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RUSSELL A. ALGER HOUSE
GIFT OF MRS. RUSSELL A. ALGER, MRS. D. DWIGHT DOUGLAS,
MRS. SIDNEY T. MILLER AND RUSSELL A. ALGER, JR.

THE RUSSELL A. ALGER HOUSE

In March, 1936, Mrs. Russell A. Alger and her children, Mrs. D. Dwight Douglas, Mrs. Sidney T. Miller and Russell A. Alger, Jr., gave to the City of Detroit their former residence in Grosse Pointe Farms for the purpose of a public museum of art, and as a memorial to the late Russell A. Alger. The new Museum will be conducted as a branch of the Detroit Institute of Arts.

In a great urban community like Detroit, with its vast area and population, the need for such a public place of resort is hard to overestimate. The advance of industry during the past forty years has been so swift and so powerful that it has virtually swallowed up the city that was Detroit in the nineteenth century. It has necessarily, but none the less regretfully transformed Detroit from a comfortable, quiet, residential city of great beauty, into an industrial centre without equal in America. Commerce in the wake of industry has completed the transformation; shaded avenues lined with old houses have been altered almost beyond recognition in favor of trade and motor traffic; fine residences less than half a century old are masked today with shops and lofts. Alger House with its park of lawns and gardens, it terraces and lake front, will be some remuneration to the people of Detroit for the beauty that has been lost in the transition from the old city to the new.

The Alger House was built in 1910, after the designs of Charles Adams Platt, one of the country's best architects, who is especially renowned for his large country houses, and such distinguished public buildings as the Freer Art Gallery in Washington, and the Hanna Building, Cleveland. Charles Platt was a keen and penetrating student of Italian Renaissance architecture. His designs are noted for their simplicity and authenticity of style; and it was his study in Italy that showed him the importance of designing house and garden as a single, interrelated scheme, and the value of allowing the chosen site to go far in dictating the plan and character of the house. All three of Platt's architectural traits are abundantly present in the Alger House: in its dignified simplicity, in the authentic quality of its design, and in the happy relation between building and site, they are brilliantly expressed. As such it is particularly gratifying that the house will be preserved, not only as an endowment to public knowledge and pleasure, but also as a significant monument to that division of the fine arts in which America has made perhaps its most distinguished contribution—its architecture.

By virtue of these very traits, the house gives a splendid idea of the Italian villa. This is especially true of the lake side façade, which affords a full view of the loggias, terraces and pergola, and is strongly reminiscent of a sixteenth century Florentine country seat. The gardens are so planned as to encourage out-of-door living, and to make the immediate surroundings of the structure as livable, comfortable and various as the house itself. And so from indoors one can step out upon a terrace, or into a vine-covered pergola, into a walled flower garden, or a paved fountain court.

Equally distinguished is the interior architecture, which lends itself most admirably to the needs of a museum, and has determined the plans for the permanent collection. The spacious rooms on the first floor are devoted to the display of Italian furniture and objects of art, creating the atmosphere of a Renaissance house, forming a background for the collection of paintings, and suggesting the domestic life of an Italian aristocrat five hundred years ago.

The entrance hall immediately announces the character of the house. The visitor will find here two Florentine paintings of the early Renaissance, and

ROOM OF THE EARLY RENAISSANCE

Venetian sculpture and furniture of the fifteenth and sixteenth centuries. Of particular distinction as an architectural feature of the house is the thoroughly Italian monumental staircase. It is enclosed on all sides with limestone ashlar, and enriched with a robust balustrade and a coffered ceiling.

Of the three major rooms on the lower floor, the large hall in the centre is filled with objects and pictures of the Early Renaissance, mostly of the Quattrocento. The character of the room is simple, with its exposed beam ceiling and unadorned walls, and finds its only architectural ornament concentrated in the carved chimney piece of *pietra serena*. The beauty of the room depends largely upon its proportions, and the commanding view of the lake through three long windows. Thus it is the appropriate background for the simple, massive, straightforward furniture of the fifteenth century.

Upon entering the Venetian room of the sixteenth century, one is at once struck by the more sumptuous character of his surroundings. This is in accordance with the richer, more lavish taste of the Venetians. While the Florentines, for the most part, preferred the cool tones of blue and green in their decoration, and simpler and more severe lines in their furniture, the Venetians surrounded themselves with the warm and more resplendent colors of red and yellow.

Quite as contrasting is the architecture of the room. The walls are adorned with panelling, painted and gilded, while the ceiling is coffered with a rich design. A great mantelpiece carved in white marble and dated 1625 dominates the room.

Beyond the Venetian room, the recessed loggia contains Italian marble sculpture of the late Middle Ages and Early Renaissance. The open loggia affords an admirable setting for showing a modest collection of Greek and Roman antiquities. One of the most constant features of great Renaissance establishments, and

often its chief boast, was the collection of classic antiques. Italy was fairly strewn with fragments of ancient sculpture. And the unquenchable enthusiasm during the Renaissance for the art and culture of antiquity, set diggers digging and placed their noble discoveries once more upon pedestals.

The long gallery to the right of the Venetian room is devoted to Baroque art. Its small collection of paintings signalizes the last important phase of the art of Italy.

The open loggia beyond, which makes a transition between the house proper and the long pergola out-of-doors, will be devoted to a collection of late Renaissance and Baroque sculpture. The nucleus of the proposed collection is a winning marble group of a boy struggling with a goose, a work of the highly talented nephew of Leonardo da Vinci, Pierino da Vinci.

The galleries on the second floor are reserved for showing loan exhibitions, principally of modern art, to be changed from time to time. Another room has been set aside for the use of the Garden Center. The basement floor affords a room suitable for lectures.

The opening exhibitions on the second floor are abruptly different in character from the stately, sumptuous atmosphere of a lavishly appointed Renaissance *palazzo*. Most adaptable to the display of modern French paintings is the very simple design of the second floor galleries. Alger House is indebted to the Bignou Gallery, New York, for lending a significant exhibition of paintings by the School of Paris. Another field of modern art that steadily enlists new interest and enthusiasm is that of drawings and watercolors. From two Detroit collections there has been arranged in the remaining galleries a fine show of contemporary watercolors and drawings by American and European artists. To John S. Newberry, Jr., and an anonymous lender, the museum is indebted for these examples of very high quality.

Alger House has been largely furnished with a loan exhibition of Italian furniture and art objects in order to reveal its possibilities for displaying a permanent collection. Its present arrangement makes obvious the undeniable charm assumed by certain works of painting and of decoration, when arranged in the intimacy of a domestic interior—objects whose value and beauty are more than often reduced by the impersonality of a large museum gallery. Toward the permanent collection of the house important gifts have already been made. The Museum is gratefully indebted to Mr. and Mrs. Edsel B. Ford, Mrs. Allan Shelden, Mrs. John S. Newberry, Mrs. William Clay, Mr. Robert H. Tannahill, and Mrs. Lillian Henkel Haass, for their generous gifts of very handsome pieces of Italian furniture, which will be more particularly reported in the Bulletin next autumn.

It is only by these gifts and others that may be made during the current exhibition that the present character of the house can remain unimpaired.

The new office of the Garden Center will be found on the second floor. Plans are in progress for developing the grounds of Alger House under the guidance of this society. Not only does the Garden Center hope to enhance the landscape design of the new museum grounds, but also to cultivate gardens and arrange exhibitions of an instructive nature. Of enormous value to flower fanciers and garden enthusiasts will be the newly-acquired horticultural library shelved in these new quarters for the pleasure of the public. The library was bequested by the late Esther Longyear Murphy.

Perry T. Rathbone

EVENING
ONE OF A SERIES OF THREE FRESCOES BY JOHN CARROLL
GIFT OF MR. AND MRS. ERNEST KANZLER

FRESCOES BY JOHN CARROLL

Among the many possible means of keeping a museum alive is one too seldom made use of: the engaging of outstanding modern painters and sculptors for the decoration of the museum structure itself. It is true that when a museum building is planned, the architect is usually asked to employ the best artists possible for its decoration. But when the architecture of the building is finished, it generally happens that neither the architect nor the museum has enough funds left to carry out the building's enrichment. The interest is taken up by the formation of a permanent collection destined to be housed in the museum. As a result we find in many museum buildings an abundance of empty niches planned to contain statues and of bare walls and ceilings intended to be decorated with paintings. As an excuse one may say that it is not easy to find appropriate modern sculptures which are fit for classical façades or Renaissance niches. But why construct niches for statues if one does not know how to fill them? If we would build our museums in modern style instead of in an adapted classical one, it would be easier to find modern sculptors or painters who can apply their art to the decoration of the building. But even so, if the style of our museums is somewhat behind the times, could we not follow the example of the great epochs of the past, when many generations of sculptors or painters contributed to the ornamentation of the same church or palace, adding statues or frescoes to it even after the style of the building may have become out of date? From the distance of later centuries these differences in style are less obvious than to contemporaries and even lend a certain interest that no completely uniform building can have.

There are art critics who are of the opinion that the art of mural paintings cannot be revived, while some go further and consider even easel paintings superfluous in modern rooms. Much as may be said in favor of a pure and abstract style of decoration, so long as nature is

a source of enjoyment to mankind, the likelihood is that there will always exist an art which strives for a realistic rendering or an interpretation of nature. And in spite of all theories the fact remains that the interest in fresco paintings is rapidly increasing again in Europe as well as in America.

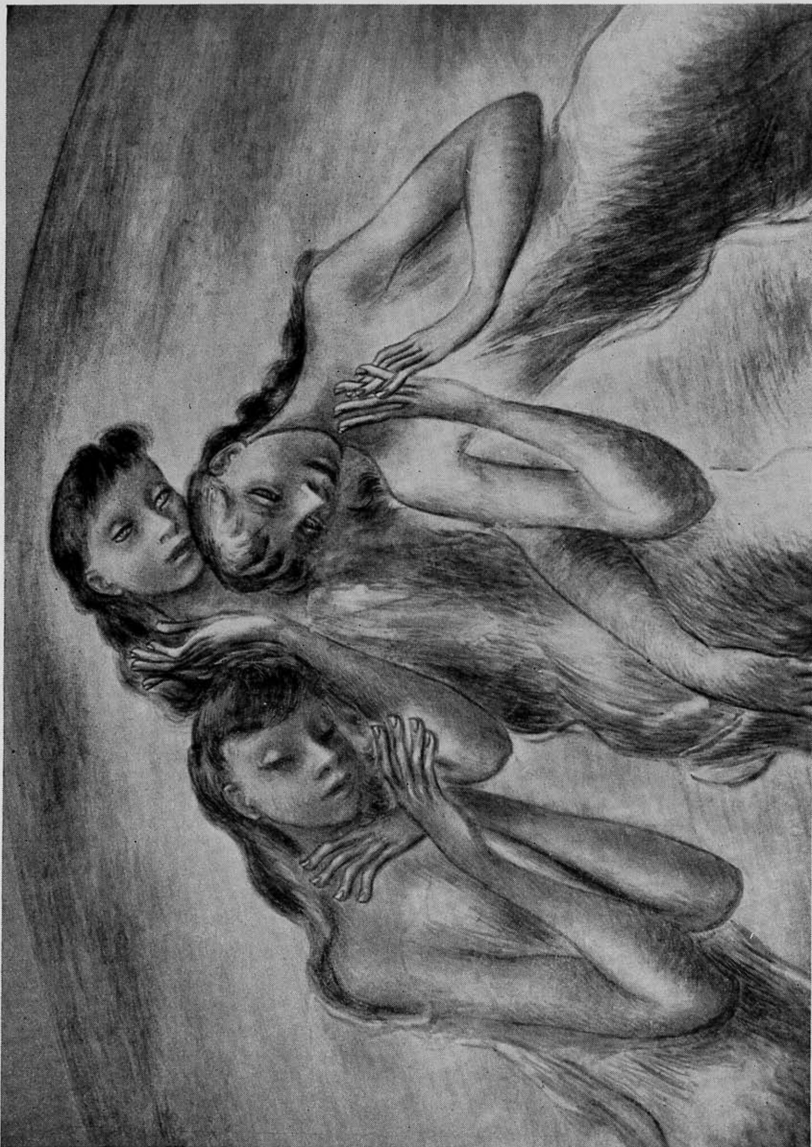
From an artistic and an educational point of view the execution of frescoes in an art museum is especially appropriate. Nothing is more instructive and enjoyable for the museum visitor than to watch the slow process of painting in the pure fresco technique through its different stages, beginning with the small sketches on paper in pencil and in watercolor, followed by the cartoons and the transferring of the outlines to the dry plaster and ending with the execution part by part on the third and last coat of wet plaster. The development of this process may keep the observer in constant excitement for months[1]. Even if the museum visitor should lack a real interest in modern art, he becomes acquainted with the technique of an art which, after all, has produced some of the greatest masterpieces in the history of painting.

No better place for fresco painting could be selected in our fast changing cities than a museum. Hardly any other public or private building seems to equal it in regard to permanence, and the durability of the technique guarantees an unusually long life to the murals if the right artist has been chosen,—and this posterity alone can decide.

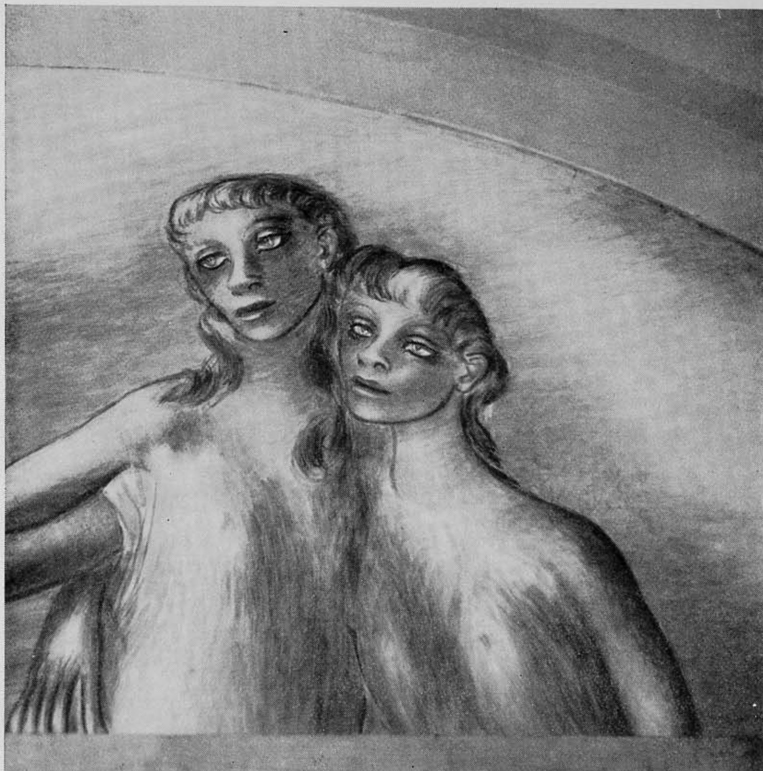
Thanks to the generosity of Mr. and Mrs. Ernest Kanzler, our Institute has been able to add another important series of frescoes to its walls (the great cycle by Diego Rivera having been finished two years ago as a gift of Mr. Edsel B. Ford). It is probably the first time that one of the leading American painters has contributed in this medium toward the decoration of a museum building. John Carroll has painted three lunettes (each 18½ feet by 9½ feet) on the high vaulted corner room in the American wing in which the lower parts of the walls are used for the exhibition of modern American paintings. The subject matter of the panels was left entirely to the choice of the artist. He designed for the side panels two groups of three maidens embracing one another and floating in a lightly clouded sky. The group of the east side, representing Morning, shows the figures enveloped by a cool silvery morning air reflected in the shimmering draperies and the white of the eyes. In a delicious color combination the light purplish-gray garments stand out against the blue of the sky and the white misty clouds, which dissolve into the cosmos toward the frame of the arch. The bodies have solidity in outlines and mass in spite of their easy and airy attitudes and the floating, weightless movements which carry them up to heaven.

A similar group, but of an entirely different rhythmic movement, covers the west lunette and represents Afternoon. The arms, outspread and open towards space in the other panel, are here concentrated around the center figure in an intricate pattern of great beauty. The heads, turned toward the morning sky in the first painting, here bend dreamy eyes down toward earth. A sky of marvelous shades—light orange-colored clouds with strips of pale blue—forms the background shades characteristic of late afternoons in our humid Detroit atmosphere, such as can be seen sometimes through the large window beside the fresco. Rhythmic curves give a charming swing to the draperies, from which the feet, vividly colored by the afternoon glow, emerge in amusing positions like petals of strange flowers. The execution of this fresco shows an extraordinary sureness and freedom of technique, which the artist acquired only

[1]The execution of the Rivera frescoes required one year, that of the Carroll frescoes six months.



AFTERNOON



DETAIL OF MORNING

after working a considerable time in the fresco technique.

With their open and spacious compositions these two panels on the east and west walls form an accompaniment to the center panel, which has greater compactness, stronger movement and an unusual and bold motive. A galloping white horse fills almost the whole space; the bulk of the animal's body, slightly turned at an angle towards the front, gives depth to the composition. A nude young rider has swung himself upon the horse's back, leaning with his arm easily upon its neck; and although he holds no bridle, it is clear that he controls the animal's furious course. The victorious strength of man has attracted the slight devoted form of a young girl who floats toward him as one captured in a beautiful dream. In astonishment she holds her hands up to her face and closes her large, long-lashed eyes, her body slightly curved like a bow, while her companion holds her lightly in the air. The strong legs of the man, the small ones of the maiden stretched out radially from the horse's back, intensify the movement of the rushing animal, and form at the same time a charming rhythmic play of form with the contrasting movements of the horse's legs. The subdued colors are a warm reddish brown with light shades of gray and bluish tints, from which the white body of the horse and the transparent drapery of the maiden stand out, the outlines softly dissolving in the dim light of the evening.

The imaginative and poetic style of

the art of John Carroll, his fine sense of rhythm and color, his psychic understanding of subconscious sentiments, find a remarkable expression in these three frescoes. To this has been added an unusual decorative quality which is perhaps less apparent in his easel paintings, where there is less need for it.

In every way his art appears very different from that of Diego Rivera's, whose murals in the inner court of the museum invite us to a comparison. That it is wholly independent is to the advantage of both. Both styles, that of Rivera and that of Carroll, the one realistic and epic, the other romantic and lyric, are the expression of two essentially different points of view in life and in art. We find them expressed not only in modern art but in earlier ages, for instance in Italy in the paintings of Piero della Francesco compared with those of Botticelli, or in the Netherlands in the art of Pieter Breugel compared with that of Quentin Metsys. We are fortunate to have the two sides of art represented in our Institute in two independent series of mural paintings.

W. R. Valentiner

"LE LONG DE LA SEINE ET DES BOULEVARDS" BY AUGUSTE LEPÈRE

FRONTISPIECE FOR "LE LONG DE LA SEINE ET DES BOULEVARDS"
PIERRE DESMOULINS AND AUGUSTE LFPERE

The Print Department is fortunate in its possession of a complete set of Auguste Lepère's "Le Long de la Seine et des Boulevards," the generous gift of Mr. Andrew Wineman, who on other occasions in the past has enriched the collection with several significant and intelligently selected examples of graphic art.

Eighteen of the twenty wood-engravings which constitute the series were executed by Lepère about 1890, when he had reached the age of nearly forty-one years, and were originally designed to illustrate two articles by Theodore Child, "Paris Along the Seine" and "Along the Parisian Boulevards," which appeared in the October and November issues[1] of *Harper's Monthly Magazine* in 1892. A. Lotz-Brissonneau, friend of Lepère and compiler of the *catalogue raisonné* of his graphic work, records the eighteen illustrative plates[2] as independent creations, mentioning their appearance in *Harper's Magazine*, but at the time naturally not aware of them as the series which they were to form five years after the publication of his book. It is the modern re-issue of Lepère's original blocks which is especially interesting in the present instance.

[1]Vol. LXXXV. Nos. 509 and 510.

[2]A. Lotz-Brissonneau: *L'Oeuvre Gravé de Auguste Lepère*, Paris, 1905; Nos. 202 and 209-225.

The honor of reprinting Lepère's plates and launching the proofs as a combined series fell upon the Parisian editor, A. Desmoulins, who sent out a Prospectus, a copy of which was presented to the Print Department through the courtesy of M. Knoedler and Company, announcing the publication in 1910 of twenty plates, "Along the Seine and the Boulevards," priced at five hundred francs. Two plates were added to the original group of eighteen, apparently with the idea of rounding out the number of prints in the new series. One of the two additional plates is a Frontispiece and the second is "Le Pont St. Michel,"[3] the block for which was first engraved by Lepère in 1890, but which was not intended as an illustration for Mr. Child's articles on Paris.

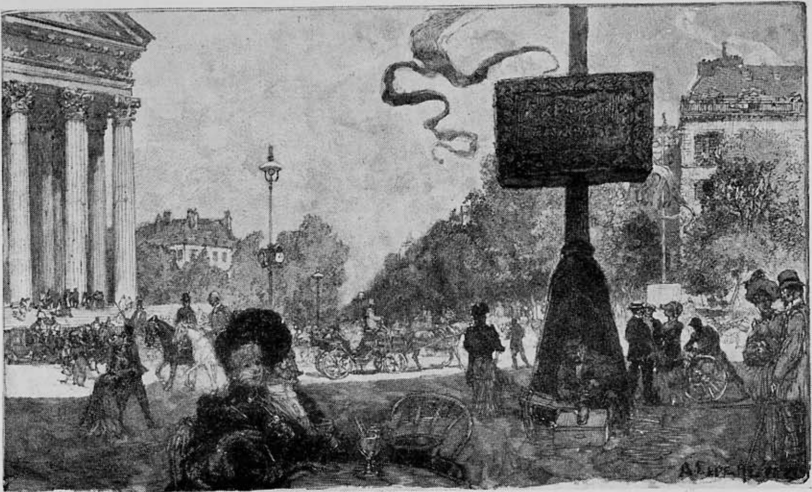
Further information, supplied in Desmoulins' Prospectus, has particular bearing upon our set. The publisher states that the new edition of the prints was to consist of thirty-five numbered copies, signed by Lepère himself. The impressions in the set owned by the Print Department are inscribed in accordance with this announcement, and, together with Lepère's signature, each proof bears the numeration 1-35, that is to say, number one proofs of the thirty-five copies of the edition. These impressions are all printed on exceptionally thin Japanese paper, which lends a luminous transparency to the finished proofs. It is interesting that Lepère remained a constant admirer of the quality of Japanese prints and put them to intelligent use in his own work, adopting their ink and paper to achieve the most brilliant effects.

A brief description by Desmoulins in the Prospectus throws additional light on the existence of the new set: "The series announced last year, 'Along the Seine and the Boulevards', the publication of which I have been undertaking for the past four years, will be completed next May (1910). These original plates by Lepère are considered by collectors and admirers of his work as being his best. The proofs which the artist himself pulled are quoted at high prices and are now classified in portfolios from which they will emerge but rarely, or perhaps never at all. I have no doubt that this series will attain even greater success than those which preceded it. With the three albums which I have already published, this series will carry through the number of one hundred and five the plates which I have been able to reassemble and save from total destruction. These are certainly the most sought after and the most characteristic work of the Painter-Engraver, my friend A. Lepère. (Signed) A. Desmoulins, Artist —Wood-Engraver."

Before the discovery of the Prospectus, a baffling problem attached itself to the Frontispiece, not only because the print is unrecorded by Lotz-Brissonneau in his catalogue, but for the reason that the initials P. D. (SC.) appear on it. The question was solved by a note in the Prospectus in Desmoulins' handwriting, and signed by him, to the effect that the engraving of the Frontispiece was entrusted to his son, Pierre Desmoulins, which accounts of course for the initials. The reason for the commission seems to have been that Lepère had not found time in which to carry out the block himself, although he may have supervised the work. At any rate, he approved its execution by signing each of the thirty-five copies. With certain changes in the foreground, Pierre Desmoulins' Frontispiece is based on a well-known wood-engraving by Lepère, "L'Abreuvoir derrière Notre-Dame, soleil couchant" (The Watering-Place behind Notre-Dame at Sunset)[4]. The dark silhouette of the cathedral, looming be-

[3]Lotz-Brissonneau No. 229.

[4]Lotz-Brissonneau No. 264. Executed in 1897. Appeared in Scribner's Magazine.



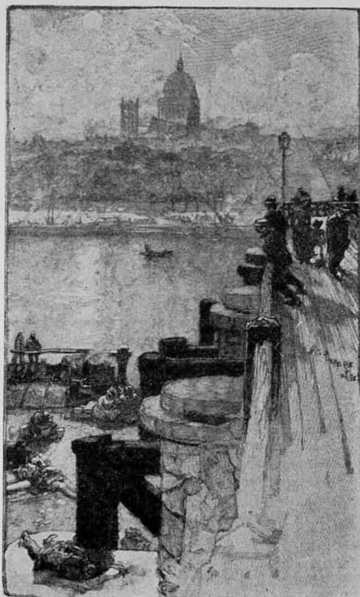
COIN DE LA RUE ROYALE
AUGUSTE LEPERE

yond the river against an evening sky, forms an effective introductory subject and strikes the key-note of the whole series[5].

Auguste Lepère was born in Paris in 1849, the son of François Lepère, a sculptor of marked talent and a pupil of Rude. Artistically inspired first by his father, Auguste at the age of thirteen entered the studio of the English commercial engraver Smeeton, who had established himself in Paris early in the eighteen-forties and to whom the young Lepère was apprenticed for nine years. During the course of his training, he mastered the principles of technique and occupied his spare time in providing illustrations for various celebrated French, English, and American periodicals. In work of this kind, he usually shows indifference to the principle that the beauty of a page depends on the correct adjustment and relationship between typography and illustration. He allows his pictures to creep off into the type, often without regard for the square lines of composition, and for this reason we find more or less irregular borders in many of his subjects, as for instance some of those in "Le Long de la Seine et des Boulevards." In this sense, Lepère must be regarded not as a decorator but as a vignettist.

Modest about his own accomplishments, especially his paintings, in which he shines forth as a colorist of rare virtue and a sensitive creator of radiant atmospheric effects, Auguste Lepère never went out of his way to seek the bright lights of fame which came to him without effort as a natural reward. He lived quietly on the Ile de la Cité in the heart of the finest Gothic architecture of Paris and there acquired what amounted to a passion for the picturesque streets, old buildings, and busy quais along the river, which he came to know and love so well and interpreted in his work with indefatigable good taste. Temperamentally the diametric opposite of the morbid, introspective Méryon, Lepère, a much more vivacious recorder of Paris sites, is by contrast brimful of vitality and what the French call *bonhomie*. Although one must admit that his work

[5]The same plate was used in three tones of color for the front of the Prospectus.



LA MONTAGNE SAINTE-GENEVIEVE, RUE DE L'ESTECADE
AUGUSTE LEPERE

lacks emotional intensity, this deficiency of his is thrown off balance in view of his sharp-edged observations, which are continually suffused with the intimate touch of the personality behind them and abound in rich and subtle connotations. It is natural that Lepère, trained as a commercial artist, should approach his subjects from a journalistic angle, but throughout he reported with sympathy what he saw and what appealed to him, and retaining always the freshness of a first idea, he was forever aware of the importance of the thing seen.

A persistent experimenter in technique, Lepère was without doubt the most expert of modern French reproductive engravers. In the end, the discovery of photography alone condemned the art of reproductive engraving. Not content to stop at reproduction, he also created his own designs and by reason of his success has come to stand at the head of the great school of original contemporary wood-engraving. A virtuoso in handling the wood-block, the finest intricacies of his favorite medium held no secrets for his alert hand, which seemed able to surmount every kind of difficulty. Working both in the broad and the fine manner—"Le Long de la Seine et des Boulevards" is in the fine manner—he realized that in a wood-engraving brilliance is above all else essential and he achieved it by acute, definite contrasts between black ink and white paper. Lepère was extremely fond of allowing the white of the paper to radiate as much light as possible through the design. Ivins[6] believes that the value of Lepère's whites must have been influenced by familiarity with the small wood-blocks which Daumier contributed to books like the *Physiologies*.

Lepère's prototypes are found in the Renaissance. He possessed to a great extent the versatility of such geniuses as Leonardo da Vinci and Dürer, and exploited during his career almost every conceivable craft in which he could hope to express himself—metal-work, the decoration of leather, ceramics, painting, etching, drypoint, lithography, and last but not least, wood-engraving, in which he made his initial productions and to which he remained most consistently faithful throughout life.

Not infrequently, Lepère treats a single subject in more than one process. He never seems to have grown tired of the most familiar places. For example, the wood-engraving, "L'Embarcadère à Bercy,"[8] the first plate after the Frontispiece of our series, is a reduced but exact reproduction of the same subject executed by Lepère in etching[9]. In similar fashion, "L'Abreuvoir du Pont Marie,"[10]

[6]William M. Ivins, Jr., *Prints and Books,* Cambridge, 1926, p. 146.
[8]Lotz-Brissonneau No. 213.
[9 10 11]Lotz-Brissonneau Nos. 26, 220, and 212, respectively.

LE PONT SAINT-MICHEL
AUGUSTE LEPERE

the tenth plate of the Desmoulins series, is a graphic transcription of a well-known painting by the artist. In each case, when reproducing his own work or that of others—"Le Stryge de Notre-Dame"[11] of the series is not taken from Méryon's famous etching, but only viewed from the same angle—Lepère always preserves astonishing freshness in his work.

Another point of interest in connection with Lepère is the fact that he revived the position of the patron and attracted the attention of a discriminating assemblage of publishers, dealers, collectors, and bibliophiles. Braquemond gave him his incentive and encouraged him in etching, while Lotz-Brissonneau and Petitdidier were quick to perceive the significance of the artist from the standpoint of the collector. Unlike so many great French artists of the past century who did not live to see themselves accepted by the public, Lepère succeeded before his death in 1918 in forming around himself a highly appreciative audience, perhaps, for one reason, because his art presented so few reactionary problems and could be easily understood by the majority of people.

The brilliant plates of "Le Long de la Seine et des Boulevards" sum up peculiarly well the relative characteristics of Lepère's style. Each print, intelligently organized and spontaneous, emanates that supreme sense of freshness which is certainly the artist's chief attribute and for which he is to be most admired. His ability to elevate from mere mediocrity a commonplace subject, such as any in the series, by severity of design and graceful handling, is a unique accomplishment which at once sets him apart as one of the most universal graphic artists in his day. Lepère's own words are a revealing commentary which illuminates his prime aims and ideals: "Not to imitate, to express."

Wood-engraving, the oldest of the graphic arts, has throughout its distinguished history remained the most vigorous medium for the expression of changing ideas. Revived in France by the sponsors of *l'Image*, founded in 1896, the primary aim was to exploit all the possibilities of the ancient craft, but wood-engraving, as practiced in the nineteenth century, was to a great extent reproductive. Preceding the invention of photography, the growing demand for the pictorial embellishment of all kinds of publications compelled graphic artists to adopt the habit of Dürer and Holbein of first drawing the design directly upon the block itself, which was in turn submitted for cutting to a professional engraver, whose duty it was to preserve with perfect fidelity the artist's basic drawing. Lepère reacted against this custom, and as reviver of original wood-cutting by the artist himself, he is to be regarded as the pioneer of the practice in France.

The engravings will be on exhibition during the approaching summer months.

John S. Newberry, Jr.

SILVER TEAPOT
JACOB HURD
BOSTON. 1702-1758
GIBBS-WILLIAMS FUND

A TEAPOT BY JACOB HURD

Purchased from the Gibbs-Williams Fund, another fine piece of American Colonial silver has been presented to the Institute by the Founders society. This gift, a globular teapot by Jacob Hurd (1702-1758), supplements admirably last year's acquisition of a bowl by the same maker, described in the May Bulletin.

Jacob Hurd was one of the most celebrated of the Boston silversmiths, with a shop in Pudding Lane, where he fashioned with industrious care the beautiful tankards, salvers, pots and bowls that have made his name famous. His work was noted for simplicity, dignity and honesty of execution, all of which qualities are inherent in the recently acquired teapot. The form is plain to a degree, a sphere flattened at the cover and base, yet so perfect are the proportions and so right is the engraved decoration that the piece suffers in no way from severity, but rather attains great charm and distinction.

The decoration consists of a border on the shoulder of the teapot, and on one side a finely-wrought coat of arms of the Bradford family. As the early Colonial makers were frequently engravers as well as silversmiths, it is quite possible that Hurd did the engraving of our piece himself.

Jacob Hurd seems to have made a number of globular teapots during his lifetime, judging from remaining examples. Besides the one owned by the Institute, we may mention one in the Museum of Fine Arts, Boston, and another in the collection of Mr. Herbert Lawton, Boston. The date of all of these is 1730-1740.

With the addition of the Hurd teapot, the Institute is now able to show the evolution of that article during the eighteenth century, from the early globular form, through the inverted pear-shaped type, to the oval or octagon ones with vertical sides and straight tapering spouts of the end of the century. To illustrate the second period we have on display a teapot by John Coburn, another gift from the Founders Society, while a late example is on indefinite loan by Miss Margaret Whittemore.

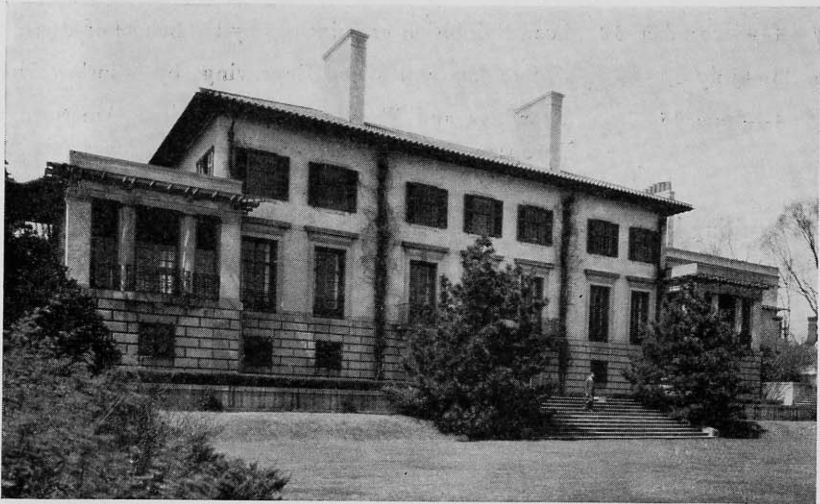
Robert H. Tannahill.

THE VAN GOGH EXHIBITION IN OCTOBER

No exhibition of modern art has ever attracted so much attention as did the remarkable exhibition of paintings and drawings by Vincent van Gogh that was shown last fall in the Museum of Modern Art in New York. The attendance was so great at times that the doors had to be closed until the crowds thinned out. Subsequently, when the exhibition was shown in Philadelphia, Boston, and Cleveland, there was hardly less interest shown by the people of these cities.

Vincent van Gogh was a spectacular and romantic figure, whose biography is a mixture of such aspiration and tragedy that it makes most interesting reading and has been the inspiration of a number of works of fiction.

It is a satisfaction to be able to announce that the Vincent van Gogh Exhibition of Paintings and Drawings has been secured for the Detroit Institute of Arts as the opening attraction of our fall season, from October 3 to 31.



FACADE OF ALGER HOUSE FROM THE LAKE

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CALENDAR OF LECTURES AND EXHBIITIONS

EXHIBITIONS

May 5—31	American Watercolors
May 5—31	Michigan Advertising Art
April 28—September 30	French Graphic Art
June 2—30	Fifth Detroit Salons of Pictorial and Industrial Photography

SPECIAL LECTURES

May 19	8:30 p. m.	"Art For the European Traveller—Vienna" By Edgar P. Richardson
May 26	8:30 p. m.	"Art For the European Traveller—Madrid and Toledo" By Josephine Walther
June 2	8:30 p. m.	"Art For the American Traveller—U. S. A." By Marian Heath

RADIO TALK

May 17	2:00 p. m.	"The John Carroll Frescoes"—15 minute radio talk by John D. Morse

RUSSELL A. ALGER HOUSE

May 4—September 30	Loan Exhibition of Paintings by the School of Paris
June 15—July 31	Watercolors and Wood Engravings by Winslow Homer
May 4—June 15	Drawings and Watercolors by Modern American and European Artists—part of this exhibition being from the collection of John S. Newberry, Jr.

Visiting hours—Monday, Wednesday, Saturday—10 a. m. to 5 p. m.