

# Bulletin of The Detroit Museum of Art

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MAY, 1915

Number 2



HOMER SHIFF SAINT-GAUDENS

Bas-relief presented by Mrs. Augustus Saint-Gaudens.

## SCHEDULE OF EXHIBITIONS.

May—Annual Exhibition of Selected Paintings by American Artists.

June—American Academy in Rome Exhibition.

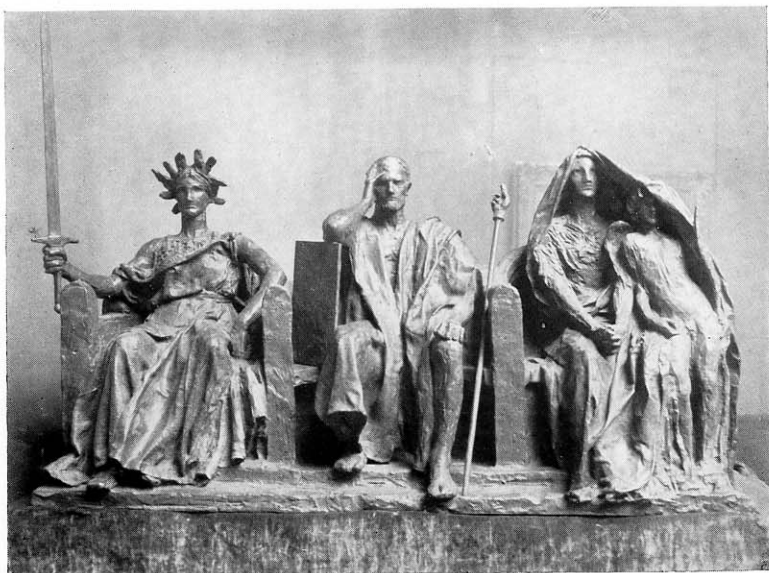
Architectural Exhibition.

## ACCESSIONS.

RELIEF OF HOMER SHIFF SAINT GAUDENS.

Mrs. Augustus Saint-Gaudens has presented to the Museum's permanent collection a replica in bronze of the low relief of Homer Schiff Saint-Gaudens as a child, reproduced on the first page of this number. This relief

*NEW YORK—FEBRUARY MDCCC-LXXXII.*" It is characterized by a freedom of handling which splendidly shows the creative sculptor. One feels instinctively that here is a work which the sculptor did for his own pleasure; the love of his art, and the knowledge of his medium and his craft is apparent



## LAW SUPPORTED BY POWER AND LOVE

Saint-Gaudens was working on the groups for the Boston Public Library, of which this was one, at the time of his death. The groups were purchased by Mr. Charles L. Freer and will eventually be placed in the Freer gallery at Washington.

attracted much attention during the exhibition; it is never sold, and the gift is the more appreciated by reason of that fact. The relief is inscribed: "TO MY FRIEND DR. HENRY SCHIFF THIS PORTRAIT OF MY SON HOMER SCHIFF SAINT-GAUDENS AT THE AGE OF SEVENTEEN MONTHS— AUGUSTUS SAINT-GAUDENS —

in every line.

During February forty-six of the works of Saint-Gaudens were exhibited at the Museum through the courtesy of Mrs. Saint-Gaudens—the first adequate exhibition in Detroit of the work of this great American sculptor. The appreciation and interest were shown in the increased daily attendance. The lecture on "Saint-

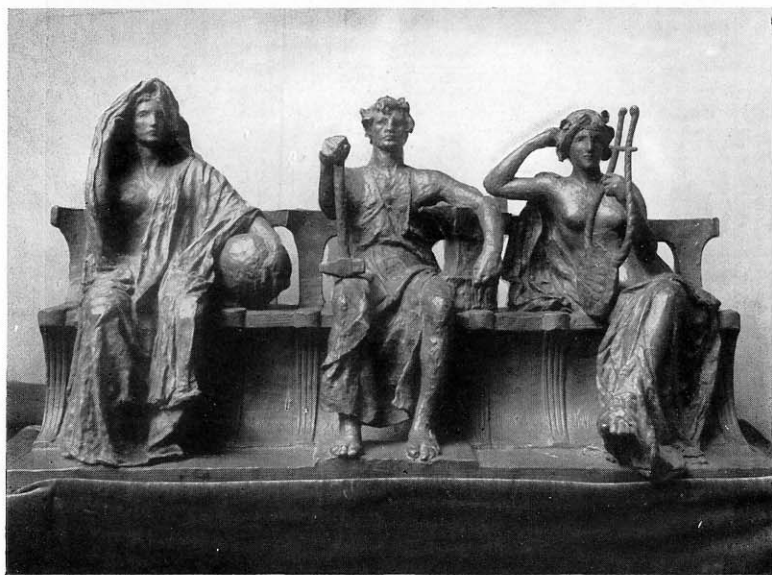
Gaudens and his Art," by Mr. Glenn Brown, who was for many years Secretary of the American Institute of Architects, and who arranged the Memorial Exhibition of Saint-Gaudens' works in Washington, added much to the educational value of the exhibit.

The reduced copy of the standing figure of Abraham Lincoln, the original of which is in Lincoln Park, Chicago, was sold to the committee on a permanent memorial to com-

Saint-Gaudens. They are owned by Mr. Charles L. Freer, and are to be placed eventually in the Freer Gallery at Washington, D. C. Pending the building of the gallery they will remain at the Detroit Museum as a loan from Dr. Freer.

THE LAST WORK OF AUGUSTUS SAINT-GAUDENS.

Homer Saint-Gaudens in his "Reminiscences of Augustus Saint-Gaudens" (volume 2, page 113), says: "The groups to go in front of the



LABOR SUPPORTED BY ART AND SCIENCE

This is the other group originally intended for the Boston Public Library, upon which Saint-Gaudens was working at the time of his death. Through the courtesy of Mr. Freer these groups will remain at the Museum as a loan.

memorate the founding of the Republican party at Jackson, Michigan, in 1854. The bronze will be placed in the Public Library of that city.

THE SAINT-GAUDENS GROUPS OWNED BY CHARLES L. FREER.

At the Detroit Museum of Art are two groups in bronze by Augustus

Boston Public Library which my father was unable to finish before his death, he probably held more at heart than any other work he ever undertook. But beside his interest in this actual sculpture, he displayed great activity in the development of the building."

In a letter to Charles F. McKim, the architect of the Boston Public



"YELLOW TULIPS"—By Thomas W. Dewing  
 Loaned by Smithsonian Institution, Freer Collection  
 In the Annual Exhibition

Library building, dated November 29, 1894. Mr. Saint-Gaudens spoke of being in Boston with his brother Louis, and seeing for the first time the staircase finished. "I write to tell you that we were both completely bowled over by it; it is a splendid piece of work and even as it is, without the painting of Puvis [de Chavannes], I know nothing to equal it. The oiling of Louis [Saint-Gaudens] lions, and the placing of the inscription under them, has entirely changed their character, too. \* \* \* But it was not about them that I started to write, but simply to congratulate you

on the splendid work you have done. It has fired me all up to get at the groups and make as swell a thing as possible; although it will be hard to compete with the nobility of the staircase."

On May 21, 1894, after having brought from Paris the two carefully studied groups for the Public Library, Saint-Gaudens wrote to Mr. S. A. B. Abbott, formerly Librarian of the Boston Library, one of the building committee, and afterwards director of the American Academy in Rome:

"I am working on the library work on the following rough lines: on

one pedestal Labor, represented by a man seated between two female figures—Science on one side and Art on the other; on the other pedestal, a male figures of Law in the middle, with female figure of Religion on one side and Force, or Power, on the other. Sail into me all you wish about it, please. The idea was to get two leading male figures, Law and Labor, supported by the others as you see. It is an extremely difficult thing to manage, and I have been thinking of it more than anything else in my life. Blarney [Charles McKim] and you might say that 'that

is not saying much.' But such is the case.

"These great elementary figures may be made to embrace the principal sub-divisions by shields which they may hold, or they may be indicated in the pedestals, bearing the classifications. For instance, under Art, we should put music, architecture, painting, sculpture, poetry, and drama; and so on with the others. I am feeling rather happy at this arrangement, as it seems to have some kind of harmony, making Law and Labor the units, on which the others depend. Although I am happy about it I shall

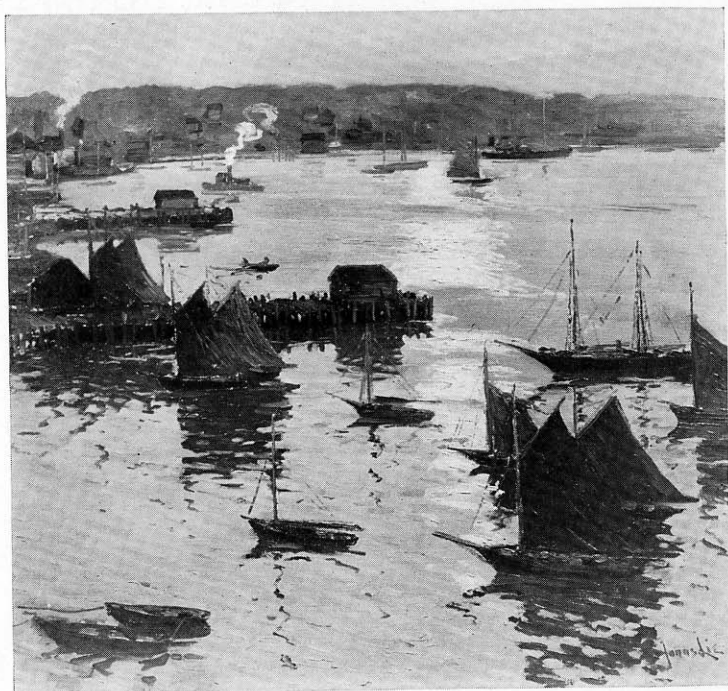


"PORTRAIT, MY DAUGHTER JOSEPHINE"—By Edmund C. Tarbell  
In the Annual Exhibition

be happy, as I said before, if you abuse me, now that there is something to abuse. I shall be in Boston within a week or ten days surely."

"The outcome of this idea," says Homer Saint-Gaudens, "was a final arrangement in which one pedestal bore four figures, Law, flanked on one side by Executive Power, and on the other by two more personifying Love. The other pedestal had three

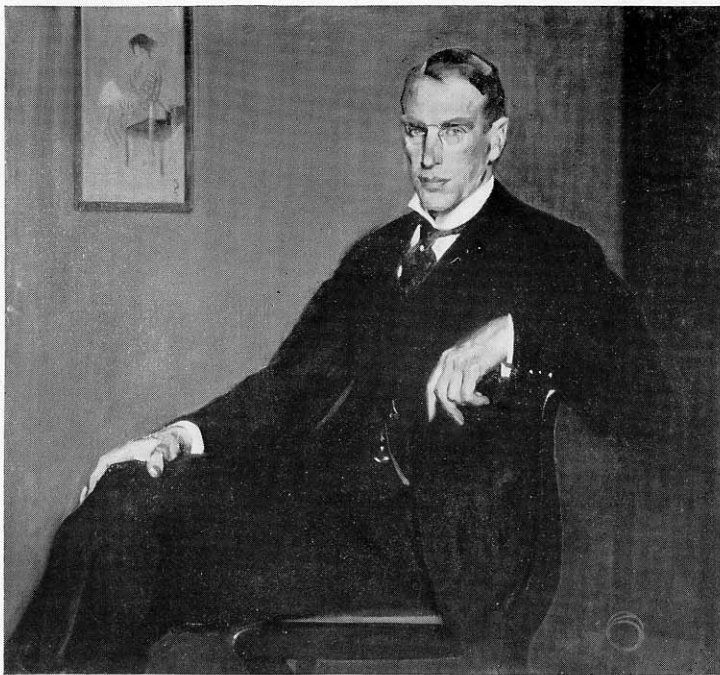
problem exceptionally serious, with an opportunity so unrestricted, and yet so difficult of treatment; the figures to be placed in a position that would force the results violently upon the visitor. He often used to say that he would give much for the fertile imagination of Vedder, who was just the man to conceive such compositions. Also his anxiety about them was increased by the fact that



"IN THE HARBOR"—By Jonas Lie  
In the Annual Exhibition

figures typifying Science, Labor, and Art, the latter as expressed in Music. These names convey little significance of the ideas he intended; nor would a detailed description of the poses explain the quality of his conceptions. For his own purpose he had created complete studies; and, had he lived, he would have finished them rapidly. But he considered the

they were to go to Boston, a city which he regarded as filled with ingrown hyper-criticism. Hence, though he had frequently turned to the studies, he felt unwilling to finish them until he could allot them whole-hearted devotion, with the result that he never completed the work upon which he had looked long and fondly."  
—C. M.



"PORTRAIT, CHARLTON YARNALL, ESQ."—By Leopold G. Seyffert  
Lent by Charlton Yarnall, Esq.  
In the Annual Exhibition

#### AMERICAN ACADEMY IN ROME.

The exhibition of the American Academy in Rome sent out by the American Federation of Arts, which will be shown in June, consists of painting, sculpture and architecture by former students of this school who have received the Roman prize. It is retrospective in character, showing paintings, mural decorations, architectural restorations, drawing and reproductions of important accomplishments in each of the arts by past members of the Academy. It will show to the student and those who know little about the purposes of the Academy at Rome the kind and quality of work done in this school. It will work in harmoniously with the Architectural Exhibition which will be shown in an adjoining gallery.

#### NEW BOOKS GIVEN.

Mr. Maurice Black has presented to the Museum Library five reference works of great value as follows:

"Great Masters of Landscape Painting," from the French by Emile Michel, a volume containing 432 pages, beautifully illustrated with 40 photogravure plates and over 200 text illustrations.

Three volumes, "Romney," Reynolds, and "Velasquez," by Randall Davies, each illustrated with sixteen examples in color of the work of these masters.

"Oriental Carpets, Runners, and Rugs, and some Jacquard Reproductions," by Sidney Humphreys, profusely illustrated with color plates and text illustrations.

BULLETIN OF THE  
DETROIT MUSEUM OF ART

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DETROIT MUSEUM OF ART

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UNDER THE ACT OF AUGUST 24, 1912.

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For the term expiring 1917  
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For the term expiring 1918  
FREDERICK H. HOLT RALPH H. BOOTH  
WILLIAM B. STRATTON

ANNUAL EXHIBITION.

The First Annual Exhibition of Selected Paintings by American artists opened on April 9th with a Reception and Opening view. It will continue through May 31st. One hundred and forty-eight pictures representing the work of one hundred American painters are shown.

The time set for the exhibition in Detroit was so arranged that advantage could be taken of the opportunity of making selections from all the important fall and winter exhibitions in other cities, among them the Art Institute of Chicago, the Corcoran Gallery at Washington, the Winter Exhibition in the National Academy of Design, "The Ten" and the Penn-

sylvania Academy of Fine Arts. The best pictures from these exhibitions were supplemented by examples secured from the studios of the artists and a number of representative canvasses loaned through the courtesy of collectors and other museums.

The Exhibition is Catholic in scope including the work of some artists who are striking out new paths; so that it represents originality in thought and treatment as well as approved methods of handling.

By giving six large galleries to the collection it has been possible to secure a most satisfactory grouping and arrangement, with few exceptions hanging every picture on the line, with plenty of space on either side.

It has been possible to keep the paintings of William M. Chase, Edmund C. Tarbell, Frank W. Benson, Thomas W. Dewing, Childe Hassam, Robert Reid, Edward Simmons, J. Alden Weir, Willard L. Metcalf, and Joseph DeCamp, who exhibit together successfully under the name of "The Ten," together in Gallery I. With them hang examples of D. W. Tryon and John H. Twachtman. This makes a harmonious group over which visitors linger with much satisfaction. These men are not alike in their methods or their vision but a common note of sincerity and fine craftsmanship characterizes their work.

In Gallery II one finds many landscapes showing nature in a variety of moods, interspersed with figure subjects and marines. William Wendt, Daniel Garber, DeWitt Parshall, Ben Foster, W. L. Lathrop, Eugene E. Speicher, W. Granville-Smith and Leonard Ochtman are all represented by characteristic examples of their work.

Marines by Frederick J. Waugh and Charles H. Woodbury, the one realistic, the other interpretive, are also shown. The "Portrait of an Artist" by Thomas Eakins, and George DeForest Brush's



"Portrait of Mrs. Brush," are noteworthy canvasses.

Local interest attaches to some of the pictures in Gallery III. Lydie Field Emmet's "Once Upon a Time" is loaned by Mr. and Mrs. Dexter M. Ferry, Jr. The charming child study by W. Sargeant Kendall is the property of Mr. and Mrs. David Gray. Ivan Olinsky's "Portrait of Miss P.," loaned by Mr. and Mrs. G. D. Pope, and "The Family," loaned by Mrs. E. H. Hooker, are both characterized by fine decorative qualities. A fine example of the early landscape art of J. Francis Murphy is loaned by William O'Leary. Examples of Mary Cassatt, Edward W. Redfield, Jonas Lie, Harry W. Watrous, W. L. Lathrop, Gardner Symons, Frederic C. Frieseke, Charlotte B. Co-man are also seen in this room.

Recognition of modernity is given in Gallery IV where the paintings of Ernest Lawson, Josephine Paddock, Leon Kroll, Hugh H. Breckenridge, Robert Henri, Gifford Beal, George Luks and others are shown.

Pictures of unusual excellence are found in Gallery V. Choice examples of the work of John C. Johensen, Eugene E. Speicher, Carl J. Nordell, Irving R. Wiles, W. M. Paxton, Arthur B. Davies, John W. Alexander, Bruce Crane, Charles H. Davis, Helen M. Turner, Emil Carlsen, Walter McEwen, Charles Bittinger, and others are to be found here.

Gallery VI contains a number of pictures awarded prizes in other important exhibitions, among them Charles W. Hawthorne's "Provincetown Fisherman," awarded the Temple Gold Medal at the Pennsylvania Academy of Fine Arts in 1915; J. J. Shannon's "Miss Kitty," awarded Medal of the First Class, Carnegie Institute, 1897; Irving R. Wiles' "Portrait of Mrs. Wiles," awarded the Thomas R. Proctor Prize, National Academy of Design, and Robert Spencer's "Five O'clock, June," awarded the Jennie Sesnan Gold Me-

dal, Pennsylvania Academy of Fine Arts, 1914. Gari Melcher's excellent portraits of *Mr. Theodore Roosevelt*, lent by the Smithsonian Institution, Freer Collection, the late *Edward C. Walker, Esq.*, lent by Mrs. Edward C. Walker, and *Mr. Charles L. Hutchinson*, lent by Charles L. Hutchinson, Esq., form a charming group of portraits in the center of the north wall.

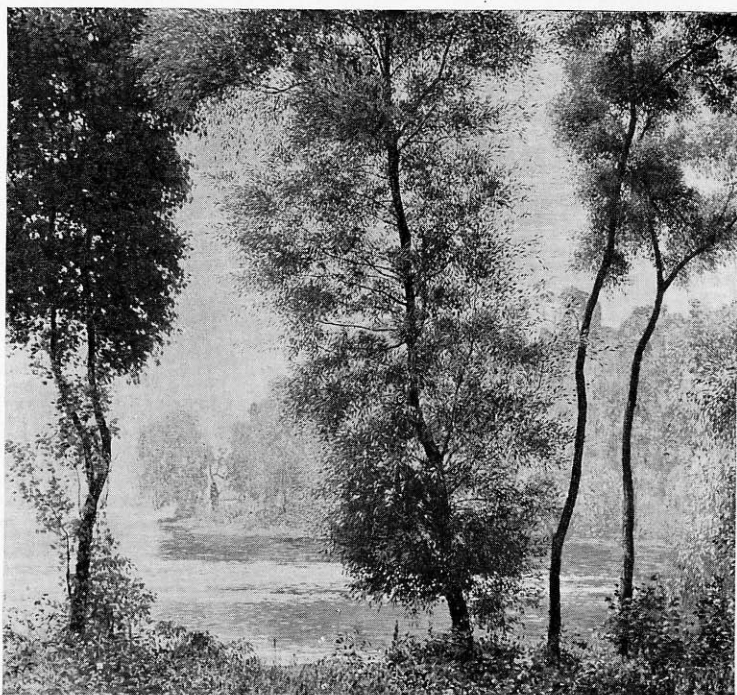
Edwin H. Blashfield's mural painting "Life" is shown at the end of the gallery. A happy proportion of figure subjects and landscapes is noticeable throughout the collection. In this room are fine portraits by George Bellows, Leopold G. Seyffert, Irving R. Wiles, Adolphe Borie and William Cotton. There are also attractive figure subjects by Richard Miller, Philip L. Hale, F. Luis Mora, Alice Ruggles Sohier and Louis Ritman. Gardner Symons, Frederick Ballard Williams, Emil Carlsen, Edward W. Redfield, George Elmer Browne, William S. Robinson and Charles H. Woodbury are represented by unusually good landscapes.

Detroiters who contemplate having portraits made of members of their families would do well to study the fine portraits in the present collection. It is an unusual opportunity for one to make a choice of painters eminently fitted in this field of endeavor.

#### THE NEW STAGE CRAFT.

From April 22nd to May 13th an exhibition of Stage Craft arranged by Sam Hume, of Cambridge, Mass., is being shown on the first floor of the Museum.

The exhibition consists of small models of stage settings by men eminent in their craft including Joseph Urban of the Boston Opera House, Robert E. Jones, who has recently come into prominence through his work for Granville Barker in New York, Will Roney, Joseph Linden Smith, Frank Chouteau Brown, C. Raymond Johnson, Clifford F. Pem-



"SUMMER MORNING"—By Daniel Garber  
In the Annual Exhibition

ber, Lee Simonson and Sam Hume. Two models were made in Detroit, one by the Society of Arts and Crafts, the other by Miss Dorothy Aarons, a second year student at the Detroit School of Design.

The models showing the settings for some of the plays which have given the theatre art its greatest opportunity are set up in a darkened room on a line with the eye and are lighted by artificial light in the same manner as the actual stage setting so that one has an opportunity to study the new craft of the stage which has been making steady progress in Europe and America during the past few years. The movement is characterized by new beauties of design and a more beautiful use of color combined with a careful adaptation of the set-

ting to the nature of the drama produced.

Perhaps the most interesting feature of the exhibition is the "Cupola Horizon" shown in the auditorium by means of which the Munroe Rhodes Pevear's Colors and the effects of light in the quarter sphere device employed experimentally in Germany are displayed.

During the first two weeks of the exhibition talks will be given each day at 11 a. m. and 4 p. m. by Mr. Hume or his associates which will be followed by a demonstration of the "Cupola Horizon" in the auditorium. These talks are free to the public and classes from the schools or study clubs wishing to come in a body may arrange to do so.

In addition to the models which

Mr. Hume has gathered together and so successfully arranged, sketches, photographs, designs of stage settings, and costumes showing the successful works of eminent European artists interested in the new movement, are also on display.

The exhibition was brought to Detroit through the co-operation of the Society of Arts and Crafts, Players' Club, Michigan Chapter of the American Institute of Architects, Fine Arts Society Drama League, Detroit School of Design and Detroit Museum of Art.

#### ARCHITECTURAL EXHIBITION.

At the close of the Annual Exhibition of Selected Paintings by American artists, an Architectural Exhibition will be held. It will consist of invited renderings of important structures by prominent architects in or near Detroit, together with the work of landscape artists who have worked in this vicinity.

#### ORIENTAL RUGS AND PERIOD FURNITURE.

The Exhibition of Antique Oriental Rugs and Period Furniture shown during the month of March was one of the most important exhibitions held in recent years. It brought the people in contact with other art expressions besides painting and sculpture and one in which they are more interested. It was assembled almost entirely from Detroit homes and it is a fact to be proud of that so many and varied specimens of rugs and so many fine examples of period furniture were to be found within the city portals.

Were it not for the civic spirit on the part of the owners, and those who assisted in the work, the exhibition could not have been so successful. The wisdom of associating rugs and furniture was apparent to the most casual observer. The lines of the furniture were enhanced by the color

and design of the rugs and the rugs showed their individuality to a greater degree by having contrasting objects on which to rest the eye.

Mr. Vincent D. Cliff, whose interest and pleasure in oriental carpets is an obsession and whose knowledge of the subject gleaned through years of experience as a connoisseur and through his association with prominent collectors throughout the country, was selected as chairman of the Committee on Rugs and this portion of the exhibition was entirely selected, catalogued and arranged in the galleries under his direction.

How well this field was covered is seen by referring to Mr. Cliff's catalogue which embraces all of the five great classes, namely: Persian, Turkish, Caucasian, Turkoman and Chinese, and these again are divided into a multitude of names representing the various cities, towns, provinces or tribes in which the rugs were made. A total of eighty-seven rugs were shown, all of them different in their design and color, all typical of their province, town or tribe, all of them choice antique specimens made between 1550 to 1860—none later.

Two informal talks in the galleries were given on March 16th and March 25th by Mrs. Percy B. Williams of Toledo who took her audience about the room using the rugs on exhibition to illustrate her lecture. Mrs. Williams was unqualified in her praise of the classical and historical pieces and said it was a credit to the city of Detroit to be able to secure so fine a collection from local homes.

Mrs. Williams' lectures, which had to do with a proper appreciation of oriental carpets, of their uses, of their material and weave, the richness and stability of their color, the detail in the design and its significance, were greatly appreciated by the large audiences which assembled in the Museum galleries on those afternoons.



"CHILD AND A MIRROR"—By William Sargeant Kendall  
Lent by Mr. and Mrs. David Cray  
In the Annual Exhibition

The Period Furniture was selected with a view to presenting those periods which were distinguished by good line, craftsmanship or decoration. It was not possible to secure original pieces in every instance, and some replicas were shown, but these gave an adequate idea of the tendencies prevalent at the time.

The services of Mr. Arthur L. Jaeger, Mr. Clarence Whybrow and Mr. A. W. Andrews on the Furniture Committee was a great factor in its success. Mr. Jaeger was particularly self-sacrificing in giving a great deal of time in securing exhibits and in cataloguing the collection. Beginning with the Gothic period, the Renaissance periods of Italy, France, Germany and England were shown, the latter including Elizabethan, Jacobean

and Queen Anne. The French periods of Louis XIV, XV, XVI, Directoire and Empire with their distinctive characteristics were illustrated together with their contemporaneous English expressions of the Georgian periods, Chippendale, Sheraton, Adam, Hepplewhite.

The Detroit Museum of Art acknowledges its indebtedness to Mr. A. W. Andrews, Mrs. L. W. Bowen, Mrs. A. H. Buhl, Mrs. Vincent D. Cliff, Mr. F. J. Foote, Mrs. George S. Hosmer, Mrs. John S. Newberry, Mrs. R. Adlington Newman, Mrs. E. D. Stair, Mrs. Isaac Stearns, Mrs. Albert L. Stephens, Mrs. Harry N. Torrey, William Wright Company and Mrs. Edward C. Walker for so kindly loaning choice specimens of furniture from their collections.

## AMERICAN ART.

A collection of American paintings from the galleries of William Macbeth made an attractive exhibition during the month of February. There was a happy balance between the examples of the earlier men, Fuller, Inness, Keith, Sartain, LaFarge, Martin, Robinson and Wyant, and the present day men, including Beal, Carl- sen, Davis, Davies, Garber, Hawthorne, Metcalf, Miller, Frieseke, Dougherty, Kent and others.

## FRANCIS P. PAULUS.

The small exhibition of oil paintings, pastels and colored etchings by Francis P. Paulus shown during February, was one of which his many Detroit friends may be proud. He has made much progress since his last visit here. His Bruges subjects in oil are characterized by breadth of handling and fine sunlight effects and there is a synthetic feeling about them acquired, no doubt, by the ar-

tist's deep study and familiarity with his subject. His pastels are brilliant and reflect the temperamental moods of the painter. Some are carefully wrought in all their detail, others scintillate with the brilliance of the painter's skill and are full of suggestion. As an etcher Mr. Paulus is always a master and Bruges has given him splendid subjects. His coloring of them by hand has added to their attractiveness for the public, but those who study them as etchings will be more interested in his mastery of his tools and his control of his medium.

## LECTURES AND OTHER EVENTS.

A review of the many lectures given during the past three months (a schedule of which appears on another page), discloses many important topics pertaining to art. The speakers, eminent in their profession, have, as a rule, had the faculty of presenting their important messages in a way



"ON LOOKOUT HILL"—By Frank W. Benson  
Purchased by the directors and presented to the New Detroit Athletic Club.  
In the Annual Exhibition



"FROSTED FIELDS"—By Bruce Crane  
In the Annual Exhibition

which held the interest of the large crowds in attendance.

Eminent musicians as soloists have added much interest to the Sunday programs.

In addition to the regular activities of the Museum important lectures were given under the auspices of the Detroit Institute of Science, the Detroit Archaeological Society, the Extension Department of the University of Michigan, the Society of Arts and Crafts and others.

Through the generous interest of Mrs. Oren Scotten an illustrated lecture on "The Paintings of Rembrandt" was given by Prof. Rossiter E. Howard, and a group of men contributed toward the expense of Mrs. Glenn Brown's lecture on "St. Gaudens and His Art" in connection with the exhibition of the bronzes of the great American sculptor.

Messrs. Dudley Crafts Watson, Director of the Milwaukee Art Society, and Raymond Wyer, Director of the Hackley Gallery of Fine Arts, con-

tributed greatly to the interest with their splendid lectures on art.

Mr. William Keen Naulty's lecture on "England, Scotland and Wales," illustrated with both stereopticon views and motion pictures, was greatly appreciated by the audience who heard him.

The birthdays of Lincoln and Washington were observed by suitable exercises in the auditorium through the co-operation of the patriotic societies.

Many lectures for Study Clubs and for the pupils of the public schools have been given by the Museum Staff.

The Normal College Choir at Ypsilanti, Mich., under the direction of Frederick Alexander, conductor, closed the Sunday programs with a fine concert in which a mixed chorus of fifty singers participated.

Take it all and all unusual educational facilities are presented free to the people of Detroit. That they appreciate it is shown in the large attendance.

## REVIEW OF MUSEUM ACTIVITIES.

The following is a schedule of events of the past quarter:

- January 17. Lecture: "Hunting in Wyoming," by Mr. Gustavus D. Pope. Violinist, Miss Helen Whelan; accompanist, Miss Jeanette Van der Velpen.
- January 22. Lecture: "Phases of Insect Life," by Prof. Hegner of the University of Michigan, given under the auspices of the Detroit Institute of Science.
- January 24. Lecture: "Art and the American People," by Dudley Crafts Watson, Director of the Milwaukee Art Society. Soloist, H. Whorlow Bull; accompanist, Mrs. Mark B. Stevens.
- January 31. Lecture: "The Paintings of Rembrandt," by Prof. Rossiter E. Howard. Soloists, Floyd C. Campbell and Wirt C. Rowland; accompanist, Miss Pearl Williams.
- February 7. Lecture: "Mexico, the Country and the People," by Fenton R. McCreery. Soloist, Mrs. E. S. Chase.
- February 8. Lecture: "Saint-Gaudens and His Art," by Mr. Glenn Brown.
- February 12. Lincoln's Birthday Program. Speakers, Judge Claudius B. Grant, Charles Moore, Esq. Reader, Mrs. Ralph H. Page. Soloist, Mr. William Lavin.
- February 14. Lecture: "The Lincoln Highway," by Mr. A. R. Pardington, Vice President of the Lincoln Highway Association. Soloist, Mrs. Nellie S. Terry; pianist, Miss Alicia Fuller.
- February 17. "Walk Talk" in the Galleries on "American Art," by Cheshire L. Boone, of the Macbeth Galleries, New York City.
- February 19. Lecture: "Glacial Lake History of Michigan," by Prof. W. H. Hobbs of the University of Michigan. The lecture was given under the auspices of the Detroit Institute of Science.
- February 21. Lecture: "The Appreciation of Architecture," by Prof. Emil Lorch of the University of Michigan. Violinist, Mr. Raymond Dulitz.
- February 22. Washington's Birthday Program. Lecture: "The Personal Side of Washington," by Mr. Charles Moore, Director of the Museum. Soloist, Mr. John Dickinson; accompanist, Mr. Henry Reilly Fuller.
- February 28. Lecture: "England, Scotland and Wales," by William Kean Naulty. Soloists, Mr. and Mrs. Leon Rosinska.
- March 7. Lecture: "Art and its Appreciation," by Raymond Wyer, Director of the Hackley Galley of Fine Arts, Muskegon. Soloist, Mrs. Ethel McCormac Fox; accompanist, Miss Muriel Caldwell.
- March 11. Lecture: "Ireland," Miss Genevieve K. Duffy, under the auspices of the Catholic Study Club.
- March 14. Lecture: "Ireland," Miss Genevieve K. Duffy. Soloists, Mrs. Mark B. Stevens and Dr. Carl S. Oakman, violinist.
- March 16. Informal talk in the Galleries on "Oriental Rugs," by Mrs. Percy B. Williams.

- March 19. Lecture: "Restoration of Native Species," by Richard E. Follett, Secretary of the Detroit Zoological Society, given under the auspices of the Detroit Institute of Science.
- March 21. Lecture: "Drawing and Art Education in the Public Schools," by Miss Alice Guysi.
- March 25. Informal talk in the Galleries on "Oriental Rugs," by Mrs. Percy B. Williams.
- March 28. Lecture: "European Gardens," by Mr. Charles Moore, Director of the Museum.
- March 29. Lecture: "The American School of Painting," by Clyde H. Burroughs, Secretary and Acting Director of the Museum. Lecture given for the Detroit Woman's Club.
- April 4. Lecture: "American Art," by Clyde H. Burroughs, Secretary and Acting Director. Soloist, Miss Marie Heinemann; accompanist, Miss Evangeline Searight.
- April 9. Reception and Formal Opening of First Annual Exhibition of Selected Paintings by American Artists.
- April 15. Lecture: Under the auspices of the Detroit Health League.
- April 20. Walk-Talk on "American Art" in the galleries for the Detroit Review Club.
- April 20. Lecture: "Ankor Wat," by Joseph Linden Smith, under the joint auspices of the Society of Arts and Crafts and the Detroit Museum of Art.
- April 21. Lecture: "Pageantry," by Joseph Linden Smith, under the joint auspices of the Society of Arts and Crafts and the Museum of Art.
- April 23. Session of the National Convention of the Drama League in Museum Auditorium. Speakers, Clayton Hamilton, New York, and Philip D. Sherman, Oberlin College. Lectures illustrated.
- April 23. Illustrated lecture in the galleries on "Roman Rubbish Mounds in Egypt," by Prof. Charles T. Currelly of Toronto, under the auspices of the Detroit Archeological Society.
- April 24. Session of the National Convention of the Drama League. Speakers, Hiram K. Moderwell, New York City; Stuart Walker, New York City; Frank P. Hersey, Harvard; Oliver Saylor, Indianapolis News; Maurice Browne, Chicago; Thomas A. Dickinson, Madison. Mr. Sam Hume, after a short talk on "Reinhart and the New Movement," gave a demonstration of the Cupola Horizon.
- April 25. Concert by Chorus of Fifty Voices under the direction of Frederick Alexander of Ypsilanti, Michigan. Soloists, Mrs. Annis Dexter Gray, contralto; Miss Mary Dickinson, pianist; Miss Abba Owen, violinist.
- April 29. Lecture: "Modern Lighting Devices of the Theatre," by Mr. Sam Hume, followed by demonstration of the Cupola Horizon.