

ANNUAL REPORT NUMBER
Bulletin of
The Detroit Institute of Arts
of the City of Detroit



THE FRUIT VENDOR
MICHELANGELO DA CARAVAGGIO
ITALIAN, 1574-1610
FOUNDERS SOCIETY, EDSSEL B. FORD FUND

ANNUAL REPORT OF THE ARTS COMMISSION FOR THE YEAR 1936

TO THE HONORABLE
THE COMMON COUNCIL
CITY OF DETROIT

Gentlemen:

The gross appropriation from the city for maintenance and operation of the Detroit Institute of Arts, amounting to \$132,330.63 has been supplemented with resources of the Founders Society, as indicated in their report, to the extent of \$160,070.39.

The gift to the City of Detroit of Mrs. Russell A. Alger on behalf of herself and her children, Russell A. Alger, Jr., Josephine Alger Douglas and Fay Alger Miller, of their old family residence, "The Moorings," at 32 Lakeshore Drive, Grosse Pointe Farms, as a branch museum under the direction of the Detroit Institute of Arts, has added to our real property a fine residence and grounds in a good suburban neighborhood, appraised by the village in which it is located at \$219,500. This residence, built by the distinguished architect Charles A. Platt, in the style of the Italian Renaissance, is of such importance in the history of American architecture that we are happy to see it preserved as an historical monument. As a branch museum, it adds to our facilities and extends the scope of our activities.

The Russell A. Alger House, opened to the public on May 6, makes an addition of lasting importance. The wide-spread area of a city like Detroit makes it desirable to de-centralize to some degree its educational institutions. Branch libraries have, for instance, long been established throughout the city. As a complement to the main museum, the Russell A. Alger House affords an opportunity of reproducing a period in a complete mansion; gives a more realistic idea of how people lived in one epoch; how the rooms were arranged, how the exterior harmonized with the interior; how the surroundings, loggias, pergolas, gardens, terraces, and the like were developed in relation to the architecture. It is less fatiguing for the spectator than the large museum in which is shown the art of many different epochs and countries. The architectural style of our new branch, which is Italian Renaissance, has determined the period to be represented in its permanent collection.

The Russell A. Alger House has a special interest in that it gives the Detroit public access to one of the most delightful spots on Lake St. Clair, affording the dual enjoyment of both nature and art. Similar private homes turned into museums exist both in European and American cities. London has the Wallace Collection; Paris, the Musée Jacquemart-André; New York, the Frick Collection; Cincinnati, the Taft Museum; Boston, the Gardner Museum of Fenway Court.

The large rooms of the lower floor of the new branch museum, together with the entrance hall and the loggias, will contain a permanent collection of Italian Renaissance art. Although it has been open less than a year, the Russell A. Alger House has already become the recipient of gifts for its permanent collection aggregating \$20,650. These include two paintings by Magnasco, two

pieces of Italian Renaissance sculpture and thirteen pieces of Renaissance furniture.

Six loan exhibitions have been held at the branch museum since its opening in May, the most important of which was the exhibition of oils, watercolors and drawings by the French artist Gericault.

We hope to make of the Russell A. Alger House a social center where the people of the neighborhood may come for meetings, lectures, exhibitions and other cultural stimulation. We believe, too, that it will be of growing interest and enjoyment to the large population of Detroit who on their motor excursions along the lake shore will find this a stopping place for rest and refreshment of spirit.

One organization, the Garden Center, has already been established at the Russell A. Alger House, where it maintains a free circulating garden library and where frequent garden club meetings are held. As a memorial to Esther Longyear Murphy, one of the sponsors and officers of the Garden Center, a fine bronze sculpture by Georg Kolbe has been given by Mrs. Howard W. Longyear,

and this will be set up in the garden. It is the hope of the Garden Center and certain members of the garden club to develop a green yew garden which will in time provide a setting for a collection of modern sculpture.

The growth of the Institute of Arts as an educational force is becoming more and more apparent. The educational work, given new impetus by a grant from the Carnegie Corporation, has greatly extended the usefulness of the museum as an adjunct to the public school system, to Wayne University and to the art schools of this neighborhood.

In its collections the Art Institute offers to the people of Detroit a rich opportunity for the knowledge and enjoyment of art. It endeavors to explain its possessions to the public when its help is requested. As its collections grow and as new exhibitions come and go, it is inevitable that new



THE MUSE OF PAINTING
PAOLO VERONESE
VENICE. 1528-1588

GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

questions and requests for information will arise, for a work of art is by definition an enlargement of the mental horizon, a *terra incognita*, which must be explored before it can be understood. The requests for our teaching services come from two sources, the general public and the schools.

A regular series of gallery talks, afternoon and evening, was given in each gallery of the museum in succession throughout the winter of 1935-1936 and 1936-1937. The arrangement of the museum is such that these talks (given last winter by Mrs. Heath and Mr. Rathbone; this year by Mrs. Heath and Mr. Morse) form a history of art illustrated by our own collections. Many people came regularly throughout the winter, while others came only to hear of some part of the collection in which they had a personal interest. During special exhibitions also, such as the Rubens and Van Gogh exhibits, the museum offered daily gallery talks in response to the great interest aroused; less important exhibits called for a smaller number of regularly scheduled talks.

In addition, members of the staff offered several courses of talks open to the public, such as Miss Walther's *Painters and Princes* during the fall and Mr. Richardson's *Art in the Modern World* in the spring. Miss Walther also gave two eight-week courses in Italian art for the University of Michigan Extension Service; and Mr. Richardson, a course of lectures on the appreciation of art for the members of the Artists' Market.

A constant stream of requests come in to the museum for talks to special groups, both adult groups and school classes. A few years ago most of such requests were for general tours of the museum; people wished in a vague sort of way to visit the museum, but came without any specific purpose. Today this is not so. Teachers in the schools are now making the museum collections part of their course of study, and classes in art, language, history or social science come to study some specific subject in the museum. This is true also of groups of adults. The interest in the museum thus seems to be gaining, for an interest with direction and purpose means more than a merely casual visit.

On looking back over the educational records, it is evident that the museum serves a larger area than Detroit alone: groups come in from Dearborn, Pontiac, Flint, Lansing, and from even as far away as Grand Rapids and Fort Wayne. The museum's notices are sent to all local newspapers within sixty miles. Thanks last year to Station CKLW and this winter to Station WWJ, the museum offers weekly radio talks, given by Mr. Morse, which have gained wide appreciation over the extensive area reached by these stations. Weekly leaflets, written on the same subject as the radio talks, are distributed to all audiences of the World Adventure Series, to the schools and to all who write in for them. These leaflets, each devoted to a special exhibition or to our own collection, have a circulation of over 100,000 annually.

In addition, the Art Institute is working in coöperation with Wayne University to build up a joint program of art history. During the year 1935-1936, the museum staff offered ten semester courses for undergraduate and graduate students of the University. This forms a most important extension of the museum's field of usefulness and gives the students of Wayne University a study collection to illustrate their courses such as they could find in few universities in this country.

Motion pictures of American history are shown to classes of the public schools each winter. On Saturday mornings honor pupils in art, from both the high and elementary schools, meet in the museum for special instruction. The

Department of Recreation holds a free drawing class in the galleries on Friday evenings. A research class from the art school of the Society of Arts and Crafts meets regularly in the galleries for study. It is fair to say that the whole educational system of the city makes use, in one way or another, of the museum and its rich collections.

To carry on the work, so ably initiated under the Carnegie Grant, we need at least three museum instructors in order to meet the many demands which come from teachers and their classes, study clubs and other groups who come to the museum for art instruction.

Twenty special exhibitions were held during 1936. The most important was the Exhibition of Paintings by Peter Paul Rubens which brought to Detroit sixty masterpieces by this Flemish artist of the seventeenth century. The public appreciation of this exhibition is shown in the 35,000 visitors who came during that period. The admission fee charged for this special exhibition defrayed the large cost of bringing these masterpieces to Detroit.

Of hardly less importance was the exhibition of drawings and paintings by Vincent van Gogh, held in October, which brought people from all over the state to see the works of this modern master who has had such a marked influence upon contemporary painting. This exhibit, likewise, more than paid for itself in admission fees and sale of publications.

Appended hereto is a detailed list of the other special exhibitions, including the Annual Exhibition for Michigan Artists, which were shown during the year.

The collections of every department of the museum have been enriched during the year through the 107 additions to the art collections received through the instrumentality of the Founders Society. Among the additions of European paintings, those of Italy take first place, and not unjustly, for we have always been of the opinion that a good representation of the early Italian schools gives distinction to any museum. We have been able to add one or two examples of the work of each of the five centuries of the unique and continuous



MADONNA AND CHILD
LOMBARD SCHOOL. XVI CENTURY
FOUNDERS SOCIETY, MEMBERSHIP AND
DONATION FUND

development of Italian art, from the fourteenth to the eighteenth century, by outstanding masters not yet represented in our collections. *The Crucifixion* by the Master of the St. George Codex, painted about 1340, belongs to the first great phase of Siense painting, the period of Simone Martini. It is a composition in the true mediæval spirit, full of sentiment, and of grandeur of style. *The Profile Portrait of a Lady* represents in a fascinating example the early Florentine Renaissance of about 1475. Whether by Verrocchio or by the young Leonardo da Vinci, to whom it has been attributed by different scholars, it is a vivid expression of the ideals of beauty aimed at in the most important workshop in Florence at the time of Lorenzo and Giuliano de' Medici.

The greatest school of painting in Italy in the next century, the Venetian, had thus far been illustrated by works of Titian and Tintoretto. A small but exquisitely executed canvas by Paolo Veronese gives an idea of the grand style of the third great master of this period in Venice. In the rhythmic swing of the figure represented, *The Muse of Painting*, in the silvery shadows of pale blue and purplish tones, it shows Veronese's splendid, decorative style in a fascinating manner.

Baroque painting, which has been more and more appreciated in recent years, begins in Italy about 1600 with the forceful and adventurous figure of Caravaggio, whose chiaroscuro style had an enormous following in all European countries. It is fortunate that the museum has been able to acquire an important early painting by this master, who died young and left only a small number of works. The genre scene, which represents a man selling fruit to a young woman, excels in its realistic and dramatic rendering of the trivial subject, its fine, cool color composition of gray, light blue and yellow tones, and its remarkably well-observed still life, quite on a par with some of the Dutch still life paintings of the same period.

By means of an impressionistic technique, the broad planes of Caravaggio's vigorous style are dissolved into small, short waves of light and dark in the works of a painter of the following, the eighteenth century: Alessandro Magnasco, an artist who has become widely known in recent years on account of his modern tendencies and his characteristic representation of the Rococo age in Genoa, as were Guardi and Tiepolo in Venice. The three paintings presented to the museum give a complete idea of his style: two landscapes, showing his vivid impressions of mountain scenes with clumps of trees and cloud effects, and the *Don Quixote*, a brilliant example of his figure painting, executed in the same free and sketchy technique and almost grisaille manner.

The other leading countries of Europe in the earlier art epochs—France, Germany, The Netherlands and England—are each represented in our list of accessions with an outstanding example from their greatest period. A *Pieta* by Lucas Cranach, a memorial gift, supplements the *Madonna and Child* we already owned with a more severe religious painting, showing the artist's intensity of feeling combined with a delight in rich, shimmering colors of enamel-like quality.

Poussin's *Selene and Endymion* is the first work by this French seventeenth century master we have acquired, a painting which was at one time in the possession of Cardinal Mazarin, one of the first patrons of the artist. It could not be more representative. In its clearly constructed composition and its

charming rendering of a poetic mythological theme, it is a splendid example of the great French classicist.

The small but impressive *Forest Scene* by Jacob van Ruisdael, the greatest Dutch landscape painter of the same period, forms a strong contrast to this picture in its subjective mood and its precise, realistic observation. Whereas the large painting of *The Cemetery* by the same artist already owned by the museum belongs to his later, more sombre and romantic period, the newly acquired canvas is an earlier work and shows the artist in closer connection with nature.

From the best period of English art, the end of the eighteenth century, is the painting *Blind Man's Buff* by George Morland, another memorial gift. It is one of the most famous children paintings by this popular artist, who had not yet been represented in our collections. The painting is known from an engraving by W. Ward.

To the American section has been added a number of important objects, the most significant of which are the small but fine example of marine painting, *Prout's Neck*, by that distinguished American painter, Winslow Homer, and the three frescoes, *Morning*, *Afternoon* and *Evening*, by John Carroll, which become a permanent part of Gallery 34.

The American Colonial department has concentrated during the past year upon building up its collection of early silver and glass. When we moved into the new building there was almost no representation of these two important early American crafts. The silver collection, though still small, now contains pieces by many of the outstanding Colonial silversmiths of Boston, New York and Philadelphia, dating from before 1700 to the first years of the nineteenth century. Several pieces have come as gifts or bequests, though the larger number have been purchased with the income of the Gibbs-Williams Fund.

To the glass collection seventeen pieces of early blown glass have been added during 1936. The larger number of pieces were made in the mid-Western glass houses of the Pittsburgh and Ohio districts, a type of glass which is much more American in feeling than most of that made in the eastern glass houses and of a particular interest to a museum in a state which itself belongs to the mid-Western section of the country. In addition to these were several New York and New England pieces, as will be seen from the appended list.

Notable additions have also been made to the departments of prints and textiles. A complete list of accessions with the source from which they come forms a part of this report.

In the field of publication, the *Bulletin of the Detroit Institute of Arts*, published monthly from October to May, has been continued for the third year at the expense of Edsel B. Ford, president of the Arts Commission. This publication, with a local circulation among the museum donors as well as to libraries and art museums throughout the world, has brought to the attention of the reading public the number and importance of our acquisitions.

With the special appropriation authorized for the purpose, the Museum has published during the past year three guide books which will help to interpret the collections to the public. The first was written by Dr. Scheyer in connection with the new galleries of drawings on the second floor, the second by Mr. Richardson on the museum's collection of fifteenth and sixteenth century Flemish paintings, and the third, also by Mr. Richardson, on the twentieth century paintings, of which our museum has one of the best representations in the

country. These booklets are on sale at our information desk and orders for them are also being filled by mail.

The librarian reports that during the past year, following a well-defined policy of buying, our library is steadily growing into the scientific art reference library which is our objective. The needs of each department of the Institute are studied, standard works which we lack are watched for in catalogues and trade lists, new publications are discussed with the curators who make use of them, and all in all, our purchases are confined to a very definite field. The generous grant of \$5,000 from the Horace H. Rackham and Mary A. Rackham Fund has enabled the library to make definite progress in this direction. This year our additions represent decided gains both in foundation source material and valuable current publications. The addition of photographs and slides cover all the departments of the Art Institute. Many gaps have been filled and many new subjects developed for the extensive lecture program carried on by the curatorial staff.

It has been evident for some time that more space must be provided for the library. At a moderate cost an additional storage room with proper shelving and ventilation could be made available in the basement directly below the present library, access to which could easily be had by a circular stairway. This is one of the much-needed improvements which we hope will be allowed in our budget for the coming year.

The attendance, which reached a total of 220,909 visitors at the main museum and 7,133 at the branch museum, reveals the interest on the part of our citizens in their Art Institute.

THE ARTS COMMISSION

EDSEL B. FORD, *President*

EDGAR B. WHITCOMB

ALBERT KAHN

ROBERT H. TANNAHILL

COMMISSIONERS

W. R. VALENTINER, *Director*

CLYDE H. BURROUGHS, *Secretary*

EDGAR P. RICHARDSON, *Assistant Director*

January 22, 1937.



STAINED GLASS PANEL
HERALDIC MEDALLION
FLEMISH, XVI CENTURY
FOUNDERS SOCIETY, OCTAVIA W. BATES FUND

DETROIT MUSEUM OF ART FOUNDERS SOCIETY ANNUAL REPORT FOR THE YEAR 1936

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

At the end of the year, as we cast up accounts, it is with a measure of astonishment, even to the Trustees and to those most closely associated with the work, to find that the Detroit Museum of Art Founders Society plays so important a role in the support of the Detroit Institute of Arts and in the art life of Detroit. The purchase of art objects from the funds of the society, together with the gifts of individual members, reaches a total of \$135,793.25, which, together with grants and cash gifts of \$33,287.14 for future purchases and for other Art Institute services, brings the total contribution of the year 1936 to \$169,080.39. This exceeds the total city appropriation made for the maintenance and operation of our municipal art institute. It is a matter of self-congratulation and it should be gratifying to the city authorities to know that they have in the Founders Society an ally devoting itself to the promotion of public interest in the Art Institute that results in a substantial contribution equal to 56 per cent of the total expenditures of the year.

With the return to more normal conditions and a more adequate appropriation by the city, the Founders Society has been able to return more nearly to its primary purpose of augmenting the art treasures. By far the larger part of its membership funds and contributions during the past year has been used for the strengthening of the collections. There has been an addition of 107 art objects during this period, a few of them of outstanding importance.

The Founders Society has been the recipient of a number of grants and cash gifts, and has also used some of its own funds in order that certain museum services not provided for by the city might be carried on without interruption. From the Horace H. Rackham and Mary A. Rackham Fund was received a grant of \$11,000, of which \$6,000 was used toward the salary of Director W. R. Valentiner and \$5,000 was a grant for purchases for the library. From the Greater New York Committee for German Refugees, supplemented by local contributions, the museum has had during the year the services of Dr. Ernst Scheyer, a European scholar whose work in the field of research and publication has proved of great value to the Art Institute. Through the gift of Mrs. Anna Scripps Whitcomb, supplemented by other funds, the Founders Society is paying the salary of John D. Morse in order that his valuable work in art education and public relations begun under the World Adventure Series might be continued. Mrs. Whitcomb was also a large donor to the collections during the year and she defrayed the cost of photographs and lantern slides for the library, the expenses incidental to the activities of the Women's Committee, and other similar museum services for which there was no appropriation. In addition to his other large benefactions, Commissioner Edsel B. Ford again paid the publication cost of the *Bulletin*.

The Women's Committee, under the continued chairmanship of Mrs. Lillian Henkel Haass, not only added much to the social enjoyment of important



BOY WITH DOG
 GIOVANNI BATTISTA CRESPI, CALLED IL CERANO
 ITALIAN. 1557-1663
 FOUNDERS SOCIETY, MEMBERSHIP AND DONATION FUND

museum activities, but was instrumental in getting together a fund for the purchase of furnishings for the branch museum at the Russell A. Alger House.

The Founders Society solicited and distributed \$1,400 in prizes for the Michigan Artists' Exhibition, as follows:

The Scarab Club Medal:

To John Carroll, for his painting, *Girl in Red Dress*

The Detroit Museum of Art Founders Society Prize:

To Zoltan Sepeshy, for his painting, *Negro Meeting*

The Anna Scripps Whitcomb Prize:

To Helen E. Brett, for her sculpture, *Portrait of George Babbington*

The Friends of Modern Art Prize:

To Charles B. Culver, for his painting, *Landscape, Early Spring*

The Mrs. Albert Kahn Prize:

To David Fredenthal, for his watercolor, *Workmen and Politics*

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

To Mildred E. Williams, for her painting, *Winter in Central Park*

The Walter C. Piper Prize:

To Benjamin Glicker, for his painting, *Sarah*

The Lillian Henkel Haass Purchase Prize:

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, *Panbandler*

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:

To Alfred Hutton, for his drypoint, *On the Maine Coast*

The Society of Art, Poetry and Music Prizes:

To Amy Lorimer, for her painting, *Monroe Avenue, Detroit*

To Ivan Swift, for his painting, *Park System*

In addition to this substantial encouragement to the painters and sculptors who live and work in Michigan, ten sales were made on behalf of the artists in the exhibition.

A new optimism that comes with improved industrial conditions and the increased activities for members is reflected in the report of our Membership Department, whose receipts from annual dues and contributions show a 29 per cent increase over the previous year. The report shows a total of 1412 annual members as against 1102 for 1935; the total receipts from these nominal memberships, amounting to \$18,325.50, is a considerable factor in the purchases made during the year.

Mrs. Walter C. Piper, Mrs. Fremont Woodruff and Walter F. Haass, whose donor's rolls show contributions of more than \$1,000, have been enrolled as Governing Life Members. The late George L. Hull, whose bequest of \$5,000 enabled the museum to acquire an important Italian painting as a memorial to the donor, has been enrolled as a Fellow, and in consideration of the grants from the Horace H. Rackham and Mary A. Rackham Fund, Mrs. Mary A. Rackham has been enrolled along with her late husband as a Benefactor.

The invested funds of the Founders Society, administered by the Detroit Trust Company, are in a greatly improved position owing to the vigilance of the Finance Committee, consisting of Messrs. Edgar B. Whitcomb, Dexter M. Ferry, Jr., and George Kamperman. The capital structure, somewhat depreciated in depression years, has been strengthened; the system of administering the funds has been improved and, by a judicious study of investments, the rate of income has been maintained at a high level.

Respectfully yours,

DEXTER M. FERRY, JR.
President

BOARD OF TRUSTEES
CLYDE H. BURROUGHS,
Secretary

ACCESSIONS

January 1, 1936, to December 31, 1936

European Paintings

- Crucifixion*, by the Master of the St. George Codex, Italian, worked 1320-1350. Founders Society, George L. Hull bequest.
- Portrait of a Florentine Lady*, by Verrocchio or Leonardo, Italian, c. 1475. Founders Society, Edsel B. Ford Fund and Membership and Donation Fund.
- The Muse of Painting*, by Paolo Veronese, Italian, 1528-1588. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Man Selling Melons*, by Michelangelo da Caravaggio, Italian, 1574-1610. Founders Society, Edsel B. Ford Fund.
- Boy with Dog*, by Giovanni Battista Crespi, Italian, 1557-1663. Founders Society, Membership and Donation Fund.
- Landscapes with Figures*, by Alessandro Magnasco, Italian, 1677-1747. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Don Quixote*, by Alessandro Magnasco, Italian, 1677-1747. Gift of Luigi Grassi.
- The Immaculate Conception*, by Giovanni Battista Tiepolo, Italian, 1696-1770. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Pietà*, by Lucas Cranach, German, 1472-1550. Gift of Mrs. Lillian Henkel Haass and Mr. Walter F. Haass in memory of the Reverend Charles W. F. Haass.
- Selene and Endymion*, by Nicolas Poussin, French, 1594-1665. Founders Society, Membership and Donation Fund.
- Still Life, Insects*, by Jan van Kessel, Flemish, 1626-1679. Gift of P. de Boer.
- The Dunes*, by Jacob van Ruisdael, Dutch, 1628-1682. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Blind Man's Buff*, by George Morland, English, 1763-1804. Gift of Miss Elizabeth K. McMillan in memory of her sisters Annie McMillan and Mary I. McMillan.
- Four watercolors, *House in the Mountains, Men in Silk Hats, Sunflowers, Two Heads*, by Christian Rohlfs, German, 1849-. Gift of Mrs. Lillian Henkel Haass and Mr. Walter F. Haass in memory of the Reverend Charles W. F. Haass.
- Four watercolors by German artists: *Tomatoes and Cucumber*, by Karl Schmitt-Rottluff, 1884-; *Boats in Harbor*, by Otto Lang, 1879-; *Twilight*, by Karl Doebel, contemporary; *Town in Northern Italy*, by Hans Kuhn, contemporary. Gift of Friends of Modern Art.
- Portrait of a Young Girl* (watercolor), by Marie Laurencin, French, 1888-. Gift of A. Loewengard.

American Paintings

- Portrait of a Lady*, artist unknown, New York State, c. 1810. Founders Society, Gibbs-Williams Fund.
- Prout's Neck*, by Winslow Homer, 1836-1910. Gift of Dexter M. Ferry, Jr.
- Two watercolors, *Coral, Jesuit Covento, Oaxaca*, and *Falls of Tuxpam*, by George ("Pop") Hart, 1868-1933. Founders Society, Laura H. Murphy Fund.

- Ruin by the Sea* (watercolor), by Lyonel Feininger, 1870. Founders Society, Julius H. Haass Fund.
- Landscape*, by Lawrence Mazzanovich, 1872-. Gift of Miss Euphemia Holden.
- Harbor at Iriza, Balearic Islands*, by Albert Worcester, 1878-1935. Gift of Mrs. A. A. Worcester.
- Frescoes, *Morning, Afternoon, Evening*, by John Carroll, 1891-. Gift of Mr. and Mrs. Ernest Kanzler.
- Detroit Institute of Arts*, by John Pappas, contemporary. Gift of Mrs. Lillian Henkel Haass.
- Four watercolors: *Early Morning, Grande Bleue*, by Guy Pene du Bois, 1884-; *The Sea and Landscape*, by John Carroll, 1891-; *Florida Storm*, by Virginia Berresford, contemporary. Founders Society, Merrill Fund.

Drawings

- Salome*, by Cesare da Sesto, Italian, c. 1480-c. 1521. Founders Society, William H. Murphy Fund.
- The Stable*, by Giuseppe Maria Crespi, Italian, 1665-1749. Founders Society, William H. Murphy Fund.
- Three drawings, *Morning, Afternoon, Evening*, by John Carroll, American, 1891-. Gift of the artist.

Sculpture

- Head of Apollo* (marble), Greek (Hellenistic type), III century B. C. Founders Society, William H. Murphy Fund.
- Madonna and Child* (stone), Burgundian, early XV century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Madonna and Christ Child* (terracotta relief), by Pietro Lombardo, Italian, c. 1435-1515. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Madonna and Child* (marble), Lombard school, XV century. Founders Society, Membership and Donation Fund.
- Head* (bronze), by Georg Kilbe, German, 1887-. Gift of Mr. and Mrs. Ernest Kanzler.

Prints

- Six Ornamental Designs* (after Watteau), by Louis Crepy, French, 1730-1750. Founders Society, William C. Yawkey Fund.
- Lithographs, *Scenes de la Vie du Christ*, by James Ensor, Belgium, 1860. Gift of Mrs. Edgar R. Thom.
- Etchings, *Eight Bells* and *The Life Line*, by Winslow Homer, American, 1836-1910. Gift of John S. Newberry, Jr.

Textiles

- Embroidered fragment of a garment, Peruvian (Early Nazca), Pre-Conquest. Founders Society, Membership and Donation Fund.
- Two tapestry fragments, Masks, Peruvian (Tiahuanaco type), Pre-Conquest, 600-900 A. D. Founders Society, Membership and Donation Fund.
- Fragment of printed silk, Persian (Seljuk), late XII century. Founders Society, Membership and Donation Fund.
- Fragment of velvet, Persian (late Safavid), early XVII century. Founders Society, Elizabeth P. Kirby Fund.



THE LADY FROM HORNELLS
 UNKNOWN AMERICAN ARTIST. C. 1810
 FOUNDERS SOCIETY, GIBBS-WILLIAMS FUND

Fragment of an orphrey, *The Nativity of Christ*, Italian, late XV century.
 Gift of E. and A. Silberman.

Embroidered India muslin scarf, made by Mrs. Martha Cramer Alldrett, American, c. 1820. Gift of Miss Florence Marsh.

Falcon Hunt, gold and silver brocade, by H. A. Elsberg, American, contemporary. Founders Society, Elizabeth P. Kirby Fund.

Radio Waves, black velvet and gold brocade, by H. A. Elsberg, American, contemporary. Gift of H. A. Elsberg.

Decorative Arts

Furniture, sacristy cupboard, Italian (Tuscan), c. 1450-60. Gift of Mr. and Mrs. Edsel B. Ford.

Furniture, monastery chair, Italian, XV century. Gift of Mrs. John S. Newberry.

Furniture, chair (sgabello), Italian (Florentine), XVI century. Gift of Mr. and Mrs. Owen R. Skelton.

Furniture, credenza, Italian (Tuscan), XVI century. Gift of Mrs. William Clay and Mr. Robert H. Tannahill.

Furniture, credenza, Italian (Brescian), XVI century. Founders Society, Membership and Donation Fund.

- Furniture, refectory table, Italian (Florentine), c. 1575. Gift of Mrs. Allan Shelden.
- Furniture, lectern, Italian, XVI century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Furniture, Bolognese table, XVI century. Gift of Robert H. Tannahill.
- Furniture, bambocci cabinet, Italian, XVII century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Candlesticks, Italian, XVI century. Gift of Mr. and Mrs. Ernest Kanzler.
- Furniture, side chair, Queen Anne type, American, c. 1730. Founders Society, Gibbs-Williams Fund.
- Silver two-handled cup, by Thomas Millner, Boston, 1690-1745. Founders Society, Gibbs-Williams Fund.
- Silver dredger, by John Potwine, Boston, 1698-1792. Founders Society, Gibbs-Williams Fund.
- Silver skewer, by George Aiken, Baltimore, working 1790. Founders Society, Gibbs-Williams Fund.
- Pair of silver casters, by Benjamin Burt, Boston, 1729-1805. Founders Society, Gibbs-Williams Fund.
- Glass, green covered compote, Zanesville, Ohio, c. 1820-30. Gift of Robert H. Tannahill.
- Glass, green footed bowl, by William Hatfield, Zanesville, Ohio, c. 1820-30. Gift of Robert H. Tannahill.
- Glass, green footed salt cellar, Zanesville, Ohio, c. 1820-30. Gift of Robert H. Tannahill.
- Glass, green flip, Zanesville, Ohio, c. 1820-30. Founders Society, Gibbs-Williams Fund.
- Glass, green pitcher, Zanesville, Ohio, 1820-30. Gift of Robert H. Tannahill.
- Glass, green bowl, Zanesville, Ohio, 1820-30. Gift of Robert H. Tannahill.
- Glass, low green dish, Zanesville, Ohio, 1820-30. Founders Society, Gibbs-Williams Fund.
- Glass, golden amber bowl, Mantua, Ohio, 1820-30. Founders Society, Gibbs-Williams Fund.
- Glass, amethyst sugar bowl, Pittsburgh district, c. 1810-30. Gift of Robert H. Tannahill.
- Glass, deep-blue covered sugar bowl, Pittsburgh, c. 1830. Founders Society, Gibbs-Williams Fund.
- Glass, aquamarine bowl, Redwood, New York, c. 1830-40. Gift of Robert H. Tannahill.
- Glass, green inkwell, Ellenville, New York, early XIX century. Founders Society, Gibbs-Williams Fund.
- Glass, olive amber pitcher, by Jack Johnson, Stoddard, New Hampshire, c. 1810-40. Gift of Robert H. Tannahill.
- Glass, clear footed salt, New England type, 1820-30. Gift of Robert H. Tannahill.
- Glass, amber jug, American, early XIX century. Gift of Robert H. Tannahill.
- Glass, amethyst bowl, American, early XIX century. Founders Society, Gibbs-Williams Fund.
- Glass, smoky-blue bowl, American, early XIX century. Founders Society, Gibbs-Williams Fund.

Four stained glass panels, *Last Supper, Flight into Egypt, Heraldic Medallion, Soldiers Throwing Dice*, Flemish, XVI century. Founders Society, Octavia W. Bates Fund.

Basket, American (Southwest Indian), XIX century. Gift of Arch P. Wigle.
Vase (Iecythos), Greek, V century B. C. Gift of Mr. and Mrs. Lewis Reichle.

Exhibitions Held During the Year 1936

January 3-31—Paintings by Maurice Utrillo and John Kane.

January 7-31—Domestic Needlework and Gothic Tapestries.

January 7-31—Modern Prints in the Museum Collection.

January 15-February 12—Watercolors by Christian Rohlf's.

January 15-February 24—Prints by Goya.

February 12-March 15—Paintings by Peter Paul Rubens.

March 3-31—*The Prison Set*, by G. B. Piranesi.

March 24-April 26—Modern German Watercolors.

March 24-April 26—Lithographs by Toulouse-Lautrec.

April 7-30—Persian Art.

April 28-September 30—French Graphic Art.

May 1-31—American Watercolors.

May 5-31—Michigan Exhibit of Advertising Art.

June 2-30—Fifth Detroit Salons of Pictorial and Industrial Photography.

October 2-26—Exhibition of Contemporary Watercolors, Drawings and Prints (Russell A. Alger House).

October 6-28—Paintings and Drawings by Vincent van Gogh.

October 21-November 15—Modern Glass and Textiles.

Machine Age Art.

(In conjunction with *Twentieth Century Arts Week*).

November 1-15—Watercolors by Justine Martel.

November 1-15—Etchings by Charles Meryon.

November 10-December 13—Annual Exhibition for Michigan Artists.

Special Lectures During the Year 1936

January 28—"Cezanne," by Lionello Venturi.

February 11—"The Landscape Painting of Poussin and Claude Lorrain," by Dr. Walter Friedlaender.

February 12—"Rubens," by Dr. W. R. Valentiner.

February 19—"The Personality of Rubens," by Dr. W. R. Valentiner.

February 20—"Trees," by C. E. Smith (Detroit Garden Center).

February 21—"Art in the Modern World: I," by Edgar P. Richardson.

February 25—"Islamic Decorative Art," by Dr. Mehmet Aga-Oglu.

February 28—"Art in the Modern World: II," by Edgar P. Richardson.

March 3—"The Restoration at Williamsburg," by Sidney N. Shurcliff.

March 6—"Art in the Modern World: III," by Edgar P. Richardson.

March 13—"Art in the Modern World: IV," by Edgar P. Richardson.

March 20—"Art in the Modern World: V," by Edgar P. Richardson.

March 27—"Art in the Modern World: VI," by Edgar P. Richardson.

April 3—"Art in the Modern World: VII," by Edgar P. Richardson.

April 7—"The Character of Persian Art," by Dr. Mehmet Aga-Oglu.

- April 24—"Modern Plants for Modern Gardens," by Dr. Leonard Barron (Detroit Garden Center).
- May 12—"Art for the European Traveler: London," by Marion Heath.
- May 19—"Art for the European Traveler: Vienna," by Edgar P. Richardson.
- May 26—"Art for the European Traveler: Madrid and Toledo," by Josephine Walther.
- June 2—"Art for the American Traveler," by Marion Heath.
- November 6—"Jan van Eyck and Philip the Good of Burgundy," by Josephine Walther.
- November 9—"Creative Imagination," by E. P. Richardson (Young Artists' Market).
- November 12—Organ recital by Edgar Danby.
- November 13—"Sandro Botticelli and Lorenzo the Magnificent," by Josephine Walther.
- November 20—"Albrecht Dürer and Emperor Maximilian," by Josephine Walther.
- November 23—"Creative Imagination," by E. P. Richardson (Detroit Artists' Market Series).
- November 26—Organ recital by Edgar Danby.
- November 27—"Titian and the Hapsburgs," by Josephine Walther.
- December 4—"Holbein and Henry VIII," by Josephine Walther.
- December 10—Organ recital by Edgar Danby.
- December 11—"Van Dyck and Charles I," by Josephine Walther.
- December 14—"The Quality of Imagination in Art," by E. P. Richardson (Detroit Artists' Market Series).

Other Educational Activities

I. Gallery Tours.

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|----------------------|---|
| January 7 and 9 | Velasquez and Spanish Painting. |
| January 14 and 16 | The House of a French Aristocrat. |
| January 21 and 23 | Portrait Painters of England. |
| January 28 and 30 | The Era of Confusion: The 19th Century. |
| February 4 and 6 | European Art Today. |
| February 11 and 13 | Indian Shrines. |
| February 18 and 20 | Twenty-five Centuries of Chinese Art. |
| February 25 and 27 | Mohammedan Mosques and Miniatures. |
| March 3 and 5 | Japanese Art. |
| March 10 and 12 | America's Earliest Art. |
| March 17 and 19 | The Crafts of the Pilgrim Century. |
| March 24 and 26 | American Art Comes of Age: The 19th Century. |
| March 31 and April 2 | Twentieth Century Painting. |
| November 3 and 4 | Twentieth Century Frescoes. |
| November 10 and 11 | American Art from Copley to Carroll. |
| November 17 and 18 | From Constable to Van Gogh. |
| November 24 and 25 | The XVIIIth Century: The Age of Good Manners. |
| December 1 and 2 | Holland Paints Her Own Portrait. |
| December 8 and 9 | Great Innovators of the XVIIth Century. |
| December 15 and 16 | Titian. |

II. *Radio Talks by John D. Morse*

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|-------------|--|
| January 12 | "Domestic Needlework of Three Centuries" |
| January 19 | "Jacob Ruisdael, Landscape Painter" |
| January 26 | "Prints by Francisco Goya" |
| February 2 | "El Greco, Spanish Mystic" |
| February 9 | "The Rubens Exhibition" |
| February 16 | "The Rubens Exhibition" |
| February 23 | "The Rubens Exhibition" |
| March 1 | "The Rubens Exhibition" |
| March 8 | "Vincent Van Gogh" |
| March 15 | "Making Use of Your Museum" |
| March 22 | "American Primitive Art" |
| March 29 | "The Egyptian Gallery" |
| April 5 | "Is Sculpture a Lost Art?" |
| April 12 | "Hudson River Landscapes" |
| April 19 | "Rembrandt, the Master Painter" |
| April 26 | "Is Sculpture a Lost Art?" |
| May 3 | "Titian" |
| May 10 | "Egypt, the Cradle of Western Art" |
| May 17 | "The John Carroll Frescoes" |
| October 11 | "Van Gogh, the Man" |
| October 18 | "Van Gogh, the Artist" |
| October 25 | "Van Gogh and Modern Art" |
| November 1 | "The Ancestry of Modern Art" |
| November 8 | "Modern Glass and Textiles" |
| November 15 | "The Alger House" |
| November 22 | "Etchings by Charles Meryon" |
| November 29 | "Michigan Artists Exhibit" |
| December 6 | "The Dutch Masters" |
| December 13 | "Flemish Painting" |
| December 20 | "The Gericault Exhibition" |
| December 27 | "Christianity in Western Art" |

III. *Summary and Attendance.*

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| School Groups (92)..... | 4,292 |
| Club Groups (43)..... | 1,539 |
| Out of Town Groups (33)..... | 1,443 |
| Special Exhibition Gallery Tours (67)..... | 5,607 |
| Regular Gallery Tours (47)..... | 2,614 |
| Pageant of History Talks (19)..... | 879 |
| Motion Pictures (4)..... | 2,480 |
| TOTAL | 18,854 |

Loans from the Institute Collections for 1936

To Brooklyn Museum, Brooklyn, N. Y.

Textile, Blue Velvet Cope

To Cleveland Museum of Fine Arts, Cleveland, Ohio

Painting, *St. Jerome in His Study*, by Van Eyck and Petrus Christus

- To Dallas Museum of Fine Arts, Dallas, Texas
Painting, *Man with Flute*, by Titian
- To Western Fair and University of Western Ontario, London, Ontario
Painting, *Portrait of My Daughter Elizabeth*, by Frank W. Benson
Painting, *In the Garden*, by Mary Cassatt
Painting, *Vineclad Trees*, by Daniel Garber
- To Friends of Far Eastern Art, Mills College, California
Japanese Lacquered Mask
3 Tea Caddies and 1 Tea Jar
- To Hackley Art Gallery, Muskegon, Michigan
Painting, *Horse Mackerel*, by Gifford Beal
Painting, *The Blue Gown*, by Frederick C. Frieseke
Painting, *Surf and Rocks*, by Childe Hassam
Painting, *Boy with Plaid Scarf*, by Robert Henri
Painting, *The Wedding*, by Gari Melchers
Painting, *Home Fields*, by John Singer Sargent
- To Lyman Allyn Museum, New London, Connecticut
Drawing by Michelangelo
- To Century Association, New York City
Painting, *Portrait of Ik Marvel*, by Gari Melchers
- To College Art Association, New York City
Painting, *Still Life with Grapefruit*, by Karl Hofer
- To M. Knoelder and Company, New York City
Painting, *The Village Piper*, by Antoine Le Nain
- To Carnegie Institute, Pittsburgh, Pennsylvania
Painting, *The Ball Player*, by William M. Hunt
Painting, *The Village Piper*, by Antoine Le Nain
- To City Art Museum, St. Louis, Missouri
Painting, *Camillus and Brennus*, by Sebastiano Ricci
- To Fine Arts Gallery, San Diego, California
Painting, *Self Portrait*, by William M. Chase
Painting, *The Gladiator*, by Giorgio de Chirico
Painting, *Portrait of an Old Lady*, by Rembrandt
Bronze statuette, *Seated Female Figure*, by Maillol
- To San Francisco Museum of Art, San Francisco, California
Painting, *In Nature's Wonderland*, by Thomas Doughty
Painting, *The Window*, by Henri Matisse
Painting, *The Old Reservoir*, Philadelphia, unknown artist
- To Toledo Museum of Art, Toledo, Ohio
Fragment of an Indian Carpet
- To Winfield Public Schools, Winfield, Kansas
Painting, *Landscape*, by W. Mark Fisher
Painting, *Hudson River Brickyard*, by Maurice Kantor

Calendar of Exhibitions and Lectures for February, 1937

EXHIBITIONS

- To February 25 Seventeenth Century French Painting, including Georges de La Tour, the Brothers Le Nain, Nicolas Poussin, Claude Lorrain, Philippe de Champaigne, etc.
 To February 25 Watercolors by Cézanne and Drawings by Renoir.
 To March 1 Prints from the Museum's collection

RUSSELL A. ALGER HOUSE

- February 1—March 14 Oils, Watercolors and Etchings by Charles Adams Platt
 February 1—March 15 Paintings by C. Edmund Delbos

GALLERY TALKS

(Tuesdays at 8 P. M. and Wednesdays at 2:30)

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

RADIO TALKS

(Sundays at 1:00 Over WWJ, by John D. Morse)

- February 7 "Poussin and the Grand Style"
 February 14 "Winslow Homer"
 February 21 "American Impressionism"
 February 28 "Chinese Painting"

MOTION PICTURE PROGRAMS FOR YOUNG PEOPLE

(Wednesdays at 4:00 P. M.)

- February 3 "The Puritans"
 February 10 "Peter Stuyvesant"
 February 17 "Gateway to the West"
 February 24 "Wolfe and Montcalm"

WORLD ADVENTURE SERIES

(Illustrated Lectures)

- February 7—3:30 p. m. "My Greenland Adventure"—by Rockwell Kent
 February 14—3:30 p. m. "Across the South Seas in a Wandering Windjammer"—by Allan Villiers
 February 21—3:30 p. m. "Adventures of a Globe Trotter"—by Richard Halliburton
 February 28—3:30 p. m. "Wild Animals in the Rockies"—by Wendell Chapman

DETROIT GARDEN CENTER

(Russell A. Alger House)

- February 4—3:00 p. m. "Evergreens for Michigan Gardens"—by Ralph Peterson
 February 18—3:00 p. m. Demonstration of the planting of annuals—by Henry A. Johnson