

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



THE MILKMAID
BY JAN VERMEER, DUTCH, 1632-1675
LENT BY THE RIJKSMUSEUM, AMSTERDAM
TO THE EXHIBITION OF MASTERPIECES OF ART
FROM FOREIGN COLLECTIONS

MASTERPIECES OF ART FROM FOREIGN COLLECTIONS

The Detroit public has witnessed during the past fifteen years so many important exhibitions of the Old Masters that to provide new pleasures becomes annually more difficult. Remembering the standards to which Detroiters have been accustomed since participating in such great exhibitions as those of the works of Rembrandt, Hals, and Van Dyck, the exhibition of Gothic art, or that of Italian Renaissance sculpture, it is not easy to think of subjects equally important for exhibition purposes. Another difficulty presents itself this year in the fact that the City could not provide a fund for exhibitions as in former years. Therefore, whatever is to be spent in this respect for the enlightenment and enjoyment of the intelligent museum visitor has to be borrowed from the City and refunded. But how to prepare an exhibition of content great enough to attract the layman as well as the connoisseur to such an extent that its cost can be repaid by admission fees?

By good fortune an unusual opportunity presented itself: the necessity of keeping the foreign loans to the painting exhibitions at the World's Fair in New York and the Golden Gate International Exposition in San Francisco in this country for the time being on account of the war which creates unsettled conditions in Europe and dangers on the high seas. The Detroit Institute of Arts has become the custodian of the foreign masterpieces sent to the New York World's Fair, and the first exhibition of them after the close of the Fair will be held in our Institute from November 10 through December 10. To make this exhibition still more important, it has been possible to secure the foreign

loans sent by four leading countries, Belgium, England, France, and Holland, to the San Francisco Fair, excluding only the Italian loans which the Italian Government has arranged to have returned directly after the Exposition closes.

The schools of art represented by these masterpieces from the two World's Fairs are those of the Netherlands, France, and England during their great epochs from the fifteenth to the end of the eighteenth century. The lenders are the Rijksmuseum, Amsterdam; the Musée Royal, Antwerp; the Musée Royal, Brussels; the Frans Hals Museum, Haarlem; the National Gallery, London; the National Gallery, Melbourne; the Louvre, Paris; the following private collectors: Dr. C. J. K. van Aalst, Hoevelaken, Holland; Comtesse de la Béraudière, Paris; Mr. H. E. ten Cate, Almelo, Holland; Mr. F. B. Gutmann, Haarlem; Mrs. J. C. Hartogs, Arnhem, Holland; Mr. and Mrs. Paul Klotz, Pontresina, Switzerland; Mr. Franz Koenigs, Amsterdam; Mr. Ferdinand Stuyck del Bruyère, Antwerp; Baron Heinrich Thyssen-Bornemisza, Lugano, Switzerland, and others remaining anonymous.

One of the most exceptional treasures of early Flemish art included in this exhibition is the *Ince Hall Madonna* of Jan van Eyck, acquired twenty years ago by the National Gallery of Melbourne, Australia. Memling's *Martyrdom of St. Sebastian* and Hugo van der Goes' *Virgin and Child with St. Anne*, both from the Brussels Museum, follow in importance. Flemish sixteenth century art will be represented by the small *Temptation of St. Anthony* by Hieronymous Bosch, which proved to be

one of the most popular pictures in the Masterpieces of Art exhibition in New York, and also by a recently discovered painting by Pieter Bruegel the Elder, *The Parable of the Sower*, which created such a stir in the San Francisco exhibition. These two pictures come from private collections in Haarlem and Antwerp. The great epoch of the seventeenth century in Flanders is represented by Rubens' famous *Virgin and Child with Forget-me-nots* from the Brussels Museum, and by two of his remarkable sketches for the ceiling in Whitehall Palace, London, one from the Brussels Museum, the other from a Swiss collection.

In our exhibition we should receive a splendid impression of seventeenth century art in Holland through the paintings from that country, among them one of the world's masterpieces, *The Milkmaid* by Jan Vermeer, lent by the Rijksmuseum, Amsterdam, and several incomparable works by Frans Hals and Rembrandt. From the Haarlem Museum come a pair of portraits of Nicholas van der Meer, burgomaster of the city, and his wife by Frans Hals, and one of those large group paintings of the board of guardians of a charitable organization which are so characteristic of Dutch taste in the seventeenth century, but of which no example has ever come to this country. The picture to be shown here is *The Guardians of the Children's Charity House* by Jan de Bray.

An aspect of Rembrandt's art which is little known in this country will be shown by two of his finest mythological paintings, *The Rape of Europa*, of his early period, executed in a miniature-like manner, and the broadly conceived *Juno*, possibly his last painting, long lost and only recently rediscovered; also by the famous Lord Lothian *Self-portrait* and a well known *Portrait of Saskia*, representing the artist's wife.

As Dutch landscape and genre are rarely represented at their best in our museums, it will be welcome to see some of the finest known examples in these fields, works of outstanding quality by the three leading painters of the Hals period, Jan van Goyen, Seghers, and Salomon van Ruysdael, and by the three leading landscape painters of the Rembrandt epoch, Jacob van Ruisdael, Hobbema, and Cuyp, among them one of the rare distant views of Haarlem by Jacob van Ruisdael from the Amsterdam Museum, and the great *Landscape with Water Mill* by Hobbema from the ten Cate collection. The pictures of the Dutch genre painters, Pieter de Hooch, Jan Steen, Nicholas Maes, and Carel Fabritius, form another group of masterpieces which have great popular appeal.

The French Government sent over to the New York World's Fair and the San Francisco Exposition remarkably representative paintings covering French art from the sixteenth to the eighteenth century, in addition to which we can show a fine example of fifteenth century painting by Simon Marmion from a private collection. Among the paintings from the Louvre are a portrait of the sixteenth century by François Clouet, works by Louis Le Nain and Nicolas Poussin of the seventeenth century, and outstanding examples by Chardin, Watteau, Fragonard, David, and Vigée-LeBrun of the eighteenth century. *Le Bénédicité* (*Grace before Meals*) by Chardin. *L'Etude* (*Study*) by Fragonard, and the *Self-portrait of the Artist with Her Daughter* by Vigée-LeBrun are three of the most celebrated paintings in the Louvre. From the National Gallery in London come three English masterpieces: *The Graham Children*, one of the greatest paintings by Hogarth and the only children's group by him known; *The Salt Box*, Hamp-

stead Heath by Constable; and *Peace: Burial at Sea of Sir David Wilkie* by Turner.

Probably it will never happen again that people in this part of the world will be able to see such a group of

famous masterpieces, sixty pictures in all, from the great galleries of Europe, brought over and kept here by an exceptional combination of circumstances.

W. R. VALENTINER

THE LANDSCAPE OF JAN VAN GOYEN

The greatest discoveries are often those we are least aware of, for they become so much a part of life that we cannot imagine existence without them and are inclined to take them for granted like the air we breathe. This is true of our enjoyment of landscape, which we consider so natural a part of life that we cannot imagine human beings without it. It is true that a healthy reaction of good spirits to a fine day in spring or the earthy scents of autumn is a part of our natural animal equipment. An interest in nature of a more penetrating and theoretical sort had been growing in Europe from the close of the Middle Ages. But it was the seventeenth century which first truly understood that nature is in itself an object of contemplation, a source of intellectual and emotional experience, and on this discovery founded a great art of landscape. Side by side with the outburst of genius which created the modern scientific study of nature, went an equal outburst of genius in the esthetic discovery of nature as an object of feeling; and if it is well to remember Galileo and Newton, it is equally important to remember the artists who laid the foundation of the fundamental thought of our era. In art, also, there is the added inducement that no achievement is ever dimmed by time or superseded by later events.

The Founders Society has recently given to the museum an important painting by one of the most original

minds active in the seventeenth century exploration of nature, Jan van Goyen (1596-1656), the leader of the first great school of Dutch landscape. *A Windy Day*¹ (Fig. 1) is a signed and dated work of 1651, the last and most important period of his activity. From the point of view of history, no collection which, like ours, intends to give a comprehensive view of our tradition can be complete without his work; but from the point of view of taste also, without van Goyen our appreciation of landscape painting lacks one of its most delightful sources. Thanks to this new painting and to two of his drawings acquired during the past five years through the William H. Murphy Fund,² we now have a representation of the quality, if not the whole range of his work.

Van Goyen was born in the university town of Leiden. He began the study of art at the age of ten, but his first teachers were a succession of painters in Leiden and in Hoorn, who seem to have left no impression upon him. The decisive moment in his development came when he went to Haarlem at about the age of twenty to study under Esaias van de Velde. This was around the year 1616. The old capital of Holland, which had already had a long tradition of painting, was in this decade the center of the great change of thought which produced the esthetic attitude we know today as Dutch realism. In the development of this attitude in landscape



FIG. 1: A WINDY DAY
 BY JAN VAN GOYEN
 DUTCH, 1596-1656
 GIFT OF THE FOUNDERS SOCIETY

painting, van de Velde, van Goyen's teacher, and a brilliant, short-lived fellow pupil, Willem Buytewech, were important transitional figures. Van Goyen after his return to Leiden followed the transitional style of his teacher but about the time that he moved to the new capital, The Hague, where he entered the guild in 1634, he emerged as the leader of the first full-fledged movement in Dutch landscape.

A portrait of van Goyen by Terborch in the Liechtenstein Collection in Vienna is that of a lively, cheerful, and active man. He was one of those prodigies of activity which are not uncommon in Dutch art. Hofstede de Groot lists over 1200 of his paintings and the number of his drawings is legion. Like all extremely prolific artists, his work varies greatly in quality

and, since he drew after him a whole generation of landscape painters, there is a mass of secondary work both by van Goyen and his school which has acted as a weight upon the appreciation of his full accomplishment. But his activity was not confined to art. His restless interest drew him into speculating in real estate and pictures and he was caught also by the great tulip craze; but his speculations were unsuccessful, so that in spite of his immense industry he died insolvent.

We know a good deal about his life. He was a great traveler, sketch book in hand, throughout the Netherlands. He did not paint directly from nature but, like all great landscapists before Impressionism, made careful studies from nature and elaborated these in the studio. By his drawings of towns and villages we can trace



FIG. 2: A WAYSIDE SCENE (DRAWING)
 BY JAN VAN GOYEN
 DUTCH, 1596-1656
 ACQUIRED THROUGH THE WILLIAM H. MURPHY FUND

him as far north as Egmond and Alkmaar in Holland. To the southward he traveled through Zeeland to Antwerp and Brussels. But his chief delight was to follow the course of the great Dutch rivers, through Dordrecht and Rotterdam up to Rhenen and Arnhem as far as Cleves on the present German border. There more than anywhere else he found the views of the wide Dutch plain and the long reaches of its rivers which were the chief theme of his art. Three of his sketch books are still intact (Dresden; Bredius Collection, The Hague; A. L. Mayer Collection, New York) but most of them have been separated into single leaves. Two such separate sheets, executed in black chalk and wash with characteristically fine but rapid touch and subtle silver tone, are the drawings now in our collection.

If van Goyen is a great painter, it should be possible to say what consti-

tutes his greatness. On the surface what may strike the casual museum visitor is his limitations. His pictures are generally rather small in size and modest in character; his subjects are usually more simple than striking or picturesque; and he is totally without the brilliant color which modern painting has trained our eyes to expect. These limitations are all true but they are only evidence that van Goyen's art is one of the most refined and concentrated in our history. Its greatness lies, I believe, in the combination of two qualities, each of great rarity and distinction. These are an almost unique concentration upon and perfection of aerial tone, and a sense of the universal harmony of nature in which all things, winds and clouds, trees and hills and rivers, cities and towns, the birds in the air and the men and beasts that walk on the earth, play their part.

These are the qualities van Goyen



FIG. 3: LANDSCAPE (DRAWING)
 BY JAN VAN GOYEN
 DUTCH, 1596-1656
 ACQUIRED THROUGH THE WILLIAM H. MURPHY FUND

achieved in his best work. But they are not qualities to be achieved in a hurry and van Goyen's development was slow. In the transitional landscapes nature was still more or less a back drop to the human narrative. The drawing of *A Wayside Scene* (Fig. 2), signed and dated 1631, still retains the anecdotal flavor of van Goyen's early period. But the simple composition of figures and a clump of trees directing the eye diagonally inward toward the low horizon—a composition so simple that it hardly seems a composition at all—was in its time an important innovation. This simple diagonal formula, first hit upon by Pieter Molijn in the middle twenties, was the key by which the Dutch school advanced to the conquest of aerial tone and an ordered harmony of space. By its means van Goyen's whole generation learned to order and simplify the confusing multiplicity of

detail in an actual landscape, so that the eye should see emerging above details its themes of the airy depth of space and the harmony of changing tones of air in a wide sweep over the great Dutch plain.

This was not the only simplification this generation imposed upon nature in order to achieve its style. Dutch painting in the decade of 1610-20 seemed to be approaching an Impressionist brilliance of color. The prevailing color of Esaias van de Velde's landscapes was a vivid green, dotted with light notes of red, blue and yellow in the figures; while Buytewech's landscape etchings are as real in effect and his figure paintings as luminous in color as Impressionist paintings of the 1870's. In the next decade, however, a new interest in tone developed and color began to be subordinated to atmosphere. It would never occur to criticism to call Rembrandt's magnifi-

cent chiaroscuro of the forties a primitive step leading to the brighter color of Vermeer, yet it is still frequently said that van Goyen's tonal painting is a primitive stage leading to the color of Ruisdael and Hobbema. But we should beware of thinking that any two generations of artists have ever tried to do exactly the same thing, especially in a century so rich in esthetic discoveries as the seventeenth. Van Goyen's search for tone led him to a style as arbitrary and distinguished as that of a Chinese monochrome painting.

Our new painting is a culminating expression of his study of the beauty of space and air. He gives us a slanting view along one of the farstretching rivers of Holland. Across our line of sight rushes the wind, heaving the branches of the trees, whipping the water into squally waves, sending sailboats scudding before it. Overhead the sky is full of rolling clouds, through which the sun bursts to send bands of light and shadow speeding over the levels of land and sea. But the central theme of all this is the view to the horizon which, framed by the dark trees at the left and the heavy cloud shadow in the foreground, draws the eye irresistibly into the distance. Every object in the picture takes its place within this vista as a step in an exquisite scale of aerial tones. The harmony of these subtle gradations is the triumph of van Goyen's style. To attain it he sacrificed his early bright colors as cheerfully as Rembrandt had made the same sacrifice to achieve the golden, glowing chiaroscuro of the *Night Watch*. It is not that the three simple hues of his color scheme—translucent brown, yellow green, and blue—do not form a very beautiful color harmony. But they must be looked on as we look at a Chinese scroll painting done in ink monochrome, as a deliberate harmony of

art into which the soul of nature is distilled. If once van Goyen's independence of aim is recognized, I think it can be maintained that his painting is one of the most original styles in our western tradition.

Nature to van Goyen meant life. In his best and final paintings like the present one, everything lives and moves within the great presence of nature. A delicate animation fills every detail of our picture. The clouds seem to rush across the sky, the light is changing as one looks at it, and under the canopy of the spacious sky is spread out all the panorama of human life in the Dutch country side. The birds seem to fly, the boats glide across the water, horsemen and passengers are on their way somewhere. They are not mere spots put in here and there to fill out a composition. Each one obeys the laws of his own inner being yet all unite together to form the life of nature which is the ultimate impression of all van Goyen's pictures. It is useless to try to describe this glow of life in his work, for that must be experienced from the picture itself. But it is worth while to examine also in the drawing of the same period (Fig. 3) the animation of every detail and the simple poetry of this glimpse of the wide Dutch plain.

One other aspect of his art must be mentioned which, because it has been frequently misunderstood, has led to unjustified censure. Hofstede de Groot says, for instance, that in comparison with Jacob van Ruisdael, van Goyen lacks poetic imagination. But here again, I think we must allow for the different quality of two minds, which cannot be considered as lesser and greater phases of one mind. The world which Ruisdael saw and recorded for us is tinged with a mood of sadness as faint but all-pervasive as the sea mist that gives the air of Holland its soft silver tone. This undertone of

sadness made Ruisdael especially appealing to the romantic taste of the nineteenth century. But poetry is not always and necessarily melancholy nor is van Goyen's awareness of nature less sensitive because it is tranquil. He had, if one may use the analogy, the serenity of Isaak Walton as he sat quietly in a summer's evening, on a bank afishing. And I do not think the analogy is too far fetched, for the cheerful tranquil mind which gives such a peaceful charm to the *Compleat Angler* is perhaps the nearest note in English literature to the serenity of van Goyen's spirit. He was not a seeker of solitude. The activity of a populous, busy, contented land exists as an undertone in his widest and

grandest views. He was at peace with his world in spirit, whatever financial fevers or disasters overtook him. No shadow touched the cheerful heart with which he surveyed the pleasant land about him, a land with the grandeur of nature in its wide horizons and magnificent skies, but with also the pastoral beauty of fertile and well cared for earth. This unclouded serenity of spirit is the special charm of his work. And he is not the less of a poet because he eliminates the personal note and makes his pictures seem to be filled, not with the mood of the artist, but with the life and harmony of nature.

E. P. RICHARDSON.

- 1 Accession Number 39.5. Oil on panel. Height: 18 inches; Width: 26 inches. Described in C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, 1927, Vol. VIII, p. 198, Van Goyen, No. 785.
 - 2 *A Wayside Scene*, 1631. Accession Number 38.19. Drawing in black chalk and wash. Height: $4\frac{5}{16}$ inches; Width: $7\frac{3}{8}$ inches.
- Landscape*, 1653. Accession Number 34.105. Drawing in black chalk and wash. Height: $4\frac{3}{4}$ inches; Width: $7\frac{7}{8}$ inches.

STAFF APPOINTMENTS AND MUSEUM NOTES

Francis Waring Robinson has been appointed Assistant Curator of European Art to succeed Parker Lesley, who recently resigned to accept the position of Assistant Professor of the History of Art at the University of Minnesota in Minneapolis. Mr. Robinson is a native of Connecticut and a graduate of Princeton University in the class of 1929. He continued his studies in art and archaeology in the graduate schools of Princeton and Harvard, holding University and Charlotte Elizabeth Procter Fellowships in Art and Archaeology at Princeton (1929-1931). The greater part of three years

Mr. Robinson has spent in travel and research in Europe, on two occasions (1931, 1932) as Carnegie Fellow at the Institute of Art and Archaeology of the University of Paris, and more recently (1936) as a member of the Institute for Advanced Study of Princeton, New Jersey. After receiving the degree of Master of Fine Arts from Princeton University in October 1933, Mr. Robinson was Assistant Curator of the Cincinnati Art Museum until July 1938 when he accepted a fellowship from the Institute for Advanced Study and the Carnegie Corporation of New York to continue research, initi-

ated some years before, on ancient glass and the preparation of a catalogue of the Early Christian gold-glass in the Sacred Museum of the Vatican Library in Rome. This is part of a project being carried out under the joint auspices of the authorities of the Vatican and the Department of Art and Archaeology of Princeton University.

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Robert Collyer Washburn, Publicity Director of the Exhibition of Masterpieces of Art at the New York World's Fair, has joined the staff of the Detroit Institute of Arts to be in charge of public relations. Mr. Washburn is a graduate of Cornell University, class of 1922, and there, at the New York School of Fine and Applied Art, and in Paris he studied painting and the history of art. He exhibited in the Paris *Salon d'Automne*, 1926. Following a journalistic career of seven years with newspapers in Paris and New York, Mr. Washburn was Secretary of the New York State Commission of Housing and Regional planning and Publications Editor of the New York State Department of Social Welfare. He is the author of numerous magazine stories and articles and the following books: *Samson, Prayer for Profit, So You're Going to Have a Baby, The Jury of Death*, and *The Life and Times of Lydia E. Pinkham*.

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The generosity of the Founders Society has made possible the appointment of Joyce Black Gnau as a special Museum Instructor for work with the children of the public schools. The recently expanded program of coöperation between the public schools and the Museum, which brings to the Art Institute about fifty thousand children annually, would not be possible without the aid of Mrs. Gnau, as the demands of this important public service have increased greatly beyond the

capacity of the limited educational staff of the Museum. As part of this coöperative program, the Board of Education of the City of Detroit has just issued to the teachers and libraries of the city school system the second bulletin in a series on *Art for Children in the Museum*, prepared by Mrs. Gnau in collaboration with Miss Mabel Arbuckle, Supervisor of Art Education in the Public Schools. The first bulletin, entitled *Clay*, dealt with the ceramic arts of the world as seen in the collections of the Art Institute, with a graded reading list to aid school teachers and young art students. The subject of the second bulletin is *Painting*, a child's history of painting illustrated by the collections of the Museum, with a supplementary book list.

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Attention is called to the lecture, *Great Stone Faces*, to be given on Sunday afternoon, November 12, at 3:30, in the auditorium of the Detroit Institute of Arts, by Gutzon Borglum, noted sculptor of the heads of Washington, Jefferson, Lincoln, and Theodore Roosevelt in the living rock of the granite cliffs of Mount Rushmore, South Dakota. This is a lecture in the World Adventure Series for which tickets may be obtained from the box office at the Art Institute or at the door of the auditorium.

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The National Art Society of New York is sponsoring a nationwide educational radio program dealing with famous artists and their work entitled *Art for Your Sake* which can be heard in Detroit over Station WWJ on Saturday mornings at 10:30, or over most of the Red Network stations of the National Broadcasting Company on Saturday evenings at 7:30.

CALENDAR FOR NOVEMBER

EXHIBITIONS

- Nov. 4 through 30: Daumier and Other Lithographers;
Early Italian Prints.
- Nov. 10 through Dec. 10: Masterpieces of Art from Foreign Collections.
- Dec. 15 through Jan. 14: Annual Exhibition for Michigan Artists.
- Alger House, Nov. 4 through Dec. 3: Modern Drawings.

TUESDAY EVENING LECTURES

Given by the museum staff in coöperation with the Archæological Society of Detroit and the Detroit Chapter of the American Institute of Architects, Tuesday evenings at 8:30 in the lecture hall of the Art Institute.

- Nov. 7: *The Small House Problem*, by Clair W. Ditchy, Regional Director, American Institute of Architects.
- Nov. 10: Opening of Exhibition of Masterpieces of Art from Foreign Collections. *European Paintings from the World's Fairs*, by William R. Valentiner. (Note: This event is on Friday evening.)
- Nov. 14: *Masterpieces of Art from Foreign Collections*, a gallery talk by Francis W. Robinson.
- Nov. 21: *Daumier, Satirist and Lithographer*, by Isabel Weadock.
- Nov. 28: *The Excavations at Dura in Mesopotamia*, by Clark Hopkins, University of Michigan.
- Dec. 5: *Modern Architectural Theories*, by Kenneth C. Clark, President, Michigan Society of Architects.
- Dec. 12: *The Meaning of Baroque*, by E. P. Richardson.
- Dec. 15: *The Eleusinian Religion — Mysteries in Greek Rites*, by Martin P. Nilsson, University of Lund, Sweden. (Note: This lecture is on Friday evening.)

GALLERY TALKS BY THE CURATORS

Friday afternoons at 3:00 in the galleries, where chairs are provided.

- Nov. 3: *The Bellini Room*, by E. P. Richardson.
- Nov. 10: *Rugs of the Near East*, by Adèle Coulin Weibel.
- Nov. 17: *Early Italian Print Makers*, by Isabel Weadock.
- Nov. 24: No gallery talk in account of Thanksgiving.
- Dec. 1: *The Painting and Pottery of the Near East*, by Adèle Coulin Weibel.
- Dec. 8: *The Raphael Gallery*, by E. P. Richardson.
- Dec. 15: *Roman Art*, by Francis W. Robinson.

LECTURES IN THE GALLERIES

A survey of the history of art as represented in the collections, by members of the educational department, Thursday afternoons at 3:00; Sunday afternoons at 2:30. Chairs are provided.

- Nov. 2 and 5: *Far Eastern Art: China.*
 Nov. 9 and 12: *Far Eastern Art: Japan.*
 Nov. 16 and 19: *American Art Before Columbus.*
 Nov. 23 and 26: No gallery talks on account of Thanksgiving.
 Nov. 30 and Dec. 3: *The Art of the Roman Empire.*
 Dec. 7 and 10: *Early Christian Art.*
 Dec. 14 and 17: *The Gothic Style in Northern Europe.*

HOURS OF ADMISSION

The Detroit Institute of Arts, Woodward Avenue at Kirby, is open free daily except Mondays and Christmas Day. Visiting hours are: Tuesday, Thursday, and Friday, 1 to 5 and 7 to 10; Wednesday, 1 to 5; Saturday, 9 to 5; Sunday, 2 to 6. The Russell A. Alger House, 32 Lake Shore Road, Grosse Pointe, is open free daily except Mondays from 1 to 5.

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