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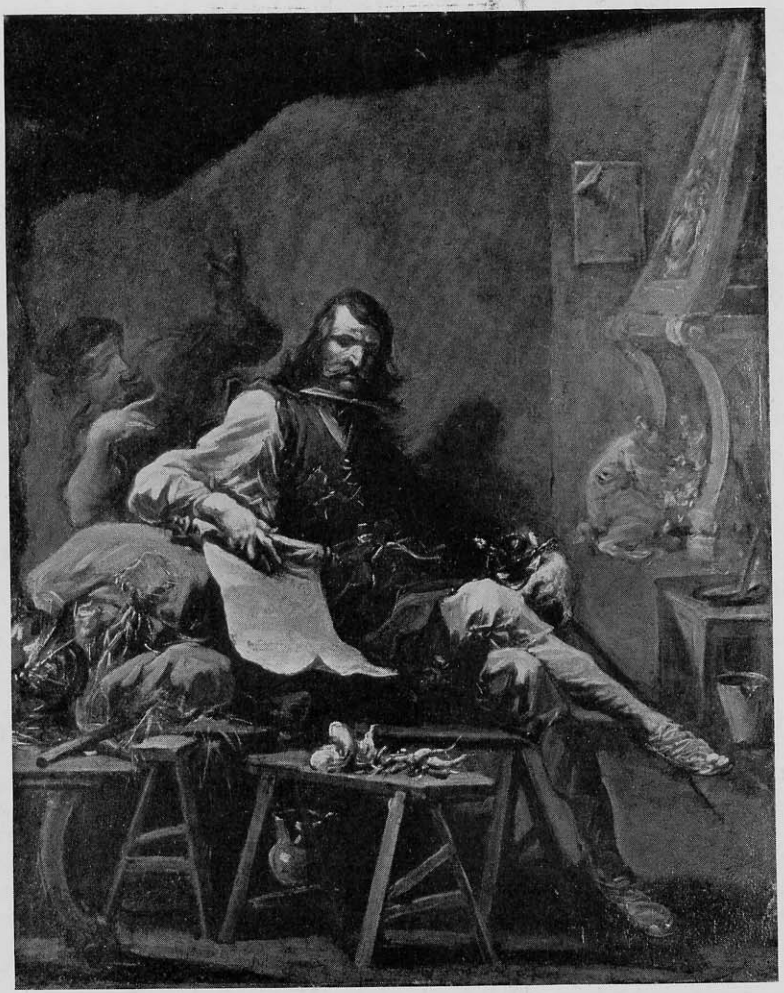
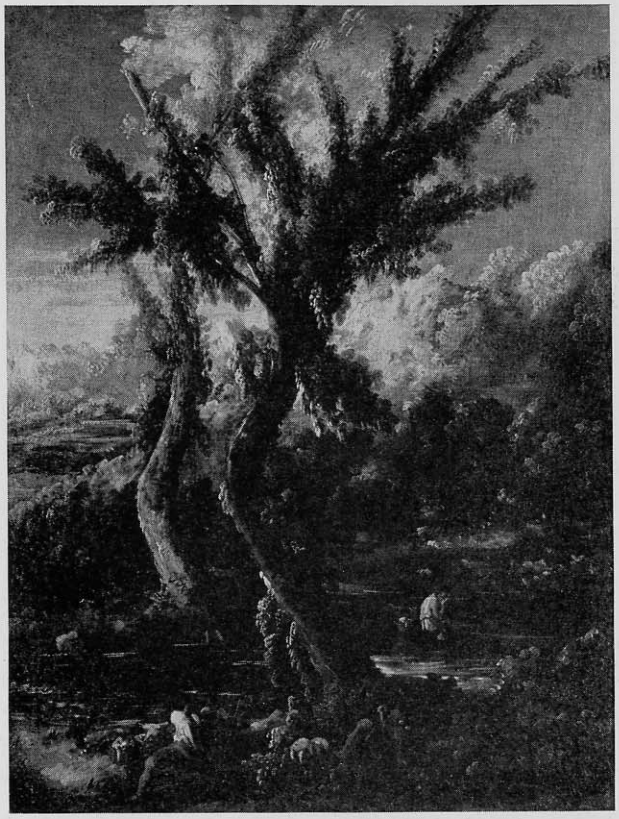


DON QUIXOTE
ALESSANDRO MAGNASCO
GENOA-MILAN. 1677-1749
GIFT OF PROF. LUIGI GRASSI, FLORENCE

Vol. XVI. DECEMBER, 1936 No. 3



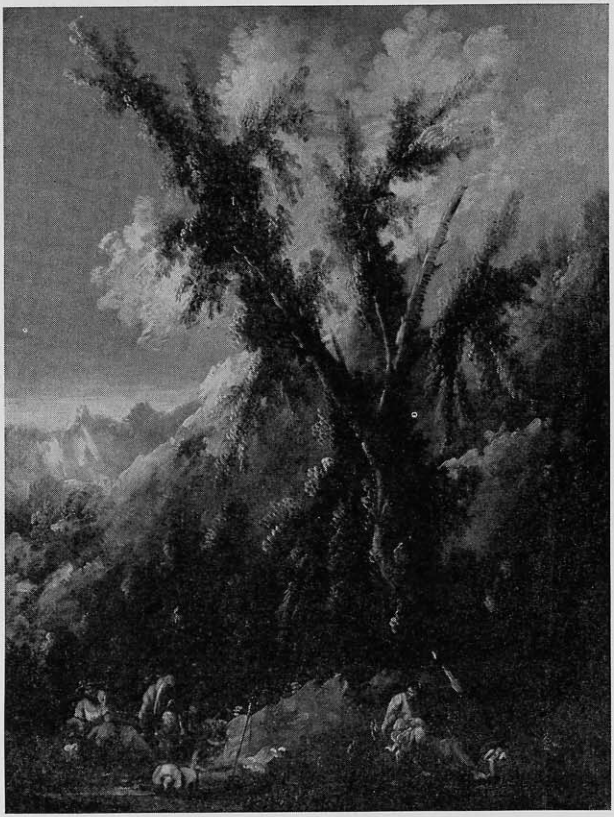
LANDSCAPE WITH FIGURES
ALESSANDRO MAGNASCO
GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

PAINTINGS BY ALESSANDRO MAGNASCO

The Museum has recently acquired three pictures by Alessandro Magnasco, an Italian painter who was born in Genoa in 1677 and died there in 1749, although he was active for the greater part of his life in Milan. A painting representing Don Quixote came to the Institute as a gift of Luigi Grassi of Florence; two landscapes, obviously companion pieces, were presented to Russell A. Alger House by Mr. and Mrs. Edgar B. Whitcomb. With these three paintings our collections are enriched by the work of a master whose creations, more than those of any other painter of that time, make a special appeal to the modern taste. He seems, in his sketchy, flowing manner, to anticipate the technique of the Impressionists, and hence it is no wonder that it was in our time that Magnasco, long forgotten by the public, was rediscovered.[1]

It may be that his discoverers went a little too far in seeing in him a phenomenon far in advance of his

[1]B. Geiger, *Alessandro Magnasco,* Berlin, 1914; Exhibition of the work of Alessandro Magnasco at the Paul Cassirer Galleries, Berlin, January, 1914.



LANDSCAPE WITH FIGURES
ALESSANDRO MAGNASCO
GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

time, a precursor of Goya. His "snappy" manner of painting, in which the brushstroke appears to be whipped on like lightning, the highlights in zigzag flashes, is closely related to the so-called Neapolitan "spot-painting," which has its most important representative in the battle and landscape painter Salvator Rosa. The special interest in subject matter, the pleasure in the unexpected, unaccustomed subject, Magnasco has also in common with Rosa. And we need only think of the French engraver Callot, whose etchings were certainly known to Magnasco, to realize that the Italian was really not an isolated figure in art history, aloof from his time. Nevertheless his wealth of invention continues to be astonishing enough. His art tells us of the life of nuns and monks, of vagabond folk—street singers, traveling players, and gypsies—or of soldiers, and it also presents scenes of torture and the inquisition, of the temple and burial service of the Jews, as well as the noisy pleasure of the carnival. This is utmost realism, but a realism

with strong romantic symptoms, reality outside the bourgeois world.

Thus it is no chance that it was Magnasco, so far as is known, who was the first to portray in picture that figure of romance who became the prototype of all outcasts of the bourgeois order — Don Quixote.[2] Magnasco lived in Milan in a thoroughly Spanish atmosphere where Cervantes' *Don Quixote,* the first volume of which appeared in 1605, had a success enjoyed by scarcely any preceding book, a success that lasted during the entire seventeenth century. To such an imaginative artist as Magnasco the "Knight of the Sorrowful Visage" must have been thoroughly familiar, and he did not need to have Cervantes open beside him in order to paint Don Quixote.

He represents him in the deserted ruined emptiness of his manor house, in which an elderly housekeeper busies herself at an imposing fireplace, trying to give a little warmth to the room. The knight, with the face of a morose fanatic, is depicted in Spanish costume, which, especially in the shoes, shows sundry defects. The right arm rests upon a sack of straw; before him lies a meal of uncooked food, and upon the floor a broken pitcher. But around him are the attributes of his knightly dream world: a helmet with visor lies close to the implements with whose help he made this "formidable weapon" himself; in his left hand he holds the sword, and in the right a roll, probably the manuscript of a knightly romance. Behind him we discover a second younger female figure, who may well be his twenty-year-old niece; she points to him with her right hand, and with the left makes the sign against the Evil Eye, probably to indicate his mental derangement. The situation is that of the first chapter of the novel—the hero before his departure. But it is certainly not a literal illustration which the artist has given us; he depicts a type, as did Daumier later in his pictures of the knight.

Magnasco's landscapes are no less documents of the artist's inclination towards the extraordinary, towards exaltation of feeling, than are his paintings with figural compositions. His imagination is filled with the most fantastic images of the contorted forms of trees, to which storm and lightning have given a very peculiar shape, of rocks and mountains crumbling away under the gnawing of rain and snow. The blue of the sky has reached an almost hectic degree of intensity, as has also the white of the clouds. Nature becomes the image of a restless human soul; trees, clouds, mountains, turn into a mere medium to express a stormy adventurous spirit. Whereas in this way Magnasco's landscapes become a mirror of the "baroque" human soul, we meet the paradoxical situation that the representations of human beings in the landscape degenerate to mere *staffage.* It is a process which had already begun in the landscapes of the painters of the School of Bologna, in the second half of the sixteenth century, but in Magnasco's pictures these *staffage* figures and scenes gain the arbitrary character of a kind of human wreckage, which fate has washed ashore—a symbol of the vanity of mankind in contrast to the unbridled destructive forces of a gigantic nature.

ERNST SCHEYER.

[2]Reproduced in Guiseppe Delogu, *Pittori Minori, Liguri, Lombardi, Piemontesi del Seicento e del Settecento,* Venice, 1931, plate 225, as *Un armigero* (armorer).

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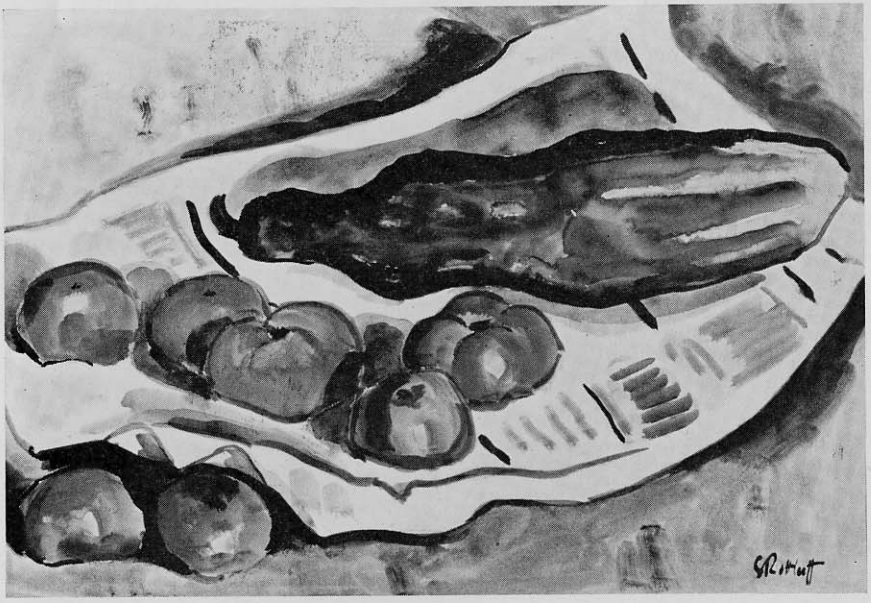
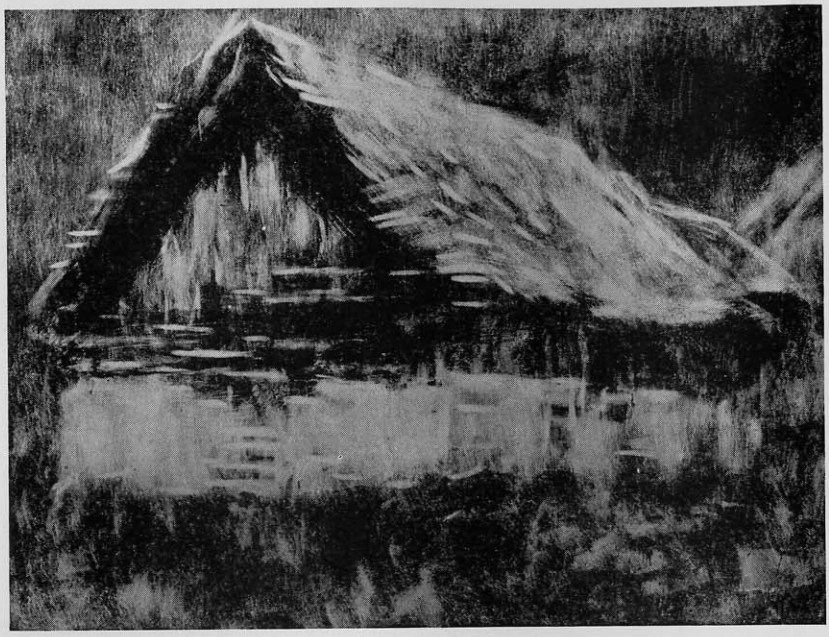


TOMATOES AND CUCUMBER
KARL SCHMIDT-ROTTLUFF
GIFT OF THE FRIENDS OF MODERN ART

MODERN GERMAN WATERCOLORS

It has been the good fortune of the Museum during the past year to enlarge its already distinguished collection of contemporary German art by the acquisition of eight brilliant watercolors, which represent the work of five artists of the modern German School. Four of these eight watercolors are by the elderly Christian Rohlfs and have been generously presented to the Museum by Mrs. Lillian Henkel Haass and Mr. Walter F. Haass in memory of the Reverend Charles W. F. Haass, while the remaining four, one each by Karl Schmidt-Rottluff, Otto Lange, Karl Doebel, and Hans Kuhn, are the kind donation of the Friends of Modern Art. It is of particular significance at this time that examples of work by these men should find their way into a public American collection, for until recent years this country, in the almost overwhelming attention directed especially toward modern French art, has been somewhat inclined to neglect the artistic accomplishments of other nations, such as Germany, which have produced an art often of equal, if not at times even of greater importance.

Perhaps one reason why contemporary German painting and sculpture, and particularly painting, have suffered from lack of recognition and been slow in attaching themselves in America, is the fact that their method of approach differs so greatly from that to which we are more accustomed in recent artistic creations both here and in France. In order to fully appreciate the character of German art, it is first of all essential to remember that the majority of German artists are of

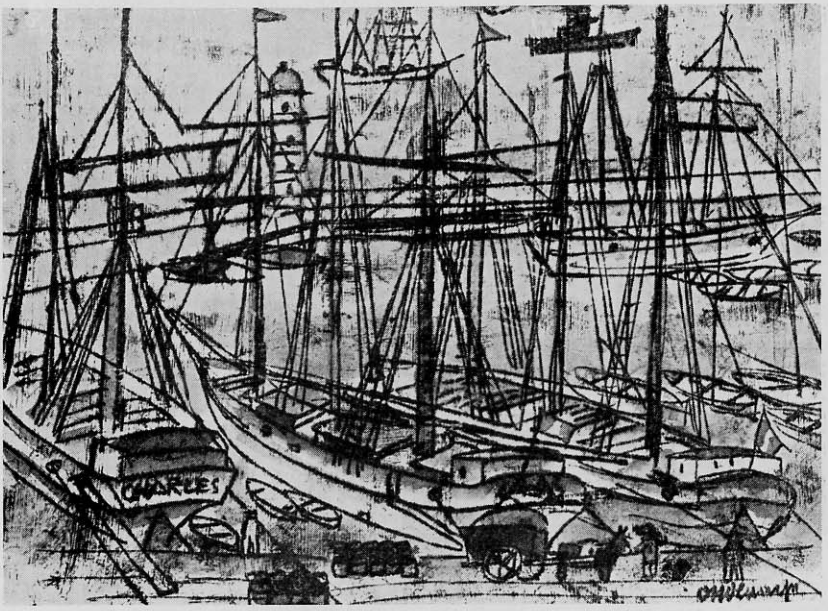


HOUSE IN THE MOUNTAINS
CHRISTIAN ROHLFS
PRESENTED BY MRS. LILLIAN HENKEL HAASS AND
MR. WALTER F. HAASS IN MEMORY OF THE REVEREND
CHARLES W. F. HAASS

a romantic turn and that for the most part formal and stylistic matters alone do not interest them so much as the emotional and moral values which lie beneath the subjects with which they may happen to be dealing. This characteristic is not a new manifestation in German art, but finds its roots already fixed in the Renaissance. Just as Dürer was preoccupied with scientific facts, Holbein with character analysis, or Grünewald with tense emotions, in a similar way do artists in Germany today absorb themselves in problems of ethics, religion, sociology, and philosophy.

One of the most important phases of modern German painting is the movement known as Expressionism, which was inaugurated about 1905 and continued to function until the end of the War. The Expressionists were a group of revolutionaries who opposed the theories of Impressionism as set forth by Max Liebermann and his work. For material they went to the inside of things, using their minds, imaginations, and emotions to form a deeper conception of the world visible only momentarily and on the surface by the Impressionists. By contrast, the art of the Expressionist is therefore a very personal art and without some expenditure of effort on the part of the observer is hard to comprehend. This element in itself, no doubt, accounts for the cool reception given modern German art by those who do not try to understand its attitude.

In a general way, two sources of inspiration are usually considered re-



BOATS IN A HARBOR
OTTO LANGE
GIFT OF THE FRIENDS OF MODERN ART

sponsible for the development of Expressionism in the modern art of Germany. The first telling influence came through the rediscovery of various types of primitive and mediaeval art, and in the second place, the work of a number of foreign painters, such as Van Gogh, Cézanne, Gauguin, the Swiss artist Ferdinand Hodler, and the Scandinavian Edvard Munch, generated great enthusiasm among the Germans. Of these artists, the Expressionists seem to have been peculiarly fascinated by Van Gogh, whose kind of color, drawing, and sentiment harmonized so perfectly with their own ideas and inclinations.

The first group of Expressionists was established in Dresden about 1905 and consisted of three students, Ernst Kirchner, Erich Heckel, and Karl Schmidt-Rottluff, who called themselves *Die Brücke* (The Bridge) and were contemporaries of the *Fauves* group in Paris, headed by Henri-Matisse. Both the French and German movements developed quite independently of one another, but were alike in the devotion extended by them to primitive art and to the art of masters like Van Gogh and Gauguin. In their reëstimation of barbaric and mediaeval art, the Expressionists were not satisfied merely to imitate in a formal way what they studied, but they went further in their research into such fields as negro sculpture, Gothic woodcuts, or Romanesque sculpture, with the constantly inquisitive desire to find out what spirit prompted the creation of the work they most admired amongst their ancestors and to infuse some of that same spirit, whether it was brutal, exotic, or mystic, into their own personalities. Given an almost symbolic value, as in barbaric art, lines, colors, and surfaces were used only arbi-

TWO HEADS
CHRISTIAN ROHLFS
PRESENTED BY MRS. LILLIAN HENKEL HAASS AND MR. WALTER F. HAASS IN MEMORY OF THE REVEREND CHARLES W. F. HAASS

trarily as a powerful means of expression, and for this reason the paintings of the Expressionists often transcend rather than organize appearances.

Karl Schmidt-Rottluff, undoubtedly the most level and the most vigorous of the early Dresden Expressionists, painted the brilliantly fluid watercolor of "Tomatoes and a Cucumber," which has come into the Museum's possession. The artist was born at Rottluff in 1884, studied at the Technical High School in Dresden, where he first met Kirchner and Heckel and with them founded *Die Brücke*. Since 1911, two years before the formal dissolution of the Dresden group, Schmidt-Rottluff has lived in Berlin, with the exception of three years when he was at war.

After a period of impressionistic painting, Schmidt-Rottluff in 1907 discovered Van Gogh and Munch, as well as primitive and barbaric art, which he could study to advantage in the excellent collections of the Dresden Ethnological Museum. By 1910 these various sources of influence had completely transformed his style, which in more recent years has passed through various stages of modification.

The high pitch of pure colors, which compose Schmidt-Rottluff's palette, is clear to the eye in the present watercolor. The rich reds in the tomatoes and strong greens and yellows in the cucumber are outlined in thick bands of black, derived from familiarity with the leading found in the stained glass windows of 15th Century German cathedrals, a form of art which the painter admired so intensely, and from woodcuts of the same period. A watercolor such as this, attacked with bold and vigorous strokes, is the purest evidence that Schmidt-Rottluff should be regarded as one of the greatest masters of a medium which he has expanded with such astonishingly beautiful and magnificent results.

The four watercolors by Christian Rohlfs illustrate remarkably the versatility of this artist's genius. Eighty-seven years of age, Rohlfs, who was connected with no particular group, is today one of the oldest and first Expressionists of the Lower Rhine. He was born in Niendorf, and after studying at the Weimar Academy, was invited by Ernst Osthaus to teach at the Art School at Hagen, the Westphalian town which he still inhabits. The Osthaus Collection, now incorporated into the Folkwang Museum at Essen, introduced Rohlfs to several fine paintings by Daumier, Cézanne, and Van Gogh, knowledge of which, although the artist at the time was in his sixties, decidedly affected the direction of his style.

The art of Christian Rohlfs is not so much a literal translation of nature as it is a reflection of the paint-

er's sensations. For example, two of the lovely watercolors presented by Mrs. Haass—"House in the Mountains" and "Sunflowers"—are visions so thoroughly and subtly drenched in color that one is scarcely conscious at a first glance that a house, snowbound in the mountains, and a burst of yellow flowers are the subjects. The imagination of a true Expressionist, this time sensitive and poetic, seems to shine through every area of color, almost like sun through a veil of mist. Technically, the artist's watercolors of this variety are interesting for their diffused light, an effect cleverly attained by actually scratching the surface of the finished work to produce the softest of melting contours.

Another angle of Rohlfs' art may be examined in his two additional watercolors: "Men in Silk Hats" and "Two Heads." As figure pieces, they allow the artist an opportunity to express the intense human emotions with which he is so continually absorbed. The use of color in the "Two Heads," especially the dazzling blue in the background, suggests light shining through stained glass and heightens the feverish power of life contained in the subject. Rohlfs, working in this vein resembles Nolde and the sculptor Barlach and recalls to some extent the sort of grotesque mysticism transmitted in the work of the French painter Rouault. Like so many of the Expressionists, Rohlfs endows his color with a symbolic value and through it speaks with great force, whether his mood is tumultuous or silent, joyful or sad.

The three remaining watercolors are by a trio of men whose names are less well known than those of either Schmidt-Rottluff or Rohlfs, but whose works are certainly worthy of consideration and attention. "Boats in Harbor" by Otto Lange, who was born in 1879, presents an interesting and complex pattern formed by the vertical lines of the bare rigging of boats tied up at port. Lange, with less *finesse,* employs the scratched technique of Rohlfs to simulate vibrant light.

Hans Kuhn's "Town in North Italy" follows more closely in the tradition of impressionistic painting in the free and liquid manner with which the soft, pale colors are applied. In the watercolor called "Twilight," a serene melody of grays and blues, Karl Doebel handles his subject skilfully and paints on a sized linen surface with wide areas of thin wash and the sketchiest of outlines to indicate forms in the hazy atmosphere of a moonlit evening by the shore.

JOHN S. NEWBERRY, JR.

SOME OHIO GLASS

The knowledge of American glass has undergone a quite general revolution during the past twenty years, brought about by the more extensive research work which has been given the subject, and the excavation of the sites of many of the early glass houses. No longer do we speak with such positive assertion of Stiegel glass or Wistarberg glass, but use the more guarded term "glass of the Stiegel or South Jersey type." Not only do we know that much of the glass that was formerly given to the Stiegel factory was made in Europe, but that glass of a similar type was also produced at glass houses in western Pennsylvania and Ohio, where blowers from the Mannheim works had migrated after its closing. Thus a new

FIG. 1

name, "Ohio Stiegel" has come into existence, and a constantly growing interest is being shown in the products of the Ohio glass houses.

During the past few years the Art Institute has been building up a small but quite representative collection of Ohio glass, and a recent addition of five pieces adds still further interest and variety.

Thanks to the splendid work which Harry Hall White, our own Detroit authority on American glass, has done in excavating the sites of several of these early Ohio glass houses, it is possible to classify many of our pieces with a greater degree of certainty. From the fragments which have been discovered at the different sites, it is possible, for example, to tell not only the color and quality of the glass made there, but the sizes and shapes, the number of ribs or diamonds in the moulds that were used, and the width and thickness of rim and base.

Looking over the museum's collection as a whole, we find that the leading colors seem to be amber and green, each in several shades. Besides these colors, there are pieces in amethyst, milky blue and aquamarine. The ornamentation consists of straight and swirled ribbing, the pattern known as the "broken-rib", and the expanded diamond pattern, originally thought to have been an exclusive Stiegel product.

Since the earlier Ohio glass houses were confined to the territory between the Ohio River and Lake Erie—Portage and Muskingum counties—it is natural that there should be much similarity in their output. In spite of this it is possible to assign most of the museum's pieces to definite glass houses. The larger number were probably made at Zanesville, a site which has not yet been excavated, owing to the fact that it is in what is now the center of the city's business section. But by a process of elimination and by comparison with the flask that bears the Zanesville lettering, the characteristics of the Zanesville glass works have been quite definitely determined. Thus it is known that this factory used a twenty-four-rib mould for its ribbed pieces and a mould with ten diamonds to the circumference for its expanded diamond flasks, bowls and salts. The glass itself is a fine quality of flint glass, the most usual colors being amber and green, the latter of a lighter and more brilliant shade than that found at either Mantua or Kent. Glass other than the pattern-moulded type was of course also made at Zanesville. The

FIG. 2

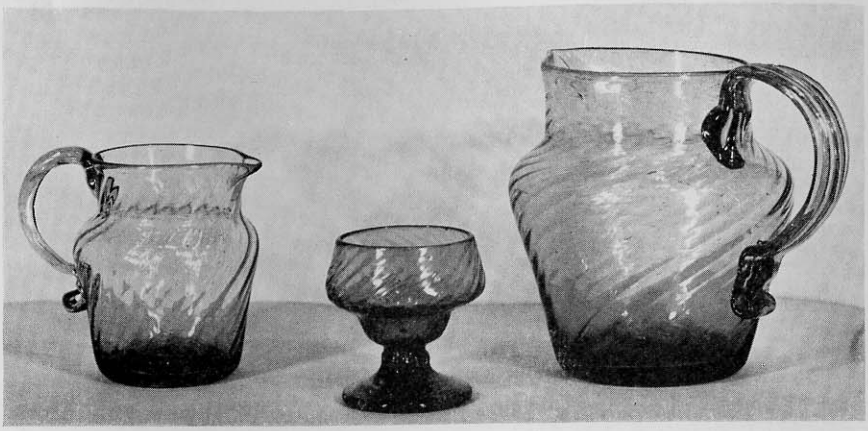


FIG. 3

museum has a number of these "off-hand" pieces, outstanding among them being the fine amber compote on foot (Fig. 1), the small, beautifully-shaped bowl with crimped foot (Fig. 2), a small amber jug, and several amber and green bowls.

Among the Zanesville ornamented pieces the two pitchers (Fig. 3) are of special interest. They were both patterned in a twenty-four-rib mould and afterward shaped by the glass blower. The fluted handle of the larger pitcher is especially fine. Also from the twenty-four-rib mould are the flip glass and bowl in Fig. 4. These pieces are excellent examples of the so-called "broken-rib" pattern, in which there were evidently two introductions into the mould, one to give the swirled, the other the vertical ribbing. They are of the same shade as the pitchers, a brilliant clear green, and can be given to Zanesville with considerable certainty, though in the present state of our knowledge a western Pennsylvania provenance is not excluded.

The collection also contains several expanded-diamond pieces attributed to Zanesville. Among them are a small amber flask and a low green dish (Fig. 5), both blown in the ten-diamond mould characteristic of this factory.

Mrs. Knittle[1] gives us an interesting history of the glass industry in Zanesville, which was one of the earliest settlements in Ohio, at a period when most of the surrounding territory was still a wilderness. Its site on the National Road afforded an excellent opportunity for trade in flasks and bottles, and it was the discovery of the pocket flask with the Zanesville lettering that first aroused an interest in the product of this early glass house. The shareholders of the White Glass Works, as it was called, were granted glass-making privileges by the Ohio Legislature in 1815, and it operated, with several interruptions and changes in management, from that date until 1851.

The story of the finding and excavating of the site of the Mantua glass works is a fascinating chapter in American archaeology. Mr. White has related it in a series of articles in *Antiques*[2], to which the reader is re-

[1]Rhea Mansfield Knittle, *Early American Glass*, New York, 1927, Chap. XLIV.

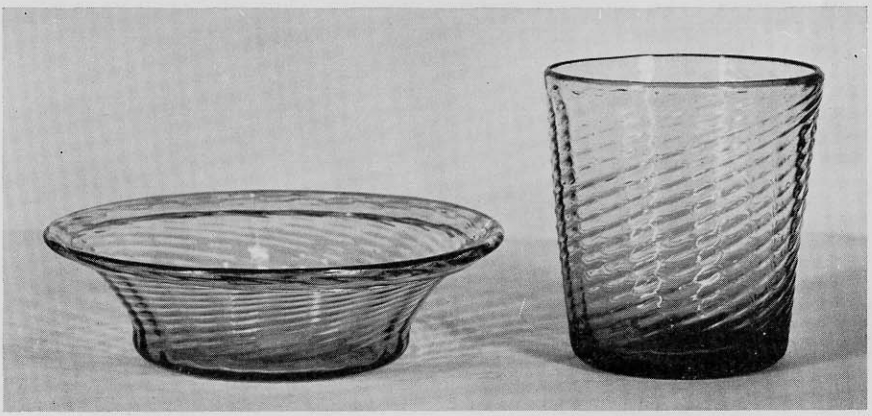


FIG. 4

ferred. The infinite patience that was required, first to locate the site and then to unearth, assort and piece together the fragments, was finally awarded, for the student of American glass has been given a complete picture of the product of the Mantua glass works. The factory was started in 1821 by David Ladd and Jonathan Tinker, who employed glass blowers who had learned their craft in New England, for in some of the glass produced at Mantua the technique of the New England houses is evident. The moulds used seem to have had either sixteen or thirty-two ribs, and fifteen diamonds to the circumference; the Mantua greens are heavy and rather dark. Ladd later moved from Mantua to Carthage, and then to Franklin Mills. These places were so close together that in 1832 they were consolidated as the town of Kent. The Kent glass house used a twenty-rib mould and the glass that has been excavated there shows a wide variety of color, in which varying shades of amber predominate.

Aside from the pattern-moulded glass, it is not always possible to determine with certainty whether a piece was made at Mantua or Kent. This is especially true in the case of small bowls. The museum has several charming ones of this type, in amethyst, amber, milky-blue, and aquamarine (Fig. 6). The ones in amber and aquamarine (the two at the left) are undoubtedly from Mantua, as both in color and width of rim they tally with excavated pieces.

It has been exceedingly difficult to determine, in the case of this mid-Western glass, whether European prototypes exist. We know of course that many of the first generation of glass blowers in America—those at the Wistarberg, Stiegel and New York houses—were imported from Europe, and that in many cases they brought their moulds with them, and we would expect to find much similarity between the European and the first American product. We also know that the more elaborate and elegant types of European glass—like the more elaborate Chippendale and Adam furniture—would naturally not have been made here, as there would have been no market for them. Since the

[2]February to November, 1935.

FIG. 6

European museums show for the most part only the more refined and ornamented forms, and since European writers on glass confine themselves largely to a description of these pieces, the final chapter on this subject has not yet been written. Since most of the early glass workers came from the country districts of Germany, Holland, or England, it is here that we are to look for prototypes, and particularly in Germany and Holland. Now, glass shapes have not changed with anything like the same rapidity as, for instance, silver and porcelain. Since here in America itself it can be positively demonstrated that exactly the same forms were made by at least three generations of glass workers over a period of more than one hundred years, we must in most cases look not for *contemporary* European models, but rather to the late medieval forms. In paintings by such masters as Conrad Witz and Dirck Bouts we often see pieces of glass that are not unlike our American shapes, and in the Kunstgewerbe Museum in Cologne can be found some specimens of glass dating from the fifteenth to the seventeenth century which show much similarity to—though in no instances are they exact duplicates of—our mid-western American glass. The closest resemblance would seem to be with a form called the *maigelein*[3], a simple, low bowl with lozenge-shaped or fluted pattern. In the quality of the glass itself, however, a great improvement would have been made, for in the meantime the use of flint glass had become general; a greater refinement of technique, and the addition of rims and bases are also to be noted. And just as in the silver and furniture made in America after the seventeenth century it is almost always possible to detect the American "flavour" as something quite distinct from the European, so, too, with the glass made in the early years of the nineteenth century, its American provenance is unmistakable.

JOSEPHINE WALTHER.

[3]Robert Schmidt, *Das Glas*, Berlin, 1912, p. 142, Fig. 75.

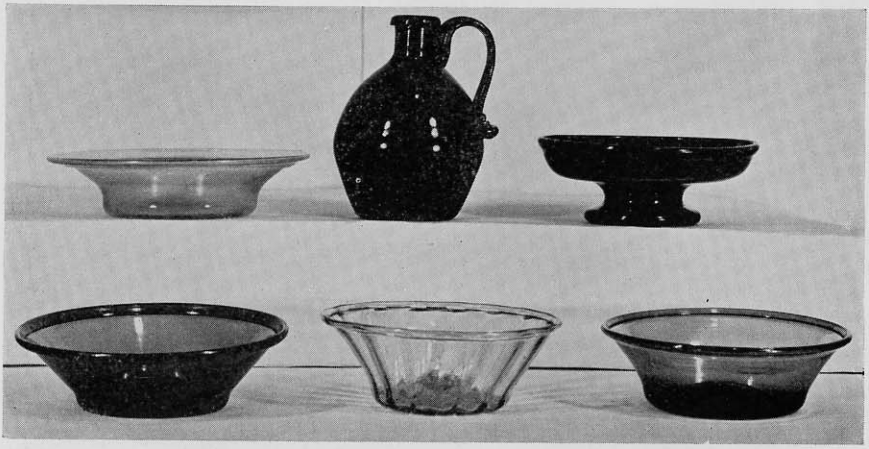


FIG. 5

ANNUAL EXHIBITION FOR MICHIGAN ARTISTS

Those working in the fields of painting, sculpture and the graphic arts in Michigan seem to appreciate the opportunity afforded by the Annual Exhibition of Michigan Artists to publicly show their work, if one may judge by the very large number of entries submitted each year for this local exhibit. This year was no exception. Some 1300 items were put before the jury representing the work of 311 individuals. Of these only about one-seventh were accepted, the catalogue registering a total of 170 works by 109 artists.

The problem of holding down the number of entries is a difficult one. A few years ago, with entries unrestricted, the number of items sent in reached the enormous total of 1800, which was a back-breaking job for the jury and a heart-breaking experience for the exhibitors. A rule was then adopted that not more than three works in any one medium might be submitted. This had the salutary effect desired in reducing the number of works placed before the jury, but it would seem from this year's experience that further restrictions may become necessary now that the number is again rapidly mounting.

The cash awards and purchase prizes are important factors in the sustained and increasing interest in this annual event. To the artists of this locality will be distributed $1,400 in prize awards and probably a like amount in sales before the close of the exhibition December 13. The Scarab Club Medal and some of the cash prizes are awarded by the jury; the Founders Society Prize, which is the largest cash award, is given by the trustees of the society, and in the purchase prizes, which are in reality sales in disguise, the donor is invited to have a voice in the selection as he must live with work chosen and it is only right that he should have something he would like. While the trustees and donors, who are thus given a voice in the awards, may not always seem best qualified to select the most meritorious work, their participation has another advantage which far trans-

cends any errors of judgment which they may make. Their response to the exhibition is quickened by the part they are called upon to play and often results in a number of purchases made before the exhibition opens.

Of the prize awards for 1936, two were given to sculpture, one to a watercolor, one to an etching and eleven to painting. The Scarab Club Gold Medal was given by the jury to John Carroll for his painting *Girl in a Red Dress* which, with his other entry *Black Venus,* is regarded as the most important contribution to the success of the exhibition. The Founders Society Prize was awarded by the trustees to Zoltan Sepeshy for his painting *Negro Meeting.* The Anna Scripps Whitcomb Prize for the best work exemplifying traditional or academic qualities was given to Helen E. Brett for her sculpture, *Portrait of George Babbington.* The Modern Art Prize, contributed by Robert H. Tannahill, went to Charles B. Culver for his painting *Landscape, Early Spring.* The Walter C. Piper Prize for the best figure subject was given to Benjamin Glicker for his painting *Sarah.* The Mrs. Albert Kahn Prize for the best watercolor in the exhibition was awarded to David Fredenthal for his spirited *Workmen and Politics.* Mildred E. Williams, with her *Winter in Central Park,* received the W. J. Hartwig and E. Raymond Field Purchase Prize. The Lillian Henkel Haass Purchase Prize was given to Carlos Lopez for his painting *Boy on a Horse;* the Mrs. Ralph H. Booth Purchase Prize to Ernest W. Scanes, for his painting, *The Christening;* the Mrs. George Kamperman Purchase Prize to Leonard Jungwirth, for his woodcarving *Panhandler;* the Mrs. Standish Backus Purchase Prize to C. Edmund Delbos for his painting *Pont Aven, Brittany;* the Alvan Macauley Purchase Prize, to James Calder, for his painting *Boathouses;* the Etching Purchase Prize, contributed by Mr. Hal H. Smith, to Alfred Hutty, for his drypoint *On the Maine Coast;* the Society of Art, Poetry and Music Prizes to Amy Lorimer, for her painting *Monroe Avenue, Detroit,* and to Ivan Swift, for his painting *Park System.* Honorable mention was given to Sarkis Sarkisian for his painting *Old Fashioned Things.*

Jurying an exhibition of such volume is also a problem that never seems to find a wholly satisfactory solution. In the sixteen years that the exhibition has been going on, a number of methods have been tried. An out-of-town jury made up of artists from neighboring cities was apt to put a crimp in the dignity of some of the older academic men of high local reputation. The resulting howl of disappointed entrants for a local jury was then acceded to, and the older professional artists sitting in judgment on the younger men created a like furore. Lay juries of art museum directors and mixed juries of local and out of town personnel have been tried from time to time, with no noticeable lessening of the tempest in the teapot. In fact, the fallibility of juries, no matter how high-minded or conscientious, is now generally accepted. Juries are good juries before an exhibition, but bad juries afterwards. The most successful jury system attempted here, that is, the one with the least backlash, is one which has been in operation for the past five years. Under this plan the exhibitors are allowed to select their own jury. Sent out with the announcements of the annual exhibition for Michigan artists is a ballot containing forty names of painters and sculptors, not only from the metropolitan area of Detroit but also representing the outside communities of Flint, Grand Rapids, Ann Arbor, Lansing, Kalamazoo, Saugatuck and other centers where artist groups

flourish. Those who have exhibited in previous years receive these ballots, vote their own selection and the seven receiving the highest number of votes are asked to undertake the not inconsiderable and thankless task of reviewing the entries. This system, more democratic than other schemes, is fraught with less audible dissatisfaction and has usually resulted in a good average exhibition comparable in quality to that of local exhibitions in other similar American cities.

CLYDE H. BURROUGHS.

CALENDAR OF EXHIBITIONS AND LECTURES

EXHIBITIONS

November 10-December 13. Michigan Artists' Exhibition.

SPECIAL LECTURES AND EVENTS

December 4. 8:15 p. m. "Holbein and Henry VIII," by Josephine Walther.

December 10 8:15 p. m. Free organ recital by Edgar Danby.

December 11 8:15 p. m. "Van Dyck and Charles I," by Josephine Walther.

December 14 11:00 a. m. "The Quality of Imagination in Art, III," by E. P. Richardson, Detroit Artists' Market Series.

RADIO TALKS

(Sunday at 1:10 p. m. over WWJ, by John D. Morse)

December 6. "The Dutch Masters."

December 13. "Flemish Painting."

December 20. "The Gericault Exhibition."

December 27. "Christianity in Western Art—Byzantium."

GALLERY TALKS

(Tuesday at 8 p. m. and Wednesday at 2:30 p. m.)

December 1- 2. "Holland Paints Her Own Portrait."

December 8- 9. "Great Innovators of the XVIIth Century."

December 15-16. "Titian."

WORLD ADVENTURE SERIES

(Illustrated lectures)

December 6. 3:30 p. m. "Magic Trails Through the South Seas," by Deane H. Dickason.

December 6. 8:30 p. m. "Virgins of Bali," by Deane H. Dickason.

December 13. 3:30 p. m. "Soviet Russia in 1936," Part One, by Julien Bryan. (Cass Tech.)

December 13. 8:30 p. m. "Soviet Russia in 1936," Part Two, by Julien Bryan. (Cass Tech.)

RUSSELL A. ALGER HOUSE

EXHIBITIONS

December 15-January 15. Paintings and Drawings by Gericault.

DETROIT GARDEN CENTER

December 10. 4:00 p. m. Illustrated lecture, "Birds in Relation to Our Gardens," by Walter P. Nickell.
(Auditorium, Detroit Institute of Arts)