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SELF PORTRAIT
PETER PAUL RUBENS
IN THE CURRENT EXHIBITION OF PAINTINGS BY RUBENS

THE RUBENS EXHIBIT

It is rare that the work of a single artist, even one of the greatest, offers such a diversity of interest as does the exhibit of sixty paintings by Rubens now hanging in the Art Institute. There are always two elements in an artist: his own genius and the influence of his times. In the case of Rubens, both of these elements make for breadth and complexity.

Rubens was artist, scholar, diplomat, an urbane man of the world and likewise a home-loving soul. Master of a great decorative style which blended the merits of two of Europe's chief artistic traditions—the Latin and the Germanic—he was important likewise as portrait painter and landscapist. His paintings are the work of a mind of an unusual range and extent of knowledge.

The age which he expressed and reflected was complicated, changing, decisive. It determined Europe's development for three centuries to come. When Rubens was young, the Counter-Reformation seemed about to bring all Europe again to a single religious belief and make it a single ethical world. When he died, the division between Protestant North and Catholic South was fixed. During his lifetime, Europe's center of gravity shifted from Spain to France, from the Mediterranean to the Atlantic. Descartes revolutionized the science of thought; Bacon and Galileo marked the rise of rationalistic science; the modern economic system was born; North America was settled. Rubens represents in his interests the life of the time. In his portraits he recorded the kings and princes, the generals and the religious-minded, the scientific and the simple human beings of his day in a sweeping pageant. This exhibit contains a Cardinal Prince of Spain; the Kings of France and Poland; Buckingham, the English general and advisor to Charles I; a famous physician, Turquet de Mayerne; Spinola, the general of the Spanish armies in The Netherlands; the Duke of



PORTRAIT OF PHILIPPE RUBENS
IN THE COLLECTION OF THE INSTITUTE

Mantua; a preacher, a monk, various ladies and gentlemen, and Rubens' own family. To those who think the past course of our civilization interesting and important, the exhibit has much to offer.

For the scholar and student, there is spread out forty years of a great artist's development. It forms a comprehensive record of Rubens' art, stretching from the admirable, miniature-like portrait of 1598, loaned by Mr. Henry Blank, to Mr. Joseph E. Widener's sketch done in 1636/8. There is the rare and unfamiliar early work under Italian influence such as Mr. Gustav Oberlaender's *Holy Family with a Dove* (about 1609). There seems to be a taste in this country for the magnificently direct and powerful painting of his first Antwerp period, such as the *Two Fathers of the Church* (loaned by the Lilienfeld Gallery) and the Art Institute's own *Philippe Rubens*, for this phase is especially well represented. Two large decorative paintings, from the San Diego Museum and our

own, as well as a tapestry from the Minneapolis Institute of Art, exhibit the grandiose scale and sumptuous effect of his decorative style. The portraits of his middle period, when his activity as diplomatist brought him in touch with the great figures of many countries, are represented by a number of pictures, among which one may mention the *Louis XIII*, loaned by Lord Duveen of Millbank, and the sketch of *Buckingham*, lent by Constance Haass McMath. But the richest section of this exhibit is the large group of sketches of his late period, which are by common consent the most brilliant and personal aspect of his art. The fluent and spirited *Rape of the Sabines* from the Widener collection is a notable example.

Rubens was a great painter—that no one can deny who has seen this exhibit. Working with a palette much more limited than that of today, he achieved a sumptuous glow of color and a richness of texture that no one has surpassed. His compositions are the consummation of the baroque effort to blend every form and every detail into a harmonic movement, like a flowing, many-colored luminous stream through

the picture space. It is doubtful if anyone who has not seen the magnificent baroque palaces and churches for which his paintings were designed, can appreciate fully the perfection of his decorative ability. But his painting represents a degree of skill and knowledge that must astonish every visitor. Rubens was an artist who had the whole visible world at his finger-tips. The human body in every conceivable attitude and action, the forms of horses, dogs, wolves, birds, trees and clouds, the textures of hair and skin, velvet and steel, fur and brocade, all flowed effortlessly from his brush. He seems to have had such knowledge that he never had to pause or ponder a detail; his mind was concerned with the large effects, while his hand supplied the brilliant detail without a moment's struggle. This, I think, is one source of the exhilaration and delight one feels before his handiwork—he painted with complete mastery as easily as other men talk or sing. We know, indeed, that he was in the habit of receiving callers and listening to a reading from a favorite author while he worked, pouring all the while a ceaseless fountain of pictorial invention from his brush. Yet upon every detail he set the stamp of an incomparable style.

It is not so easy today as it once was to assemble a great exhibit. The practice of loan exhibits of Old Masters, which Detroit initiated, has grown to such an extent that museums and collectors receive more requests for loans than can possibly be granted. Yet Rubens, of all the great painters, is least known in this country: it is, therefore, a good thing to bring out and put on record the many pictures which, almost unknown to us, are in our collections. Such an exhibit adds, I believe, so much to our understanding of Rubens' development and so much to the appreciation of his art in this country, that the institutions and collectors who have generously loaned their pictures can rightly take satisfaction in their contributions.

E. P. RICHARDSON



SKETCH FOR PORTRAIT OF THE DUKE OF
BUCKINGHAM
LENT BY MRS. CONSTANCE HAASS MCMATH

ANNUAL REPORT OF THE ARTS COMMISSION

for the year 1935

TO THE HONORABLE
THE COMMON COUNCIL
CITY OF DETROIT
Gentlemen:

The sympathetic attitude of the Mayor and the Common Council toward the services and the maintenance needs of the Detroit Institute of Arts has met a corresponding response on the part of those most interested in museum activities, with the satisfying result that we are here able to present an optimistic report for the past year.

Members of the staff have shown exceptional initiative and energy in the development of a better relationship between the public and their departments; the president and members of the Arts Commission, charged with the conduct of the Art Institute, have not only given generously of their time, but have personally supplied some of the items not in our city appropriation but which seemed necessary to the best interest of the institution.

The Founders Society, as its appended report shows, has likewise responded with gifts to the collections and contributions toward the museum services totaling in value \$180,582.68, a ratio in dollars of nearly two to one compared with the gross budget of the city. Many and valuable works of art, including two outstanding masterpieces by Raphael and Titian respectively, have been added to the collections during the year, increasing by more than \$140,000 the capital structure of the Detroit Institute of Arts and giving the city a continuing asset in the way of precious and beautiful art objects which the people forever enjoy.

Quite apart from this increment to the collections, however, the Founders Society points out (see report attached) that it has for the past three years devoted a considerable part of its resources to keeping up Art Institute services not provided for in the city budget. These include such maintenance items as the salary of the director, paid from the Horace H. Rackham and Mary A. Rackham Fund; the salaries of the restorer and museum instructors; the sponsoring of exhibitions; the publication of the Bulletin, paid for by our president, Edsel B. Ford, and other similar services. It has asked to be relieved of these responsibilities, which are rightfully a part of the maintenance costs of the department of arts, and your Arts Commission concurs in its request to have these items included in the city budget, knowing full well that it will mean a more substantial support in other directions on the part of the Founders Society.

The most important change in our educational activities for the year 1935 has been the increase in our coöperation with other institutions. The museum's gallery talks and lectures were continued, the work with the schools was the same steady foundation-laying for the next generation in Detroit. But the extent of our work for and through allied educational institutions is now greater than it has ever been before.

The University of Michigan is allied to the Art Institute in a common policy of developing the study of Near Eastern Art. Dr. Mehmet Aga-Oglu, head of the Research Seminary in Islamic Art at Ann Arbor, is also our curator of Near Eastern Art. A university extension course in Islamic Art given at the museum in the academic year 1934-35, Dr. Aga-Oglu's lecture and an exhibit of Persian miniatures, held in the spring, together with Mrs. Weibel's lecture at Ann Arbor in the seminar's lecture course on Near Eastern Art, were all part of this coöperation.

The Art Institute is also working in coöperation with Wayne University. Members of our staff during the past year offered seven semester courses for students of the College of Liberal Arts and the College of Education, so that the courses by our staff members have become a most important part of the history of art offered to students in our municipal university. All the curators and Mr. Richardson, Mr. Rathbone and Mrs. Heath took part in this work.

In 1935, the visits of school children, brought by art teachers for a general tour of the museum or for a special talk in connection with their term program, taxed the capacities of our small staff of museum instructors. The Pageant of History, a series of talks on the collection as an illustrated history of civilization, has been developed by Mrs. Heath for classes in social science, history and language. It has proved the great value of our museum to this side of our schools also. The motion pictures in American history are shown to selected school classes after school through the winter. On Saturday mornings honor pupils in art from both high and elementary schools meet in the museum for special training. The Department of Recreation holds a free drawing class in the galleries on Friday evenings. A research class from the art school of the Society of Arts and Crafts meets regularly in the galleries for study.

A regular series of talks in the galleries (afternoon and evening) moving progressively through the museum in the course of the winter months, was given in 1934-35 and again in 1935-36 by Mr. Rathbone and Mrs. Heath. Thanks to its unusual arrangement and large collection, the museum forms a true history of art. The advantages of such a lecture course were fully appreciated, if one may judge by crowds almost too large for the galleries. In addition, a constant stream of groups come to the museum to study and hear special talks, such as Mr. Richardson's lectures for the Young Artists' Market and the lectures on the appreciation of sculpture by Mr. Richardson and Mr. Rathbone.

The World Adventure Series is now recognized as one of the most important lecture series on travel, science and exploration given in the country. This year its Sunday programs were supplemented in the fall by a Saturday morning series for boys and girls, called The Junior Adventurers. It is worth noting that people from towns thirty and forty miles outside Detroit come in for both the Saturday and Sunday programs. The list of speakers appended is the best evidence of the high quality of the lectures and the diversity of interests they gratify. The city and its surrounding towns owe a unique opportunity for pleasure and information to Mr. George F. Pierrot, the volunteer director of the series.

To the museum, the World Adventure Series has meant invaluable aid, in financing the year's exhibits, in supplying a staff for publicity and radio work, in re-establishing our lectures by visiting art scholars, and in many ways helping our work go forward. We were also able to distribute weekly leaflets, written by Mr. Morse, describing the important objects in the museum in popular terms to the many thousands of people who attend the Sunday lectures. As these people are in general new to the Art Institute, this activity plays an important part in widening the interest in art in our city. The news of the museum's activities was sent to every newspaper within a radius of sixty miles. Thanks to Station CKLW and the World Adventure Series, we are offering a series of museum radio talks by Mr. Morse on Sunday afternoons through the winter of 1935-36.

The list of our educational activities is a description of the demands made upon the museum by the public for interpretation of its special exhibitions and its varied collections. The museum, with its rare and precious objects from every great art-

producing culture in the history of the world, is a stimulus to the thoughtful and a constant challenge to the curious mind. The result is a ceaseless variety of requests from a population of some 2,000,000 people in Detroit and its surrounding towns—a variety of requests which must be experienced to be understood.

It is a real satisfaction to meet these demands, even though our staff is inadequate to meet them fully. But it is most unsatisfactory that we can do so only by the help of the Carnegie Corporation of New York and the World Adventure Series. The city has made no appropriation for museum instructors since January, 1932, so that all that we are doing in general, popular education is by grace of the generosity of outside institutions; it is to be hoped that we are again approaching a point at which this necessary and appropriate work can receive the support of our own community.

We are asking in our budget for the coming year that three museum instructors who have under the Carnegie Grant and the World Adventure Series developed this extension of public relations with the educational institutions of this region, be placed on the regular staff of the Art Institute. It would be unthinkable that the constructive services which they have built up should have to cease at the moment of their full fruition.

With no appropriation for the purpose, the Detroit Institute of Arts has held fourteen special exhibitions during the past year, the expenses of which were defrayed by the World Adventure Series, with the exception of the important exhibition of paintings by Frans Hals held in January, which was sponsored by the Founders Society.

The librarian reports that during the past year the Reference Library has added many valuable accessions to its collections. Probably the most important achievement was filling in continuations which had been cancelled during the depression, such as Friedländer's exhaustive history of Flemish painting, which has now reached its thirteenth volume; A. Venturi's great history of the arts in Italy, now in its seventeenth volume; Stix's catalogue of the Albertina drawings, to mention a few of the most necessary. The library appropriation restored the greater part of these lapsed continuations.

With the generous gift of the Rackham Fund, we were able to add some long-needed standard reference works. Our collection is strengthened immeasurably by many monographs upon European and American painters and by such monumental works as the catalogue of the Uffizi drawings, in twenty volumes, for the Print Section; Guiffrey's three volumes, *Histoire de la tapisserie*, for the Textile Section, etc.

Our periodical files have been kept up through the generosity of Mrs. Edgar B. Whitcomb, who also supplied funds for books, photographs of paintings of Northern countries to supplement the collection of photographs of Italian paintings and sculptures, and catalogues of foreign art institutions. Other friends of the library have made much-appreciated gifts of books, exhibition catalogues, clippings and reproductions, which form a valuable addition to our files.

The new material added includes 523 volumes, 4,127 photographs and other reproductions, 848 slides, 1,575 pamphlets and 13,806 clippings.

We have by no means reached our proper level in scholarly source material, but progress like last year is most encouraging.

The importance of Detroit art collections is reflected in the many loans which we are called upon to make to other important exhibitions in this country and Europe. Some fifty-five items have been borrowed from our museum for exhibitions in

such art centers as Pittsburgh, San Francisco, Brooklyn, New York, Philadelphia, Kansas City, Toledo, Toronto, and Springfield, Massachusetts, and two important items were sent to world-renowned exhibitions in Europe, one to the Exhibition of Ancient Flemish Art at Brussels, the other to the International Exhibition of Chinese Art at the Royal Academy in London.

The attendance, which reached a total of 238,855, reveals the interest on the part of our citizens in their Art Institute. A large part of this attendance is made up of educational groups who came for lectures, special exhibitions, gallery talks and guide service through the museum. During the months of January and February, when the Frans Hals Exhibition was in progress, the attendance reached a total of more than 30,000 for each month, and again in November, when the Annual Exhibition for Michigan Artists was held, the attendance rose to more than 40,000 for the month. The widening of Woodward Avenue during the summer reduced the attendance very considerably as the figures for this period show.

The charge of ten cents general admission at the door has proved to be a deterrent to many people. Inasmuch as we admit all educational groups free and inasmuch as the revenue from this source is not large, we recommend that this general admission fee should be remitted and the museum made free at all times to the citizens of Detroit who support it by taxation. From our experience this year, we believe that free admission to the museum itself, with a small charge for certain special exhibitions, would be a better plan than the one under which we are now operating.

THE ARTS COMMISSION

EDSEL B. FORD, *President*
ALBERT KAHN

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TRIUMPHANT ENTRY OF HENRY IV INTO PARIS
BY PETER PAUL RUBENS
LENT BY MRS. JOHN W. SIMPSON, NEW YORK

ANNUAL REPORT OF THE TRUSTEES DETROIT MUSEUM
OF ART FOUNDERS SOCIETY

For the Year 1935

January 24, 1936

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY
LADIES AND GENTLEMEN:

Few people are aware of the important role played by the Founders Society during the past five years. We who are more familiar with its working are oftentimes pleasantly surprised at the end of a year when we look back in retrospect and see the range and extent of its moral and financial support in making effective the work of the Art Institute. The Founders Society stands in relation to the Detroit Institute of Arts like a guardian who, having been entrusted with the management of a certain property, feels impelled by habit and an inherent love of the institution, to go on doing things for its furtherance, guiding it over the rough spots, adding to its assets, lending encouragement to its ideals and coming to its financial assistance when needed.

After turning over the new museum site and collections to the City of Detroit in 1919, the Detroit Museum of Art was continued as the Founders Society for the following purposes: (1) to promote public interest in and appreciation of art in Detroit; (2) to cooperate in every way with the Detroit Institute of Arts, and to augment its collections from membership funds and contributions; (3) to administer the funds and endowments now in the hands of the corporation, and to encourage and administer future gifts and legacies.

Relieved of the administrative responsibilities and maintenance burden, the parent organization rested from its labors and devoted itself to the enjoyment of its museum and to playing the bountiful role which it had set for itself of building up the funds and endowments and adding significant art objects to the collections.

Then came the lean years of the Art Institute when the Founders Society was again, to some extent, called to the helm and, with unflinching devotion, took over some of the services and made available a large part of its own shrinking income for the maintenance of the Art Institute, when this institution was most needful to the public.

Last year the Common Council of the City of Detroit took back some of the responsibilities which the Founders Society had been carrying during the past three years, such as the salaries of the curators. This year it is to be hoped the city will still further relieve the Founders Society of the maintenance items which we have been carrying, such as the publication of the bulletin, the cost of exhibitions, and the salaries of the director, restorer and museum instructors, which have been paid from private grants now nearing their end. This will again enable the parent organization to devote its time and its efforts exclusively to the purposes which it has set for itself.

The exhibition of paintings by Frans Hals, sponsored by the Founders Society, was the outstanding event of the year. This was opened on January 9 with a lecture by Dr. Valentiner, followed by a reception arranged by the Women's Committee. This exhibition was viewed by 61,474 visitors, most of whom came on the free days. A large number of school children who came with their teachers were admitted free of charge. The total cost of this exhibit, including catalogue and insurance, was \$5,350.96. The receipts from the catalogues and admissions amounted to

\$5,246.00. To defray the costs of the exhibit, an admission of twenty-five cents was charged, except for certain free days. The fact that more than 10,000 persons paid the admission fee, and more than 50,000 took advantage of the free days, would seem to show that exhibitions of this importance are appreciated by our citizens.

As we review the work of the society during the past year, we have every reason to feel pleased with the progress we have made. Through purchases from the membership and invested funds and through the gifts of individual members of the society, we have added 118 objects to the Art Institute collections, with a valuation, based on cost or sound appraisal, of \$141,308.00. Two of these objects are of such outstanding importance that their purchase focused the attention of the art world on our Art Institute: the painting, *Portrait of a Donor*, by Raphael, purchased from the Ralph H. Booth Fund, and the painting, *Judith with the Head of Holofernes*, by Titian, presented by Mr. Edsel B. Ford. There were added many other rare and significant objects which would bring distinction to any museum. One cannot mention them all within the limits of a brief report, but it would seem fitting to enumerate the following, which add to the collections many desirable and significant items: two wings from a triptych representing *The Pietà*, *The Crucifixion* and *The Annunciation*, by a Sienese Master of the XIV century, presented by Mrs. Lillian Henkel Haass, in memory of her father, Peter Henkel; four still life paintings of flowers and fruits by the Flemish artists Jan Breughel (1568-1625), Osias Beet (active 1596-1624), Ambrosius Bosschaert (1588-1640), and Abraham Breughel (1631-c. 1690), presented by Mr. and Mrs. Edgar B. Whitcomb; a French tapestry, *Eros Triumphant*, dating from the last quarter of the XV century, from the Ralph H. Booth Fund; a pair of Flemish tapestries of the XVII century, *The Riding School: Curvetting to the Right* and *The Trot*, by Peter Wauters, presented by Mrs. Marion Jarves Alger, in memory of her husband, Russell A. Alger; a silver tankard, by Jacob Boelen, New York, 1654-1729, together with other pieces of silver and furniture, bequeathed by the late Katharine De Mille Campau; two sculptures, a French XII century *Figure of an Apostle* and a *Portrait Bust of Mlle. Bianchini* (1929), by Charles Despiau, 1874—, from the Membership and Donations Fund; a Persian miniature of the XIV century, *A Battle Scene*, purchased from the society's funds; two American paintings, *Portrait of Robert M. Lindsay, Print Collector*, together with the sketch of same, by Thomas Eakins (1844-1916), and *Sunset in the Hills, New York*, by Alexander H. Wyant (1836-1892), purchased from the D. M. Ferry, Jr., Fund; and sixteen objects, including the painting, *In Nature's Wonderland*, by Thomas Doughty (1793-1856), two pieces of furniture, eight pieces of early American silver, four pieces of early American glass and one of wrought iron, purchased from the income of the Gibbs-Williams Fund, which was set aside by Mrs. E. B. Gibbs for the purpose of adding to our collection "such articles of art as illustrate the fashions and mode of living of early American life." A complete list of accessions will be published as an addendum to this report.

Recent cash gifts for acquisitions have also been received as follows: from Edsel B. Ford, \$20,000, to be spent at the discretion of the Arts Commission; from Mrs. Ernest Kanzler, \$2,000, to be spent on the recommendation of the art director; from Robert H. Tannahill, \$1,200, to be used for the purchase of American glass. While these cash gifts totaling \$23,200 are technically a part of the receipts of 1935, they will be represented by acquisitions in the 1936 report and will therefore form a part of that year rather than this.

Cash gifts for purposes other than accessions have been received and have been devoted to museum services not provided for in the city budget.

The Horace H. Rackham and Mary A. Rackham Fund made two grants, one of \$6,000 toward the salary of the director, and a second one of \$5,000 for purchases for the library.

The Carnegie Corporation of New York has made a second payment of \$5,000 on its grant for extending the work of the educational department with the public schools and other educational systems in this locality.

In addition to his other benefactions, Mr. Edsel B. Ford again paid the publication costs of the bulletin, amounting to \$2,392.48.

Mrs. Anna Scripps Whitcomb defrayed the cost of books, catalogues and photographs for the library, together with other incidental expenses, to the extent of \$1,681.80.

Of the Michigan Artists' Exhibition, held in November, it is gratifying to report that we were able to lend more substantial encouragement to the painters and sculptors who live and work in this commonwealth. Prizes amounting to \$1,150 were collected and distributed as follows:

The Scarab Club Gold Medal:

To Jay Boorsma, for his wash-drawing *Skipper*

The Detroit Museum of Art Founders Society Prize:

To John Carroll, for his painting *Milner Thom*

The Anna Scripps Whitcomb Prize:

To Harry R. Bethke, for his sculpture *Laborer*

The Friends of Modern Art Prize:

To Sarkis Sarkisian, for his painting *Dorothy*

The Walter Piper Prize:

To Jim Lee, for his painting *Sleeping Girl*

The Mrs. Albert Kahn Prize:

To Zoltan Sepeshy, for his watercolor *Workmen Tarring Pool*

The W. J. Hartwig and E. Raymond Field Purchase Prize:

To Charles B. Culver, for his painting *Deserted*

The Lillian Henkel Haass Purchase Prize:

To John Pappas, for his painting *The Detroit Institute of Arts*

The Mary B. Booth Purchase Prize:

To Georgia, for her pastel *Little Girls*

The Mrs. George Kamperman Purchase Prize:

To Edgar L. Yaeger, for his painting *Landscape, St. Tropez*

The Mrs. Standish Backus Purchase Prize:

To Constance C. Richardson, for her painting *Pine Woods*

The Etching Purchase Prize:

To Jonathan A. Taylor, for his etching *The Rigger*

It is also gratifying to report that seventeen sales were made on behalf of the artists from this exhibition.

A factor of growing importance in the success of the Founders Society is the Women's Committee. Under the energetic leadership of the chairman, Mrs. Lillian Henkel Haass, this committee has added much to the social enjoyment of the museum activities of the year. There is a new interest and an increased attendance, and such events as the opening receptions for the Frans Hals, the American Folk Art and Michigan Artists' Exhibitions have been greatly enlivened by the gracious and softening touch of this committee. The thanks of the Women's Committee are due to Mrs. Anna Scripps Whitcomb for her contributions which made it possible for the committee to function so ably.

The work of the Women's Committee is reflected in our membership report, which shows a growing interest among our annual members and a corresponding increase in the annual membership dues. The report shows a total of 1102 annual members as against 890 for the previous year, of which 289 are new members. The total receipts from this source amount to \$14,182.75.

Your trustees are pleased to report an improvement in the status of our invested funds held by the Detroit Trust Company, partly due to an improvement in general conditions and partly due to the active interest of the Finance Committee, which has given generously of its time and experience, looking toward the betterment in the capital structure of our funds. So helpful has this been, that your trustees recommend an amendment to the by-laws which will give the Finance Committee the necessary authority to act upon financial matters with expedition and at the same time leave the board somewhat more free to consider the pleasanter side of museum activities.

We are aware that the success of the Founders Society, no less than the success of the Detroit Institute of Arts, during the past is due to the leadership of the director, Dr. W. R. Valentiner, who, by his scholarship, so ably guides the destinies of the Art Institute, and who, by his initiative and enthusiasm, fires those about him with an infectious devotion to the art interest of the community—a devotion which finds tangible expression in the number and importance of our accessions, which are a perpetual memorial to the Founders Society.

Respectfully yours,

DEXTER M. FERRY, JR.,
President

BOARD OF TRUSTEES
CLYDE H. BURROUGHS,
Secretary

ACCESSIONS

Two wings from a triptych representing *The Pietà*, *The Crucifixion* and *The Annunciation*, Sienese master, XIV century. Gift of Mrs. Lillian Henkel Haass in memory of her father, Peter Henkel.

JANUARY 1, 1935, TO DECEMBER 31, 1935

European Paintings

Portrait of a Donor, by Raphael Sanzio, Italian, 1483-1520. Founders Society, Ralph H. Booth Fund.

Judith with the Head of Holofernes, by Titian, Italian, 1477-1576. Gift of Edsel B. Ford.

Portrait of Costanza da Sommaia, by Agnolo Bronzino, Italian, 1503-1572. Founders Society, Membership and Donation Fund.

Portrait of a Lady, by Pietro Longhi, Italian, 1702-1762. Founders Society, Elizabeth P. Kirby Fund.

Christ Descending into Hell, by Herri met de Bles, Flemish, c. 1480-1550. Founders Society, Membership and Donations Fund.

Still Life with Flowers, by Jan Breughel, Flemish, 1568-1625. Gift of Mr. and Mrs. E. B. Whitcomb.

Still Life with Strawberries, by Osias Beet, Flemish, active 1596-1624. Gift of Mr. and Mrs. E. B. Whitcomb.

Vase with Flowers, by Ambrosius Bosschaert, Flemish, 1588-1640. Gift of Mr. and Mrs. E. B. Whitcomb.

Still Life with Flowers and Fruit, by Abraham Breughel, Flemish, 1631- c. 1690. Gift of Mr. and Mrs. E. B. Whitcomb.

Portrait of a Girl, by Adriaen van Ostade, Dutch, 1610-1684. Founders Society, William H. Murphy Fund.

Still Life, by Abraham van Beyeren, Dutch, 1620-1674. Founders Society, Membership and Donations Funds.

Peep-Show, by Samuel van Hoogstraten, Dutch, 1627-1678. Founders Society, Membership and Donations Fund.

Christ at Emmaus, follower of Rembrandt, Dutch, XVII century. Gift of E. and A. Silberman.

View of Jerusalem, by Oscar Kokoschka, Austrian, 1886——. Founders Society, Membership and Donations Fund.

American Paintings

Three miniatures, *Portrait of the Artist*, *Portrait of the Artist's Father*, *Portrait of the Artist's Mother*, by Elkanah Tisdale, 1771-1830 (?). Founders Society, Julius H. Haass Fund.

Henry Wadsworth Longfellow at the Age of 27, by Rembrandt Peale, 1778-1860. Gift of the Nancy Brown Experience Column, The Detroit News.

In Nature's Wonderland, by Thomas Doughty, 1793-1856. Founders Society, Gibbs-Williams Fund.

Landscape, by William Hart, 1823-1894. Gift of Miss Euphemia Holden in memory of her mother, Mrs. E. G. Holden.

Sunset in the Hills, New York, by Alexander H. Wyant, 1836-1892. Founders Society, D. M. Ferry, Jr., Fund.

Portrait of Robert M. Lindsay, Print Collector, with sketch, by Thomas Eakins, 1844-1916. Founders Society, D. M. Ferry, Jr., Fund.

The Old Reservoir, Philadelphia, artist unknown, XIX century. Gift of William H. Thomson.

Landscape, artist unknown, XIX century. Gift of Miss Euphemia Holden in memory of her mother, Mrs. E. G. Holden.

Farmington, by Ivan Swift, 1873——. Gift of friends of the artist.

Channel Crossing (watercolor), by William B. Stein, contemporary. Gift of the Scarab Club.

Asiatic Art

Miniature, *A Battle Scene*, Persian, XIV century. Founders Society.

Painting, *Landscape with Figures*, Chinese. Gift of Mrs. Elizabeth H. Cowles.

Drawings

Miniature, *The Annunciation*, by Lippo Vanni, Italian, XIV century. Founders Society, Octavia W. Bates Fund.

Madonna and Child, by Correggio, Italian, 1494-1534. Founders Society, Laura H. Murphy Fund.

Two wash-drawings: *Landscape*, English, c. 1840; *Landscape*, American, XVIII century. Gift of Miss Euphemia Holden in memory of her mother, Mrs. E. G. Holden.

Portrait, by Gerhard Marcks, German, 1889——. Gift of Mrs. William Clay.

Five drawings by German artists: *Woman*, by Ernest Barlach, 1870——; *Seated Figure*, by Richard Scheibe, 1879——; *Kneeling Female Figure*, by Georg Kolbe, 1887——; *Sheep*, by Emy Roeder, 1890——; *Kneeling Figure*, by Arno Becker, contemporary. Gift of Friends of Modern Art.

Sculpture

Apostle, French, XII century. Founders Society, Membership and Donations Fund.

Portrait of Mlle. Bianchini (1929), by Charles Despiau, French, 1874——. Founders Society, Membership and Donations Fund.

Nude, by Manolo, Spanish, 1876——. Founders Society, William C. Yawkey Fund.

Greyhound, by Richard Scheibe, German, 1879——. Founders Society, William C. Yawkey Fund.

Woman Seated, by Gerhard Marcks, German, 1889——. Founders Society, William C. Yawkey Fund.

Portrait Bust of Taras Shevchenko, by Alexander Archipenko, Ukrainian, 1887——. Gift of the Ukrainian National Chorus, Dumka.

Prints

Two wood-engravings: *The Crucifixion*, by Johann Zainer, German, XV century; *Jacob's Dream*, by Anton Koburger, German, XV century. Gift of Mrs. Lillian Henkel Haass.

Copper engraving, *Christ at Emmaus*, by George Pencz, German, c. 1500-1550. Gift of John S. Newberry, Jr.

Fourteen engravings by German Little Masters of the XIV century: *Adam and Eve*, *Ornament with a Vase between Two Grotesques*, by Heinrich Aldegrever, 1502-1555; *Crucifixion*, *Judith with the Head of Holofernes*, by Albrecht Altdorfer, c. 1480-1538; *Vignette with Four Cupids and a Chimera*, *Combat of Men on Horseback and on Foot*, by Barthel Beham, 1502-1540; *Porsena Hears of the Flight of Cloelia*, *David and Bathsheba*, by George Pencz, c. 1500-1550; *Little Buffoon with Scroll*, *St. Matthew and St. John*, *Triumph of Noble Women*, *Madonna on a Crescent*, *Mask Held by Two Genii*, *Seven Planets*, by Hans Sebald Beham, 1500-1550. Founders Society, William H. Murphy Fund.

Eight lithographs by German artists: *Self Portrait*, by Lovis Corinth, 1858-1925; *Two Heads*, by Erich Heckel, 1883—; *Types*, by George Grosz, 1893—; *In the Park*, by Carl Grobel, contemporary; *Toilette*, by Paul Kleinschmidt, contemporary; *Two Nude Figures*, by Moissej Kogan, contemporary; *In a Cafe*, by Rudolph Schlichter, contemporary; *The Letter*, by Rudolph Warrer, contemporary. Gift of Mr. Gordon Beer.

Two lithographs: *Head of a Young Woman*, *Head of a Young Woman*, by Bela Czobel, Hungarian, 1883—. Gift of Mr. Gordon Beer.

Five wood-engravings by German artists: *Absage*, *The Dancers*, *The Drummers*, by Gerhard Marcks, 1889—; *The Steer*, by Wilhelm Rudolph, contemporary; *Female Idol*, by Gustav Wolff, contemporary. Gift of Mr. Gordon Beer.

Four etchings by German artists: *My Landlord*, by Bernhard Kretzschmar, 1889—; *Drying the Nets*, by Carl Grobel, contemporary; *Young Steer*, by Otto Pankok, contemporary; *An Allegory*, by Albert Schamoni, contemporary. Gift of Mr. Gordon Beer.

Textiles

Fragment of tapestry, Graeco-Roman, probably Syrian, III-IV century. Founders Society, Octavia W. Bates Fund.

Tapestry, *Eros Triumphant*, French (Touraine or Northern France), last quarter of XV century. Founders Society, Ralph H. Booth Fund.

Tapestry, *The Riding School: Curvetting to the Right*, by Peter Wauters, Flemish, late XVII century. Gift of Mrs. Marion Jarves Alger in memory of her husband, Russell A. Alger.

Tapestry, *The Riding School: The Trot*, by Peter Wauters, Flemish, late XVII century. Gift of Mrs. Marion Jarves Alger in memory of her husband, Russell A. Alger.

Embroidered border, *Judith and Holofernes, and other figures*, Italian, XVII century. Founders Society, Membership and Donations Fund.

Panel of Tapa Cloth, Polynesian (Tahiti), middle XIX century. Gift of Miss Marion Mellon.

Decorative Arts

Furniture, dressing table, Sheraton style, New England, c. 1800. Founders Society, Gibbs-Williams Fund.

Furniture, secretary, Sheraton type, Salem, Massachusetts, c. 1780-1800. Founders Society, Gibbs-Williams Fund.

Silver sugar basket, by Paul Revere, Boston, 1735-1818. Founders Society, Gibbs-Williams Fund.

Silver creamer, by Paul Revere, Boston, 1735-1818. Founders Society, Gibbs-Williams Fund.

Silver gravy-boat, by William Vilant, Philadelphia, c. 1750. Founders Society, Gibbs-Williams Fund.

Silver mug, by Jacob Ten Eyck, Albany, c. 1725. Founders Society, Gibbs-Williams Fund.

Silver creamer, by Myer Myers, New York, c. 1750. Founders Society, Gibbs-Williams Fund.

Silver teapot, by Jacob Hurd, Boston, 1702-1758. Founders Society, Gibbs-Williams Fund.

Silver ladle, by Joel Sayre, New York, 1778-1813. Founders Society, Gibbs-Williams Fund.

- Silver spoons (two), by Andrew Tyler, Boston, working c. 1700. Founders Society, Gibbs-Williams Fund.
- Silver tankard, by Jacob Boelen, New York, 1654-1729. Bequest of Katharine De Mille Campau.
- Silver sugar tongs, by Joel Sayre, New York, 1778-1813. Bequest of Katharine De Mille Campau.
- Silver, two teaspoons and one dessert spoon, by Andrew De Milt, New York, c. 1810. Bequest of Katharine De Mille Campau.
- Silver tablespoon, maker S. R., London, 1782-3. Bequest of Katharine De Mille Campau.
- Glass pitcher (Ohio type), c. 1820-1830. Founders Society, Gibbs-Williams Fund.
- Glass bowl, with lily-pad decoration, New York State. Founders Society, Gibbs-Williams Fund.
- Glass mug, New York State. Founders Society, Gibbs-Williams Fund.
- Glass pitcher, Pittsburgh district. Founders Society, Gibbs-Williams Fund.
- Furniture, sideboard. Bequest of Katharine De Mille Campau.
- Clock, French, XIX century. Bequest of Katharine De Mille Campau.
- Pair urn-shaped vases. Bequest of Katharine De Mille Campau.
- Rug. Bequest of Katharine De Mille Campau.
- Ceramics, vessel with handle, two bowls, American prehistoric (Hopi Indian). Gift of Mr. Carl F. Clark.
- Betty lamp with trammel, American, XVIII century. Founders Society, Gibbs-Williams Fund.

Exhibitions Held During the Year 1935

- January 9-February 28—Loan Exhibition of Paintings by Frans Hals.
- February 12-March 31—Portraits in Graphic Art.
- March 5-31—Drawings by Modern German Sculptors.
- March 21-April 20—Exhibition of Persian Miniatures and Pottery.
- March 30-May 1—Exhibition of American Glass.
- April 9-19—Exhibition of Recent Accessions.
- April 19-May 5—Exhibition of Paintings by Fragonard and Hubert Robert.
- May 1-28—Eight Modes of Painting.
- May 2-June 1—Fourth Annual Photographic Salons of Industrial and Pictorial Photography.
- June 15-July 21—Paintings by Detroit Artists, from collection of Dr. W. W. Kahn.
- October 15-November 15—Architectural Etchings and Facsimiles of Watercolors and Drawings by Dürer in the Albertina Museum.
- October 15-November 12—Exhibition of American Folk Art and Colonial Furniture.
- November 13-December 23—Exhibition for Michigan Artists.
- December 3-31—Fine Prints in the Detroit Institute of Arts.

Lectures and Other Special Events During 1935

- January 14—Lecture for Young Artists' Market, by E. P. Richardson.
- January 17—"Trees," by Prof. Ethel W. B. Chase (Detroit Garden Center).
- January 28—Lecture for Young Artists' Market, by E. P. Richardson.
- January 22—"Culture of the Greek World after Alexander," by Prof. Rolf Johannesen, Wayne University.
- January 29—"Art of the Greek World after Alexander," by Adele C. Weibel.
- February 7—"Flower Arrangements," by Mrs. Henrietta Carey (Detroit Garden Center).

- February 8—"Appreciation of Sculpture: How to Enjoy Good Sculpture," by E. P. Richardson.
- February 11—Lecture for Young Artists' Market, by E. P. Richardson.
- February 12—"The Rise of Democracy in Art," by E. P. Richardson.
- February 14—"Modern Architecture," by C. Grant La Farge, under auspices of the Michigan Society of Architects.
- February 15—"Appreciation of Sculpture: Early Sculpture of China, India and Siam," by Perry T. Rathbone.
- February 18—Lecture for Young Artists' Market, by E. P. Richardson.
- February 21—"New Daffodils and New Perennials," by H. G. Gruelleman (Detroit Garden Center).
- February 22—"Appreciation of Sculpture: Primitive Sculpture," by E. P. Richardson.
- February 26—"Flowers and Gardens in Art," by E. P. Richardson, under auspices of Michigan Horticultural Society.
- March 1—"Appreciation of Sculpture: Realistic Sculpture," by Perry T. Rathbone.
- March 7—"Garden Use of Our Native Plants," by Dr. William E. Praeger (Detroit Garden Center).
- March 8—"Appreciation of Sculpture: Modern Sculpture," by E. P. Richardson.
- March 11—Lecture for Young Artists' Market, by E. P. Richardson.
- March 15—"Appreciation of Sculpture: Animal Sculpture," by Perry T. Rathbone.
- March 21—"Rock Gardens," by Louise Beebe Wilder (Detroit Garden Center).
- April 2—"A Historical Outline of Persian Miniature Painting," by Dr. Mehmet Aga-Oglu.
- April 18—"Delphiniums," by Mrs. D. D. Dunlop (Detroit Garden Center).
- April 21—Organ recital by Edgar Danby.
- April 28—Organ recital by Edgar Danby.
- May 3—"The Small City Garden," by Edward H. Laird (Detroit Garden Center).
- May 5—Organ recital by Edgar Danby.
- May 12—Presentation Program of Ukrainian National Chorus, "Dumka."
- October 10—"Succession of Blooms in the Perennial Border," by Mrs. Horace Peabody (Detroit Garden Center).
- October 17—"Roses," by Peter Patterer (Detroit Garden Center).
- October 17—Reception for Interstate Medical Assembly.
- October 28—"Modern Taste and Its Sources," by E. P. Richardson (Young Artists' Market).
- November 1—"Sculptures of the Parthenon," by Humphrey Payne, under auspices of Archeological Society.
- November 3—Radio Talk, "American Folk Art Before the Machine Age," by John D. Morse.
- November 7—"Table and Flower Arrangements," by Mrs. W. Beresford Palmer (Detroit Garden Center).
- November 10—Radio Talk, "Greece and the Golden Mean," by John D. Morse.
- November 11—"Modern Taste and Its Sources," by E. P. Richardson (Young Artists' Market).
- November 14—Presentation of painting by Nancy Brown Column.
- November 17—Radio Talk, "Raphael, Detached Man of the Renaissance," by John D. Morse.
- November 19—"Art for All," by Gordon B. Washburn, Albright Art Gallery, Buffalo, N. Y.

- November 21—"Chrysanthemums," by V. P. DePetris (Detroit Garden Center).
 November 24—Radio Talk, "The Rivera Murals, Epic of the XXth Century," by John D. Morse.
 November 25—"Modern Taste and Its Sources," by E. P. Richardson (Young Artists' Market).
 December 1—Radio Talk, "Thanksgiving in a Colonial Kitchen, 1635," by John D. Morse.
 December 5—"Gardens of China and Japan," by Mrs. Benjamin S. Warren (Detroit Garden Center).
 December 5—"The Appreciation of Prints," by FitzRoy Carrington.
 December 8—Radio Talk, "Your Visit to a Japanese Home," by John D. Morse.
 December 9—"Modern Taste and Its Sources," by E. P. Richardson (Young Artists' Market).
 December 15—Radio Talk, "An Exhibition of Fine Prints," by John D. Morse.
 December 22—Radio Talk, "Bruegel, the Shakespeare of Painting," by John D. Morse.
 December 29—Radio Talk, "Behind the Scenes in Your Museum," by John D. Morse.

Educational Activities Under Carnegie Grant

I. Gallery Tours

January 8 and 10	Mohammedan Art
January 15 and 17	Early Medieval Art
January 22 and 24	Gothic Art in the North
January 29 and 31	Italian Gothic Painting and Sculpture
February 5 and 7	Flemish Painting in the Middle Ages
February 12 and 14	Painting in Florence and Siena
February 19 and 21	Early American Art
February 26 and 28	French XVIII Century Art
March 5 and 7	Baroque Painting
March 12 and 14	Dutch XVII Century Painting
March 19 and 21	Early American Art
March 26 and 28	French XVIII Century Art
April 2 and 4	English XVIII Century Art
April 9 and 11	American XVIII Century Art
April 16 and 18	French XIX Century Art
April 23 and 25	American XIX Century Art
May 14	Art Centers of Europe: London
May 21	Art Centers of Europe: Paris
May 28	Art Centers of Europe: Florence
June 4	Art Centers of Europe: Rome
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
November 5 and 7	The Roman Empire: from Caesar to Constantine
November 12 and 14	Churches of the Earliest Christians
November 19 and 21	Master Artists of Florence and Siena
November 26 and 29	The Splendor of Venetian Painting
December 3 and 5	Cathedrals of France
December 10 and 12	How Flanders Changed the History of Painting
December 17 and 19	The Story of Dutch Painting

II. *Pageant of History Talks*—for Boys and Girls.

January 12	Early Art of the Christian Church
January 19	The Mosques of the Mohammedans
January 26	Dark Ages in Europe
February 2	Gothic Cathedrals
February 9	Master Painters of Flanders
February 16	Great Artists of the Italian Renaissance
February 23	The Story of Dutch Painting
March 2	Court Painter to a Spanish King—Diego Velasquez
March 9	Marie Antoinette Decorates Her New Palace
March 16	An English Lord Sits for His Portrait
March 23	American Colonists Copy Their Continental Cousins
March 30	In Our Own Day
October 10	Mystery Cities of the Mayas
October 17	American Artists of Colonial Days
October 24	Prehistoric Painters
October 31	Pyramids of the Pharoahs
November 7	4,000 Years Ago in Egypt
November 14	Temple Builders of Mesopotamia
November 21	Sea Kings of Crete
December 5	Daily Life of the Greeks
December 12	Emperors of Rome

III. *Motion Pictures for Children* (Tuesday afternoons).

October 8	Columbus
October 15	Jamestown
October 22	The Pilgrims
October 29	The Puritans
November 5	Peter Stuyvesant
November 12	Gateway to the West
November 19	Wolfe and Montcalm
November 26	Eve of the Revolution
December 3	Declaration of Independence
December 10	Yorktown
December 17	Vincennes

IV. *Summary and Attendance.*

School Groups (115 groups)	5,951
Club Groups (55 groups)	2,556
Out of Town Groups (29 groups)	925
Regular Gallery Tours (58)	2,625
Special Exhibition Gallery Tours (52)	3,319
Pageant of History Talks (21)	1,145
Church Groups (12 groups)	448
Motion Pictures (11)	7,200
TOTAL	24,169

Loans from the Institute Collections for 1935

To Brooklyn Museum, Brooklyn, N. Y.

Painting, *Head of an Old Man*, by Jusepe de Ribera

Painting, *Portrait of a Girl*, by Francisco de Zurburan

To Exhibition of Ancient Flemish Art, Brussels, Belgium

Painting, *The Wedding Dance*, by Pieter Bruegel

- To Dayton Art Institute, Dayton, Ohio
Painting, *The Ranger*, by Randall Davey
- To Society of Arts and Crafts, Detroit
Painting, *Box Cars Under a Bridge*, by Charles Burchfield
Painting, *Head of a Girl*, by Sarkis Sarkisian
Sculptures, Two Bronze Female Figures by Aristide Maillol
- To Jewish Center, Detroit
Painting, *Corner of My Studio*, by William Auerbach-Levy
Painting, *Interior*, by Myron Barlow
Painting, *Checkered Cloth*, by Samuel Halpert
- To Flint Museum of Art, Flint
19 Old and Modern Masters
- To Wadsworth Atheneum, Hartford, Conn.
Painting, *The Recitation*, by Thomas W. Dewing
- To William Rockhill Nelson Gallery of Art, Kansas City, Kansas
Painting, *Portrait of an Artist*, by Theodore Gericault
Painting, *Two Women Seated*, by Edgar Degas
- To Royal Academy of Arts, London, England
Painting, *Early Autumn*, by Ch'ien Hsüan
- To Western Fair and University of Western Ontario, London, Ontario
Painting, *The Sisters*, by William A. Bouguereau
Painting, *Living in the Past*, by Joseph Israels
- To College Art Association, New York
Painting, *Brickyard*, by Morris Kantor
Painting, *Culebra Cut*, by Jonas Lie
Painting, *Portrait of Robert Barr*, by James McN. Whistler
- To Ehrich-Newhouse Galleries, New York
Painting, *Holy Family*, by Benvenuto Garofalo
- To Whitney Museum of American Art, New York
Painting, *The Ball Players*, by William Morris Hunt
- To Pennsylvania Museum of Art, Philadelphia, Pa.
Painting, *Self Portrait*, by Vincent Van Gogh
- To Carnegie Institute, Pittsburgh, Pa.
Painting, *The Ranger*, by Randall Davey
Painting, *In the Country*, by Leon Kroll
- To M. H. DeYoung Memorial Museum, San Francisco, Calif.
Painting, *Portrait of Dr. S. A. Bemis*, by Chester Harding
Painting, *Portraits of Mr. and Mrs. Hudson*, by Thomas Sully
Painting, *Self Portrait*, by James A. McN. Whistler
- To San Francisco Museum of Art, San Francisco, Calif.
Painting, *Blackberries*, by Maurice Sterne
- To Springfield Museum of Fine Arts, Springfield, Mass.
Painting, *Composition*, by Othon Friesz
Painting, *Mother and Child*, by Marie Laurencin
- To Toledo Museum of Art, Toledo, Ohio
Painting, *St. Jerome in His Study*, by Petrus Christus
- To Art Gallery of Toronto, Toronto, Ontario
Painting, *Portrait of a Young Man*, by Jacques Louis David
Painting, *Portrait of a Man*, by Diego Velasquez

World Adventure Series

- January 6 In the Shadow of Eastern Gods, by Robert Edison Fulton
Explorations in the Gobi Desert, by Roy Chapman Andrews
- January 13 Bali, Eden of the South Seas, by Andre LaVarre
A New Language for a New Generation, by Louis Untermeyer
- January 20 Birds, Bergs and Kodiak Bears, by William L. Finley
- January 27 With Beebe in Bermuda, by Gloria Hollister
The Eskimos as I Know Them, by Peter Freuchen
- February 3 Miracles in Nature, by Arthur C. Pillsbury
- February 10 Old Bill Laughs at Europe, by Bruce Bairnsfather
- February 17 Tibet, the Forbidden Land of Magic and Mystery, by Harrison
Forman
In the Land of the Laughing Buddha, Upton Close
- February 19 Soviet Russia, by Burton Holmes
- February 24 Hawaii, Tropical Paradise, by Dr. S. A. Barrett
- February 26 London and Rural England, by Burton Holmes
- March 3 Among the Head Takers of Formosa, by Carl von Hoffman
- March 5 All Over Spain, by Burton Holmes
- March 10 By Airplane Over Inca Land, by Robert Shippee
- March 12 Alluring Italy, by Burton Holmes
- March 17 Hunting Dangerous Big Game in Africa, by Edmund Heller
- March 19 Vienna and Austria, by Burton Holmes
- March 24 A Night on the Spanish Main, by Edward Tomlinson
- March 26 London and Rural England, by Burton Holmes
- March 31 The Human Adventure, Talking Picture
- April 7 Shooting the Rapids of the Colorado River, by Clyde Eddy
- April 14 New Explorations in Present Day Russia, by Julien Bryan
- September 29 With Admiral Byrd from Pole to Pole, by George O. Noville
- October 6 Dodging Death in Forbidden Lhasa, by William Montgomery
McGovern
- October 13 Bird Islands of Peru, by Dr. Robert Cushman Murphy
- October 20 Pacific Asia from Korea to the Malay Peninsula, by Upton Close
Ethiopia, by Alfred M. Bailey
- October 27 Three-Wheeling Across Africa, by Jim Wilson
- October 30 My Second Antarctic Expedition, by Richard E. Byrd
- November 3 Mt. Athos and the Crusader Castles of the Mediterranean, by
Byron D. MacDonald
- November 10 The World's Stake in Ethiopia, by C. W. Furlong
My London to Australia Air Race, by Roscoe Turner
- November 17 Exploring Madagascar for Science, by Charles F. Swingle
Up to the Minute News from Soviet Russia, by Julien Bryan
- November 24 Adventures with the Stars, by Dr. Clyde Fisher

- December 1 Life In and Under the South Seas, by Arthur C. Pillsbury
The Problem and Challenge of Soviet Russia, by Dr. Michail M. Dorizas
- December 8 Around the World in Ninety Minutes, by Harry C. Ostrander
The Depths of the Sea, by Dr. Raymond L. Ditmars
- December 15 Explorations in the Gobi Desert, by Dr. Roy Chapman Andrews
A Voyage to the Ice Inferno, by Father Bernard Hubbard
- December 22 The Life and Customs in Oberammergau, by Anton Lang, Jr.
- December 29 Exploring Ethiopia and the Source of the Blue Nile, by Dr. Wilfred H. Osgood

FREE SATURDAY LECTURES FOR CHILDREN

- January 5 Around the World on a Motorcycle, by Robert Edison Fulton
- April 13 Adventures in Present Day Russia, by Julien Bryan
(2 lectures—Morning and Afternoon)

JUNIOR ADVENTURERS

- October 12 The Land of the Penguin and Albatross, by Dr. Robert Cushman Murphy
- October 19 When the Chinese Mountain Walked, by Upton Close
- October 26 Let's Hitch-Hike from Bombay to Bangkok, by Jim Wilson
- October 30 My Second Antarctic Expedition, by Richard E. Byrd
- November 9 Hitting the Trail in Masailand, by C. W. Furlong
- November 16 Ten Thousand Miles Through Present Day Russia, by Julien Bryan
- November 23 A Trip to Mars, by Dr. Clyde Fisher
- November 30 Miracles in Nature, by Arthur C. Pillsbury
- December 7 The Seasons, by Dr. Raymond L. Ditmars
- December 14 Explorations in the Gobi Desert, by Dr. Roy Chapman Andrews

CURRENT EXHIBITIONS

- February 12—March 15 An Exhibition of Sixty Paintings and Some Drawings
by Peter Paul Rubens.
- January 15—February 24 Loan Exhibition of Prints by Goya.

SPECIAL LECTURES

(Tuesday evenings at 8:30)

- February 19 "The Personality of Rubens"—by Dr. William R. Valentiner.
- February 25 "Islamic Decorative Art"—illustrated lecture by Dr. Mehmet
Aga-Oglu.
- February 28 "Art in the Modern World"—illustrated lecture by Edgar P.
Richardson.
- March 3 "The Restoration at Williamsburg"—illustrated lecture by Sidney
N. Shurcliff.
- March 6 "Art in the Modern World"—illustrated lecture by Edgar P.
Richardson.
- March 13 "Art in the Modern World"—illustrated lecture by Edgar P.
Richardson.

RADIO TALKS

(Sundays at 2:00 p. m. over CKLW, by John D. Morse)

- February 16 "The Rubens Exhibition."
- February 23 "The Rubens Exhibition."
- March 1 "The Rubens Exhibition."
- March 8 "Vincent Van Gogh."
- March 15 "Edgar Degas."

GALLERY TALKS

(Tuesdays at 2:30 p. m. and Thursdays at 8:00 p. m.)

- February 18 and 20 "25 Centuries of Chinese Art."
- February 25 and 27 "Mohammedan Mosques and Miniatures."
- March 3 and 5 "Japanese Art."
- March 10 and 12 "America's Earliest Art."

GARDEN CENTER

- March 5—2:00 p. m. "The Medicinal Value of Plants"—free illustrated lecture
by Dr. Bacon.

WORLD ADVENTURE SERIES

(Illustrated lectures)

- February 16—3:30 p. m. "Jungle Gods"—by Capt. Carl von Hoffman.
- February 20—8:30 p. m. "The Magic of Mexico"—by Burton Holmes.
- February 23—3:30 p. m. and 8:30 p. m. "Ethiopia's Death Struggle"—Josef Israels
II.

- February 27—8:30 p. m. "South America—Down the West Coast"—by Burton Holmes.
- March 1—3:30 p. m. "Wandering Through French Canada"—by Richard Finnie.
- March 5—8:30 p. m. "South America—Up the East Coast"—by Burton Holmes.
- March 8—3:30 p. m. "The Personality of Insects"—Brayton Eddy.
- March 12—8:30 p. m. "Normandy and Brittany"—Burton Holmes.
- March 15—3:30 p. m. "By Sailboat Through the South Seas"—by Howard Cleaves.
- 8:30 p. m. "Adventuring in Alaska"—by Father Hubbard.

JUNIOR ADVENTURERS

(Illustrated lectures)

- February 22—10:30 a. m. "Alaska, Our Last Frontier"—by Slim Williams.
- February 29—10:30 a. m. "Among the Igloo Dwellers"—by Richard Finnie.
- March 7—10:30 a. m. "What Good are Insects"—Brayton Eddy.
- March 14—10:30 a. m. "Wild Life Adventures"—by Howard Cleaves.



BRISEIS BEING RESTORED TO ACHILLES
 PETER PAUL RUBENS
 LENT BY MR. AND MRS. EDGAR B. WHITCOMB