

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



ADORATION OF THE MAGI (ENGRAVING)
BY CRISTOFANO ROBETTA
ITALIAN (FLORENTINE), 1462-ABOUT 1522
GIFT OF JOHN S. NEWBERRY

CHRISTOFANO ROBETTA AND HIS "ADORATION OF THE MAGI"

Amid the elect Italian engravers of the late Quattrocento and the earlier years of the Cinquecento, the accomplishment of Cristofano Robetta emerges in a special light for those who are sensitive to immediate appeal in prints.

Robetta's reputation is based on three dozen engravings, one or two documents, and a single brief reference by Vasari, who is not especially enlightening as far as definite clues are concerned regarding the artist's career and activity. Robetta, furthermore, is not known to have produced any paintings, unlike Mantegna and Pollaiuolo, who practiced engraving only as a side issue, hence an estimation of his style must be confined to the comparatively small number of engravings by his hand.

FIG. 1: ADORATION OF THE MAGI
BY FILIPPINO LIPPI

ITALIAN (FLORENTINE), ABOUT 1457-1504
UFFIZI GALLERY, FLORENCE



Many influences were at work in the shaping of Robetta's art, the most pronounced coming from the direction of Filippino Lippi, whom he admired in particular for that charming sentiment and grace, which lingers almost without exception even through the rather crude technique of Robetta's productions. In a similar way, Robetta cast admiring eyes upon the work of Albrecht Dürer, the greatest engraver of all time, whose prints were just then beginning to attract an enthusiastic audience among Italian craftsmen and connoisseurs.

To what extent Robetta relied upon the work of other artists and what use he made of their models may be examined to best advantage in his elegantly-styled engraving of the *Adoration of the Magi*,¹ considered frequently to be his masterpiece. An impression, brilliantly printed and in extraordinarily fine condition with wide margins, has only recently been added to the collection of the Print Department and brings to four² the number of Robetta engravings in the possession of the Museum. Long a favorite among print-lovers, this engraving loses nothing of its direct power of attractiveness either because of eclectic details or the crude system of line which characterizes all of Robetta's work.

Comparing the subject with Filippino's panel of the *Adoration* of 1496, preserved in the Uffizi Gallery in Florence (Fig. 1), the source of Robetta's inspiration in his print will be perceived immediately. He has taken the principal participants out of Filippino's



FIG. 2: ADORATION OF THE MAGI
BY PERUGINO
ITALIAN (UMBRIAN), 1445-1523
MUSEO CIVICO, VERONA

scene, but in other respects imposed various alterations and simplifications upon the design of the painting, thus bringing to his composition greater uniformity and, if anything, a more harmonious balance than Filippino achieves in his rather congested portrayal of the sacred theme.

The landscape background is in the manner of Dürer, but it seems more closely allied to Perugino's *Adoration* in the Museo Civico at Verona³ (Fig. 2). In addition, the artist has copied in exact reverse in the lower foreground the visored cap of the elderly kneeling king from Martin Schongauer's engraving of the *Adoration* (Fig. 3). At the top of the plate and floating above the Blessed Virgin, Robetta has introduced a delightful detail in the trio of singing angels, omitted in Filippino's panel, but which he may have seen in such a painting as Ghirlandaio's *Adoration* in the Innocenti in Florence, or what seems more likely, in Schongauer's *Nativity* wherein a group of similar angels soar above the manger and lift their voices in joyful song.

Scholars have raised the point as to whether, in copying from Filippino

Lippi, Robetta worked from preparatory drawings or from finished paintings.⁴ The likelihood that Filippino supplied the younger artist with sketches seems all the more plausible in view of the fact that so many differences exist between Robetta's four engravings and the paintings by Filippino to which they are related⁵ and that only isolated figures, rather than whole compositions, are borrowed by the engraver from the painter. It is probable under the circumstances that Robetta worked for a time in Filippino's studio, although there is no record to prove it, and may have obtained individual drawings to use as the models for figures in his own engraved compositions. If such was the case, the relationship of the two masters must have resembled that between Raphael and Marcantonio.

FIG 3: ADORATION OF THE MAGI (ENGRAVING)
BY MARTIN SCHONGAUER
GERMAN, ABOUT 1440-1491



Cristofano di Michele, called Il Robetta, was born in Florence in 1462, the son of a hosier, Michele di Cristofano Martini, to whom he was apprenticed in 1480. The first notice of Robetta's connection with the arts is in 1498, the year when his activity as a goldsmith is cited in a document and would indicate that not until middle life did he decide to devote his attention to artistic creation. This fact no doubt accounts for Robetta's usually awkward style of engraving and the crudity of his technique, elements which a thoroughly trained craftsman would have been able to surmount through more sound early practice.

Vasari does not mention Robetta in his chapter on "Marcantonio and Other Engravers", but only in his life of the sculptor and architect G. F. Rustici,⁶ where a reference is made to "Il Robetta orafo" as a member of a

dining society of twelve, called the Compagnia del Paiuolo ("The Kettle Club"), which held its reunion in Rustici's rooms and counted among its more distinguished associates Andrea del Sarto. The last mention of Robetta, concluding the record of his life, shows that he was still working in 1522.⁷ The exact date of his death is unknown, but presumably it must have been shortly thereafter.

Robetta was one of the last exponents of the older school of Florentine art in the late Quattrocento, although the bulk of his work was apparently produced after the turn of the century. His art was not progressive. Its over-refined, elegant, and affected forms suggest the *fin de siècle*, yet at the same time an impression of immediate appeal, conveyed through a peculiar radiance, is Robetta's undeniable charm.

JOHN S. NEWBERRY

1 Accession Number: 39.660. Height: approximately 12 inches; Width: approximately 11 inches. Undated; signed, lower right in foreground: ROBETTA. Described in A. M. Hind, *Early Italian Engraving*, London, 1938, Part I, Vol. I, p. 200, Robetta, No. 10. The original copper plate is preserved in the Print Room of the British Museum in London.

2 The Print Department also possesses *Adam and Eve with the Infants Cain and Abel* (Hind No. 9), *Virgin and Child with St. John and Three Angels* (Hind No. 19), and *An Allegory of the Power of Love* (Hind No. 29).

3 Perugino was working in Florence between 1472 and 1507.

4 John Walker III, "A Note on Cristofano Robetta and Filippino Lippi", *Bulletin of the Fogg Art Museum*, March 1933, Vol. II, No. 2, p. 33. Fitzroy Carrington, *Engravers and Etchers*, Chicago, 1917, p. 86.

5 *The Madonna Appearing to St. Bernard* (Hind No. 21) is based on Filippino's altarpiece in the Badia, Florence (1480), the *Ceres* (Hind No. 26) on his *Raising of Drusiana* in the Strozzi Chapel of S. Maria Novella (1502), and the *Two Muses* (Hind No. 27) on a grisaille in the same chapel.

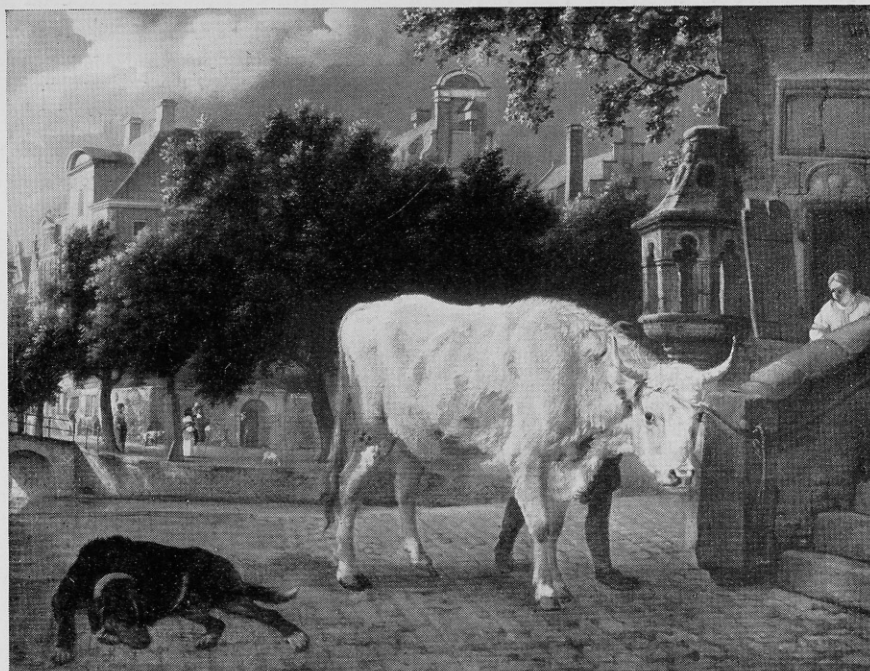
6 *Le Opere di Giorgio Vasari*, ed. G. Milanese, Florence, 1878-85, Vol. VI, p. 609.

7 These dates are based on documents published by Minucci in *Archivio Storico Italiano*, IV, iii, 475.

A PAINTING BY JAN VAN DER HEYDEN AND ADRIAEN VAN DE VELDE

The fertility and variety of Dutch realism is so great that one can never tell what out-of-the-way aspect of seventeenth century life one may discover

next, painted with the vividness and sympathy of the Dutch genius in painting. We have recently acquired through the generosity of Mr. and



A BULL IN A CITY STREET
 BY JAN VAN DER HEYDEN, DUTCH, 1637-1712
 AND ADRIAEN VAN DE VELDE, DUTCH, 1632-1672
 GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

Mrs. Edgar B. Whitcomb a canvas of *A Bull in a City Street*¹ by Jan van der Heyden and Adriaen van de Velde which is as odd and entertaining in subject as it is brilliant in execution, and as interesting for the light it throws upon Dutch artists and their ways as for its esthetic quality.

A young bull, of the yellow-brown and white coloring common in the seventeenth century but almost never seen in Holland today, is tied to the stairs of the old Elisabethgasthuis, an alms hospital in Amsterdam, with a big dog asleep beside him. The animals and figures in the foreground are by Adriaen van de Velde. The background of a canal and street in Amsterdam is by his friend and collabor-

ator, Jan van der Heyden. We owe an explanation of the curious subject to Dr. W. Martin, an authority upon the customs as well as the art of the Netherlands, who suggested that this is the bull which was driven in from the country at Easter time and treated as part of the season's rejoicings and crowned with a garland of flowers before being translated in due time into the object of hearty feasting. Some butcher or cattle raiser, proud of his fine young bull, may have ordered this picture of the young painters. And indeed, the animal does have a fine, clean, brushed look, like that of the glossy, curry-combed cattle of an American state fair, which seems to bear out this suggestion.

The canvas is a typical and very handsome example of the collaboration of these two artists. The extraordinary qualities of Adriaen van de Velde (1632-72) as an observer of animals are illustrated in the wary look of the puzzled, stupid bull and the sprawling ease of the drover's great dog; his skill as a colorist especially in the brilliant painting of the bull's shaggy gold and white coat. Although Van de Velde is less well known in this country than some other figures of his generation, he was one of the most original among the later seventeenth century artists in Amsterdam. There are eight Dutch artists named Van de Velde who are all thought to be of one family, coming originally from Haarlem. Adriaen's father was the sea painter, Willem van de Velde, and his brother the famous sea painter, Willem van de Velde the younger. But Adriaen's field, in which he was unsurpassed, was the realistic "landscape with figures," in which the interest is equally divided between the landscape and the figures within it. His skill as a painter of people and animals brought him much in demand to supply figures in the landscapes of other artists. One finds his figures in the pictures of his brother, Willem van de Velde, his teacher, Jan Wijnants, and his contemporaries, Jacob van Ruisdael, Hobbema, Philips Koninck, Jan Hackaert, Moucheron, and Jan van der Heyden.² This kind of collaboration, which seems very strange to modern artistic thought, was a survival of the mediæval workshop practice then still very common in the Netherlands and nothing could better justify it than the example of it we have here. Distinct as are the styles of the two artists, they exist together in complete harmony within the one picture.

Jan van der Heyden (1637-1712) was also an artist of much originality. He

was one of the creators of the special phase of Dutch landscape painting in which the brick walls, streets, and canals of Dutch towns play the part that dunes, meadows, and rivers played in the imagination of other landscapists. He may have been inspired by the street views painted in Delft from 1655 to 1665 by Vermeer and Pieter de Hooch; but in Van der Heyden's work the town landscape became a separate and delightful branch of Dutch art. His activity as a painter lasted for fifty years from about 1660 to 1711, but his best work was done between 1660 and 1670. From 1668 onwards part of his energies went into other activities such as the improvement of street lighting and the invention of an improved fire engine, the first to have a flexible hose instead of a mere spout projecting from the pump. In 1690 he published with his son a book on his improved fire engine, illustrated by his own etchings. These activities made him a rich man, whereas Adriaen van de Velde died poor. At Van der Heyden's death he left a fortune and a house in Amsterdam to his family, as well as a large collection of pictures.

The background of our picture is a good example of Van der Heyden's art. He was remarkable for combining the most exact and minute detail in his architecture with an exquisite freshness of light and air and color. As Houbraken said "He painted every brick in his buildings both in the foreground and in the background, and so precisely that one could clearly see the mortar in the joints, and yet his work did not lose in charm nor appear hard if one viewed the pictures as a whole from a certain distance."³ The charm of his pictorial effects is very evident here. A dark storm cloud rolls away over the house tops at the right but at the left the clouds are breaking and the late afternoon light glows upon the

wet bricks of the house fronts and on the people strolling beneath the lime trees, while all the middle ground is in deep cool shadow.

This picture is an example of the collaboration of the two artists that illustrates very clearly the separate touch of the two painters. Jan van der Heyden learned, however, to do figures so well that after Van de Velde's early death he was able to continue to fill his pictures with excellent figures in the same style. It has even been suggested that he might have painted his own figures from the beginning, imitating van de Velde, a suggestion made unnecessary by such pictures as this.

Van der Heyden either kept this picture or, more probably, I think, bought it back in his later prosperous days, for there is little doubt that this is the painting mentioned in the inventory of his house and effects made after his death (May 18, 1712). Hanging in "the small side chamber" was "An Ox and a Dog, by Adriaen van de Velde," valued at 60 florins, and a companion picture "An Ox and a Pig" valued at 50 florins.⁴ They must have been mementoes of an early association to which he owed a great deal.

E. P. RICHARDSON.

1 Accession Number: 38.21. Oil on canvas. Height: 12 $\frac{3}{8}$ inches; Width: 15 $\frac{7}{8}$ inches. Described: J. Smith, *Catalogue Raisonné . . . of the Most Eminent Dutch . . . Painters*, London, 1834, Vol. V, p. 402, Van der Heyden, No. 109; C. Hofstede de Groot, *Catalogue Raisonné of . . . Dutch Painters of the Seventeenth Century*, London, 1927, Vol. VIII, Van der Heyden, No. 18. Exhibited: New York, Metropolitan Museum of Art, Hudson-Fulton Celebration, *Paintings by Dutch Masters of the Seventeenth Century, Catalogue*, 1909, p. 46, No. 45, ill. Collections: Jan van der Heyden, Amsterdam, 1712; O. W. J. Berg, Amsterdam, 1825; Jeremiah Harman, London, 1844; T. French, London, 1853 (possibly); William Tilden Blodgett, New York (acquired about 1870); Miss Eleanor E. Blodgett, New York.

2 Hofstede de Groot, *op. cit.*

3 A. Houbraken, *Groote Schouburg*, Vol. III, p. 81.

4 A. Bredius, "De Nalatenschap van Jan van der Heyden's Weduwe", *Oud-Holland*, XXX (1912), pp. 129-151 (No. 2 of the Inventory).

MASTERPIECES OF ART FROM FOREIGN COLLECTIONS: RETROSPECT

The Exhibition of Masterpieces of Art from Foreign Collections (European Paintings from the New York World's Fair and the San Francisco Golden Gate Exposition) has come and gone, but not without leaving an indelible impression upon the minds of over 70,000 persons from Detroit and the vicinity who visited it. Never before has Detroit responded to an exhibition with such zest and gusto. The fame and quality of the masterpieces themselves, the possibility of

seeing for a quarter what others had made a round-trip of the continent to enjoy, the outstanding coöperation of the press, combined to bring such crowds that Detroit's evident appreciation of the exhibition seemed to steal the show from the works of art themselves. During the thirty-one days of the exhibition, there were 56,342 paid admissions, averaging 1,817 a day, and reaching a peak of 3,973. No record was kept of the members of the Museum of Art Founders Society, art

teachers and students, or artists and others admitted without charge during regular hours of admission. On Sundays between 2,000 and 4,000 persons visited the exhibition in four hours. The hourly average of visitors to the Detroit exhibition, not counting the school classes admitted out of hours in the morning, was slightly more than the average at the Masterpieces of Art in New York. The galleries of the exhibition were so crowded that at times gallery talks became impossible and it was not often easy to view the pictures without interference from other eager spectators. The situation was somewhat alleviated when the City Council, certain of reimbursement, took the unprecedented action of authorizing temporary employment of extra guards to enable the opening of the Museum every day from Monday through Friday from one to ten o'clock instead of one to five and seven to ten on certain days of the week. The week-end hours remained as usual, Saturday nine to five, and Sunday two to six. During these extended hours the stream of visitors was almost continuous and about every fourth visitor purchased the illustrated catalogue prepared by the Museum to serve as a guide to the exhibition, with the result that over 14,000 catalogues were sold, exhausting four editions with unexpected rapidity. Most popular pictures in the exhibition were *The Graham Children* by Hogarth, *The Milkmaid* by Vermeer, *Two Fisher Boys* by Hals, and Willem Kalf's *Still Life*; but of the five colored reproductions on sale during the exhibition, out of 2,200 sold, a half were of the Vermeer, and the works of Chardin, Hogarth, Rubens and Van der Goes were favored in that order.

The works of art became familiar to Detroiters through thousands of illustrations in the newspapers — one newspaper alone running a series of

eighteen pictures with commentary by members of the Museum staff, one each day. As each catalogue purchased contained twenty-seven illustrations, the incredible number of over 382,000 reproductions were thus available in the city.

For school classes, special student groups, teachers and students of art from Wayne University, the University of Detroit, and the public and private schools of Detroit and vicinity, the majority of whom entered the exhibition free in groups or with art student passes such an exhibition of great works of art had special attraction. School classes, accompanied by a teacher, admitted free of charge in the mornings, took advantage of this extraordinary opportunity and over 12,000 came in this way. On some mornings the members of the Museum's Educational Department gave gallery talks in the special exhibition to as many as a thousand or twelve hundred children in groups taken in rapid succession. For the other museum visitors five gallery talks were scheduled daily except when the size of the attendance made it impractical to speak in the galleries. On such occasions every effort was made to offer a substitute in the form of illustrated talks in the lecture hall.

Detroit's appreciation was shown not only in the number of visitors, the eagerness with which they attended gallery talks and purchased the descriptive catalogue, but also in the interest of public-spirited individuals. The separate lighting fixtures for each of the pictures, acquired permanently for the Museum from the New York Fair, through the generosity of Mr. Edgar B. Whitcomb, added greatly to the unique character of the exhibition and are a valuable addition to the equipment of the Institute of Arts.

From the ends of the earth came the visitors to the Exhibition of Mas-

terpieces of Art from Foreign Collections, although the majority were from the State of Michigan, largely from within a radius of about 200 miles of Detroit, if conclusions may be drawn from the cross-section afforded by 1000 ballots cast for the favorite picture.

Following the closing of the Detroit showing, a majority of the pictures exhibited in the Masterpieces of Art from Foreign Collections started on a fifteen thousand mile circuit including visits to the following institutions: De Young Memorial Museum, San

Francisco; Cleveland Museum of Art; Carnegie Institute, Pittsburgh; Minneapolis Institute of Arts; Los Angeles Museum of Art; Newark (New Jersey) Museum; City Art Museum of St. Louis; Toledo Museum of Art; Springfield (Massachusetts) Museum of Fine Arts; Cincinnati Art Museum, and possibly others, depending on the limitations of time and the duration of the European war, as the pictures will be returned to Europe as soon as conditions on land and sea are once more settled.

F. W. ROBINSON

MUSEUM NOTES

That Detroit and its immediate vicinity make a very considerable contribution to the enjoyment of art throughout the United States and the world can be realized at this time by the following information. Fifty-three items from Detroit collections were lent to the exhibitions at the New York World's Fair and the Golden Gate International Exposition in San Francisco. The Museum contributed thirteen paintings and four pieces of sculpture to the Masterpieces of Art Exhibition in New York, one painting to the Exhibition of American Art Today at the New York Fair, four paintings and one sculpture to the Masterworks of Five Centuries and other art exhibitions in San Francisco. The following Detroit collectors lent paintings of great quality to the Masterpieces of Art at the New York Fair: The Ralph Harman Booth Collection, Mr. and Mrs. Walter O. Briggs, Mr. Alfred J. Fisher, Mr. and Mrs. Charles T. Fisher, Mr. and Mrs. Edward F. Fisher, Mr. and Mrs. Fred J. Fisher, Mr. Lawrence P. Fisher, Mr.

and Mrs. Edsel B. Ford, Mrs. Lillian Henkel Haass, Mr. and Mrs. Ernest Kanzler, Mrs. John S. Newberry, Mr. Henry Reichhold, Mr. and Mrs. Edgar B. Whitcomb. Nor is this the complete record as the Museum and many of these private collectors and others have had additional pictures or works of art on loan at other exhibitions and museums during recent months. The Museum's popular *McSorley's Bar* by John Sloan, has been almost all year in the exhibition of Paintings of Life in America at the Metropolitan Museum of Art in New York. Kolbe's *Assunta* from the Museum collection was shown this past summer at the Museum of Modern Art in the exhibition of Art Today. Paintings and drawings by David from the collections of the Museum and of the Director are on loan in an exhibition of the work David and Ingres shown in Springfield, Massachusetts, and elsewhere. The Art Institute of Chicago has borrowed from the Museum *The Fencing Master* by Gari Melchers for its exhibition of Half a Century of

American Art. Two paintings, *Portrait of a Woman* by Verrocchio or Leonardo da Vinci, and *Portrait of a Gentleman of the Trivulzio Family* by Bernardino dei Conti, and a drawing of grotesque heads by Leonardo da Vinci have recently returned to the Museum from the Leonardo da Vinci Exhibition held in Milan, Italy, from May through October. Although by no means a complete record of recent loans, these facts will show that the city of Detroit and its vicinity harbor in public and private collections works of art of recognized world importance.

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Another volume has been added to the growing list of publications by members of the staff of the Detroit Institute of Arts. *The Way of Western Art, 1776-1914*, written by E. P. Richardson, Assistant Director, was published in November by the Harvard University Press. In the words of the author: "This essay is a study of modern western art as a unity which embraces the nations of western Europe and America." The book presents a synthesis of all the arts, treated as an expression of civilization, a record of the life and ideals and dreams of the modern era as were the arts in the Middle Ages.

* * *

Volume Two of *The Art Quarterly*, published by the Detroit Institute of Arts through the generous support of Mr. Edsel B. Ford, has recently been completed by the publication of the Autumn number, comprising one hundred and twenty-five pages and ninety-five illustrations, and including articles by Evelyn Sandberg Vavala, W. R. Valentiner, Wilhelm Suida, Robert C. Smith, Theodore Bolton, and Ulrich Middeldorf. The number of subscribers to *The Art Quarterly* among libraries, connoisseurs, and specialists in the field of art and the amount of ad-

vertising carried are increasing but must steadily grow to insure the continuance of the publication. It might be mentioned that several subscribers have taken additional subscriptions as gifts for their friends. There are perhaps others who would like to have this publication in libraries or institutions in which they are interested.

* * *

The Pageant of Art is the title of a new series of fifteen-minute radio talks being given by Marion Leland Heath of the Museum's Educational Department over Station WWJ on a Monday each month at 1 p. m. Talks scheduled are *An Egyptian Mummy* (November 13), *Our Greek Forefathers* (December 11), and *The Romans Build an Empire* (January 8). Future programs on dates to be announced will deal with later periods of the history of art as represented in the Museum collections. Although primarily intended for use in connection with Detroit public school classes in art, history, social science, and languages, many adult radio listeners follow the programs with interest. Through Miss Lois Cole Rodgers, the schools of Hamtramck have arranged to show lantern slides of the objects discussed in the school auditorium during the broadcast.

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Four editions of the catalogue of the Exhibition of Masterpieces of Art from Foreign Collections were sold out before the close of the exhibition. To satisfy continued demands the Museum has obtained a limited number of additional catalogues which are available to those first applying at a price of thirty cents each. The catalogue includes notes on all the paintings and drawings exhibited, biographical accounts of the artists, and twenty-seven illustrations.

MICHIGAN ARTISTS EXHIBITION

Following its postponement to make way for the Exhibition of Masterpieces of Art from Foreign Collections which closed on December 10, the Annual Exhibition for Michigan Artists opened on Friday evening, December 15, to continue through the Christmas season until Sunday, January 14. From the large number of entries submitted, 186 paintings in oil, water colors, and graphic arts, and 25 pieces of sculpture, a total of 211 entries by 139 artists, were selected by the jury chosen by vote of the exhibitors: Sylvester Jerry, John Cornish, Beaver Edwards, Jim Lee, Helen May, and Vetold H. Pasternacki of Detroit, and Marshall Fredericks of Bloomfield Hills. Over \$1,300 in awards and purchase prizes have been distributed among the exhibitors, as follows:

The Detroit Museum of Art Founders Society Prize of \$200 for the best work in the exhibition by a resident Michigan artist, regardless of subject or medium: Ben Glicker, *Humoresque*.

The Anna Scripps Whitcomb Prize of \$100 for the best painting or sculpture exemplifying traditional or academic qualities: Marvin Beerbohm, *Last Act Finale*.

The Friends of Modern Art Prize of \$100, given by Robert H. Tannahill, for the best picture exemplifying modern tendencies in art: Guy Palazzola, *Self Portrait*.

The Walter C. Piper Prize of \$50 for the best figure subject in oil on canvas painted during the year 1939: Jaroslav Brozik, *Mother and Child*.

The Mrs. Albert Kahn Prize of \$50 for the best water color in the exhibition: Francis Danovich, *Detroit Riverfront*.

The W. J. Hartwig and E. Raymond Field Purchase Prize of \$200: Mildred E. Williams, *Winter in Connecticut*.

The Mrs. George Kamperman Purchase Prize of \$100: Georgia, *In the Park*.

The Lillian Henkel Haass Purchase Prize of \$100 for the acquisition of a work for the permanent collection of the Detroit Institute of Arts: Edgar Yaeger, *Abstraction*.

The Mrs. Owen R. Skelton Purchase Prize of \$150: Zoltan Sepeshey, *Country Market*.

The Mrs. Ralph H. Booth Purchase Prize of an amount determined by the price of the work selected: Lillian Deson, *My Straw Hat*.

The Sarah M. Sheridan Purchase Prize of \$100: Constance C. Richardson, *Clouds over the Valley*.

The Mr. and Mrs. Ernest W. Moreau Purchase Prize of \$50 and the Society of Art, Poetry, and Music Prize of \$25: James W. Ashcroft, *Midwinter*.

The Hal H. Smith Etching Purchase Prize of \$50 for the acquisition of a print for the permanent collection of the Detroit Institute of Arts: Emil Weddige, *Early Evening*.

Honorable Mention for Painting: Zoltan Sepeshey, *Winter Blue*.

Honorable Mention for Water Color: H. Mortimer Freer, *Storm over the Ohio*.

Honorable Mention for Sculpture: Lillian Swann, *Negro Head*.

CALENDAR FOR DECEMBER

EXHIBITIONS

- Nov. 10 through Dec. 10: Masterpieces of Art from Foreign Collections.
 Dec. 15 through Jan. 14: Annual Exhibition for Michigan Artists.
 Dec. 15 through Jan. 1: Early German Prints.
 Jan. 5 through Feb. 10: Early Italian Prints.
 Alger House, Dec. 10 through 31: Paintings, Photographs, and Crafts by Members of the Ibez Club.
 Alger House, Jan. 6 through Feb. 4: Paintings and Drawings by Augustus John.

TUESDAY EVENING LECTURES

Given by the museum staff in coöperation with the Archaeological 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.

- 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. (Friday evening).
 Jan. 9: *Mediaeval Italian Painting*, by Francis W. Robinson.
 Jan. 16: *American Mural Painting Today*, by John D. Morse.

GALLERY TALKS BY THE CURATORS

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

- Dec. 8: *The Raphael Gallery*, by E. P. Richardson.
 Dec. 15: *Roman Art*, by Francis W. Robinson.
 Jan. 5: *The Painting and Pottery of the Near East*, by Adèle Coulin Weibel.
 Jan. 12: *The Venetian Renaissance*, by Perry T. Rathbone.

GREAT PERIODS OF ART

A series of lectures on the history of art as represented in the collections, given in the galleries by members of the educational department, in December on Thursday afternoons at 3:00; Sunday afternoons at 2:30; in January on Friday evenings at 8:00; Saturday and Sunday afternoons at 2:30. Chairs are provided.

- Dec. 7 and 10: *Early Christian Art*.
 Dec. 14 and 17: *The Gothic Style*
 Jan. 5, 6, and 7: *The Art of the Gothic Cathedrals*.
 Jan. 12, 13, and 14: *The First Oil Paintings*.

HOURS OF ADMISSION

The Detroit Institute of Arts, 5200 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.