

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

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No. 5



ROMAN YOUTH WITH HORSE

JACQUES LOUIS DAVID

FRENCH, 1748-1825

GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

# ANNUAL REPORT OF THE ARTS COMMISSION FOR THE YEAR 1927

January 17, 1928.

To the Honorable,  
The Common Council,  
City of Detroit.  
Gentlemen:

It is with mutual felicitations that we submit to your Honorable Body this Annual Report of the Arts Commission for the year 1927, for it witnesses the opening of the new building of the Detroit Institute of Arts for which we have waited so long.

The dedication of the new museum in October was an event of world-wide interest, and this new civic unit has brought a new fame to the City of Detroit. Many high officials of other museums have visited it and were universal in their praise of our beautiful building and the well-planned installation of its collections, and through the medium of such publications as the *American Magazine of Art*, the *Architectural Forum*, *The Arts*, *Architecture*, the *International Studio*, *Cicerone* and other similar publications, our municipal centre of arts has been widely heralded both in Europe and America.

To our people at home it has proven to be a new and stimulating force for the growth of culture, if one may judge by the attendance and interest. From October 7 to December 31 more than 200,000 persons have visited the museum and a large proportion of these have been teachers and classes from the schools.

But the new building has also been a stimulating force in the substantial growth of its collections. In addition to the purchases made with city funds amounting to \$170,380.94, we have had gifts from the Founders Society and from individuals amounting to \$261,144.40, making a total of \$431,525.34 added to the value of the art collections during the year.

The installation in the new building has proved that the collections have developed in recent years in harmony with the plan

of the building. (It may be said without exaggeration that the new acquisitions, as well as the old, seem to fit in their places as though they had been there forever.) In comparison with the old building, it is obvious that the European and Asiatic sections especially have had considerable growth, so much so that the two wings devoted to these periods are fairly well furnished, while the American section shows to good advantage in its different rooms our collections of American art.

The additions to the American section have been chiefly of earlier periods. With the opening of the new museum, the period rooms of Whitby Hall, which were acquired in 1922, were shown for the first time.

We had the beginnings of a collection of early American furniture and decorative arts through the bequest of Mrs. E. B. Gibbs, and through the gift of Mr. Robert H. Tannahill two splendid American card tables of the Sheraton design were added, and through the gift of Mrs. William C. Clay, a handsome mahogany and gilt mirror and an American chair in the style of Hepplewhite. We also purchased a number of significant pieces which add to the meagre furnishings of the Colonial section. Among these was a Carver arm chair dating from about 1640 to 1660, a tip-top table dating about 1740, a winged fireside chair dating from about 1780, and a walnut highboy of New England from about 1740. These have been strengthened by a large number of pieces bequeathed by Mrs. Gibbs, which include some sixteen pieces of early furniture and one hundred twelve miscellaneous objects.

The American section has also been greatly enriched in the field of American portraiture. Gilbert Stuart, heretofore represented in the museum collections only by loans, is now seen in a magnificent example, *The Todd Family*, presented by Mr. D. M. Ferry, Jr., as his dedication gift. Mr. Ferry has also added to the earlier



PRINCESS AMELIA  
 JOHANN ZOFFANY  
 ENGLISH, 1733-1810  
 GIFT OF MR. WILLIAM THOMSON

Colonial section a pair of portraits of Colonel William Allen and his wife, Clara Walker Allen, by John Woolaston, who worked in the colonies, chiefly in Virginia, about 1750. A third gift by Mr. Ferry of a *Portrait of Dr. Samuel A. Bemis* by Chester A. Harding brings Colonial portraiture down to the immediate followers of Gilbert Stuart. An early American landscape by John F. Kensett, one of the best men of the Hudson River School, was received as a gift from Mr. Guy P. Turnbull.

Contemporary American painting has also been augmented by a number of gifts and purchases. Through the bequest of Colonel Frank J. Hecker two paintings by Dwight W. Tryon, one by Thomas W. Dewing and one by Frederick E. Church were added. Through the gift of Mrs. Laura E. Murphy a fine example of portraiture by John Singer Sargent now adorns the walls, and from the Founders Society come two significant American paintings, *Antique Vision* by Arthur B. Davies and *The*

*Ranger* by Randall Davey. From Mr. and Mrs. Richard H. Webber we received a painting by Giovanni Battista Troccoli.

To the Gallery of Local Art, in which are shown the works of the painters of this locality, have been added a fine still life painting by Mildred E. Williams, the gift of Mrs. Iris Andrews Miller, a *Still Life* by Stephen Nastfogel, the gift of Miss Jessie Bonstelle, a water color painting by Harry Smith, the gift of Mrs. Neville Walker, a water color painting by Jay Boorsma, the gift of the artist, and a *Self Portrait* by Percy Ives, purchased with the Slocum Fund of the Founders Society.

In the European section the nineteenth century proved to be fairly well represented in the new arrangement so far as French paintings were concerned. However, an important link was missing in the development of this leading artistic nation of the nineteenth century, viz., its beginning, the classical epoch of the Napoleonic era and the development to a realistic style in about 1830 through the leader of this movement, Courbet. A most welcome gift from Mr. and Mrs. Whitcomb made it possible to represent David and his school with three paintings, and the purchase of one of Courbet's most remarkable early paintings, *The Midday Dream*, represents this artist's style in an adequate manner.

The English room of the eighteenth century shows that the acquisitions made in late years form a harmonious whole of paintings and furniture of the epoch, although some of the great masters are not as yet represented. Their masterpieces of outstanding importance, alas, are almost unobtainable for a museum on account of the high prices. It was possible, however, to secure a better representation of the art of the earlier part of the eighteenth century through an excellent painting by Hogarth; and the *Portrait of Princess Amelia* by Zoffany, a gift of Mr. William Thomson, represents well this conservative but excellent court painter.

The French eighteenth century room,

which was acquired by the Museum in 1922, is shown for the first time in its intended setting, and it must be an endeavor of the future to fill up the room with furniture and decorative arts of the period. An Aubusson carpet recently acquired fits in perfectly with its surroundings.

Of the three rooms devoted to Dutch seventeenth century art, those on the upper floor, which contain works of decorative art and paintings by minor artists, could be easily filled from our collection. In the main room downstairs, which should contain only masterpieces by the greatest artists of the Dutch school, several important names were missing before the opening of the new building. One of these was Rembrandt, the greatest master of this school. Just before the opening an exceptional opportunity came to us to secure one of the most important religious paintings of Rembrandt's middle period, *The Visitation*, painted in 1640. The funds have been concentrated to a considerable extent upon the acquisition of this masterpiece, which at once gives the Museum's collec-



STONE HEAD OF A SAINT  
SPANISH, XIII CENTURY  
GIFT OF MR. ALBERT KAHN



A FAMILY GROUP  
 LOUIS ANDRÉ GABRIEL BOUCHET  
 FRENCH, 1759-1842  
 GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

tion of paintings a higher standard. Through the legacy of Colonel Frank J. Hecker, an expressive study head of an old man from the workshop of Rembrandt was added, which shows the art of the great master from another angle.

The two verdure tapestries recently acquired form a necessary part of the general decoration of the Flemish seventeenth century room. In the room of primitive Flemish and German art, a masterpiece by Gerard David was added, which may be said to be next in importance to the painting by Rembrandt, among those acquired from the city funds for the Museum during the year. Through this

beautifully composed *Annunciation* the Bruges school of the end of the fifteenth century is equally as well represented as is the earlier part through the masterpiece by Petrus Christus acquired last year.

Especially important are the additions to the three rooms of the Italian Gothic and Renaissance art from the fourteenth to the sixteenth century. The Gallery of the High Renaissance has now as its center piece a masterpiece of Titian's late years, *The Man With the Flute*. The Founders Society decided to spend the greatest part of their income for this great painting of the Italian school, so as to raise the standard of the Museum's collection through the

outstanding work of a master of world-wide reputation. It was possible to further represent the later epoch of Venetian art through a charming painting by Sebastiano Ricci, the master of Tiepolo, a gift of Mr. Paul Reinhardt. To the Florentine school of painting, hitherto very scantily represented in the Museum, two very important additions were made: *The Resurrected Christ*, by Botticelli, a characteristic and expressive work of the middle period of the great master, the gift of our Art Director, Dr. Valentiner, and a predella from the legend of St. Nicolas of Tolentino, attributed to Raffael, a gift of Mr. Ralph H. Booth. This is a companion piece to another panel which had been acquired the year before.

Through the gift of Mr. and Mrs. Edsel Ford of the fascinating sculpture, the *Madonna and Child*, by Nino Pisano, which forms one of the great masterpieces in the Museum, the art of Gothic sculpture in Italy has become well represented, since we had already a few other pieces such as the holy water basin by Federighi of Siena, and two sculptures by Arnolfo di Cambio, the builder of the Florentine Cathedral, a marble angel formerly on the façade of this building and a Child carved in wood, from a sculpture of the Enthroned Madonna.

One of the delightful features of the Museum is the open court around which are grouped the galleries of the European section. In order that this court should be in harmony with the galleries of early European art, a number of decorative sculptures were acquired during the past year in addition to those which were purchased shortly after the building was begun. The coats-of-arms—mostly Italian of the fourteenth to sixteenth centuries—which have been built into the brick walls, the capitals and columns of the Roman and Gothic epochs, and the Venetian Gothic well heads placed along the walls and in the center of the court, have produced a charming effect and helped to create the atmosphere of an old mediaeval court, which will be of great value to designers

and architects. The most important architectural feature of the court, however, is the fifteenth century French Gothic chapel from the Chateau de Lannoy, which was presented to the Museum by Mr. Ralph H. Booth. It is one of the outstanding attractions of the Museum, especially when seen from the inside of the building where it forms an annex to the Gothic Hall.

The two Romanesque galleries—the one of the south and the one of the north—have received important additions in the two large crucifixes, one from Tuscany and one from southern France, which have come to the Museum as gifts from E. Volpi and Mrs. C. F. W. Haass.

In the classical department, Roman art was still without representation in two of its most important fields: the art of portraiture and that of sarcophagus decoration. During the year three excellent portrait heads were acquired, the two representing emperors being presented to the Museum by Mrs. James S. Holden. Mrs. Holden also reimbursed the Museum for the head of the Emperor Augustus which it had previously purchased. A large sarcophagus, a splendid example of the decorative style of the Augustan age, and two cinerary urns now give a fair idea of the funerary art of the Romans.

To the Near Eastern section of the Asiatic Department only a few objects have been added: a so-called dragon carpet, Armenian XVII Century, and several small stone heads of early Indian workmanship.

The weakest department in the Museum has been the Far Eastern section of the Asiatic Department, especially so far as Japanese art was concerned. A foundation has now been laid for a collection of Japanese art through the acquisition of a number of kakemono, wooden sculptures, bronzes, pieces of ceramics and two screens, one by Korin, the great Japanese master of the seventeenth century. All these pieces fall within the main period of Japanese art—from the twelfth to the eighteenth century.





CHRIST CHILD  
 ARNOLFO DI CAMBIO  
 FLORENCE, 1240-1302  
 PURCHASED 1927

To the room of mediaeval Chinese art it has been possible to add, through the gift of the Founders Society, one important wood head of a Bodhisattva, of the twelfth century, which now forms the central piece of the gallery.

Departments which have been newly created in the new building are the galleries of prehistoric art and primitive American art, and a textile department. For the prehistoric collection, mainly made up of objects from the Stearns collection, a few judicious purchases were made, con-

sisting of bronzes of the La Tène and Hallstatt type and pottery of the New Stone Age and Eastern Mediterranean.

The building up of a textile study collection has been well begun by the purchase of a collection of one hundred and fifty pieces ranging from the fifteenth to the eighteenth century. A number of gifts to the department gives satisfactory proof of the interest taken by wide circles in the development of a textile study collection. For a detailed list of accessions one may

refer to the list of purchases and gifts which accompany this report.

### EDUCATIONAL ACTIVITIES

With the opening of the new building with its greatly augmented facilities for the student and for the general public, the educational activities which were carried on in the old building until its close in July have appreciably increased.

Our plans for the adult public included a series of six Tuesday evening lectures by visiting lecturers of national repute and a series of illustrated Sunday afternoon talks by members of the staff centering about some important object in the collections. These lectures were often supplemented by musical programs, donated by and under the direction of the Chamber Music Society. In addition to these activities we provided constantly a general guide service and many special lectures were arranged for study clubs and other groups. Gallery talks were given by members of the staff for study clubs and children of the public schools in connection with every special exhibition. There was also a series of related lectures on the history of art given by our museum instructor, Miss Harvey, for the Detroit Teachers College.

The Recreation Sketch Class, which gives free instruction in drawing on Friday evening, and which had been conducted for some time in the old building, has become a much larger activity in the new building. The Saturday Morning Scholarship Class, conducted by Mrs. William M. Miller, the cost of instruction being defrayed by Mrs. A. D. Wilkinson, is being continued with its usual success. The art schools of Detroit, and particularly the class in museum research from the school of the Society of Arts and Crafts, have made constant use of museum material in their design problems. While these students are receiving their training in drawing and design, they are unconsciously absorbing a knowledge of the art of the past which should go a long way in developing their taste and judgment.

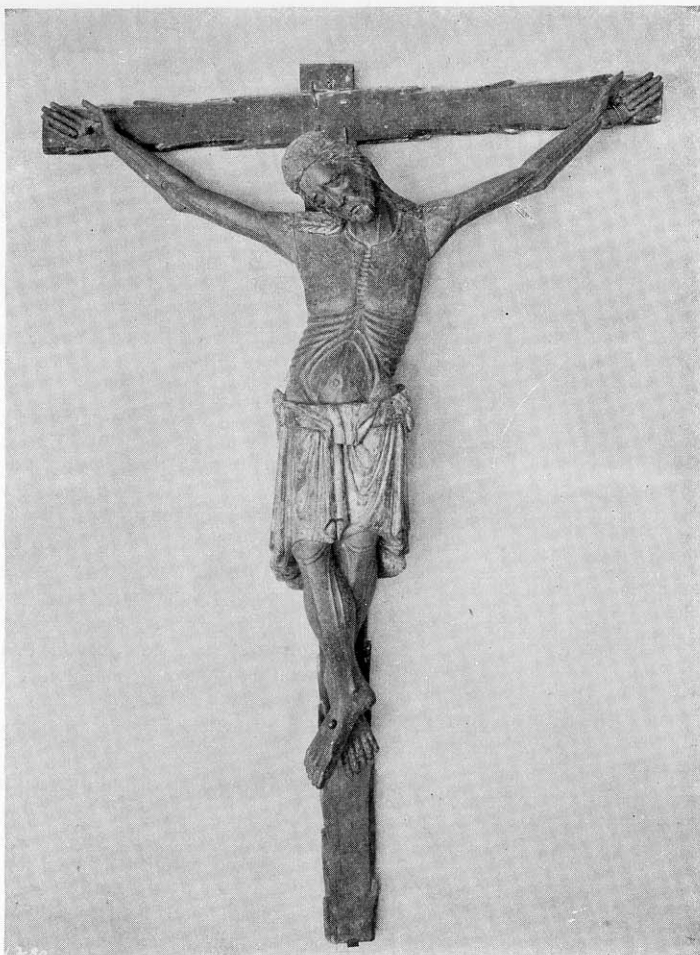
Since we have been in the new building, new activities have suggested themselves and these have been inaugurated. We have established a series of study rooms of metal work, ceramics, furniture, textiles and prints for research purposes, and by pre-arrangement with the curators of the respective departments, these study collections are made available.

In the adjacent library reference books on the fine arts, publications of the leading art museums, current periodicals, photographs and lantern slides, give the student an additional fund of reference material of a technical nature.

The interest in the new building has created a demand for gallery talks which has at times overtaxed the capacity not only of the museum instructor but of the entire staff. But quite apart from this general service which we feel is always worth while, we have been able to introduce a more systematic plan for art education which fits admirably into the scheme of our new building with its period plan of installation. We have arranged a series of fifteen illustrated lectures on the history of art, Wednesday mornings at eleven o'clock, which are given by the museum instructor and the curators. These lectures are a related series and at the conclusion of each lecture the audience is taken to the appropriate period room and shown the original works in our collection. There are beside this three courses of lectures for the Detroit Teachers College: two on the history of art, with special reference to the museum collections, and one on music. These are given by Miss Lillian Newman of the Board of Education, Miss Helen W. Harvey of the Art Institute and Miss Edith Rhett of the Detroit Symphony Society. In the small lecture hall are also given a series of Tuesday evening lectures by men of prominence in the artistic profession and these have been better attended than ever before, partly due to the comfort and beauty of the surroundings.

In the large auditorium with its beautiful organ we have initiated a series of musi-

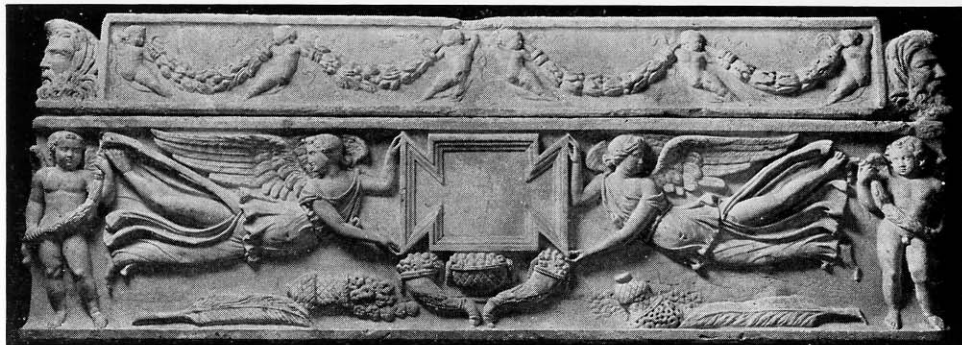




CRUCIFIX  
FRENCH, XII CENTURY  
GIFT OF MRS. C. F. W. HAASS

cal programs under the direction of Dr. Francis L. York, who volunteered his services and who has been given the title of Honorary Curator of Music. Mr. York, who is Dean of the Michigan Chapter, Guild of American Organists, has been able to secure for us the best concert organists in this vicinity, and the Chamber Music Society have supplemented these

programs with vocal and instrumental concerts of a high order. The organ adds tremendously to the pleasure of the visitors in the visual arts and we hope in the coming year to establish a permanent musical department. Many of our musical programs broadcast through WWJ reach a much larger audience than those who come to the concerts and it is a constant



STONE SARCOPHAGUS  
ROMAN, A. D. I CENTURY  
PURCHASED 1927

reminder to the people of Detroit of the advantages of the new Art Institute in their midst.

### EXHIBITIONS

Six important exhibitions have been held during the year; two of these, the Annual Exhibition for Michigan Artists and the Annual Exhibition of American Art, were held in the old museum and brought to the people of Detroit the best art of our own locality and the best current things of the nation.

In connection with the dedication of the new building, two significant exhibitions were shown, one of them a Retrospective Exhibition of Paintings by Gari Melchers, a native son who has become one of the outstanding figures among the great painters of today, the other a Loan Exhibition of Old and Modern Masters, numbering nearly one hundred paintings by the world's most renowned painters of the last five hundred years.

### ATTENDANCE AND HOURS

On account of the enormous attendance we have been impelled to change the museum hours to meet the public demands. We added to the length of the hours on

Sunday, keeping the building open until nine o'clock during the period immediately following the dedication, and at a recent meeting we decided to keep the museum open two evenings a week from seven to ten, namely, Tuesday evening and Friday evening, in order that those who do not have an opportunity to come in the day time may see the new building at night.

The attendance in eleven weeks in the new building is nearly double the number that went to the old building annually.

With its well-planned and well-equipped building and with its adequate staff of departmental curators, the Detroit Institute of Arts now takes rank with other museums in metropolitan cities, and we look forward to a steady growth in the importance of our collections and to a long life of enjoyment and usefulness to the people of Detroit.

Respectfully,

ARTS COMMISSION,

RALPH H. BOOTH, *President.*

WILLIAM J. GRAY,

ALBERT KAHN,

EDSEL B. FORD, *Commissioners.*

CLYDE H. BURROUGHS, *Secretary.*

W. R. VALENTINER, *Art Director.*

## LIST OF ACCESSIONS FOR THE YEAR 1927

## EUROPEAN ART

## GREEK AND ROMAN

Vase, Etruscan, V Century B. C. Purchased.

Marble sculpture, Head of the Emperor Augustus. 31 B. C.—A. D. 14. Gift of Mr. and Mrs. James S. Holden.

Marble sculpture, Head of the Emperor Septimius Severus. A. D. 193-211. Gift of Mr. and Mrs. James S. Holden.

Marble sculpture, Head of the Emperor Phillips Arabs. A. D. 244-249. Gift of Mr. and Mrs. James S. Holden.

Marble sculpture, Sarcophagus. Roman, A. D. 1 Century. Purchased.

Carved marble cinerary receptacle. Roman, A. D. 1 Century. Purchased.

Jewelry (19 pieces). Roman and Greco-Roman, I and II Century. Gift of Mrs. William Clay.

Bronze scraper, Roman, I Century B. C. Gift of Mr. and Mrs. James S. Holden.

Ivory plaque, Coptic, Head of a Woman. Egypto-Roman, II-III Century. Purchased.

Mosaic fragments (3), Roman, A. D. I Century. Purchased.

## EARLY CHRISTIAN AND BYZANTINE

Marble sculpture, Detail of sarcophagus. Early Christian, IV Century. Purchased.

Mosaic plaque. Early Christian, IV Century. Purchased.

## ITALIAN

Painting, *The Resurrected Christ*, by Botticelli. 1444-1510. Gift of W. R. Valentiner.

Painting, *Scene from the Legend of St. Nicolas of Tolentino*, attributed to Raphael. 1483-1520. Gift of Mr. Ralph H. Booth.

Painting, *Man With a Flute*, by Titian. 1477-1576. Gift of the Founders Society.

Painting, *Camillus and Brennus*, by Sebastiano Ricci, 1662-1734. Gift of Mr. Paul Reinhardt.

Painting, *Madonna and Child*. Master of the Magdalene Legend. Tuscan, c. 1280. Gift of the John Levy Galleries.

Sculpture, *The Christ Child*, by Arnolfo di Cambio, 1240-1302. Purchased.

Sculpture, *Figure of an Angel*. Arnolfo di Cambio, 1240-1302. Purchased.

Sculpture, Holy water basin. Antonio Federighi, XV Century. Purchased.

Sculpture, Madonna and child. Nino Pisano, 1315-1368. Gift of Mr. and Mrs. Edsel B. Ford.

Carved marble bracket. XV Century. Purchased.

Carved stone well-head. Venetian, XVI Century. Purchased.

Carved marble capital. XIII Century. Purchased.

Carved marble coat-of-arms. XVII Century. Purchased.

Carved marble coat-of-arms. XVII Century. Purchased.

Marble coat-of-arms. Angels supporting in a wreath the coat-of-arms of the Minerbetti family. Benedetto da Majano, 1442-1497. Gift of Mrs. Ernest W. Haass.

Carved stone mantle. XVI Century. Purchased.

Terra cotta fragments. XV Century. Purchased.

Well and fountain masque. Venetian, XVI Century. Purchased.

Wood carving. Crucifix, Tuscan, XII Century. Gift of Mr. Elia Volpi.

Furniture, Armchairs (2), XVI Century. Purchased.

Furniture, Side chairs (3), XVII Century. Purchased.

Furniture, Chairs (3), XVII Century. Purchased.

## FRENCH

- Gothic Chapel, XV Century. Gift of Mr. Ralph H. Booth.  
 Painting, *Roman Warrior*, by Jacques Louis David, 1748-1825. Gift of Mr. and Mrs. Edgar B. Whitcomb.  
 Painting, *Roman Youth with Horse*, by Jacques Louis David, 1748-1825. Gift of Mr. and Mrs. Edgar B. Whitcomb.  
 Painting, *Family Group*, by Louis Andre Gabriel Bouchet, 1759-1842. Gift of Mr. and Mrs. Edgar B. Whitcomb.  
 Painting, *Midday Dream*, by Gustave Courbet, 1819-1877. Purchased.  
 Silver reliquary with miniature and ivory carving. Burgundian, XV Century. Gift of the Founders Society.  
 Rug, Aubusson. Louis XVI. Purchased.  
 Wrought iron screen by Edgar Brandt. Contemporary. Gift of Mr. George G. Booth.

## GERMAN

- Terra cotta coat-of-arms. Low German, XVI Century. Purchased.

## FLEMISH

- Painting, *The Annunciation*, by Gerard David, 1450-1523. Purchased.  
 Tapestry, *Verdure*, c. 1700. Purchased.  
 Tapestry, *Verdure*. c. 1700. Purchased.

## DUTCH

- Painting, *Visitation of Elizabeth*, by Rembrandt, 1606-1669. Purchased.  
 Painting, *Head of an Old Man*. Rembrandt workshop, 1606-1669. Bequest of Colonel Frank J. Hecker.

## SPANISH

- Sculpture, Water vessel. XIV Century. Purchased.  
 Sculpture, Stone head of a saint. Early XIII Century. Gift of Mr. Albert Kahn.  
 Coat-of-arms, XVIII Century. Gift of Mr. Albert Kahn.  
 Ceramics, Four Talavera vases. XVIII Century. Gift of Mr. Albert Kahn.  
 Furniture, Five chairs. XVI-XVIII Century. Gift of Mr. Albert Kahn.  
 Furniture, Gilded stucco chest. XVII Century. Gift of Mr. Albert Kahn.

## ENGLISH

- Painting, *Portrait of a Lady*, by William Hogarth, 1697-1764. Gift of the Founders Society.  
 Painting, *Portrait of Princess Amelia*, by J. Zoffany, 1733-1810. Gift of the Hanna-Thomson Galleries.  
 Painting, *The Mumpers*, by Augustus E. John, R. A., Contemporary. Purchased.  
 Tapestry, *The Triumph of Venus*, after a design by Burne-Jones. Gift of Mr. George G. Booth.  
 Water color, *The Grand Canal, Venice*, by Rustom Vicaji, Contemporary. Gift of Miss Dorothy Vicaji.  
 Water color, *Solitude*, by Rustom Vicaji, Contemporary. Purchased.

## AMERICAN ART

## PRIMITIVE AMERICAN

- Earthen vessel. Peruvian. Pre-Conquest. Gift of Mr. C. J. Hope-Johnstone.  
 Black slate dish. Alaskan. Purchased.  
 Black slate dish. Alaskan. Purchased.  
 Bone figure of sheep, North Indian, XVII Century. Purchased.

Stone mask, Mexican. Purchased.

Stone mask, Mexican. Pre-Conquest. Purchased.

Stone mask, Mexican. Purchased.

Gold ornaments, Mexican-Aztec. Gift of Mrs. Julius H. Haass.

#### AMERICAN COLONIAL

Painting, *The Todd Family*, by Gilbert Stuart. Gift of Mr. D. M. Ferry, Jr.

Painting, *Portrait of Dr. Samuel A. Bemis*, by Chester Harding. Gift of Mr. D. M. Ferry, Jr.

Painting, *Mr. Joseph Allen*, by John Woolaston. Gift of Mr. D. M. Ferry, Jr.

Painting, *Mrs. Joseph Allen*, by John Woolaston. Gift of Mr. D. M. Ferry, Jr.

Two Duncan Phyfe chairs. c. 1810. Purchased.

Carver armchair. 1640-1660. Purchased.

Tip-top table. 1720-1740. Purchased.

Two Sheraton card tables. 1780-1800. Gift of Mr. Robert H. Tannahill.

Winged fireside chair. c. 1780. Purchased.

Rush-bottom chair. c. 1840. Gift of Mrs. Robert M. Berry.

Side chair. Style of Heppelwhite. Gift of W. R. Valentiner.

Chair. Style of Heppelwhite. 1780-1800. Gift of Mrs. William C. Clay.

Mirror, Mahogany veneer and gilded composition. 1770-1780. Gift of Mrs. William C. Clay.

Highboy. New England. c. 1740. Purchased.

Mahogany sideboard with satinwood inlay. c. 1830. Bequest of Mrs. E. B. Gibbs.

Mahogany highboy with bonnet top and duck feet. c. 1750. Bequest of Mrs. E. B. Gibbs.

Cherry side table with drop leaf. c. 1825. Bequest of Mrs. E. B. Gibbs.

Mahogany tip-top table with deer feet. c. 1790. Bequest of Mrs. E. B. Gibbs.

Mahogany sewing table with drop leaf. c. 1820. Bequest of Mrs. E. B. Gibbs.

Two mahogany sewing tables. Late Sheraton type. Bequest of Mrs. E. B. Gibbs.

Mahogany chair upholstered in leather. c. 1800. Bequest of Mrs. E. B. Gibbs.

Mahogany chair in style of Chippendale. c. 1780. Bequest of Mrs. E. B. Gibbs.

Two Martha Washington armchairs. c. 1800. Bequest of Mrs. E. B. Gibbs.

Chair, Dutch type with Spanish feet. c. 1725. Bequest of Mrs. E. B. Gibbs.

Comb-back Windsor rocking chair. c. 1790. Bequest of Mrs. E. B. Gibbs.

Mahogany clock made by Aaron Willard. c. 1790. Bequest of Mrs. E. B. Gibbs.

Mahogany mirror in style of Chippendale. c. 1780. Bequest of Mrs. E. B. Gibbs.

Gilded rectangular mirror. c. 1820. Bequest of Mrs. E. B. Gibbs.

Pine mirror gilded. c. 1840. Bequest of Mrs. E. B. Gibbs.

Carved mahogany four-poster bedstead. c. 1850. Bequest of Mrs. E. B. Gibbs.

112 miscellaneous objects: china and textiles. Bequest of Mrs. E. B. Gibbs.

Brass mortar and pestle, tin Paul Revere lantern, tin seam holder, tin candle molds.

Gift of Miss Helen Keep through the Society of Colonial Dames.

Silver cream pitcher. Gift of Mrs. Robert Berry.

#### MODERN AMERICAN

Painting, *Lady in a White Lace Cap*, by Giovanni Battista Troccoli. Gift of Mr. and Mrs. Richard H. Webber.

Painting, *Antique Vision*, by Arthur B. Davies. Gift of the Founders Society.

Painting, *The Ranger*, by Randall Davey. Gift of the Founders Society, Kirby Fund.

Painting, *Dancers*, by Arthur B. Davies. Gift of Mr. Ralph H. Booth.

Painting, *Geraniums*, by Mildred E. Williams. Gift of Mrs. Iris Andrews Miller.

Painting, *Autumn*, by Dwight W. Tryon, N. A. Bequest of Colonel Frank J. Hecker.

- Painting, *Springtime*, by Dwight W. Tryon, N. A. Bequest of Colonel Frank J. Hecker.
- Painting, *Moonrise*, by Thomas Wilmer Dewing, N. A. Bequest of Colonel Frank J. Hecker.
- Painting, *The Fog*, by Frederick Edwin Church, N. A. Bequest of Colonel Frank J. Hecker.
- Painting, *Portrait of Mrs. Colin Hunter*, by John Singer Sargent. Gift of Mrs. Laura E. Murphy.
- Painting, *Promenade*, by Maurice B. Prendergast. Purchased.
- Painting, *Landscape*, by John P. Kensett. Gift of Mr. Guy P. Turnbull.
- Painting, *Still Life*, by Stephen Nastfogel. Gift of Miss Jessie Bonstelle.
- Painting, *Composition*, by Harry Smith. Gift of Mrs. Neville Walker.
- Painting, *Waterfalls*, by Jay Boorsma. Gift of Jay Boorsma.
- Painting, *Self Portrait*, by Percy Ives. Gift of the Founders Society. Slocum Fund.
- Painting, *Book Seller's Stand*, by Jules Pages. Gift of Mrs. Henry Stevens.
- Photoplays, *Chronicles of America* (15), Gift of Mrs. Steuart Pittman.

## ASIATIC ART

### NEAR EASTERN

- Decoration, Carved bone arabesques from Moslem door. Asia Minor, XII-XIV Century. Gift of Mr. Kirkor Minassian.
- Bronze, gilt, Seated Buddha, Nepalese, X Century. Purchased.
- Ivory, Sword handle. Balinese, XV Century. Purchased.
- Illuminated manuscript, Nepalese XII Century. Gift of P. Jackson Higgs.
- Rug, Armenian dragon carpet. XVI Century. Purchased.
- Rug, Kelim prayer rug, Anatolian, early XVIII Century. Gift of Mr. Mardiros Hagop Bozyan.
- Rug, Sehna Kelim. Persian, late XVIII Century. Gift of Mr. Mardiros Hagop Bozyan.
- Rug, Prayer rug, Anatolian, early XVIII Century. Gift of Mr. Mardiros Hagop Bozyan.
- Sculpture, Dancing Krishna, Indian, XVII Century. Purchased.
- Sculpture, Terra cotta head of deity. Indian, Gupta period, IV-VI Century. Purchased.
- Sculpture, Two stone heads from bas-reliefs of Barabudur Stupa. Java, c. 800. Gift of Rev. William L. Torrence.
- Terra cotta, Plaque, Buddha in a stupa. Nalandaean, X Century. Purchased.
- Jewelry, Gold earrings. Babylonian, 2500 B. C. Purchased.

### FAR EASTERN

- Bronze, Incense burner. Japanese, XIII Century. Purchased.
- Ceramics, Mishima vase. Korean, Korai period, 918-1392. Gift of Mrs. Francis Barriquand.
- Ceramics, Tomb figurines. Chinese, T'ang Dynasty, VII Century. Gift of Ton-Ying and Co.
- Painting, Silk hanging scroll. Shaka and Bosatsu. Japanese, Ashikaga period, 1335-1573. Purchased.
- Painting, Silk hanging scroll. Seated Kwannon. Japanese, c. IX-X Century. Purchased.
- Painting, Silk hanging scroll. Nyoirin Kwannon. Japanese, c. XII Century. Purchased.



- Painting, Paper hanging scroll. Monkey, by Sosen, Japanese, 1747-1821. Purchased.  
 Painting, Buddhist mandala, Tibetan, XVIII Century. Gift of Mr. Clarence Whybrow.  
 Pottery, Two jars, Japanese, XVII-XVIII Century. Purchased.  
 Pottery, Three jars for powdered tea. Japanese, XVI-XVIII Century. Purchased.  
 Pottery, Bowl. Japanese, XVIII Century. Purchased.  
 Screen by Korin, Japanese, 1655-1716. Purchased.  
 Screen by Tosa Mitsunari, 1646-1710. Japanese. Purchased.  
 Sculpture, Wood mask of Monju, Japanese, XIII Century. Purchased.  
 Sculpture, Wood Kwannon. Japanese, c. X Century. Purchased.  
 Sculpture, Wood Amida. Japanese, c. XV Century. Purchased.  
 Sculpture, Wood head of Boddhisattva. Chinese, XII Century. Gift of Founders Society.  
 Rug, Chinese, late XVIII Century. Gift of Mr. Mardiros Hagop Bozyan.

## TEXTILE DEPARTMENT

### AMERICAN

- 3 hooked rugs. Colonial. Purchased.  
 2 Indian veils. XVII-XVIII Century. Purchased.  
 1 candlewick bedspread. Colonial. Purchased.  
 1 Indian veil. XVII-XVIII Century. Gift of Mrs. Ernest Kanzler.  
 1 Hand blocked linen print. Contemporary. Gift of the J. H. Thorpe Co.

### EUROPEAN

- 150 documents: (33) French XVII and XVIII Century; (107) Italian XV-XVIII Century;  
 (10) Spanish XVII Century. Purchased.  
 4 Documents of Spanish brocade. Purchased.  
 2 Cushions covered with red satin and embroidered with coats-of-arms. Italian, XVII  
 Century. Purchased.  
 1 Swedish tapestry. Modern. From the Swedish Crafts Exhibition. Purchased.  
 1 Spanish needle-point lace. Gift of Mrs. Edsel B. Ford.  
 29 specimens of French, Italian and Spanish silk weaving. Gift of P. W. French & Co.  
 1 item of Spanish damask, XVI Century. Gift of Mr. H. R. Elsberg.  
 1 tapestry fragment. Coptic. Gift of Mr. Paul Bottenwieser.  
 1 petit-point picture, XIX Century. Gift of Dr. Anna Starring.  
 1 costume of a peasant girl, Czecho-Slovakian. Gift of the Czecho-Slovak colony.  
 4 documents of Italian silk weaving. Gift of W. R. Valentiner.

### ASIATIC

- 1 Scutari mat. Gift of P. W. French & Co.  
 21 documents. Arabic and Persian. Gift of K. Minassian.  
 1 Chinese tapestry border. Gift of Miss Florence Davies.  
 1 Japanese priest's mantle. Gift of W. R. Valentiner.  
 Ceramics, Fragments, 32 pieces. Gift of W. R. Valentiner.

### LIBRARY

- Book, *Chinese Pottery*, by Berthold Laufer. Gift of Mrs. Julius H. Haass.

## PRINT DEPARTMENT

## ITALIAN

Drawing, Michelangelo. Purchased.

Engraving, *Battle of the Sea Gods*, Right Hand, Andrea Mantegna. Purchased.

Engraving, *Battle of the Sea Gods*, Left Hand, Andrea Mantegna. Purchased.

## FRENCH

Etching, *La Carriere ou la Rue Neuve de Nancy*. Gift of the Founders Society.

## FLEMISH

Book, Flemish missal. XV Century. Gift of Mr. Alvin C. Hamer.

## DUTCH

Engravings (four), *Twelve Kings of Israel*, by Lucas van Leyden. Purchased.

## ENGLISH

Book, *The Complaint or The Consolation of Night Thoughts*, by Edward Young. Illustrated by William Blake. Gift of Mrs. George E. Edmunds.

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The fifth lecture in the series of seven evening lectures will be given on Tuesday evening, February 7, by Dr. Walter Heil, Curator of European Art, on "The Spirit of Mediaeval Art." Dr. Heil has made a special study of Romanesque Art, with particular reference to sculpture, and is now engaged in writing a book on this subject.

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The sixth lecture in the series will be given on Tuesday evening, February 14, by Professor John M. Warbecke, Professor of Philosophy and Psychology at Mt. Holyoke College. The subject of the lecture will be "A Democratic Interpretation of Art."

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The seventh lecture in the series will be given by Dr. Herman Voss, Curator of Painting at the Kaiser Friedrich Museum, Berlin, on Tuesday evening, February 21, on "Baroque Painting in Italy." Dr. Voss is the best known authority on Italian Baroque painting and the author of several books on this subject.