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OF THE DETROIT INSTITUTE OF ARTS

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PORTRAIT OF GENERAL HENRY KNOX
BY GILBERT STUART, AMERICAN, 1755-1828
Purchased by the Founders Society, Gibbs-Williams Fund

THE ARTS COMMISSION

ANNUAL REPORT FOR YEAR 1940

January 15, 1941

TO THE HONORABLE
THE COMMON COUNCIL OF THE CITY OF DETROIT

GENTLEMEN:

In accordance with the instruction in Section 10 of Chapter XIX of the City Charter, we take pleasure in transmitting the report of the Arts Commission for the year ended December 31, 1940.

THE ARTS COMMISSION

EDSEL B. FORD, *President*

ALBERT KAHN

WILLIAM R. VALENTINER, *Director*

EDGAR B. WHITCOMB

ROBERT H. TANNAHILL

CLYDE H. BURROUGHS, *Secretary*

E. P. RICHARDSON, *Assistant Director*

ONCE A year we attempt to summarize, in our annual report, the activity of our Institute. To report upon the growth and health of an institution is a task easy enough if done in the manner of the usual annual report; but if one really thinks about the questions involved, it is a task of great difficulty. For the life and activity of an institution like ours involves not only the growth of the collection of works of art, which is our primary reason for existence; it means a report on the institution as a group of men and women devoted to the serious study of arts and to the solution of those theoretical problems which the presence of our collections of art raises for our culture. In this respect we are like a university. It means also an account of the use of the museum by the public and the demands upon our services which arise from this. Museums once used a set of statistics of gross attendance as a measure of their year's work. But it is obvious that the usefulness of the museum consists in the private reflections and pleasures which light up in the minds of individuals as they visit our collections or think about them — and these things cannot be measured by clicking in the numbers that pass through the front door. Who can measure the value of men and women living in a world of turmoil, of the imaginative world of art, at once so remote from our daily affairs and partly for that very reason so precious to us and so necessary for our well being as civilized human beings? Men and women are complicated and subtle organisms whose lives require many diverse elements for their proper sustenance and mental health.

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GROWTH OF THE COLLECTIONS

The most striking achievement of the past year is the number of important pieces of sculpture which were added to our medieval and Renaissance galleries. The most impressive piece of medieval sculpture we have acquired in many years is a marble *Madonna and Child* of the fourteenth century, which comes traditionally from the great abbey of St. Denis near Paris where for twelve centuries the kings of France were buried. An ivory diptych of the same period, carved with *Scenes from the Lives of Christ and of the Virgin*, is small in size but it too represents the supreme level of the art of sculpture in this very refined and subtle period. Of no lesser importance is a colored terra cotta *Madonna and Child* by Lorenzo Ghiberti, the great Florentine sculptor who stands at the transition from the medieval to the Renaissance world. This work by one of the great figures of European sculpture is one of the masterpieces of early Renaissance sculpture in America. It is also a rare type of sculpture, for while many terra cotta reliefs were made in the fifteenth century, complete free-standing statues in terra cotta are of the greatest rarity. Two smaller pieces were also added to our collection of Italian sculpture, an interesting sketch model in wood of *St. John Evangelist* by Jacopo della Quercia, Ghiberti's great contemporary in Siena, and a sixteenth century bronze of the finest quality, *The Bird Catcher* by Giovanni da Bologna, which was added to the museum's small but distinguished group of Renaissance bronzes in Alger House, about which we spoke at some length last year.

In view of the rarity of sculpture on the great level in American museums, the addition of these notable pieces to our permanent collection must be considered the most significant achievement of the year. Sculpture, however, requires the best of lighting for its full appreciation; and the museum is anxious to undertake, as soon as possible, a general study of the lighting of our sculpture; for the lighting of many pieces, especially during evening hours, should be improved.

The most notable additions to our collection of painting have been to the Italian and Flemish galleries. *A View of the Tiber with the Castel S. Angelo, Rome* by Bernardo Bellotto brings at last into our gallery a Venetian eighteenth century landscape of superb quality, worthy to represent the most interesting school of landscape which developed in that century. Two Flemish pictures also deserve special mention. One represents the most famous and many-sided Flemish painter of the Renaissance, Quentin Massys. His *St. Mary Magdalen* is a small picture, hitherto unknown, of great charm. A portrait of *Catherine of Aragon* as the Magdalen by Master Michiel is an interesting addition, also, both as a likeness of Henry VIII's unhappy queen and as the work of the great international portrait painter of about 1500, who traveled from court to court much as Van Dyck did at a later period.

The year was not without its acquisitions also in modern European art, as one can see by a glance at the list of accessions.

The American collection last year developed chiefly in the direction of the romantic period of the early nineteenth century. This year a fine small sketch of *General Knox* by Gilbert Stuart was acquired to enrich our group of paintings of the early Republic. But the most notable growth came in our representation of the great painting of the later nineteenth century, to which fine characteristic works of Winslow Homer (an early figure subject, *Girl with Laurel*)

and Eastman Johnson (an interesting early *Self Portrait*) were added. Three contemporary American oils and three water colors also helped to keep their part of the collection abreast of the times.

The development of our painting collection was not confined to the European and American sections. Classical Greek and Roman painting is best preserved to us in the medium of mosaic. This year we were able to acquire a very handsome mosaic panel representing a personification of the *River Tigris* for the Greek gallery. It is of the second or third century after Christ and formed originally the corner of a mosaic floor in a villa of Seleucia Pieria, the seaport of the great Hellenistic metropolis of Antioch. We also added to the collection of Chinese painting a Kakemono of the early Ming period, *Ode to the Pomegranate*, by Shen Chou, as charming for its beautiful calligraphy of the poem as for the illustration of a flowering pomegranate branch.

Painting and sculpture form the backbone of a museum's collection; but to many people the decorative arts make a more intimate appeal. By their very nature, however, the decorative arts form a vast and almost endless field of collecting, in which a museum such as ours can attempt to show only the rarest and choicest types of work. A rock-crystal ewer mounted with gold and enamel, of Italian sixteenth century workmanship, is the first piece of its type we have acquired and fits admirably into the atmosphere of Alger House. A fragment of a twelfth century Persian satin brocade of exquisite and fragile delicacy, added to the textile collection, is a piece of great importance and beauty; while an eighteenth century printed cotton from Indonesia is the most important textile acquired from farther Asia. Two pieces were added to our growing collection of American glass and fine pieces of stained glass were acquired for both the German and Flemish galleries. A notable Italian faldistorio, or bishop's folding stool, from the famous Figdor Collection was added to the Italian Renaissance furniture at Alger House and a French fifteenth century oak chest to the collection of Gothic furniture. A representative group of majolica from Slovakia was added to our collection of the folk arts of the European peoples who are represented among the citizens of this city.

We are always happy to be able to add to the beauty and dignity of the building itself. The gift of a seventeenth century Flemish tapestry which can be hung at the back of the stage of the lecture hall, forms a handsome background for the many concerts which are held in this hall.

The year has also been a notable one for the print department. A fine group of Dutch and Flemish etchings and engravings, and a number of important drawings both by old and modern artists were acquired.

ACTIVITIES OF THE STAFF

Our collection of more than 15,000 exhibits, representing all ages of history and all civilizations, is one of great complexity. What is the value for our civilization, here in one of the great workshops of the world, of this storehouse of the creative and contemplative spirit of man? It is obvious that one of the great tasks of a museum's staff is to think about their collection, to illuminate it if possible by their researches, and by lecturing and writing to make its riches a living part of our general culture.

From 1919 through 1940 the museum staff published 38 books, 179 periodical essays, and 473 *Bulletin* articles. The *Bulletin* is, of course, our chief means of announcing acquisitions to the collection and explaining their signi-

fiance to those interested in the museum. It is primarily written for local circulation but it goes also to other places. It goes to 35 of the 48 states and to the territory of Hawaii. Before the dislocation of world communication it went also to England, France, Italy, Germany, Holland, Argentina, Australia, Wales, Austria, Denmark, Egypt, Canada, Belgium, Venezuela, China, Finland, Greece, India, Ireland, Japan, Norway, Peru, Scotland, Russia, South Africa, Spain, Sweden, Switzerland and Turkey. It thus serves as a medium to acquaint the international world of scholarship with the growth of our collections.

In contrast to the *Bulletin*, which is devoted to our own affairs, *The Art Quarterly* is issued as a magazine of general scholarship. Its circulation also is world wide. Before the war it went to the following countries outside the United States: England, Holland, Italy, France, Germany, Austria, Belgium, Hawaii, Sweden, Switzerland, Hungary, Denmark, Peru, Canada, Philippine Islands, Czechoslovakia, Australia and Brazil.

For this work of publication the library has been developed as the research laboratory, so to speak, of the museum. Its collections of books and photographs are the foundation of all the activities of the staff. For some years past we have been able to do no more than keep abreast with current periodicals and continuations; and we must in the future make a serious effort to enlarge its book collections if the professional life of the museum is to develop as it ought. We should mention, however, the thoughtful generosity of Commissioner and Mrs. Edgar B. Whitcomb who have made an important addition over a period of some years to our photograph collections.

The annual meetings of the American Association of Museums and Association of Art Museum Directors were held in Detroit during May of last year. The meetings of one day took place in the Art Institute and the banquet, which was held in the great hall, served to celebrate also our completion of twenty years as a city institution. In connection with the meetings and anniversary an important exhibit of the great painting of the late nineteenth century, both European and American, was arranged. A number of other exhibitions, both large and small, were held during the year, serving both to show the work of the artists of this region and the art of the past. The full list of these exhibitions is given elsewhere in this report.

RUSSELL A. ALGER BRANCH MUSEUM

Our branch museum has grown in five years into one of the most beautiful spots in the whole region of Detroit. The building itself with its fine setting on the lakeshore, its collections of art, the surrounding gardens, the view over Lake St. Clair, taken all together, form a unique possession of the city and one which will in time become deservedly famous. The past year has been a particularly successful one. Visitors to Alger House almost doubled in number over the preceding year, and the fact that this attendance comes chiefly at weekends and during the summer months indicated that it represents visitors who have driven out from the city to discover and enjoy this distinguished new municipal possession.

Several interesting loan exhibits of a wide variety of subjects were held during the year. The many acquisitions to the collections are listed elsewhere in this report. They have helped to enhance the importance of the Alger House collections as one of the most important in the country for Italian Renaissance and Baroque decorative art with the additional distinction of arrangement in

their natural setting. The Baroque room has recently been redecorated through the generosity of Mrs. Richard P. Joy and now forms a most appropriate setting for the sixteenth and seventeenth century Italian paintings, bronzes, furniture, and decorative objects housed in it.

SERVICE OF INFORMATION

The new developments of the past year in the museum's programs have been intended for adult visitors, for the work with children has already been organized to the capacity (or to be more truthful, beyond the capacity) of our present staff.

A new type of museum program was instituted this fall in the form of study courses, consisting of short courses of eight weekly lectures devoted to the development of a single subject. During the fall Mr. Robinson spoke on *Master Painters of the Italian Renaissance*; Mr. Morse, *Art, the Index of Civilization*; and Mrs. Gnau, *The History of American Art*. These lectures are designed to give a broader background for particular parts of the museum collections. This plan has been so well received by museum visitors that it will be continued for the coming year. At present Mrs. Weibel is giving a course on *Islamic Art*; Mrs. Heath, *Art Travels in Mexico and Peru*; and Mrs. Gnau, *Homes, Past and Present*.

The Tuesday evening program of lectures by the staff has been continued in cooperation with the Archaeological Society of Detroit and the Detroit Chapter of the American Institute of Architects. The galleries have been filled to capacity for the popular Sunday talks given from October through May and for the weekday gallery talks during the summer. The gallery talks on current exhibitions have also been continued. In addition to the lecture courses, Mr. Morse has resumed his radio talks, *The Human Side of Art*, over Station WWJ, on Saturdays at 7:45. During 1940 staff members gave a total of 165 lectures and gallery talks.

In addition to the public talks, any organization may make an appointment for a special gallery talk or lecture. Eighty-two such lectures were given in 1940.

As in the past, the activities with children have included planned programs of art lectures in connection with art and social science classes, as well as tours of the museum for school groups, or other children's groups, by appointment. With the present size of the staff and the present number of hours that school groups can come to the museum, the children's program cannot be enlarged much more, except in the line of printed material as preparation for museum visits. Last spring the museum published one study sheet of 23 half-tone reproductions of Egyptian, Babylonian, and Classical objects in the museum collection.

In the coming year it will be possible to publish much more preparatory material, for the Women's Committee of the Detroit Museum of Art Founders Society presented the museum with a mimeograph machine in December, 1940. The mimeograph machine fills a long felt need for a quick and inexpensive way to print not only educational material, but also notices and schedules of events. In spite of the splendid cooperation of local newspapers and other outside publications, it has been a great problem to inform possible museum visitors of the educational and recreational advantages of the Detroit Institute of Arts.

DETROIT MUSEUM OF ART
FOUNDERS SOCIETYANNUAL REPORT OF THE TRUSTEES
FOR THE YEAR 1940

January 17, 1941

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

As in former years, the Founders Society during the year 1940 has played an important role in the affairs of the Detroit Institute of Arts. How substantial this support has been is revealed in the report of the Treasurer, which shows total receipts during the year of \$80,246.39. Of this amount, \$18,788.43 represents the income from invested funds, \$17,430.00 is from membership dues, while the balance of \$54,027.96 is from special contributions and miscellaneous receipts.

Total disbursements for the year amount to \$82,518.83, the larger part of which was used for purchases for the collections, enabling us to add 133 objects. This is exclusive of a number of important gifts of art objects by individual members which did not go through the accounting system of the society. Appended to this report is an imposing list of accessions. These augment the collections in many departments both at the main museum and at the Russell A. Alger Branch Museum.

It should be gratifying to the membership at large that their dues have gone, among other things, for the purchase of such pleasing and important items as the painting by the Flemish artist Master Michiel (op. 1481-1516), "Catherine of Aragon as the Magdalene", the beautiful "Still Life" by Pieter Claesz (Dutch, 1597/98-1661) and the mosaic representing the personification of the river Tigris, secured from recent excavations at Seleucia Pieria, Syria.

From the income of invested funds, other noteworthy purchases were made: from the Ralph H. Booth Fund, two imposing sculptures, a "Virgin and Child", French Gothic, of the first half of the fourteenth century, and a polychromed terracotta "Madonna and Child" by Lorenzo Ghiberti (Florence, 1378-1455); from the Sarah Bacon Hill Memorial Fund, a painting by the Flemish master Quentin Massys, "Mary Magdalen"; and from the Gibbs-Williams Fund, a small "Portrait of General Henry Knox", by Gilbert Stuart (1755-1828).

There have been a number of special contributions which merit attention. Outstanding among these were total gifts from Mr. and Mrs. Edgar B. Whitcomb amounting to \$11,500, which, together with the balance in the Anna Scripps Whitcomb Fund, enabled us to acquire the painting "View of the Tiber with Castel S. Angelo, Rome", by Bernardo Bellotto (Venice, 1720-1780), and a Chinese painting of the Ming Dynasty, "Ode to the Pomegranate", by Shen Chou. This fund was drawn on also for exhibition equipment and to expand the educational and library services, not adequately provided for in city appropriations. From Robert H. Tannahill come such imposing additions to the

collections as the fourteenth century French ivory diptych with scenes from the lives of Christ and the Virgin, at a cost of \$10,000, an oak chest of fifteenth century French Gothic provenance, at a cost of \$1,500, and a Renaissance faldstory, at a cost of \$1,000, together with cash contributions for other purposes. Our president, Dexter M. Ferry, Jr., supplemented his fund with a cash gift of \$7,326.67, enabling us to acquire such items of American art as the charming example of Winslow Homer's middle period, "Girl with Laurel", and the "Self Portrait" by Eastman Johnson. Mrs. Lillian Henkel Haass added to our Print Department a group of drawings by contemporary artists in which the collection was lacking. She also presented jointly with her daughter, Mrs. Trent McMath, a Flemish stained glass panel of the sixteenth century, supplementing these important donations with cash contributions for other services.

Cash contributions of \$1,000 each for specific purposes were received from Mrs. Thomas H. Simpson and Mrs. Hugh Dillman and \$500 each from Albert Kahn, Mrs. Joseph Schlotman, Mrs. Henry B. Joy, Mrs. Richard P. Joy, together with a number of small donations from members of the board and others.

Acknowledgment should be made to the Women's Committee for their important services during the year. Coincident with the two national conventions of the American Association of Museums and the Art Museum Directors in May, an anniversary dinner and program was held, and this, together with the entertainment of the delegates, was left in the capable hands of the Women's Committee. Apart from this most important social event of the season, the Women's Committee also took charge of the social functions at the opening receptions of the more important exhibitions, raising among their members the necessary funds for this program. After six years as chairman of this committee, Mrs. Lillian Henkel Haass tendered her resignation, which was reluctantly accepted by the Trustees. At a subsequent meeting of the Committee, Mrs. Edgar R. Thom was elected chairman to succeed Mrs. Haass and Mrs. Trent McMath was made vice-chairman.

Mr. Edgar B. Whitcomb, chairman of the Finance Committee, reports that it is increasingly difficult to reinvest the funds of the society at a satisfactory rate of income. Following the policy outlined by him last year, however, well-seasoned mortgages have been purchased with available funds and these have been a factor in maintaining the rate of income at a fairly normal level.

At a meeting in September, the Trustees agreed to underwrite from the General Membership and Donations Fund the salary of an additional museum instructor at a cost of \$1,660, but with the understanding that a special effort should be made to raise the funds for this purpose. Of the amount required, \$880 was raised by special subscription. Subsequently, an anonymous donor generously offered to contribute \$1,000 for a salary in the publicity department. This gives the Art Institute desirable services not otherwise provided for.

Four new Governing Members of the Corporation have been added by virtue of their contributions amounting to upwards of \$1,000: Mr. Fred Wardell, Mrs. Harriette G. Miller, Mr. Alfred G. Wilson and Mrs. Thomas H. Simpson. The report of the Membership Department shows a slight improvement over the previous two years. While there has been a defection of 37 old members, there have been added 156 new members. The receipts from these nominal memberships and small contributions amounted during the year to \$17,430.

The Founders Society Prize of \$200 given at the Annual Exhibition for Michigan Artists was awarded this year by your Trustees to Raymond G. Hitchcock for his painting "Afternoon Shift". The Founders Society served also as a clearing house for the receipt and disbursement of additional prizes for the Michigan Artists Exhibition amounting in all to a total of \$1,250.

At the annual meeting of the Corporation held January 19, Dexter M. Ferry, Jr. and Griffith Ogden Ellis were reelected to succeed themselves as Trustees for the term ending 1943 and Sarah M. Sheridan was reappointed a Trustee by Mayor Jeffries for a like period. At the subsequent Trustee meeting, officers were reelected as follows: Dexter M. Ferry, Jr., president, Lillian Henkel Haass, vice-president, Dr. George Kamperman, treasurer, and Clyde H. Burroughs, secretary.

Respectfully yours,
BOARD OF TRUSTEES

DEXTER M. FERRY, JR.
President

CLYDE H. BURROUGHS,
Secretary



ODE TO THE POMEGRANATE (Detail)
BY SHEN CHOU, CHINESE (MING DYNASTY), 1427-1509
Gift of Mr. and Mrs. Edgar B. Whitcomb

ACCESSIONS

JANUARY 1, 1940, TO DECEMBER 31, 1940

PAINTINGS

- Apollo and the Muses* (cassone panel), by Neroccio de' Landi, Italian (Siena), 1447-1500. Founders Society, General Membership and Donations Fund.
- Cupid and Psyche* (birthplate), Italian (Verona), XV century. Founders Society, Anne E. Shipman Stevens Bequest.
- View of the Tiber with Castel S. Angelo, Rome*, by Bernardo Bellotto, Italian (Venice), 1720-1780. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- St. Mary Magdalen*, by Quentin Massys, Flemish, 1466-1530. Founders Society, Sarah Bacon Hill Memorial Fund.
- Catherine of Aragon as the Magdalen*, by Master Michiel, Flemish, op. 1481-1516. Founders Society, General Membership and Donations Fund.
- Still Life with Wine-glass and Silver Beaker, Orange and Nuts*, by Pieter Claesz, Dutch, 1597/98-1661. Founders Society, General Membership and Donations Fund.
- Alpine Landscape*, by Ernst Ludwig Kirchner, German, 1880-1938. Gift of Curt Valentin.
- Ode to the Pomegranate*, by Shen Chou, Chinese (Ming Dynasty), 1427-1509. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Portrait of General Henry Knox*, by Gilbert Stuart, American, 1755-1828. Founders Society, Gibbs-Williams Fund.
- Self Portrait*, by Eastman Johnson, American, 1824-1906. Gift of Dexter M. Ferry, Jr.
- Girl with Laurel*, by Winslow Homer, American, 1836-1910. Gift of Dexter M. Ferry, Jr.
- Landscape with Cattle and Bouquet and Wreath* (theorem paintings on velvet), American, c.1820. Gift of Miss Margaret Wood in memory of her aunt, Jean Wood Conover.
- In the Forest and Female Head*, by Max Weber, American, 1881-. Gift of Mrs. Lillian Henkel Haass.
- In Hoboken* (watercolor), by Reginald Marsh, American, 1898-. Gift of Mrs. Harriette G. Miller.
- Abstraction*, by Edgar L. Yaeger, American, 1904-. Gift of Mrs. Lillian Henkel Haass.
- Europa and the Bull*, by Darrel Austin, American, 1907-. Founders Society, William H. Murphy Fund.
- Kohl-rabi Roots*, by Clay Frederic Bartlett, Jr., American, 1907-. Gift of Mrs. Harriette G. Miller.
- Second Baptist Church* (watercolor), by Norman MacLeish, American, contemporary. Gift of Department of Contemporary Art, New York World's Fair 1939.
- Michigan Lake* (watercolor), by Jay Boorsma, American, contemporary. Gift of Mrs. Lillian Henkel Haass.
- Cattle*, by Candido Portinari, Brazilian, 1903-. Founders Society, Laura H. Murphy Fund.

DRAWINGS AND PRINTS

- Italian Landscape with Cattle*, by Philip Roos, Dutch, 1652-1705. Gift of Mr. D. Garfinkel.
- River Scene*, by Jacob van den Stock, Dutch, 1794-1864. Gift of Mrs. Lillian Henkel Haass.
- A Visit to the Art Gallery*, by Thomas Rowlandson, English, 1756-1827. Founders Society, William H. Murphy Fund.
- An Intermzzo Curtain*, French, c.1810. Purchased.
- Portrait of Richard Wagner*, by Pierre Auguste Renoir, French, 1841-1919. Gift of Mrs. Lillian Henkel Haass.
- Reclining Female Figure*, by Auguste Rodin, French, 1840-1917. Gift of Mrs. Lillian Henkel Haass.
- Standing Woman*, by Aristide Maillol, French, 1861-. Gift of Mrs. Lillian Henkel Haass.
- Still Life Composition—Guitar*, by Georges Braque, French, 1881-. Gift of Mrs. Lillian Henkel Haass.
- A Battle Scene*, by Melchior Feselen, German, active 1521-1538. Founders Society, William H. Murphy Fund.
- Standing Woman*, by Ernst Barlach, German, 1870-1940. Gift of Mrs. Lillian Henkel Haass.
- Child's Head*, by Gerhard Marcks, German, 1889-. Gift of Mrs. Lillian Henkel Haass.
- Nude Man Seated*, by Giovanni Battista Piazzetta, Italian (Venice), 1682-1754. Gift of Paul Drey.
- A Round Temple and Colonnade*, by Bernardino Gallari, Italian, 1707-1794. Purchased.
- A Prison Interior*, by Alessandro Sanquirico, Italian (Milan), 1777-1849. Purchased.
- Seated Female Nude*, by Pedro Pruna, Spanish, 1904-. Gift of Mrs. Lillian Henkel Haass.
- Leaf Series, Number 1*, by Carl Ruggles, American, 1876-. Gift of Mrs. Harriette G. Miller.
- Illustration for "Moby Dick" (tailpiece)*, by Rockwell Kent, American, 1882-. Gift of Mrs. Lillian Henkel Haass.
- Winter Landscape*, by Adolf Dehn, American, 1895-. Gift of Mrs. Lillian Henkel Haass.
- Ibex*, by John B. Flanagan, American, 1898-. Gift of Mrs. Lillian Henkel Haass.
- Head of a Girl*, by Jo Rollo, American, 1904-. Gift of Mrs. Lillian Henkel Haass.
- Profile Head of a Man*, by Diego Rivera, Mexican, 1886-. Gift of Mrs. Lillian Henkel Haass.
- Engravings, *Portrait of N. de la Faille, Portrait of the Wife of N. de la Faille, and Young Man*, by Hendrik Goltzius, Dutch, 1558-1616. Gift of Albert Kahn.
- Engraving, *Jupiter and Mercury*, by Hendrik Goudt, Dutch, 1585-1630. Founders Society, Elizabeth P. Kirby Fund.
- Engravings, *Mockings of Ceres and Tobias and the Angel*, by Hendrik Goudt, Dutch, 1585-1630. Founders Society, William H. Murphy Fund.



A VISIT TO THE ART GALLERY

BY THOMAS ROWLANDSON, ENGLISH, 1756-1827

Purchased by the Founders Society, William H. Murphy Fund

Etching, *Landscape with Figures*, by Pieter Molyn, I, Dutch, 1595-1661. Founders Society, William H. Murphy Fund.

Etching, *Rembrandt in a flat cap with shawl* (Hind, 157), by Rembrandt, Dutch, 1606-1669. Gift of Mrs. Edgar R. Thom.

Etchings, *Woman Spinning, Feast in the Shade, Hurdy-Gurdy Player, Travelling Musicians, Smoker at Window, The Doll, Knife Grinder, Man at Doorway*, by Adriaen van Ostade, Dutch, 1610-1684. Gift of Albert Kahn.

Etchings, *Three Cows* and *The Flute Player*, by Claes Pietersz Berchem, Dutch, 1620-1683. Founders Society, Elizabeth P. Kirby Fund.

Etchings, *Sheep and Goats* and *Servant and Two Asses*, by Karl du Jardin, Dutch, 1622-1678. Founders Society, Elizabeth P. Kirby Fund.

Etching, *The Cowherd*, by Paul Potter, Dutch, 1625-1654. Founders Society, Elizabeth P. Kirby Fund.

Etching, *Cow in Pasture*, by Adriaen van de Velde, Dutch, 1635-1672. Founders Society, Elizabeth P. Kirby Fund.

Etchings, *Autumn* and *Spring*, by Jan van de Velde, Dutch, 1639-1672. Gift of Albert Kahn.

Engraving, *Ships*, by Jerome Cock after Pieter Bruegel, Flemish, 1510(?) - 1570. Gift of Albert Kahn.

- Engraving, *Alpine Landscape*, by Jerome Cock after Pieter Bruegel, Flemish, 1510(?) - 1570. Founders Society, William H. Murphy Fund.
- Etching, *Apollo and Daphne*, by Jerome Cock, Flemish, 1510(?) - 1570. Gift of Albert Kahn.
- Wood engraving, *Christ among the Doctors*, by Albrecht Dürer, German, 1471-1528. Founders Society, William C. Yawkey Fund.
- Etching, *Maximilian*, by Daniel Hopfer, German, fl. 1493-1536. Gift of Albert Kahn.
- Etching, *Erasmus*, by Jerome Hopfer, German fl. 1520. Gift of Albert Kahn.
- White line engraving, *Franciscan Palbert of Temesvar Studying in a Garden*, German (Augsburg School), XVI century. Purchased.
- Lithograph, *Portrait of Charles Chaplin*, by Gotsch, German, contemporary. Gift of J. B. Neumann.
- Engraving, *St. Eloy Forging a Cup*, by Jean de Gourmont, French, fl. 1506-1551. Founders Society, William C. Yawkey Fund.
- Etching, *Cathedral at Amiens*, by Auguste Lepère, French, 1849-1918. Founders Society, Andrew Wineman Print Fund.
- Lithograph, *Demagogy*, by Georges Rouault, French, 1871-. Founders Society, Laura H. Murphy Fund.
- Lithograph, *Boxers in the Cirque Forain*, by Georges Rouault, French, 1871-. Founders Society, Emma Farwell Fund.
- Lithograph, *Christ on the Cross*, by Georges Rouault, French, 1871-. Founders Society, Elizabeth P. Kirby Fund.
- Woodblock, *Portrait of John D. Rockefeller, Sr.*, after the painting by John Singer Sargent, by Timothy Cole, American, 1852-1931. Gift of John D. Rockefeller, Jr.
- Etchings, *St. John's Washington, The Sun Room, Spring in Annapolis, The Steps, Village Elms, Easthampton, Summer Morning, Stockbridge Bowl, Seneca Street, Geneva, Spring in Egypt Lane, Easthampton, Toledo, Water Mill, Long Island, Santa Barbara, Summer Sofa, Scarf Dance, English Cottages*, by Childe Hassam, American, 1859-1935. Gift of Mrs. Childe Hassam.
- Lithographs, *Lafayette Street, Wild Cherry Tree, Mrs. Hassam Knitting, Nude, Deshabille, Inner Harbor, Gloucester, St. Thomas, New York, French Cruiser, Camouflage, Return of the Fleet, Afternoon Shadows, Virginia, Joseph Pennell, Storm King, Service Flag*, by Childe Hassam, American, 1859-1935. Gift of Mrs. Childe Hassam.
- Twelve Etchings of Yale*, by Samuel Chamberlain, American, 1895-. Gift of Yale University in memory of Steuart Lansing Pittman of the Class of 1912, Yale College.
- Lithographs, *Bird's Eye View—Detroit and Little Negro*, by Lucienne Bloch, American, contemporary. Founders Society, Laura H. Murphy Fund.
- Mezzotint etching, *Greenbauer's Woods*, by Stanley de Graff, American, contemporary. Gift of the artist.
- Lithograph, *Trout Lake Cabin*, by Stanley de Graff, American, contemporary. Gift of the artist.
- Etching, *Early Evening*, by Emil Weddige, American, contemporary. Gift of Hal H. Smith.
- Lithograph, *Winter in Connecticut*, by Mildred E. Williams, American, contemporary. Gift of Hal H. Smith.

SCULPTURE

- Head of a Priest*, black schist, Egyptian (Saite, XXVI Dynasty), 661-525 B. C. Purchased.
- Head of a Priest*, black granite, Egyptian (Ptolemaic), 332-330 B. C. Purchased.
- Virgin and Child*, marble, French, first half XIV century. Founders Society, Ralph H. Booth Fund.
- Diptych, *Scenes from the Lives of Christ and the Virgin*, ivory, French, XIV century. Gift of Robert H. Tannahill.
- Antinous*, bronze, by Frans Duquesnoy, French, 1594-1625. Gift of E. and A. Silberman.
- Lion*, marble, Romanesque, XII century. Founders Society, William H. Murphy Fund.
- St. John Evangelist*, wood, by Jacopo della Quercia, Italian (Siena), 1371-1438. Gift of Jacob M. Heimann.
- Madonna and Child*, polychromed terracotta, by Lorenzo di Cione Ghiberti, Italian, (Florence), 1378-1455. Founders Society, Ralph H. Booth Fund.
- The Bird Catcher*, bronze by Giovanni da Bologna, Italian (Florence), 1524-1608. Gift of Robert H. Tannahill.

TEXTILES

- Tapestry with a scene from the epic poem, probably Tasso's *Gerusalemme Liberata*, Flemish, late XVII century. Gift of Fred Wardell.
- Fragment of satin brocade, Persian (Seljuk), XII century. Founders Society, Octavia W. Bates Fund.
- Printed cotton cloth with legendary scenes adapted from puppet plays, Indonesian, XVIII century. Gift of Mrs. Lillian Henkel Haass.
- Cotton brocade panel, Javanese, XIX century. Gift of Mrs. Cola de Yoncheere Heiden.
- Huipil (woman's poncho), Guatemalan, XIX century. Gift of Robert H. Tannahill.

DECORATIVE ARTS

- Mosaic, *Personification of the River Tigris*, Roman (Syria), late II or III century A. D. Founders Society, General Membership and Donations Fund.
- Oak chest, French (Northern Gothic), XV century. Gift of Robert H. Tannahill.
- Faldistory, Italian (Venetian), c.1600. Gift of Robert H. Tannahill.
- Mahogany side-chair, Duncan Phyfe, American, 1768-1854. Founders Society, Gibbs-Williams Fund.
- Stained glass, *The Three Marys*, North German, XV century. Founders Society, Anne E. Shipman Stevens Bequest.
- Stained glass, *St. Benedict*, Flemish, XVI century. Gift of Mrs. Lillian Henkel Haass and Mrs. Trent McMath.
- Rock-crystal ewer, Italian, XVI century. Gift of Mrs. Thomas H. Simpson.
- Dark olive amber glass pitcher, American (South Jersey), XIX century. Gift of Robert H. Tannahill.
- Clear glass pitcher, American (Baltimore, Md., probably Amelung), c.1820. Gift of Robert H. Tannahill.
- Cinerary urn, Egyptian (Fayum), I century B. C.—III century A. D. Purchased.
- Group of 25 pieces of Slovak pottery, XIX century. Gift of Art Museum Slovak Section, Detroit.

EXHIBITIONS HELD DURING THE YEAR 1940

MAIN MUSEUM

January 5—February 10	Early German Prints
February 4—March 3	Etchings of Rembrandt from the Lessing J. Rosenwald Collection.
February 15—March 31	Recent Print Accessions—Gifts and Purchases.
March 3—March 24	Laces and Embroideries from Bohemia, Moravia and Slovakia.
March 31—April 28	Exhibition of Contemporary American Painting.
May 3—June 3	The Age of Impressionism and Objective Realism.
May 28—June 7	Annual Exhibition of the Art Department of Wayne University.
June 4—June 30	9th Detroit International Salon of Photography.
June 11—June 21	Work Done in the Art Department of the Detroit Public Schools.
August 16—September 25	Paintings by Candido Portinari.
September 3—29	5th Annual Exhibition of the After-School and Saturday Art Classes for Talented Children, Detroit Public Schools.
October 1—October 15	Exhibition of the Detroit Division of Michigan Society of Architects and the Detroit Chapter of the American Institute of Architects.
October 8—October 31	100 Print Salon of the Photographic Society of America.
October 18—November 10	Ancient Chinese Ritual Bronzes, from the collection of C. T. Loo.
October 20—October 31	Peasant Arts of Czecho-Slovakia.
November 12—December 17	Annual Exhibition for Michigan Artists.
November 15—December 15	Japanese Colored Woodblock Prints, from the collection of Mr. Raymond A. Bidwell.
November 25—December 1	National Art Week Sales Exhibition for Michigan Craftsmen.

RUSSELL A. ALGER BRANCH MUSEUM

January 6 —February 11	Paintings, Drawings and Prints by Augustus John.
February 11—March 27	Paintings by Horatio Shaw.
March 29—April 2	Grosse Pointe Artists' Association, Third Annual Exhibition.
April 7—May 12	Theatre Decorations of XVIII and XIX Centuries.
May 17—June 23	Exhibition of Flower Paintings.
June 25—August 29	Paintings by Detroit Artists.
September 1—October 6	Early Italian Prints.
October 19—November 17	French XVIII Century Silver from the Jacques Helft Collection of Paris.
November 6—December 1	Paintings and Drawings by Darrel Austin.
December 3—December 26	50 American Prints from the National Committee of Engraving.



FALDISTORIUM (Folding Stool)
 VENETIAN, ABOUT 1600
Gift of Mr. Robert H. Tannabill

ATTENDANCE AT MUSEUM LECTURES, TALKS, ETC.

Adults

Public Lectures	Attendance
165	5,340
Special Appointments	
82	2,430
Schools and Children (Including Colleges)	
364	55,524

TOTAL 63,294

MUSEUM ATTENDANCE FOR 1940

	MAIN MUSEUM	RUSSELL A. ALGER BRANCH
January	20,339	1,962
February	24,591	2,883
March	29,618	4,235
April	22,416	3,529
May	18,155	5,794
June	16,047	4,393
July	7,054	2,900
August	9,973	3,113
September	11,166	3,372
October	19,979	3,292
November	24,996	2,599
December	<u>21,248</u>	<u>2,599</u>
	225,582	40,230
GRAND TOTAL		<u>265,812</u>

LOANS FROM THE INSTITUTE COLLECTIONS FOR 1940

- To University of Michigan, Ann Arbor, Michigan:
 - Group of 30 Prints of Modern Artists
 - Painting, *The Ramparts, Quebec*, by Preston Dickinson.
 - Painting, *In Nature's Wonderland*, by Thomas Doughty.
 - Painting, *Monument Mountain, Berkshires*, by Asher B. Durand.
 - Painting, *Coast Scene*, by Louis Eilshemius.
 - Painting, *Girl with Laurel*, by Winslow Homer.
 - Painting, *The Wedding*, by Gari Melchers.
 - Painting, *Indians Camping*, by J. M. Stanley.
 - Painting, *The Water Hole*, by J. M. Stanley.
 - Painting, *Portrait of General Henry Knox*, by Gilbert Stuart.
- To Baltimore Museum of Art, Baltimore, Maryland:
 - Sculpture, *Apostle*.
- To Cranbrook Institute of Science, Bloomfield Hills, Michigan:
 - Group of Masks.
 - Group of Indian Blankets.
- To Brooklyn Museum, Brooklyn, New York:
 - Painting, *In the Fields*, by Eastman Johnson.
 - Textile, Greco-Roman Portrait Head.
- To Art Institute of Chicago, Chicago, Illinois:
 - Watercolor, *Second Baptist Church*, by Norman MacLeish.
- To Arts Club of Chicago, Chicago, Illinois:
 - Painting, *Self Portrait in a Straw Hat*, by Vincent van Gogh.
 - Painting, *View of Jerusalem*, by Oskar Kokoschka.
- To Cincinnati Modern Art Society, Cincinnati, Ohio:
 - Sculpture, *Assunta*, by Georg Kolbe.

- To Grand Rapids Art Gallery, Grand Rapids, Michigan:
 Painting, *View at Antibes*, by Eugene Boudin.
 Painting, *Coast Scene*, by Louis Eilshemius.
 Painting, *Portrait of a Woman*, by Nicolaes Elias.
 Painting, *Still Life*, by Nicolaes van Heussen.
 Painting, *Bull in City Street*, by Jan van der Heyden and Adriaen van de Velde.
 Painting, *Peep Box*, by Samuel van Hoogstraten.
 Painting, *Fan Rock*, by Henry Mattson.
 Painting, *Church at Moret after the Rain*, by Alfred Sisley.
 Painting, *Interior of the Oude Kerk, Amsterdam*, by Emanuel de Witte.
- To Wadsworth Atheneum, Hartford, Connecticut:
 Painting, *The Nativity*, by Antonio Balestra.
 Painting, *Jesuit Mission*, by Giuseppe Maria Crespi.
 Painting, *Girl with Candle*, by Georges de la Tour.
- To William Rockhill Nelson Gallery, Kansas City, Missouri:
 Painting, *The Annunciation*, by Gerard David.
- To University of Minnesota, Minneapolis, Minnesota:
 Bronze, *Head of a Warrior* (Benin).
- To Montclair Art Museum, Montclair, New Jersey:
 Painting, *McSorley's Bar*, by John Sloan.
- To Lyman Allyn Museum, New London, Connecticut:
 Group of Textiles.
- To Durlacher Bros., New York City:
 Painting, *Selene and Endymion*, by Nicolas Poussin.
- To Masterpieces of Art Exhibition, New York World's Fair, New York:
 Painting, *Selene and Endymion*, by Nicolas Poussin.
- To Exhibition of Persian Art, New York City:
 Miniature, *Page from the Demotte Shah-Name*.
 Animal Rug.
 Group of Textiles, Ceramics and Bronzes.
- To Schaeffer Galleries, New York City:
 Painting, *Portrait of Artist in his Studio*, by Frans van Mieris.
- To Fairmount Park Art Association, Philadelphia, Pennsylvania:
 Sculpture, *Assunta*, by Georg Kolbe.
- To Carnegie Institute, Pittsburgh, Pennsylvania:
 Painting, *Portrait of John Adams*, by Joseph Badger.
- To City Art Museum, St. Louis, Missouri:
 Painting, *Europa and the Bull*, by Darrel Austin.
- To Fine Arts Gallery, San Diego, California:
 Painting, *The Wedding Dance*, by Pieter Bruegel.
- To Golden Gate Exposition, San Francisco, California:
 Painting, *The Wedding Dance*, by Pieter Bruegel.
 Painting, *Mountain Landscape*, by E. Ludwig Kirchner.
- To Palace of the Legion of Honor, San Francisco, California:
 Painting, *Tree and Seaport*, by Xavier Fuhr.
 Painting, *Portrait of Mrs. S. S.*, by Marcel Gromaire.
 Painting, *Dunes near Febrmann*, by E. Ludwig Kirchner.
- To Toledo Museum of Art, Toledo, Ohio:
 Painting, *Madonna and Child*, by Giovanni Bellini.
- To Art Gallery of Toronto, Toronto, Canada:
 Painting, *Self Portrait in a Straw Hat*, by Vincent van Gogh.

Calendar of Events for February

EXHIBITIONS

The Detroit Institute of Arts:

January 28 through February 16—*Paintings and Drawings by Carl Ruggles*.
(Admission free).

February 21 through March 23—*Paintings from the Whitney Museum of American Art*. (Admission 25c, Thursdays free).

Alger House:

January 28 through March 2—*Useful Objects by American Designers, from the Museum of Modern Art, New York*. (Admission free).

TUESDAY EVENING LECTURES

Given by the Museum Staff in cooperation 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. Admission free.

February 4: *Opportunities for Modern Architecture in Detroit*, by Hawkins Ferry.

February 11: *The Architecture of H. H. Richardson and Its Influence in Detroit*, by Buford L. Pickens, Wayne University.

February 18: *The Painters of the American Indian*, by Francis W. Robinson, Curator of European Art.

February 25: Archaeological Society Lecture.

THURSDAY EVENING COURSE

Given by Joyce Black Gnau on *Homes, Past and Present* at 8:30 P. M. Admission free.

February 6: *The Georgian House*.

February 13: *Asiatic Homes and Their Influence in the West*.

February 20: *Victorian Houses*.

February 27: *The Problems of Modern Houses*.

FRIDAY AFTERNOON COURSE

Given by Adele Coulin Weibel on *Islamic Art* at 3:30 P. M. Admission charge for course of eight lectures, \$2.00; for Members of the Founders Society, \$1.00; single lectures, 50c; Members, 25c.

February 7: *Timur and His Sons — the Architecture, Book-Paintings,, and Textiles of Samarkand*.

February 14: *The Western Expansion of Islamic Art—Hispano-Moresque Arts*.

February 21: *The National Revival in Persia—Safavid Art*.

February 28: *The Great Moguls of India*.

FRIDAY EVENING COURSE

Given by Marion Leland Heath on *Art Travels in Mexico and Peru* at 8:30. Admission free.

February 7: *Cortez Conquers the Aztecs*.

February 14: *Indians of the Andes*.

February 21: *The Empire of the Incas*.

February 28: *Indians of Today*.

SATURDAY EVENING RADIO TALKS

Given by John D. Morse on *The Human Side of Art* each Saturday evening over Station WWJ at 7:45 P. M. throughout February.

SUNDAY AFTERNOON TALKS

Given at 2:30 P. M. in the galleries, where chairs are provided.

February 2: *The Dutch Masters*, by John D. Morse.

February 9: *Self-Portraits*, by Marion Leland Heath.

February 16: *Chippendale Furniture*, by Joyce Black Gnau.

February 23: *Exhibition of American Paintings*, by John D. Morse.

HOURS OF ADMISSION

The Detroit Institute of Arts, 5200 Woodward Avenue at Kirby, is open free daily except Mondays and Christmas Day. Visiting hours: Tuesday, Thursday, and Friday, 1 to 5 and 7 to 10; Wednesday, 1 to 5; Saturday, 9 to 5; Sunday, 2 to 6. The Alger House Museum, 32 Lake Shore Road, Grosse Pointe Farms, a branch museum for Italian Renaissance Art and temporary exhibitions, is open free daily except Mondays from 1 to 5. Telephones: Detroit Institute of Arts, COLUMBIA 0360; Alger House Museum, TUXedo 2-3888; Detroit Museum of Art Founders Society, COLUMBIA 4274.

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<i>Curator of Prints</i>	Isabel Weadock
<i>Curator of European Art</i>	Francis W. Robinson
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