificence of Nebuchadnezzar."
October	29 and 31	"Palaces of Crete and Greek Temples."

WORLD ADVENTURE SERIES

(Illustrated Lectures)

October	6, 3:30 p. m.	"Dodging Death in Forbidden Lhasa," by Dr. William Montgomery McGovern.
October	13, 3:30 p. m.	"Bird Islands of Peru," by Dr. Robert Cushman Murphy.
October	20, 3:30 p. m.	"Pacific Asia From Korea to the Malay Peninsula," by Upton Close.
October	27, 3:30 p. m.	"Three-Wheeling Across Africa," by Jim Wilson.

GARDEN CENTER

(Illustrated Lectures Thursday afternoons at 2:30)

- October 10 "Succession of Bloom in the Perennial Border," by Mrs. Horace Peabody.
- October 17 "Roses," by Peter Patterer.

YOUNG ARTISTS' MARKET

(Illustrated Lectures the 2nd and 4th Monday of every month at 11 a. m.)

- Oct. 28 and Nov. 11 "Modern Taste and Its Sources," by Edgar P. Richardson.

FOR BOYS AND GIRLS

PAGEANT OF HISTORY TALKS BY MARION LELAND HEATH

(Illustrated Lectures Thursdays at 3:45 p. m.)

- October 10 "Mystery Cities of the Mayas."
- October 17 "American Artists of Colonial Days."
- October 24 "Prehistoric Painters."
- October 31 "Pyramids of the Pharaohs."

CHRONICLES OF AMERICA PHOTOPLAYS

(Tuesdays at 4 p. m.)

- October 22 "The Pilgrims."
- October 29 "The Puritans."

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