

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

Annual Report Number



NOBLEMAN OF THE VALOIS COURT
FRANCOIS CLOUET 1485(?) - 1541
GIFT OF THE FOUNDERS SOCIETY

ANNUAL REPORT OF THE ARTS COMMISSION

for the year 1937

TO THE HONORABLE
THE COMMON COUNCIL OF THE
CITY OF DETROIT

GENTLEMEN:

With a somewhat more liberal appropriation from the city amounting to \$161,652.00 for the maintenance and operation of the Detroit Institute of Arts and its branch museum, the Russell A. Alger House, it has been possible to enlarge the museum services and benefits to the people of Detroit. This increased activity is apparent in the schedule of exhibitions, lectures and gallery tours and other special events which form a part of this report.

It will be noted that twenty-eight exhibitions have been held during the year, many of them bringing to Detroit works of art of the greatest importance. Of these, the outstanding exhibition of XVIIth century French painting held in January and February and covering the work of such famous artists as Georges de la Tour, the brothers Le Nain, Nicolas Poussin and Claude Lorrain and others, was the most notable. Similar in character to sixteen previous loan exhibitions, its aim was to give to the people of Detroit the opportunity of seeing famous masterpieces which are, for the most part, hidden away in private collections or borrowed from other famous museums not readily accessible to the mass of our citizens.

The reestablishment of our Annual Exhibition of American Art after a lapse during the depression years was also an exhibition event of importance, bringing as it did a collection of about 100 paintings by American artists. It not only showed the trend of contemporary art, but included as a special feature groups of paintings by Thomas Eakins and Winslow Homer, the two outstanding figures of the past century in American art.

Another event of wide popularity was the Annual Exhibition for Michigan Artists which was held November 16 to December 20. Other exhibitions covering a wide gamut of artistic endeavor were held both in the main museum and the Russell A. Alger House.

EDUCATIONAL WORK INCREASED

Likewise a new impetus was given to the educational work. In the widest sense, every one in the museum is engaged in the process of interpreting our collections to the public and in trying to increase people's understanding and pleasure in them. The museum contains objects from every one of the world's great civilizations and from every period in the history of the human race since the days of the Neanderthal Man. Many things explain themselves to the receptive eye; but there is certainly no person in Detroit who does not need an explanation and interpretation of some object in so vast a range of art. This is the reason for our regular schedule of gallery talks, afternoon and evening, once a week, which each year cover the entire collection. Many people come to these regularly, receiving in the course of the year a complete history of the arts illustrated by our own collection; others drop in only to hear a talk on one gallery or other in which they have a special interest. The series has been given during the past year by Mrs. Heath and Mr. Morse. Special exhibitions bring the need also for gallery talks, which are given daily during the more important exhibitions and at least several times a week during all exhibits.

In addition, members of the staff have given several courses of evening lectures free to the public, such as Mrs. Weibel's *Survey of Textile Art* during the autumn and Mr. Richardson's *An Analysis of Modern Taste* in the spring. Lectures are

given at the opening of important exhibits and Mr. Richardson offered again a series of lectures to members of the Detroit Artists' Market.

We feel that the museum's work with the school children of Detroit is now organized in a most productive and effective manner. The method now used is the result of several years of work by Mrs. Heath and is based upon a close cooperation between the schools and the Institute. In brief, the museum offers a series of talks and visits to the galleries which cover the history of man, stage by stage, from prehistoric times to the Renaissance. These are timed to correspond with the courses in world history given in the intermediate schools, so that as the students complete their study of a chapter in the history of the race, they come to the museum to see the artistic expressions of that chapter. The result is a new purposefulness in the children's visits and a linking of the arts with their other interests, which is deeply fruitful.

These talks by no means displace the visits of entire school classes in art, language or world history; but it is pleasant to report a new degree of purposefulness in these individual visits also. Classes now come to study some part of the collection that illustrates what they are working on at the moment; in other words, they have passed beyond the preliminary stage of getting acquainted with the building and are able to go more deeply into a study of the collections. This work is carried on this year by Mrs. Heath and Miss Black. It should be said, however, that this satisfactory development is made possible only by the gift from an anonymous donor of Miss Black's services. Without this temporary help, we should be unable to do this work on anything like an adequate scale. The addition of at least one permanent educational instructor is one of our greatest needs.

Thanks to Station WWJ in the spring and CBW in the fall, the museum has been able to continue its weekly radio talks given by Mr. Morse. Weekly leaflets, written on the same subject as the talks, have been distributed to the radio listeners who write for them, to the schools, and to the audience at the gallery talks and lectures.

The courses in art history given in the museum for Wayne University numbered fourteen during the past year, with a total attendance of over 5,000. The museum takes great pleasure in seeing the study of the arts, under the auspices of the University but in our own halls, growing in such a healthy and vigorous fashion.

Motion pictures of American history are shown each winter to history classes of the Detroit schools, both public, private and parochial. On Saturday mornings through each school season, honor students in art from the Detroit schools meet in the museum for special classes; both high school and primary schools now are doing highly interesting work in the museum. The Department of Recreation holds a drawing class, open to the public, in the galleries on Friday evenings. This is largely patronized and deservedly so, for it can point to a number of the promising young artists of Detroit who began in its classes, as evidence of the quality of its instruction. A research class from the art school of the Society of Arts and Crafts also uses the galleries regularly in its studies.

THE RUSSELL A. ALGER BRANCH MUSEUM

During its second year as a museum department the Russell A. Alger House, with a full calendar of exhibitions and a broad educational program, has complemented the work of the main museum by bringing 20,324 visitors, chiefly from Detroit.

The Russell A. Alger House has proven to be an asset to the city in another way. The cost of operation and maintenance is largely offset by the addition

of forty-two objects to its permanent collection, representing a total value of \$12,240.00, the gifts of generous donors. This includes sixteen pieces of furniture, fifteen sculptures, eight architectural fragments, two ceramics and one painting, all in keeping with the Renaissance character of the house.

In the field of art education, seventeen club groups have attended special gallery tours by the curator. The studio on the third floor of the house is used three times weekly for art classes in painting and drawing: two classes under the direction of Mrs. Margaret Davis Clark, one in watercolor painting for children of grammar school age, the other in sketching for high school students. In addition, a class in life drawing is held under the auspices of the Junior League. Thanks to the generosity of the Grosse Pointe Board of Education, the Country Day School, and Mrs. Alger, Mrs. Clark has given gallery instruction to over 2,000 Grosse Pointe school children during the year.

Ten exhibitions have been held at the branch museum. These have been drawn from every field of artistic expression, including photography, and representing cultures widely divergent in time and character. Outstanding among these were the exhibition of paintings by the modern German artist Lovis Corinth, the bronzes and ivories from the African Kingdom of Benin and the international exhibition of sculpture by contemporary masters.

The Detroit Garden Club, whose activities are located here, continues to give practical gardening information and advice to all who seek it. A number of lectures on horticulture have been given during the year under their auspices and their circulating garden library has been made available to the public. In the spring, George Kolbe's bronze figure, *Adagio*, presented to the museum by the Garden Club of Michigan in memory of Esther L. Murphy, was set up in the arbor of Alger House in a setting designed by Eero Saarinen of Cranbrook. The work was under the supervision of Mrs. Dexter M. Ferry, Jr., who also directed the effective planting of evergreens around the sculpture.

The interest of the donors, Mrs. Russell A. Alger and her family, is maintained with untiring enthusiasm. Mrs. Alger has donated plans by Ellen Shipman for an English Yew Garden and has undertaken to raise a fund of \$8,000.00 for this purpose. Most of the funds are now at hand and as rapidly as possible, the planting will be completed, greatly enhancing the beauty of the grounds.

Thus the Russell A. Alger Branch Museum is not only a stopping place for Detroit motorists on their favorite holiday drive, but it is doing a sound and constructive work that admirably supplements that of the parent museum.

GIFTS FROM INDIVIDUALS AND THE FOUNDERS SOCIETY

The generosity of the friends of the museum seems very striking as we look back over the list of accessions of 1937, for we have acquired through gifts of individuals or of the Founders Society important objects in nearly every department of European and American art valued at more than \$100,000.00. The most notable additions to the collection of the past year are, however, undoubtedly in Italian art; and no field of art, we may add, is more important or can contribute more distinction to a museum's collection. The new Italian paintings and sculpture have been placed chiefly in the main building; but notable gifts of Italian furniture and decorative objects have been added to the collection of the Alger Branch.

We were fortunate to acquire a painting from the very earliest phase of the Italian tradition, at the beginning of the XIV century, for pictures of such an early date are rare. The *St. Ansano* by Meo da Siena is an excellent example of an artist, trained in Siena, who migrated to Perugia and founded there the Umbrian school of painting. This panel shows the combination of monumentality with serene sweetness of mood which was to characterize Umbrian

painting thereafter, until it reached its culmination two hundred years later in Raphael.

The leading school of the XVth century, the Florentine, is well represented in our collection so far as the second generation is concerned; but the great figures of the first half of the century, who were the pioneers of Renaissance art, have thus far been lacking. The gift of a *St. John* by Andrea del Castagno, one of the rarest and greatest of Florentine artists, is therefore an addition of the greatest artistic and historical importance. Our picture represents St. John mourning at the foot of the cross: the remaining panels of the Crucifixion have been lost. This single standing figure is powerful in color and almost sculptural in its plastic force; and it is filled with a restrained intensity of feeling that lifts it to a level of heroic grandeur.

The Venetian school of the XVI century is represented in our collection by three great figures, Titian, Tintoretto and Veronese. We have been able to acquire a beautiful *Madonna and Child* by Jacopo Bassano, one of the most interesting of the remaining masters who added an individual, if less famous, note to this great school. The splendid color and subtle sentiment, as well as the strange composition which foreshadows the baroque, will do much, we believe, to create an understanding of Bassano, who is not as yet well known or represented in American museums.

OUTSTANDING ITALIAN SCULPTURES ADDED

Our collection has also made very important acquisitions of Italian sculpture, including some pieces of outstanding quality. A stately and gracious marble *Madonna and Child* by Giovanni Balducci brings into the collection one of the fourteenth century Gothic sculptors who was a part of the current of Gothic style which spread out from Pisa. Balducci carried it to Milan and founded there an important tradition, of which our noble and gravely lyrical statue is a good representative. A small boxwood figure of a *Prophet* from Pavia, of much dramatic power in spite of its small size, is another offshoot of the Pisan school. A third Gothic statue is a painted wooden figure of St. Stephen, represented about one-half life size, as a young deacon. This belongs to the very close of the Gothic period and reflects the courtly, gallant atmosphere of chivalry which permeated the later XIV century. The saint is a handsome youth, modeled in a noble and serene style, but delightful in color and a charming portrayal of youth and aristocracy.

The bronze statuettes, which are one of the most important aspects of the Renaissance, have been hitherto hardly represented in our collection. A bronze statuette of *Judith* by Antonio Pollaiuolo not only fills this gap, but is one of the most distinguished objects yet acquired by the museum. This great and rare artist, who is famous both as sculptor and painter, is one of the figures on whom the reputation of Florentine art is based. An expressive realist, unsurpassed in his power to communicate restless energy and life to his creations, he has distilled all his gifts into this superlative bronze. A second bronze of a *Niobid* by Francesco da Sant' Agata represents the other great center of bronze-working, Padua. It is a figure of a youth flying from the arrows of Apollo and Diana; but it is a study of the grace of a moving body rather than a tragic figure.

In the important field of portrait sculpture, the museum has acquired two pieces. A bust of *King Alfonso of Naples* by Laurana is not only a portrait of one of the most interesting historical personalities of the XVth century, but also probably the earliest known portrait bust by an artist famous for his portraiture. A bust of *Pope Alexander VIII* (d.1691) in the style of Bernini illus-

trates the important portrait sculpture of the baroque period. Two other pieces of XVth century sculpture deserve special mention, a statuette in silver of the *Madonna and Child* by an artist of the school of Laurana and a remarkable wooden *Horse* by a sculptor of the school of Donatello which was undoubtedly made as a model for an equestrian statue.

One of the most important pieces of decorative art the museum has ever acquired is the magnificent stained glass window of *The Adoration of the Child* by Guglielmo da Marcillat, executed in 1517 for the Cathedral of Cortona. Guglielmo was the most famous maker of stained glass of Renaissance Italy. A companion window to ours is in the Victoria and Albert Museum in London.

The collection of Italian decorative arts at Alger House has been enriched, notably by a series of important and extremely handsome *cassoni*, huge carved chests of various periods from the XIVth to the XVIth centuries, and by a charming *credenza* of a rare Sienese type. A large number of pieces of decorative sculpture, both Renaissance and antique, have also been acquired for Alger House, notably a Roman terracotta *Portrait Head of a Man* and a Roman marble of *Apollo*.

To the Dutch collection we have added during the year a group of Dutch architectural paintings. This important phase of Dutch art is not represented in any other American museum and we are fortunate to have acquired not only a very representative but distinguished group. The *Interior of a Baroque Palace* by Bartholomeus van Bassen represents the first important Dutch architectural painter, who worked at the Hague. *An Interior of the Grootte Kerk, Haarlem*, by Job Berckheyde, is an excellent example of the school of Haarlem painters. The culmination of the school came, however, with Emanuel de Witte, whom we are now able to show in two of his most important pictures. The first is a famous *Interior of the Nieuwe Kerk, Delft, with the Tomb of William the Silent*, an interesting picture both as an illustration of the national shrine of the Netherlands and as one of the artist's earliest paintings. The second is the last picture de Witte is known to have painted, a large and impressive *Interior of an Amsterdam Church During Sermon* that ranks as one of his most important works.

The museum already owned two pictures by the greatest of the Dutch landscape painters, Jacob van Ruysdael. The addition of a third, *A Canal Scene*, of his earliest period, helps give historical completeness to our collection and adds distinctly to the beauty of the Dutch gallery. We were able also to fill out our representation of two other schools of the Netherlands, by a *Bagpipe Player* of Pieter Huys, a rare XVIth century painter of Antwerp, and an *Orpheus Charming the Animals* by Roelant Savery, of Utrecht.

Our two most important accessions in the field of French art are a full length portrait of a *Nobleman of the Valois Court*, by Francois Clouet, a very handsome example of XVIth century portrait painting and of exceptional interest as one of the rare and highly prized full-lengths of this time. A charming *Village Scene* by Jongkind has also been added to our collection of French Impressionists.

The German school also is enriched in the older field by a stained glass panel of the *Crucifixion* from the period of Durer, and in the modern by two canvases by important contemporary painters, Schmitt-Rottluff and Xaver Fuhr.

The American department added both paintings and many decorative objects. A *Self Portrait* and a *Portrait of the Artist's Wife* by William Page bring to our museum the masterpieces of our best portrait painter of the Civil War period. The *Portrait of the Illustrator, A. B. Frost*, by Thomas Eakins, together with the preliminary sketch for the same, are also a gratifying addition to the painting of the later XIXth century. *Fan Rock*, by Henry Mattson, is the most distinguished of our acquisitions in contemporary painting.

Our collection of American glass has grown during the past year with a number of gifts. Four pieces of New England silver, a teapot by Paul Revere, a salver by John Clark, a mug by Jacob Hurd, and a coffee pot by John Burt, were added to what is now a small but beautiful and distinguished selection of early American silver. The collection of American furniture in Whitby Hall was enriched by two mahogany side chairs in the Chippendale style, which are not only of the finest quality procurable in American XVIIIth century furniture, but as Philadelphia-made pieces fit very happily into the rooms of our Philadelphia mansion, Whitby Hall. A banjo clock by Aaron Willard, Boston, c.1810-1820, also deserves mention.

The growing importance of our collections is evidenced in the many loans which we have been called upon to make to exhibitions throughout the country. In the attached list it will be noted that 136 of such objects have been sent to exhibitions in other cities, including our painting by Frans Hals which was loaned for the great Frans Hals Exhibition held in Haarlem, Holland, last year, our painting *St. Michael* by Rubens, loaned to the Royal Museums of Fine Arts in Brussels, Belgium, and our *Repast of the Hunting Party*, by Nicolas Lancret, which went to the International Exhibition of French Painting in Paris.

We have added to the museum's publications a volume of *Paintings and Sculptures Illustrated*, in which are gathered illustrations of all the most important objects in the museum's collections. This is in accordance with the best museum practice, which is to meet the growing demand for complete and convenient handbooks of illustrations. The present handbook succeeds a first volume, issued in 1927, which was so popular that it has been long out of print. The growth of the collections (many of our finest possessions have come to us since 1927) would in any case have made a revised edition necessary. We have also added a number of postcards of new subjects.

There is need for other publications still, however, in order to make our collections fully accessible to the public of Detroit and to scholars throughout the world. The catalog of painting is now gravely out of date and should be revised and reissued; and the series of small popular illustrated guides to the collection should be extended to include at least the Italian and the Dutch collections, which contain so much of our best material.

The attendance, which reached a total of 220,056 at the main museum and 20,324 at the Russell A. Alger House Branch, reveals the interest on the part of the citizens in their Art Institute.

THE ARTS COMMISSION

EDSEL B. FORD, *President*

EDGAR B. WHITCOMB

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ANNUAL REPORT OF THE DETROIT MUSEUM
OF ART FOUNDERS SOCIETY

For the Year 1937

January 21, 1938

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

LADIES AND GENTLEMEN:

The collections of the Detroit Institute of Arts have been enriched by 278 objects having a total value of \$107,581.86. Of these, 80 were accounted for in a single collection of American Indian arts and crafts recently presented by Miss Amelia Elizabeth White. For the most part, the other 200 objects came through the instrumentality of the Founders Society, many of them acquired by purchase from the membership funds, others from the trust funds and endowments, others as gifts of individual members. As will be seen in the report of the Arts Commission published coincidentally with our own report, practically all departments of the main museum, as well as the branch museum of Russell A. Alger House, have been enlarged by the addition of items which were needed to strengthen the collection.

The growth has not been haphazard, but a well-defined policy of acquisition has been followed. Dr. W. R. Valentiner and his staff have presented for consideration to both the Arts Commission and the Board of Trustees such items as would fill existing gaps in the collection. There have been a number of individual gifts for specific purposes. Numbered among these was the gift of Mrs. Edsel B. Ford of \$20,000.00 for the purchase of two Italian bronze sculptures of the XVth century, one of them the important *Judith* by Antonio Pollaiuolo. From Mr. and Mrs. Edgar B. Whitcomb was received \$6,309.07, \$5,000 of which was given to Dr. Valentiner for purchases in Europe during the summer, and the balance used to supplement the collection of photographs and lantern slides for the library and for the expenses incidental to the activities of the Women's Committee. From Dexter M. Ferry, Jr., we received a gift of \$4,920.00 to supplement his personal fund under the terms and conditions of which he is to direct the expenditure.

Other special donations for purchases to the collection were received as follows: Mrs. Ruby Boyer Miller, \$1,500; Mr. Henry Reichhold, \$1,200; Mr. Robert H. Tannahill, \$900; Mr. Andrew Wineman, \$500; Mrs. Owen R. Skelton, \$500; Mrs. Allen Shelden, \$500; Mr. John S. Newberry, \$500; Mr. E. Raymond Field, \$400; Mrs. Wesson Seyburn, \$300; Mrs. Harriet G. Miller, \$300; Mr. and Mrs. Ernest Kanzler, \$250; Mr. Hal H. Smith, \$250.

It is in this interesting and useful field of museum endeavor that the Founders Society has made its greatest contribution. At all of the seven Trustee meetings held during the year there have been interesting art objects to consider.

The Founders Society also served as an agency for the receipts and disbursements of funds for other museum services. The most important of these is a program undertaken by Mrs. Russell A. Alger for a Yew Garden. Mrs. Alger has donated plans by Ellen Shipman and has undertaken to raise a fund of \$8,000.00 to carry it out. Most of the funds for this purpose are now on hand.

In connection with the Annual Exhibition for Michigan Artists, the Founders Society not only gave its own award of \$200, but secured contributions from other sources amounting to \$1,175.00 which were distributed among the exhibitors. There were also 12 sales from the exhibition totalling \$618.50 which was disbursed to the artists through the agency of the Founders Society.

Five social events were planned during the year by the Women's Committee under the chairmanship of Mrs. Lillian Henkel Haass in connection with the reception and opening views of important exhibitions. These afforded the large membership an opportunity to gather at the museum for social purposes and for a wider acquaintance with the institution toward which they lend their support.

The increased activities for members is always reflected in the membership office. The receipts from annual dues and contributions show a marked increase over last year. The report shows a total of 1,627 annual contributing members and teacher members for 1937 as against 1,412 in 1936 and 1,102 for 1935. The total receipts from these nominal memberships amounting to \$20,495.00 is a considerable factor in the purchases made for the Art Institute collections.

By virtue of his growing list of contributions, Mr. E. Raymond Field was made a Fellow during the year. Three others whose Donor's Roll Cards show contributions of more than \$1,000.00 have been enrolled as Governing Life Members: Dr. C. J. K. van Aalst, Miss Amelia Elizabeth White and Mr. Henry Reichhold.

The Treasurer's Report shows total resources as of December 31, 1937, of \$447,229.00, the larger part of which is the principal of invested funds estimated at face value of the securities. While part of these were somewhat depreciated during the depression, they have more nearly returned to normal. These temporary losses were more than offset by the increase in value of other securities purchased during recent years. With the gradual transfer of cash principal of all other funds into the Consolidated Fund in accordance with the plan set up by the Finance Committee, we will eventually have one capital fund of large proportions to offset the many smaller funds. This will enable the committee to build a much better portfolio of investments and will serve to insure all of the participating funds against capital loss. There is still tied up in frozen bank deposits a total of \$17,774.73 which, when released, will be available for further purchases.

The Finance Committee, consisting of Messrs. Edgar B. Whitcomb, Dexter M. Ferry, Jr., and George Kamperman, has met on frequent occasions to direct the policy with reference to the invested funds of the Founders Society, with the result that an improvement is apparent in the capital structure, the income has been maintained at a satisfactory level, and the system of administering the funds has been simplified.

In closing, we wish to express our thanks and appreciation to the donors and the members for their continued support and interest in the work of the Founders Society.

Respectfully yours,

BOARD OF TRUSTEES,

DEXTER M. FERRY, JR.,
President

CLYDE H. BURROUGHS,
Secretary

ACCESSIONS

AMERICAN PAINTINGS

- Self Portrait* and *Portrait of Mrs. William Page*, by William Page, 1810-1865. Gift of Mr. and Mrs. George Page and Mr. Blinn S. Page.
- Portrait of A. B. Frost*, with sketch, by Thomas Eakins, 1844-1916. Gift of Dexter M. Ferry, Jr.
- Hospitality* and *Rose Fish*, by Myron Barlow, 1873-1937. Bequest of Dr. Frank Lee Drummond Rust.
- Fan Rock*, by Henry Mattson, 1887. Founders Society, Merrill Fund.
- Winter Pastures* (Study for fresco), by Frank A. Mechau, Jr., 1903-. Founders Society, Merrill Fund.
- Boy on a Horse*, by Carlos Lopez, contemporary. Gift of Mrs. Lillian Henkel Haass.
- In the Park* (pastel), by Georgia, contemporary. Gift of Mrs. Lillian Henkel Haass.
- From No. 1 Christopher Street* (watercolor), by Carl Ruggles, contemporary. Gift of Mrs. Harriet G. Miller.
- Flower Girl*, by Ramos Martinez, Mexican, contemporary. Gift of Mrs. Oakleigh Thorne.
- 42 Watercolors, Indian (Southwest). Gift of Miss Amelia Elizabeth White.

DECORATIVE ARTS

- Furniture, cassone, Gothic (Italian). Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Furniture, cassone, Italian (Bolognese), early XVI Century. Gift of Lord Duveen.
- Furniture, cassone, Roman, XVI Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Furniture, cassone, Italian (Umbrian), XVI Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Furniture, walnut credenza, Italian, early XVI Century. Gift of Mr. John S. Newberry.
- Furniture, table, Italian, XVI Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Furniture, table, Italian, XVI Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Furniture, two pairs of candlesticks, XVI Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Furniture, four red velvet arm chairs, two leather covered armchairs, and two Brescian chairs, XVI and XVII Centuries. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Furniture, pair of turned walnut side chairs, Italian, XVII Century. Gift of Mrs. Henry Stephens.
- Furniture, walnut lectern, Italian, XVIII Century. Gift of Mrs. Ralph Harman Booth.
- Furniture, two mahogany side chairs, in the style of Chippendale, American (Philadelphia). Founders Society, Gibbs-Williams Fund.
- Furniture, banjo clock, by Aaron Willard, American (Boston), 1810-20. Founders Society, Gibbs-Williams Fund.

- Glass, amber pitcher, American, XIX Century. Founders Society, Gibbs-Williams Fund.
- Glass, pitcher, New Jersey. Gift of Mr. Robert H. Tannahill.
- Silver, teapot, by Paul Revere, American (Boston), 1735-1818. Founders Society, Gibbs-Williams Fund.
- Silver, salver, by John Clark, American (Boston, c.1754). Founders Society, Gibbs-Williams Fund.
- Silver, mug, by Jacob Hurd, American (Boston, 1702-1758). Founders Society, Gibbs-Williams Fund.
- Silver, coffee pot, by John Burt, American (Boston, 1691-1745). Founders Society, Gibbs-Williams Fund.
- 38 pieces of silver and bead jewelry (rings, bracelets, necklaces, belts and archer's wrist-guard), American Indian (Southwest). Gift of Miss Amelia Elizabeth White.
- Ceramics, six pitchers (stoneware, earthenware and pottery), Czechoslovakian, XIX Century. Gift of Slovak Section of Detroit.
- Ceramics, alabastrum, Greek, Corinthian, VII Century, B.C. Gift of Mrs. Lillian Henkel Haass.
- Ceramics, amulet, Egyptian (Ptolemaic). Gift of Mrs. Lillian Henkel Haass.
- Ceramics, vase, Greek, V Century, B.C. Gift of Mr. and Mrs. Ernest Kanzler.
- Ceramics, vase, Italian (Florentine), c.1470. Gift of the Women's Committee.
- Seal (haematite), Shamesh the Sun God, Babylonian, 2340 B.C. Gift of Mrs. Lillian Henkel Haass.
- Seal (stone), Gilgamesh, Babylonian, c.2850 B.C. Gift of Mrs. Lillian Henkel Haass.
- Seal (turquoise), of Queen Nefretete, Egyptian, XVIII Dynasty. Gift of Mrs. Lillian Henkel Haass.
- Terracotta tablet inscribed with cuneiform writing, Babylonian, c.2000 B.C. Gift of Mrs. Lillian Henkel Haass.
- Wood bat, Japanese, XVII Century. Founders Society, William H. Murphy Fund.
- Pair of bonbonnières, gilt cardboard, French, c.1800. Gift of Mr. Marc T. Patten.
- Stained glass panel, *The Nativity*, by Guglielmo da Marcillat, Italian (Cortona, 1517). Founders Society, General Membership and Donations Fund.
- Stained glass panel, *The Crucifixion*, German, XVI Century. Gift of Mrs. Ralph Harman Booth.
- Glass, amphora-shaped balsamory, Egyptian, XVIII Dynasty. Gift of Mrs. Trent McMath.
- Glass, unguent bottle, Egyptian (Ptolemaic). Gift of Mrs. Lillian Henkel Haass.
- Glass, molded and blown, Eros, Sidonian, V-III Centuries, B. C. Gift of Mrs. Trent McMath.
- Glass, oil dropper, Roman, I Century, B. C. Gift of Mrs. Lillian Henkel Haass.
- Glass, bottle, Roman, I B. C.-III A.D. Gift of Mrs. Trent McMath.
- Rock crystal, *Pan Playing the Flute*, Italian, XVI Century. Gift of Mrs. Trent McMath.
- Glass, covered blue compote, Stiegel type, American, second half XVIII Century. Founders Society, Gibbs-Williams Fund.
- Glass, olive amber bowl, American (New Hampshire). Founders Society, Gibbs-Williams Fund.
- Glass, blown three-mold decanter, American (New England type), early XIX Century. Founders Society, Gibbs-Williams Fund.

- 40 baskets, American Indian (Southwest) XIX Century. Gift of Mrs. Sidney Corbett.
- Two decorative ceiling panels, Italian, XV Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.

DRAWINGS

- Soldier*, by Jacob de Gheyn, Dutch, 1565-1629. Founders Society, William H. Murphy Fund.
- Mountain Landscape*, by Tobias Verhaeght, Dutch, 1566-1631. Gift of Mr. P. de Boer.
- Peasants*, by Adraien van Ostade, Dutch, 1610-1684. Gift of Mr. P. de Boer.
- Landscape*, by David Vinckeboons, Flemish, 1578-1629. Founders Society, William C. Yawkey Fund.
- Soldiers*, by Jacques Callot, French, 1593-1635. Founders Society, William H. Murphy Fund.
- Self Portrait*, by Henri Fantin-Latour, French, 1836-1904. Gift of Mr. A. Silberman.
- After the Bath*, by Edgar Degas, French, 1834-1917. Gift of the Durand-Ruel Galleries.
- 42 Drawings of Detroit and Michigan Architecture, by James Bellaimey, American, contemporary. Gift of Mr. Hal H. Smith.

EUROPEAN PAINTINGS

- St. Ansano*, by Meo da Siena, Italian (Sienese), early XIV century. Gift of the Founders Society, General Membership and Donations Fund.
- St. John Baptist, Dominic, Peter, Paul*, by Antonio Veneziano, Italian (Florence), XIV Century, Founders Society, General Membership and Donations Fund.
- St. John*, by Andrea del Castagno, 1390-1457. Founders Society, Edsel B. Ford Fund.
- Miniature, *Initial S with the Descent of the Holy Ghost*, by Lorenzo Monaco, Italian (Florence), 1370-1425. Gift of Dr. W. R. Valentiner.
- St. John the Baptist*, by Lorenzo di Sanseverino the Elder, Italian (Umbrian), XV Century. Gift of Mr. P. de Boer.
- Madonna and Child*, by Jacopo Bassano, Italian (Venice), 1512-1592. Founders Society, General Membership and Donations Fund.
- Presentation in the Temple*, School of Haarlem, c.1480. Gift of Dr. Hanns Schaeffer.
- Interior of an Amsterdam Church During Service*, by Emanuel de Witte, Dutch, 1618-1692. Founders Society, Edsel B. Ford Fund.
- Interior of the Nieuwe Kerk, Delft, with the Tomb of William the Silent*, by Emanuel de Witte, Dutch, 1618-1692. Gift of Dr. C. J. K. van Aalst.
- Canal Scene*, by Jacob van Ruysdael, Dutch, 1628-1682. Gift of Mr. D. Katz.
- Interior of a Baroque Palace*, by Bartholomeus van Bassen, Dutch, (?) -1652. Gift of Mr. Julius Weitzner.
- The Bagpipe Player*, by Pieter Huys, Flemish, active 1545-1577. Gift of Mr. and Mrs. E. Raymond Field.
- Interior of the Grootte Kerk, Haarlem*, by Job Berckheyde, Dutch, 1630-1693. Gift of Mr. D. Katz.
- Orpheus Charming the Animals*, by Roelant Savery, Dutch, active, c.1620. Gift of Mrs. Lillian Henkel Haass.

- Nobleman of the Valois Court*, by Francois Clouet, French, before 1522-1572. Founders Society, General Membership and Donations Fund.
- Pieta*, French, XV Century. Gift of Mr. Rene Gimpel.
- Village Scene*, by Johann-Barthold Jongkind, French, 1819-1891. Gift of Mr. Albert Kahn.
- Sketch, *Man Writing*, by Eugene Carrière, French, 1849-1906. Gift of Mr. Armand Loewengard.
- Rain Clouds*, by Karl Schmitt-Rottluff, German, 1864. Gift of Mr. and Mrs. Henry Reichhold.
- Tree and Seaport*, by Xaver Fuhr, German, 1891. Founders Society, William H. Murphy Fund.
- Watercolors, *Marine*, by Randolph Caldecott, English, 1846-1886, and *Cathedral Interior*, by William Payne, English, 1755-60-1830. Gift of Mr. D. Garfinkel.

PRINTS

- Woodblocks, *The Cows, The Cemetery, Dorli*, by E. Ludwig Kirchner, German, 1880-. Gift of Mr. and Mrs. Henry Reichhold.
- Twelve woodblock engravings, from the *Book of the Mustard Seed Garden*, Chinese, XVIII Century. Founders Society, Mary R. Coyle Fund.

SCULPTURE

- Bronze, *Judith*, by Antonio Pollaiuolo, Italian (Florence-Rome), c. 1432-1489. Gift of Mrs. Edsel B. Ford.
- Bronze, *Niobid*, by Francesco da Sant' Agata, Italian (Padua, op. 1520). Gift of Mrs. Edsel B. Ford.
- Bronze, *Statuette of Athlete*, Etruscan, V Century, B. C. Gift of Dr. W. R. Valentiner.
- Bronze, *Standing Male Figure*, Etruscan, V Century, B. C. Gift of Dr. W. R. Valentiner.
- Terracotta, *Head*, Roman. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Marble, *Apollo*, Roman. Gift of Mrs. Allan Shelden.
- Marble, *Cupid Holding a Chicken*, Roman. Gift of Mrs. Allan Shelden.
- Marble, Base with Inscriptions and Festoons, Roman. Gift of Mrs. Allan Shelden.
- Marble, *Head*, Roman, IV Century. Gift of Dr. W. R. Valentiner.
- Marble, Cinerary Urn, Roman. Gift of Mrs. Lillian Henkel Haass.
- Marble, Cinerary Urn with Inscription. Founders Society, Laura H. Murphy Fund.
- Stone, Base with Inscription. Gift of Mr. and Mrs. Edsel B. Ford.
- Marble, Two Reliefs with Roman Eagle, I-II Centuries, A. D. Founders Society, Laura H. Murphy Fund.
- Marble, *Statuette of Madonna and Child*, by Giovanni Balducci (Pisa-Milan, c.1350). Founders Society, Elizabeth P. Kirby Fund.
- Two pairs of columns and one single column, with Gothic Capitals, Italian, XIV Century. Gift of Mr. and Mrs. Edsel B. Ford.
- Marble, Gothic column with base and capital, Italian, XIV Century. Founders Society, Laura H. Murphy Fund.
- Boxwood, *Figure of a Prophet*, Italian, XIV Century, school of Giovanni Pisano. Founders Society, General Membership and Donations Fund.
- Polychromed wood, *Figure of a Deacon (St. Stephen?)*, Italian (Umbrian), c.1400. Gift of Mr. and Mrs. Edsel B. Ford.
- Silver, *Statuette of Madonna and Child*, Italian, school of Laurana, middle XV Century. Gift of Mr. Robert H. Tannahill.

- Marble, Relief with Coat-of-Arms, Italian (Perugian), school of Agostino di Duccio, XV Century. Gift of Mrs. Allan Shelden.
- Wood, *Horse*, Italian (Florentine), school of Donatello, c.1500. Gift of Mr. and Mrs. Edsel B. Ford.
- Marble, *Bust of King Alfonso of Naples*, by Francesco Laurana, Italian (Naples), c. 1430-c.1502. Founders Society, William H. Murphy Fund.
- Bronze, *Boy*, Italian (Florentine), XVI Century. Gift of Mrs. R. Boyer Miller
- Stone, *Hercules*, Italian, school of Michelangelo, XVI Century. Gift of Mrs. Allan Shelden.
- Marble, Capital, (Florentine), XVI Century. Founders Society, Laura H. Murphy Fund.
- Marble, Frieze with Shield and Cupid, (Florentine) XVI Century. Founders Society, Laura H. Murphy Fund.
- Marble, Basket. Founders Society, Laura H. Murphy Fund.
- Marble, *Bust of Pope Alexander VIII*, 1610-1691, in style of Bernini, Italian (Rome), XVII Century. Founders Society, William C. Yawkey Fund.
- Bronze, *Centaur*, French, XIII Century. Founders Society, Octavia W. Bates Fund.
- Wood, *Head of Christ*, French, XV Century. Gift of Robert H. Tannahill.
- Marble, *Bust of a Bearded Man*, French, XVI Century. Gift of Mr. Harry Sperling.
- Ivory, *St. Francis of Assisi*, Spanish, XVI Century. Gift of Mrs. Lillian Henkel Haass.
- Ivory, *The Incredulity of St. Thomas*, Spanish, XV Century. Gift of Mrs. Lillian Henkel Haass.
- Bronze, *Figure of a Boy* (candlestick), Flemish, c.1500. Gift of Mrs. Lillian Henkel Haass.
- Bronze, *Lion Cub*, by August Gaul, German 1869. Gift of Mrs. Lillian Henkel Haass.
- Bronze, Throne Chair, Egyptian, XVIII Dynasty. Gift of Mrs. Trent McMath.
- Bronze, *The Mountaineer*, by Frederic Remington, American, 1861-1909. Gift of Mr. George G. Booth.
- Basalt, *Evening*, by John Flanagan, American, 1898-. Founders Society, William H. Murphy Fund.
- Bronze, *Standing Female Figure*, by David G. Parsons, American, contemporary. Gift of Mrs. Harriet G. Miller.

TEXTILES

- Dalmatic, Italian, XV Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Antependium, Spanish, middle XVI Century. Gift of Mr. K. T. Keller.
- Six Curtains, Spanish, XVII Century. Gift of Mrs. Russell A. Alger.
- Gold brocade, Spanish, late XVII Century. Gift of Miss Emma Butzel.
- Twelve fragments of Coptic tapestry borders. Gift of Mr. Paul S. Van Baarn.
- Fragment of silk brocade after design of Salembier, French. Gift of Mr. Paul M. Byk.
- Brocade, French, XVIII Century. Gift of Miss Emma Butzel.
- Shawl, white cashmere, French or English, middle XIX Century. Gift of Mr. Kevin A. Coleman.
- Mandarin robe, silk tapestry and gold brocade, Chinese (Ch'ing Dynasty), early XIX Century. Gift of Mrs. Annie E. Pingree in memory of her brother Willard P. Emery.
- Pair embroidered silk panels, Chinese, early XIX Century. Gift of Dr. and Mrs. E. T. Tappey.
- Patchwork quilt, American. Gift of Mrs. Albert Ball.
- Brocade, *The Imperial Leopard*, by H. A. Elsberg, American, contemporary. Founders Society, William C. Yawkey Fund.
- Navajo rug, American Indian, late XIX Century. Gift of Miss Emma Butzel.

EVENTS

EXHIBITIONS HELD DURING THE YEAR 1937

- January 1-22—Paintings and Drawings by Gericault (Russell A. Alger House).
 January 1-31—Paintings, Watercolors and Woodcuts by E. Ludwig Kirchner.
 January 1-31—Paintings by Cezanne and Utrillo.
 January 1-31—XVIIIth Century Color Prints.
 January 22-February 25—XVIIth Century French Painting: Georges de la Tour, the Brothers Le Nain, Poussin, Lorrain, etc.
 January 22-February 25—Watercolors by Cézanne and Drawings by Renoir.
 February 1-March 1—Prints from the Museum's Collection.
 February 1—March 14—Oil, Watercolors and Etchings by Charles Adams Platt (Russell A. Alger House).
 February 1-March 14—Paintings by C. Edmund Delbos (Russell A. Alger House).
 March 1-28—Paintings, Watercolors, Drawings and Etchings by Lyonel Feininger.
 March 1-28—Watercolors by John Marin.
 March 1-31—Engravings by Albrecht Durer.
 March 16-April 4—French Prints of the XVII and XVIIIth Centuries (Russell A. Alger House).
 April 2-31—Annual Exhibition of American Art.
 April 2-31—Paintings by Thomas Eakins and Winslow Homer.
 April 5-May 9—Contemporary American and European Sculpture, and Sculptors' Drawings (Russell A. Alger House).
 May 18-June 27—Watercolors, Drawings and Pastels by French Artists of the XIX th Century (Russell A. Alger House).
 June 1-27—Sixth Detroit Photographic Salon.
 June 30-August 14—Paintings by Lovis Corinth (Russell A. Alger House).
 August 16-September 30—Photographs by Edward Weston (Russell A. Alger House).
 September 1-26—Index of American Design.
 October 5-31—Exhibition of Walter P. Chrysler, Jr., Collection.
 October 1-November 15—Facsimile Prints of Old Master Drawings (Russell A. Alger House).
 October 15-December 15—Prints by Flemish Masters and Wood Engravings by Durer.
 November 16-December 20—Annual Exhibition for Michigan Artists.
 December 15-31—Art of the African Kingdom of Benin (Russell A. Alger House).
 December 15-January 15 (1938)—Fifty Lithographs by Honoré Daumier from the Lessing J. Rosenwald Collection.

ANNUAL EXHIBITION FOR MICHIGAN ARTISTS

PRIZE AWARDS FOR 1937

- The Detroit Museum of Art Founders Society Prize:
 To Samuel Cashwan, for his sculpture *Kneeling Figure*
 The Scarab Club Medal and
 The Anna Scripps Whitcomb Prize:
 To John E. Christensen, for his painting *Scrap Iron*

- The Friends of Modern Art Prize:
To Carlos Lopez, for his painting *Spring*
- The Mrs. Standish Backus Prize:
To Ernest W. Scanes, for his painting *State Park*
- The Walter C. Piper Prize:
To Sarkis Sarkisian, for his painting, *Peasant Girl*
- The Mrs. Albert Kahn Prize:
To John Cornish, for his watercolor *Barns*
- The E. Raymond Field Purchase Prize:
To Constance Richardson, for her painting *Stratton Mountain*
- The W. J. Hartwig Purchase Prize:
To John S. Coppin, for his painting *Young Girl*
- The Mrs. George Kamperman Purchase Prize:
To Clivia Calder, for her ceramic sculpture *Amelia*
- The Lillian Henkel Haass Purchase Prize:
To Georgia, for her pastel *In the Park*
- The Mrs. Ralph H. Booth Purchase Prize:
To Liselotte Moser, for her painting *The Transparent Tree*
- The Mrs. Owen R. Skelton Purchase Prize:
To Jay Boorsma, for his watercolor *Table Mountain*
- The Society of Art, Poetry and Music Purchase Prize:
To Jean Paul Slusser, for his painting *Landscape*
- The E. W. Moreau Purchase Prize:
To Stephen Chizmarik, for his painting *City Park*
- The Etching Purchase Prize (Hal H. Smith):
To Alfred Hutty, for his etching *Deep South*

SPECIAL LECTURES DURING THE YEAR 1937

- April 9—"An Analysis of Modern Taste: I", by Edgar P. Richardson.
- April 16—"An Analysis of Modern Taste: II", by Edgar P. Richardson.
- April 23—"An Analysis of Modern Taste: III", by Edgar P. Richardson.
- April 30—"An Analysis of Modern Taste: IV", by Edgar P. Richardson.
- A Survey of Textile Art*, by Mrs. Adele Coulin Weibel.
- October 26 I.—"Introduction: Aesthetics, Material, Technique".
- November 2 II.—"Silk Trade in the Roman Empire."
- November 9 III.—"The Fabrics of the Sasanian and Roman Empire."
- November 16 IV.—"Mohammed and His Followers."
- November 23 V.—"Textile Art in Mediaeval Italy."
- November 30 VI.—"The Pomegranate Pattern."
- December 7 VII.—"Textiles of the Renaissance and Baroque."
- December 14 VIII.—"The XVIIIth Century, Climax of the Textile Art and the Fusion of East and West."

OTHER EDUCATIONAL ACTIVITIES

1. Gallery Tours:

- | | |
|-------------------|---|
| January 5 and 6 | The Great Men of the Renaissance |
| January 12 and 13 | Artists of Northern France |
| January 19 and 20 | Art of the Italian Mediaeval Towns |
| January 26 and 27 | France and the Greatness of the Middle Ages |
| February 2 and 3 | Japanese Temples and Houses |
| February 9 and 10 | The Moslem East: The Charm of Decoration |

February 16 and 17	Churches and the Early Christians
February 23 and 24	India's Mysticism in Art
March 9 and 10	The Far East
March 16 and 17	The Practical Romans as Artists
March 23 and 24	The Greek Ideal
March 30 and 31	An Egyptian Mummy and a Babylonian Dragon
April 6 and 7	Stone Tools of the Cave Men
October 13 and 14	Arts and Crafts of Prehistoric Man
October 20 and 21	Egypt and Mesopotamia: The Emergence of Western Art
October 27 and 28	The Greek Ideal
November 3 and 4	The Moslem East: The Charm of Decoration
November 10 and 11	Forty Centuries of Chinese Art
November 17 and 18	Japanese Temples and Houses
November 24 and 25	American Art Before Columbus
December 1 and 2	The Practical Romans as Artists
December 8 and 9	Byzantium and the Triumph of Christian Art
December 15 and 16	Gothic Europe

II. *Radio Talks* by John D. Morse:

January 3	The Painter Speaks (with John Carroll)
January 10	Cezanne and Kirchner
January 17	XXth Century Painting
January 24	The Florence of Leonardo da Vinci
January 31	French Realists of the XVIIth Century
February 2	The Grand Style in XVIIth Century Painting
February 14	Hudson River Landscapes
February 21	Winslow Homer
March 7	Lyonel Feininger, Painter-Musician
March 14	John Marin, Lyric Painter
March 28	Caravaggio, the Individualist
April 4	Representative American Painting
April 11	The Realism of Thomas Eakins
April 18	Modern Sculpture
April 25	George Morland
May 2	Chinese Painting
May 16	A Japanese Home
May 23	The Art of the Roman Empire
October 24	The Greek Ideal
October 31	The Practical Romans as Artists
November 7	The Art of the Moslem East
November 14	Our Modern Enjoyment of Chinese Art
November 21	Inside a Japanese Home
November 28	American Art Before Columbus
December 5	Byzantium and the Triumph of Christian Art
December 12	Gothic Europe
December 19	Daumier the Satirist

III. *Summary and Attendance:*

Museum Lectures.....	1,060
Wayne University Lectures.....	5,177
Schools (141 Groups).....	6,170
Pageant of History (5 Talks).....	1,900
Historical Movies (25).....	10,805
Out-of-Town School Groups (17).....	613
Adult Groups (38).....	1,117
Out-of-Town Groups (11).....	434
Gallery Talks (90).....	2,927
TOTAL.....	30,248

LOANS FROM THE INSTITUTE COLLECTIONS FOR 1937

- To Ann Arbor Art Association, Ann Arbor, Michigan
36 Watercolor Paintings
- To Ann Arbor Art Association, Ann Arbor, Michigan
36 Watercolor Paintings
46 Prints by Old and Modern Masters
- To Baltimore Museum of Art, Baltimore, Maryland
Ceramic, Pottery Tripod Vessel, Mayan
- To Musees Royaux des Beaux-Arts de Belgique, Brussels, Belgium
Painting, *St. Michael*, by Peter Paul Rubens
- To Albright Art Gallery, Buffalo, New York
Bronze, *Nude*, by Charles Despiau
Bronze, *Equestrian Statue of Philip IV of Spain*, by Pietro Tacca
Bronze, *Cat*, Egyptian
- To Cleveland Museum of Art, Cleveland, Ohio
Painting, *McSorley's Bar*, by John Sloan
Painting, *Torso of Hilda*, by Eugene Speicher
- To Scarab Club, Detroit, Michigan
Painting, *Portrait of a Girl in Red Shawl*, by Rogers Davis
Painting, *Robert Hopkin*, by Joseph Gies
Painting, *The Checkered Cloth*, by Samuel Halpert
Painting, *Marine*, by Robert Hopkin
Painting, *Self Portrait*, by Percy Ives
Painting, *Kismet*, by Roman Krysanowski
Painting, *The Japanese Print*, by Murray Mackay
Painting, *Fish Market, Bruges*, by Francis P. Paulus
Painting, *Composition*, by John P. Wicker
- To Flint Institute of Arts, Flint, Michigan
Watercolor, *Arabesque*, by Gifford Beal
Watercolor, *Florida Storm*, by Virginia Berresford
Watercolor, *Falls of Tuxpan*, by George ("Pop") Hart
Watercolor, *Boats in Harbor*, by Otto Lange
Watercolor, *Marine*, by Maurice Vlaminck
Watercolor, *Mount Pelee*, by Charles L. Woodbury

- To Frans Hals Exhibition, Haarlem, Holland
Painting, *Portrait of a Woman*, by Frans Hals
- To Wadsworth Atheneum, Avery and Morgan Memorials, Hartford, Conn.
Painting, *Portrait of Lucas van Uffel*, by Anton van Dyck
- To John Herron Art Institute, Indianapolis, Indiana
Painting, *Still Life*, by Abraham van Beyeren
Painting, *Mother Nursing Her Child*, by Pieter de Hooch
Painting, *Gamblers Quarreling*, by Jan Steen
- To William Rockhill Nelson Gallery of Art, Kansas City, Missouri
Painting, *Landscape*, by John Crome
Painting, *Portrait of a Lady*, by William Hogarth
Painting, *Camillus and Brennus*, by Sebastiano Ricci
- To Western Fair and University of Western Ontario, London, Ontario
Painting, *Vespers*, by Gari Melchers
Painting, *Autumn*, by J. Francis Murphy
Painting, *Before Sunrise, June*, by Dwight W. Tryon
- To Schaeffer Galleries, New York City
Painting, *Portrait of a Woman*, by Frans Hals
- To Whitney Museum of American Art, New York City
Painting, *In Nature's Wonderland*, by Thomas Doughty
- To Society of the Four Arts, Palm Beach, Florida
Painting, *Port of Douarnenez*, by Charles Cottet
Painting, *Roman Youth with Horse*, by Jacques Louis David
Painting, *Mother and Child*, by Marie Laurencin
- To International Exhibition of French Painting, Paris, France
Painting, *The Repast of the Hunting Party*, by Nicolas Lancret
- To Pennsylvania Museum of Art, Philadelphia, Pennsylvania
Painting, *Portrait of an Artist*, by Gericault
Painting, *Self Portrait*, by Vincent van Gogh
Painting, *St. Margaret*, by Zurbaran
- To Carnegie Institute of Technology, Pittsburgh, Pennsylvania
Silver, Pair of Candlesticks, by Peter Muller-Monk
- To M. H. DeYoung Memorial Museum, San Francisco, California
Textile, Persian Animal Rug
Bronze, Candlestick, Persian
Miniature, Shah-Name Page
Ivory Box, Egyptian
Glass Bottle, Syrian
Manuscript of the Koran
- To Springfield Museum of Fine Arts, Springfield, Massachusetts
Drawing, *Harbor Scene*, by Francesco Guardi
- To Worcester Art Museum, Worcester, Massachusetts
Painting, *In the Country*, by Leon Kroll

CALENDAR FOR FEBRUARY

EXHIBITIONS

Exhibition Galleries: *Italian Sculpture from 1250 to 1500*, until February 20.
 Alger House: *60 Portraits of Prominent Detroiters—Past and Present*, until February 20.

EVENTS

February

Tuesday	1	3:00	Gallery Tour: The Exhibition.
		8:30	Lecture: <i>Fifteenth Century Religious Sculpture</i> , Mr. Rathbone.
Wednesday	2	3:00	Gallery Tour: The Exhibition.
		3:30	Gallery Talk: <i>The High Renaissance in Italy</i> .
Thursday	3	3:00	Gallery Tour: The Exhibition.
		7:45	Gallery Talk: <i>The High Renaissance in Italy</i> .
Friday	4	3:00	Gallery Tour: The Exhibition.
		8:00	Same.
Sunday	6	2:30	Radio Talk (Station CBW): <i>The Human Side of Art</i> , Mr. Morse.
Tuesday	8	3:00	Gallery Tour: The Exhibition.
		8:30	Lecture: <i>Fifteenth Century Secular Sculpture</i> , Mr. Rathbone.
Wednesday	9	3:00	Gallery Tour: The Exhibition.
		3:30	Gallery Talk: <i>Baroque Painters of the Seventeenth Century</i> .
Thursday	10	3:00	Gallery Tour: The Exhibition.
		7:45	Gallery Talk: <i>Baroque Painters of the Seventeenth Century</i> .
Friday	11	3:00	Gallery Tour: The Exhibition.
		8:00	Same.
Sunday	13	2:30	Radio Talk (Station CBW): <i>The Human Side of Art</i> , Mr. Morse.
Tuesday	15	3:00	Gallery Tour: The Exhibition.
Wednesday	16	3:00	Same.
		3:30	Gallery Talk: <i>Holland Paints Her Own Portrait</i> .
Thursday	17	3:00	Gallery Tour: The Exhibition.
		7:45	Gallery Talk: <i>Holland Paints Her Own Portrait</i> .
Friday	18	3:00	Gallery Tour: The Exhibition.
		8:00	Same.
Saturday	19	3:00	Same.
Sunday	20	2:30	Radio Talk (Station CBW): <i>The Human Side of Art</i> , Mr. Morse.
		3:00	Gallery Tour: The Exhibition.
			CLOSING DAY OF THE EXHIBITION.
Wednesday	23	3:30	Gallery Talk: <i>The Eighteenth Century in France</i> .
Thursday	24	7:45	Same.
Sunday	27	2:15	Radio Talk (Station CBW): <i>The Human Side of Art</i> , Mr. Morse.