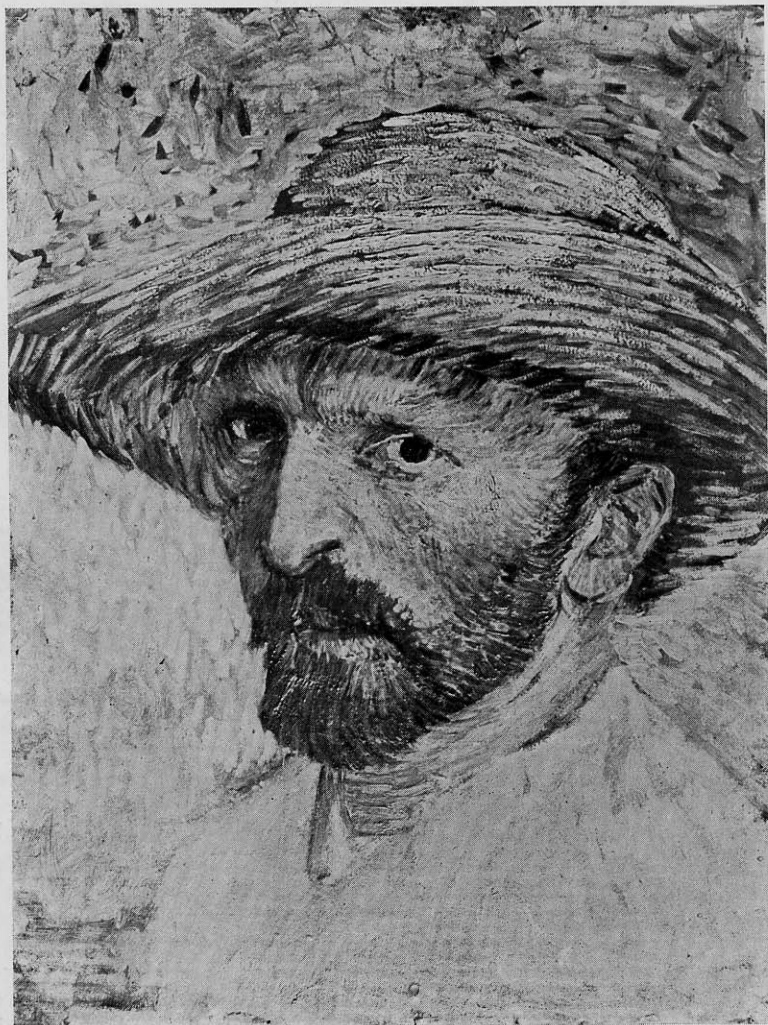


Bulletin of  
The Detroit Institute of Arts  
of the City of Detroit



SELF PORTRAIT BY VINCENT VAN GOGH  
PAINTED AT ARLES ABOUT 1888-89

## EXHIBITION OF PAINTINGS AND DRAWINGS BY VINCENT VAN GOGH

The Institute takes particular pleasure in announcing that the much-heralded exhibition of paintings and drawings by Vincent van Gogh will be shown in Detroit from October 6 to 28. Assembled by the Director of the Museum of Modern Art in New York, where it was shown last December, it has been sent to the museums in Philadelphia, Boston, Cleveland, San Francisco, Kansas City, Minneapolis and Chicago, attracting record-breaking crowds in each city, the attendance reaching a grand total of over 700,000 persons.

Of all the artists of the last half of the nineteenth century who broke away from the orthodox traditions of painting and helped to found the modern movement in art, van Gogh is without doubt the most popular with the general public. While it must be admitted that the numerous books which have been written about him (several of them "best sellers") account to a great extent for this enormous popularity, it is also true that if he were not at the same time a very important artist this enthusiasm could not have been sustained. One of the first to break with the objective realism which had been dominating European art, he was not afraid to exaggerate both line and color in order to give expression to the strong emotions which swayed him, becoming thus one of the most important forerunners of the modern movement of Expressionism and exerting an enormous influence on the younger generation of artists, especially in Germany.

If we were to pick out the one quality in van Gogh's art that has done most to awaken the sympathetic response of the public, it would perhaps be the zest in his work which

exudes from every canvas. With scarcely another artist, either of the past or present day, do we feel his canvases to be such a frank revelation of his own character and temperament. In the intense vitality, the decorative exaggerated color, the tortured drawing, he gives vent to the proselytizing zeal which had first found expression in his missionary work among the miners in Belgium, and to the spiritual and emotional loneliness, the abnormal sensitiveness and the lack of self-discipline from which he suffered all his life and which finally led to insanity and suicide.

The exhibition will contain works of each of van Gogh's different periods: drawings of the first years when he decided (at the age of twenty-eight) to substitute painting for preaching; drawings and paintings done during the years of poverty at The Hague, with the hard contours and dark colors confined almost entirely to brown, showing the influence of Mauve, Israels and Millet; a few of the rare paintings of his Paris days, when he came under the influence of the Impressionists and Neo-Impressionists and began to brighten his palette; a number of the paintings done at Arles in Provence, where a brighter sun and more luminous sky expanded his spirit and made his colors and the rhythm of his forms still more vital and intense; several of the canvases done at the asylum at St. Remy where he was sent following his first epileptoid attack, and where he worked with a desperation that portended his tragic end; and finally a single canvas done at Auvers-sur-Oise but a short time before his self-inflicted death.

The exhibition will open with a



WOMAN ROCKING A CRADLE (MADAME ROULIN)  
 PAINTED BY VAN GOGH AT ARLES IN 1889  
 FROM THE KRÖLLER-MÜLLER FOUNDATION

reception on Monday evening, October 5, for the members of the Founders' Society. A limited number of guest tickets will be available at one dollar each. A charge of twenty-five cents will be made for admission to the exhibition every day except Thursday, when admission will be free.

Not all of the paintings shown at the original exhibition in New York will come to Detroit—only those which were secured from the Kröller-Müller collection at The Hague. To partly compensate for this, however,

we will have the two van Gogh paintings from the Toledo Museum and the two that are at the Institute at the present time, the self portrait owned by the museum (see cover) and the fine landscape which has been hanging in the nineteenth century European gallery for some time as a loan.

Books on van Gogh and colored reproductions of his paintings will be on sale in the museum during the exhibition.

JOSEPHINE WALTHER,

## TWENTIETH CENTURY ARTS WEEK

From Wednesday evening, October 21, through Sunday, October 25, the Detroit Institute of Arts is sponsoring a concentrated program of lectures and exhibits which together with the van Gogh show will be called "Twentieth Century Arts Week." The purpose of this program is to present to the industrial as well as the social side of the city an opportunity for further understanding and appreciating the relationship, the significance, and the applicability of the arts to their own lives.

To further this purpose the Art Institute is working with Detroit stores, schools, artists and factories wherever possible in the arrangement of the exhibits to accompany and illustrate the lectures.

The program, with the chairman of each branch of the arts to be represented, is as follows:

### *Wednesday, October 21*

Evening—"Social Spirit Behind the Arts of the Twentieth Century."

Speaker: Holger Cahill.

Chairman, Mrs. Don M. Dickinson, Jr.

### *Thursday, October 22*

Afternoon—"What is Modern Art?"

Speaker: Daniel Catton Rich.

Chairman, Mrs. John G. Garlinghouse.

Evening—Movie. Series No. 2. Museum of Modern Art.

Mary Pickford, Theda Bara, William S. Hart.

Chairman, Mrs. Edsel Ford.

### *Friday, October 23*

Morning—"Interior Architecture and Decoration."

Speaker: Eugene Schoen.

Chairman, Mrs. Courtney D. Allington.

Lunch at the Museum.

Afternoon—"Trends in Modern Literature."

"Why Best Sellers Sell Best."

Speaker: Clifton Fadiman.

Chairman, Mrs. Hedley V. Richardson.

Evening—"Photography."

Speaker: Margaret Bourke-White.

Chairman, Mrs. Charles M. Mackall.

### *Saturday, October 24*

Morning—"Residential Architecture."

Speaker: William Lescaze.

Chairman, Mrs. Richard P. Rase-man.

Lunch at the Museum.

Afternoon—"Machine Art."

Speaker: Walter Dorwin Teague.

Chairman, Mr. Edsel B. Ford.

Evening—"The Dance."

Speaker: John Martin.

Humphrey and Weidman.

Chairman, Mrs. H. Lee Simpson.

### *Sunday, October 25*

Afternoon—"Modern Music."

Charles Frederick Morse and Pro Musica.

Chairman, Mrs. Wilson W. Mills.

### EXHIBITS:

Van Gogh Show from the Museum of Modern Art.

Modern Textiles arranged by Mrs. Weibel, Curator of Textiles.

Exhibition of Steuben Glass.

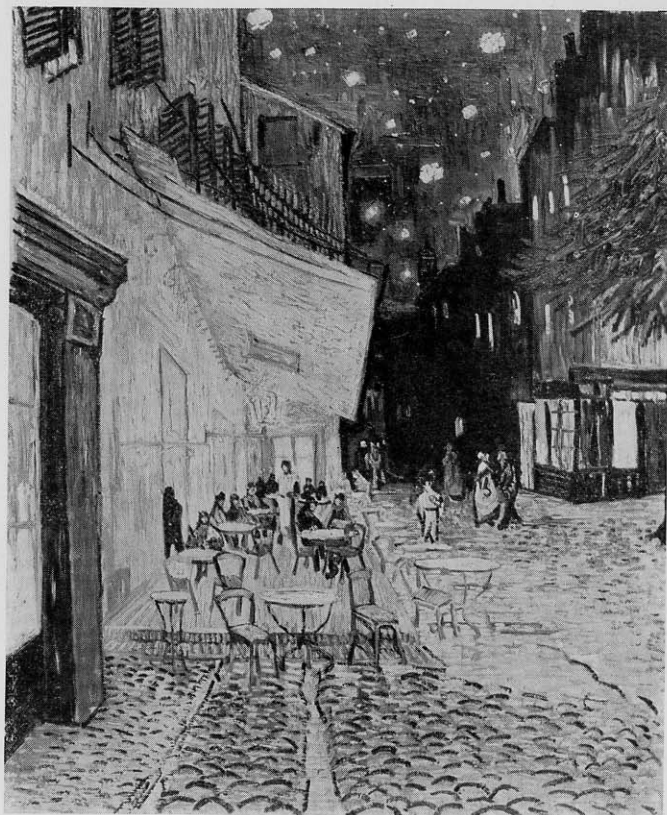
Modern Sculpture.

Modern Prints in the Print Department.

Machine Age Art Exhibit arranged by Walter Dorwin Teague.

Special Exhibits, etc. in Hudson's, Doubleday Doran, etc.

Exhibit of Work of Michigan Artists at Arts and Crafts Society.



OUTDOOR CAFE AT NIGHT  
 PAINTED BY VAN GOGH AT ARLES IN 1888  
 FROM THE KROLLER-MULLER FOUNDATION

Modern Drawings and Watercolors  
 from the Museum of Modern  
 Art.

Tickets may be procured at the  
 Detroit Institute of Arts after Octo-  
 ber 1 at a charge of 75 cents singly,  
 with the exception of the dance per-  
 formance which will range from 75  
 cents to \$1.50.

Tickets for the Movie from the  
 Museum of Modern Art will be given  
 only as a premium to those who buy  
 the whole series at a total cost of  
 \$5.00.

Publicity Chairman—Mrs. Andrew  
 P. Happer.

Ticket Chairman—Mrs. D. Dwight  
 Douglas.

PUBLISHED MONTHLY, OCTOBER TO MAY<sup>1</sup>, INCLUSIVE, AT THE DETROIT  
 INSTITUTE OF ARTS OF THE CITY OF DETROIT. ENTERED AS SECOND CLASS  
 MATTER AT THE POST OFFICE AT DETROIT, MICHIGAN, UNDER DATE OF  
 OCTOBER 29, 1934. SUBSCRIPTION PRICE 15c PER COPY: \$1.00 PER YEAR.



## EDUCATIONAL ACTIVITIES

It has been said that the work of any museum staff is to help make its institution a "museum" of art, rather than a "mausoleum" of art. Of first importance, of course, is the assembling and exhibition of the permanent and loan collections. But as soon as a museum begins this work, and opens its doors to the public, it feels at once the obligation to help the public find maximum pleasure and enjoyment in those collections. This is an obligation felt by the entire staff of the Institute, and in a sense the entire staff is engaged in educational work. However, at the Detroit Institute of Arts, as in other museums, a special Educational Department has been organized, whose sole function is to help discharge the obligation by arranging gallery talks, lectures, and other special educational activities.

## GALLERY TALKS

The Educational Department is continuing its plan of giving weekly talks in the galleries, which offer in the course of the year a complete survey of the collections. At the suggestion of Mrs. Heath, the talks this year will begin with modern art and work back to prehistoric times, instead of following the conventional chronology. They will be given on Tuesday evenings at 8:00 and repeated on Wednesdays at 2:30. Last year's experiment of publishing and distributing a schedule of these talks, which resulted in a gratifying increase in attendance, has been carried out again. The leaflet, which has been mailed to various organizations and clubs, and to the department's special list of persons who have signified their interest in Museum activities, lists the following talks:

*November*

3-4 Twentieth Century Frescoes.

10-11 American Art from Copley to Carroll.  
17-18 From Constable to Van Gogh.  
24-25 XVIIIth Century: The Age of Good Manners.

*December*

1-2 Holland Paints Her Own Portrait.  
8-9 Great Innovators of the XVIIth Century.  
15-16 Titian.

*January*

5-6 The Great Men of the Renaissance.  
12-13 Artists of Northern Europe.  
19-20 Art of the Italian Mediaeval Towns.  
26-27 France and the Greatness of the Middle Ages.

*February*

2-3 Japanese Temples and Houses.  
9-10 The Moslem East: The Charm of Decoration.  
16-17 Churches of the Early Christians.  
23-24 India's Mysticism in Art.

*March*

2-3 American Indian and Other Primitives.  
9-10 The Far East.  
16-17 The Practical Romans as Artists.  
23-24 The Greek Ideal.  
30-31 An Egyptian Mummy and a Babylonian Dragon.

*April*

6-7 Stone Tools of the Cave Men.

The department's offer to arrange special gallery tours and lectures for schools and groups of ten or more persons, is meeting with more response each year. During the past season 199 such groups, numbering from ten to 200 people, requested and were given talks. The fact that this service is becoming better known, com-



FREE GALLERY TALK  
RUBENS EXHIBITION, 1936

bined with the fact that admission to the building is now free at all times, will undoubtedly bring about an increase in requests this year.

### LECTURES

Three curators are planning public lecture courses for the coming season. Miss Walther will offer the first with a series of six illustrated talks on "Painters and Princes," in which she will relate the work of great artists and the rulers for whom they worked, giving a picture of the historical, cultural and social life of the time. The first talk in this series will be given at 8:15, on Friday evening, November 6, and the last on December 17. The series will include such pairs of painters and patrons as Botticelli and Lorenzo de' Medici, Jan van Eyck and Philip the Good of Burgundy, Holbein and Henry VIII, Van Dyck and Charles I.

Later in the season, additional courses of public lectures will be given by Mrs. Weibel and Mr. Richardson.

### EXTENSION COURSES

Wayne University has added one more to its courses given in the In-

stitute by members of the staff. Mr. Rathbone will repeat his course, "An Introductory History of Art," presented on Tuesdays and Thursdays at 11:30. Mrs. Weibel this year will conduct a course on "The Arts of Greece and the Roman Empire, Pagan and Christian," to be given on Wednesdays from 4 to 6. Dr. Scheyer will offer "A History of Sculpture: an attempt to trace the main currents leading up to modern sculpture," on Mondays from 4:15 to 6. Mr. Richardson will continue his course for teachers of art, "The Collections of the Art Institute," given on Wednesdays from 4 to 6.

### RADIO

Sunday radio talks on "The Human Side of Art" will be broadcast this year over station WWJ, and through the courtesy of the Detroit News will be made much more effective by the reproduction in its rotogravure section of the work of art under discussion each Sunday. Mr. Morse will again conduct the radio series, and the World Adventure Series will again make it possible to mail to listeners an illustrated resumé of each talk.



PEASANT READING BY THE HEARTH  
DRAWING BY VAN GOGH DONE AT THE HAGUE, 1881  
FROM THE KROLLER-MULLER FOUNDATION

### ALGER HOUSE

The Russell A. Alger Branch of the Institute, located at 32 Lake Shore Road, Grosse Pointe Farms, in addition to presenting, under the direction of Mr. Rathbone, special exhibits, lectures, and gallery talks throughout the year, now houses one of the Museum's allied educational activities. The Garden Center, at its new office in the Alger House, will continue to give free help and advice to garden lovers, and to offer free illustrated lectures on gardening. The Garden Center has also made available to the public a reading room housing its famous Murphy Horticultural Library.

### WORLD ADVENTURE SERIES

The World Adventure Series this year will again offer in the Institute auditorium its Sunday afternoon lectures on exploration, science, travel,

and natural history. Ten fall lectures have been announced, for which both individual and season tickets are available. Sir Hubert Wilkins opens the Series at 3:30, October 11, with an illustrated lecture, "By Aeroplane and Submarine to the Arctic and Antarctic."

### PUBLICATIONS

Five new illustrated guides to the galleries will have been added to the publications list before Thanksgiving. Already published is *Drawings and Miniatures from the XIII to XX Centuries*, by Dr. Ernst E. Scheyer. To be published this fall are: Mr. Richardson's *Flemish Painting of the XV and XVI Centuries*, and *XX Century Painting*; Dr. Scheyer's *Baroque Painting*; and Mr. Morse's revision of a former People's Museum Association booklet, *Ten Great Painters*.





THE DUNES  
 JACOB VAN RUISDAEL  
 GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

## THE DUNES, BY JACOB VAN RUISDAEL

The Art Institute has recently acquired as a permanent possession the landscape by Jacob van Ruisdael, *The Dunes*, which has hung for some time in our Dutch gallery as a loan. It is a gift in which we can take much pleasure, not only because of the superb quality of this small but precious painting, but because of its evidence of a long and noteworthy friendship toward the museum. For more than fifty years Detroit has had a fine collection of Dutch art as a result of the gift of the James E. Scripps collection. Other members of the family have added to this and to other parts of the museum's collections. This landscape by Ruisdael is one of the latest additions by Mr. and Mrs. Edgar B. Whitcomb to the record of a notable family tradition of public spirit.

Jacob van Ruisdael has been called by no less a critic than Bode the next

figure to Rembrandt in the Dutch school. Such judgments are always frankly and necessarily subjective; yet Bode's opinion of his art finds ample support among those qualified to judge. The possession of a complete representation of such an artist is a matter of importance to a museum like ours, which is proud of its Dutch collection.

We have had for some time one extraordinary Ruisdael, *The Cemetery*, the largest and one of the most imposing of his pictures. But *The Cemetery* represents only one phase of his work. In it he used all the resources of heroic subject matter to achieve an effect: the tombs in the foreground gleam white against dark foliage beside a rushing brook; a grandiose pile of thunderclouds rolls into the distance, leaving a rainbow arched over the hills; and the light catches a

ruined castle tower, still wet with rain, about which birds are circling in the sun. It is a remarkable picture, for which we know he made unusually careful preparation, and which he took the trouble to repeat again on a smaller scale.

Yet Ruisdael as frequently shows his ability in an apparently artless subject. In the new landscape a beam of light, bursting through rolling gray clouds, falls upon a sand dune and a marshy pool, overhung by the great tangled trees which Ruisdael loved. It is a very simple scene with apparently no materials for a great and moving landscape. Yet it was from such bits of nature, devoid of any special effect, that he created most often the grand and melancholy poetry that is his source of greatness.

If one stops to ask why this picture, small in size, limited in color range, of no specially significant subject, nevertheless proves so powerful that one is drawn to it again and again, one will find traits of a unique sensibility. Other Dutch landscapists give one the wide sky and the gently monotonous charm of their flat landscape, but enlivened with the cheerful activity of a busy and prosperous land. Boats sail up and down their canals, ducks swim in the pools and poultry scratch upon the banks, men on foot or on horseback move along the sandy roads or stop at the doors of inns. The *Canal Scene* from the Scripps collection, by Salomon van Ruysdael, Jacob's uncle and possibly his teacher, is an excellent example of the serene, amiable and human character of Dutch landscape. In Jacob van Ruisdael's work human beings are only a minor accent. In *The Dunes* a cottage roof with a wisp of smoke rising from its chimney, appears above the rising ground at the right, and two figures (figures lightly and pleasantly brushed in by the artist rather than the elaborate staffage of a colla-

borator) are visible on the dunes. But the dominating impression, and that which makes this little panel stand out upon the wall, is that of the primeval solitude which reigns in the deep glade among great trees, the reedy mere and the wild sky. This poetic sensibility to the primitive force of nature is almost modern. There is in it a taste for solitary wandering, for losing one's self in the contemplation of nature, which seems to belong to the romantic world that dates (in English speaking countries) from the day of Wordsworth's *Tintern Abbey*. In the formal, intellectual and humanistic culture of the seventeenth century it is a note found only in a few men of the greatest originality. It is suggested by Hercules Seghers (whom Rembrandt admired) and Rembrandt himself had it. In Haarlem, where Jacob van Ruisdael grew up, a group of landscape painters such as Cornelis Vroom, of his father's generation, and perhaps his father himself (if the pictures signed I. v. R. are rightly attributed to him) had turned toward the open countryside and forest. But it was Ruisdael who made the poetry of nature, overshadowing the insignificant presence of man, the great subject of a career. There is something in his approach which resembles the pantheism of the nineteenth century romantic, searching for the soul of nature. It is this, I believe, which explains the religious or philosophical qualities which so many good observers have attributed to his paintings.

Every critic who has written about Ruisdael has mentioned the importance of his skies. In earlier Dutch landscapes the sky had occupied an extraordinarily large portion of the picture. Below the horizon the land is full of interest. But above the silhouette of earth the sky is vast, aerial but inert; it hardly enters into the organization of the picture except

as a large, pale area of contrast to the active earth. It is true that Salomon van Ruysdael knew how to construct a noble architecture of clouds, as one can see from the slow procession of cloud columns that drift across his picture in our museum. But Jacob van Ruisdael used the notable pictorial device of painting the sky as a middle tone and reserving the white of full light as an accent. *The Dunes* is filled with bold contrasts of tone. The cool, dark green of the foliage and the steely grey of the clouds fill most of the area of the picture with middle tones, deepening to dark shadows among the trees and across the foreground. A single beam of light illuminates the stormclouds, gleams upon the pale slope of a dune and the outermost branches of a tree, and is reflected in the still waters of the pool. By this means the entire picture area, including the sky, is woven into subtle modulations of tone that ripple through and unify the painting.

Ruisdael's paintings thereby acquire a decorative quality that makes them distinguished among Dutch landscapes. But it is more than a decorative device. Ruisdael was able, alone among Dutch landscapists, to capture the swift flight of light and cloud-shadow across the plain, which is the most dramatic effect of nature in a flat land. The great landscape of *Wheatfields*, in the Altman Collection of the Metropolitan Museum, is a famous example of this drama of earth and sky.

His awareness of the life in nature can hardly be caught in words. The sensation of life in his forms is actual, ever-present and astonishingly vivid. So acute are his perceptions, as they are preserved to us over a span of three hundred years, that one seems in his pictures to be able to tell the time of day and the feeling of the air. One knows, as one looks at his *Dunes*, that the air is cold and wet as in a September storm; that the wind hur-



THE COTTAGE ON THE SUMMIT OF A HILL  
 ETCHING BY JACOB VAN RUISDAEL  
 IN THE PRINT DEPARTMENT OF THE INSTITUTE

ries in the clouds overhead, although the air is still in this little hollow and no ripples disturb the smooth surface of the pool, as one stops for a moment, grateful for the absence of wind, to look up and see the movement of this vagrant beam of light across the trees and the mere. Ruisdael's trees, as one can see in his etchings also (Fig. 2), are things that grow: the solid, rough bulk of the trunk, the airy dome formed by the branches, the delicate movement of the leaves, have the vitality of living things. It is the same quality of life that makes his reedy pool quiver with the animation of water and his fallen logs rotten with "the slow smokeless burning of decay."

When one comes to fill in the life of the man who developed such a delicate awareness of the world about him, the few facts tell either very little or very much. He was born in Haarlem either late in 1628 or early in 1629. His father was a frame maker, to whom a few paintings are also attributed. He must have learned the craft of painting from his father and uncle; in 1648 he was admitted to the painter's guild. By the early '50's he had begun to roam afield, into the rolling hill country of nearer Germany (where he found the material for the hills of *The Cemetery*) and in the more solitary parts of his own land. Like Rembrandt, he found that Amsterdam offered a larger opportunity and moved there in 1656 or '57. But like all the landscapists who painted their homeland, he was poor; taste at that time preferred the painters who had traveled and filled their work with souvenirs of Italy. In 1681 he was attacked by a serious illness and returned to Haarlem to die in the following year at the age of fifty-three or fifty-four.

We know also that he never married, that he supported his father for some years after he had gone to Am-

sterdam, and that a nephew who died the year before him was given a pauper's burial. One more fact is significant. He was a Mennonite, as his father was before him. He belonged, therefore, to an outlawed sect which was not given legal toleration until 1651. We know, that is to say, that he was poor, solitary, of low social status. Yet, as Bode has pointed out, it is not just to think of him as a hermit or as despising humanity. He had many artist friends who collaborated with him, painting figures in his landscapes and receiving his help with landscape backgrounds; he was the teacher of younger artists; he had friendships and a religion of devotion and peace. Such a life must have been good, for it nourished a mind whose delicate yet healthy sensitivity has refreshed and delighted men for centuries. The seventeenth century, for all its formality and its frightful disturbances, seems singularly rich in such personalities.

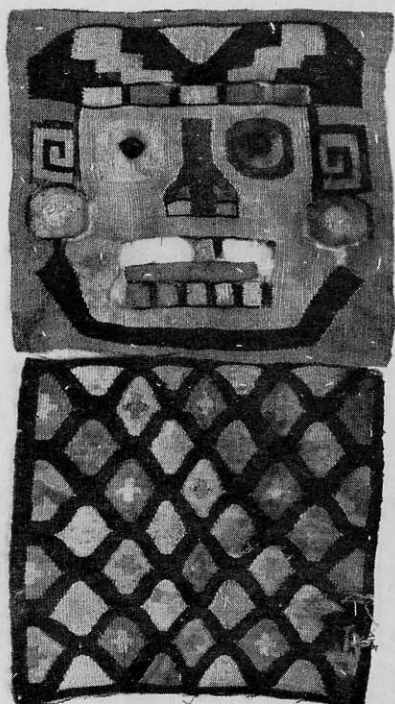
*The Dunes* is a small panel, 9¼ by 12¾ inches. It came to light after the publication of Rosenberg's *Jacob van Ruisdael* (1928) and is not included in his list of the artist's works. It takes its place, however, with the group of rather small, freely painted landscapes done about 1657, immediately after the artist settled in Amsterdam. *The Landscape with Windmill* in the Whitcomb collection, important in the development of his style, was done in this year. The *Woodland Stream in Stormy Weather* of the Berlin Museum (885 H) is a well known example of the group of about a dozen dune landscapes done at this time. As Rosenberg points out, Ruisdael in his first Amsterdam years turned away from the search for the heroic and grand in nature, of which *The Cemetery* is an example, to unassuming, homely Dutch scenes. It is as if, after developing his imagination in imposing subjects suggested by the

great baroque landscape of France and Italy and by the rugged hills which he had explored, he returned to his own humble familiar countryside to

show by a greater concentration upon light and the effect of space, the same poetic power.

E. P. RICHARDSON.

## FABRICS FROM OLD PERU



TAPESTRY  
TIAHUANACO STYLE

Three fabrics of old Peruvian textile art, a gift of the Founders Society, help to round out our already fairly comprehensive collection<sup>1</sup>.

Two are companion pieces<sup>2</sup> representing pentagonal faces with ears

beautifully stylized into fret patterns with large, realistic earplugs. The eyes, concentric circles of blue, red and dark brown (one eye is yellow, pink and dark brown), the noses with their curiously dilated nostrils, the gaping mouths with pink tongue showing, but not protruding between rows of fierce teeth, all contribute to the mask-like effect. Beneath the heads squares of yellow and bluish-green respectively, patterned with lozenges, alternately plain or adorned with crosses, suggest a shirt or tunic. The style is that of the second Tiahuanaco culture, A. D. 600-900, the technique tapestry with locked wefts.

The third fragment<sup>3</sup> belongs to an entirely different class. Although at first glance it suggests tapestry, it is really embroidery, of the type that possibly led the craftsmen—or women—about fifteen hundred years ago to omit the wefts of the basic cotton fabric and insert the colorful wools directly into the warp.

The embroidery is done in a running stitch over two threads of the basic material,—loosely woven, rather fine brown cotton. By alternating these stitches, a closely covered ribbed surface, looking exactly like tapestry, is obtained.

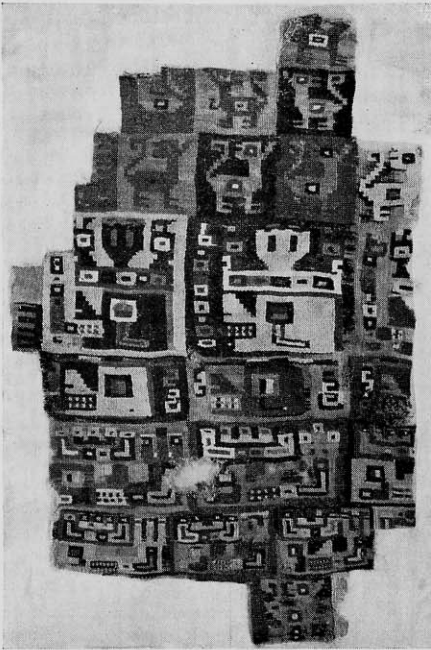
The pattern is very elaborate, a rather unexpected mixture of realism and abstraction. The cat-like animals in the three rows of alternately turquoise green, blue purple and red

<sup>1</sup>Bulletin of the Detroit Institute of Arts, Vol. VIII, March, 1927; XIII, May, 1932.

<sup>2</sup>36.24 and 36.25.

<sup>3</sup>36.23.





EMBROIDERY  
EARLY NAZCA STYLE

squares are conventionalized pumas, who owe their realistic appearance mainly to their backward turned heads and their curly tails, although the one geometric spot and the feet with two or three digits are quite unrealistic.

The rest of the fabric is covered with a mixed pattern, in which masks

of cat demons, both frontally and in profile, stand out among highly abstract patterns which are rendered unidentifiable by their incomplete preservation. This multicolored phantasmagoria places the charming fabric in the Early Nazca period which lasted through the first six centuries of the Christian era, at the moment when the Nazca culture was in close contact with that of Tiahuanaco. It differs fundamentally from the earlier types of Nazca needlework, which are also represented in our collection, in that it attempts the imitation of a foreign technique, that of tapestry weaving.

The temptation is great to talk at length about the marvels of the old Andean civilization, but as it is impossible to say anything that has not been told better by Mr. Means, I will close this short paragraph by quoting one of his pithy phrases: "The utter simplicity of the processes and implements employed augmented the intricacy of the webs then manufactured, because of the scope that they gave to the hands of the weavers. Even in the pride of this mechanized twentieth century of ours it is wholesome for us to remember that no tool was ever invented that had greater perfection than the human hand; and *that* was not an invention of man."<sup>4</sup>

ADELE COULIN WEIBEL.

## ANNUAL EXHIBITION FOR MICHIGAN ARTISTS

The Annual Exhibition for Michigan Artists will be held from November 10 to December 13, opening with a Varnishing Day Reception to the exhibitors on Tuesday evening, November 10.

The exhibition, as heretofore, will cover the media of paintings in oil, watercolor, pastel, drawings, etchings, lithographs, woodblock prints and sculpture.

Michigan artists, including those

<sup>4</sup>Philip Ainsworth Means, *Ancient Civilization of the Andes*, 1931, p. 457.

living out of the state, are eligible to send in not more than three works in any one medium.

Works intended for the exhibition must be delivered to the Institute of Arts not later than Friday, October 30.

A jury of seven Michigan artists selected by the exhibitors will pass upon the entries submitted.

Something more than \$1,200 will be distributed in prize awards to the exhibitors. These include the Scarab Club Medal awarded by the jury for the most important contribution to the success of the exhibition; the Detroit Museum of Art Founders So-

ciety Prize for the best work, regardless of subject or medium; the Anna Scripps Whitcomb Prize for the best painting or sculpture exemplifying traditional or academic qualities; the Friends of Modern Art Prize for the best picture exemplifying modern tendencies; the Walter Piper Prize for the best figure subject in oil painted during the year 1936; and the Mrs. Albert Kahn Watercolor Prize.

In addition to these awards, purchase prizes have been contributed by W. J. Hartwig, E. Raymond Field, Alvan Macauley, Hal H. Smith, Mrs. Lillian Henkel Haass, Mrs. Ralph H. Booth, and Mrs. George Kamperman.



ROAD WITH CYPRESSES  
PAINTED BY VAN GOGH AT ST. REMY, 1890

## CALENDAR OF EXHIBITIONS AND LECTURES

- October 6-28. Exhibition of Paintings and Drawings by Vincent Van Gogh.
- October 2-26. Exhibition of Contemporary Watercolors, Drawings, and Prints—Lent by the Museum of Modern Art and Detroit collectors (Russell A. Alger House).

### RADIO TALKS

(Sundays over WWJ, time to be announced later, by John D. Morse)

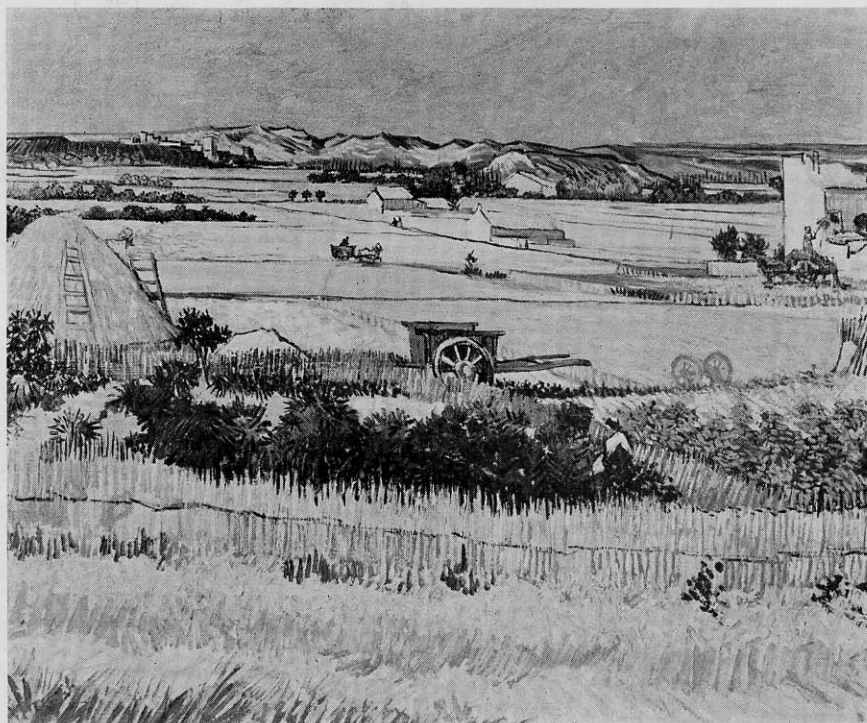
- October 11. "Van Gogh, the Man."  
 October 18. "Van Gogh, the Artist."  
 October 25. "Van Gogh and Modern Art."

### GARDEN CENTER (Russell A. Alger House)

Exhibition of sketches in oil of Grosse Pointe Gardens, by John Hinchman.

### WORLD ADVENTURE SERIES

- October 11. 3:30 p. m. "By Aeroplane and Submarine to the Arctic and Antarctic"—illustrated lecture by Sir Hubert Wilkins.
- October 18. 3:30 p. m. "Circling the Globe in the Schooner Yankee"—illustrated lecture by Captain Irving Johnson.
- October 25. 3:30 p. m. "Colorful Paris by Day and Night"—illustrated lecture by Branson De Cou.



VEGETABLE GARDENS  
 PAINTED BY VAN GOGH AT ARLES, 1888