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HEAD OF MADONNA
FROM THE PAINTING, MADONNA AND CHILD
BY GIOVANNI BELLINI

GIOVANNI BELLINI'S MADONNA AND CHILD

The combined expression of great beauty and deep sentiment which the recently acquired painting of the Madonna and Child by Giovanni Bellini possesses, is as rare in art as in life. Italy, the country of a beautiful race, has produced many masters in art who were endowed with an unusual sense for beautiful form, but not often did these artists know or care to know how to fill these forms with touching sentiment. The ability of expressing deep human feeling in art is usually attributed to northern artists who, with this talent, often sacrificed beauty to expression. There were, however, in Italy, exceptions to this rule, especially in the northern part where the Germanic influence was strong, and surely masters like Mantegna and Donatello could go no further in their representation of touching human experience. It was just these two artists who influenced Bellini in his youth, but while they, with advancing years, were inclined to go to the extreme in such endeavors, Bellini became milder and less dramatic in his old age, aiming more and more at types of outer and inner harmony, but never forsaking the deep sentiment which he had learned to express from his youth on.

Botticelli, the painter who represents the early Florentine Renaissance, in the way that Bellini does the early Venetian, has, indeed, in common with him this combined expression of beauty and sentiment, yet Bellini's forms and emotions, because they are more normal, are easier to understand and appeal to a wider circle. Only highly sensitive natures are able to follow Botticelli when it comes to his compositions of extravagant linear rhythm and fervent religious feeling. Bellini's art, treating for the most part the familiar subject of the Madonna, has a most general appeal, pleasing the sophisticated connoisseur as well as the casual spectator. Contrary to Botticelli, who, of a delicate nature, inclines to melancholy, Bellini's view of life is optimistic. His religion is closely connected with his love of idyllic

landscape, while Botticelli prefers the wall of the palace or the cloister to the open spaces. While Botticelli believes in resignation and asceticism, Bellini expresses in his religious paintings a consoling faith. It means that he was gifted with a most perfectly balanced nature. This evenness of temperament may account for the steadiness of his development, his long and quiet life, his far-reaching influence—very different in all these respects from Botticelli. With many excellent painters near him, who were more or less influenced by his art, Bellini ruled in Venice in the domain of painting for half a century, much longer and much stronger than the more isolated Botticelli in Florence. He holds there in the fifteenth century a position similar to that of Titian, his great pupil, in the sixteenth. Both reached an age of more than eighty, their art showing unflinching skill to the very end. The fame of the Venetians as great colourists is based mainly upon the creative powers of these two geniuses.

A first glance at our Madonna reveals how great a colourist Bellini was. The colours are of extraordinary intensity. Not only does each colour radiate vibrant life,—even the light brownish flesh tones seem to stream out rays of light,—but the colours are grouped together in such a way that while forming a perfect harmony of the whole, they intensify one another through contrasts. At the same time they mark the spacing of the composition in its depth by separating the different planes. From the background of cooler shades, made up of the brilliant green curtain to the left, and the pale blue sky and hilly landscape to the right, stands out the group of the Madonna and Child in warm glowing colours: the dark, yet vivid blue mantle, the different soft shades of rose of the dress, and the white veil of the Virgin surrounding the neutral delicate flesh tones.

No less impressive is the linear composition. If we go through the considerable



MADONNA AND CHILD
GIOVANNI BELLINI
VENICE. 1431(?) - 1516

number of compositions representing the Madonna in half length which Bellini painted during his long life, we find few which have solved the problem in such a natural yet monumental manner. Carefully balanced on each side, the triangular composition rises like a structure of great solidity, soft in its outlines, yet of architectonic appearance. By bringing the knees of the Madonna up from the lower border of the picture, the artist creates a first plane, from which he develops the depth through clearly connected successive planes, the next plane being marked by the Child standing on the right and the book resting on the left knee of the Virgin, while the third plane is formed by the upper part of the body of the Virgin. These planes are connected by a flowing movement of the folds of the garments, and it seems as though we were led by masses of rolling waves from the lower foreground to the crowning head of the Virgin, which is slightly reduced in size so as to give to the construction a more monumental effect by placing the top of the mountain at a greater distance.

The use of a book as a means of separating two planes, not used by the artist in his other Madonna compositions, was first introduced into Renaissance art by Donatello in his sitting statue of St. John the Evangelist in the Cathedral of Florence. Not that it is likely that Bellini at so late a period was influenced directly by the great sculptor, but it shows that in building up his compositions he accepted willingly motives used in plastic art, and that, unlike many other painters, with him a highly developed colourism did not mean the lack of a sense of construction or correctness of design. This clearness of forms is still characteristic of his later works, to which group our composition belongs, although the hard plasticity of his early paintings had long been replaced by predominant, softly outlined colour planes, in which we feel the approach of the art of Titian.

It is not necessary to dwell upon the beauty of the individual forms, upon the

youthful charm of the faces, both of Mother and Child. Still more wonderful is the way in which the artist is able to add dignity to charm, and supernatural expression to the naturalness of appearance. The impression of dignity—always more a matter of pose than of facial expression—is based mostly upon the *en face* position of Mother and Child, in which the hieratic style of the mediaeval altarpiece survives: the Mother enthroned above the altar shows to the community the Christchild, who blesses the adorers. But if it were not for the nimbuses around their heads—the delicate gold rays which are the last remnant of the broad golden haloes of the Gothic masters—would we be conscious of the fact that we have god-like beings before us? Certainly their appearance seems entirely human; yet it is an extraordinary achievement of this still deeply religious art that the master through slight touches gave his figures a superhuman character. This Child of beautiful proportions, with his pretty, minutely formed eyes, and with nose and mouth crowned by a high intelligent forehead, does he not at first seem to be standing securely on his mother's lap? The feet are gracefully placed, one as if standing upon the Virgin's knee, the other leaning against the folds of her mantle; yet in reality He does not stand; He is freeing himself unconsciously from any connection with the earth, even from the hand of his mother, which lightly touches his body, and, rising with a swinging movement, He seems to come nearer to us, and the Virgin, retiring in pride of her Child, gazes far beyond us into infinite space, where the future of her Child and of mankind lies.

This transcendental element in his compositions, this touch of a world to come, Bellini shares with other great masters who reached a similar ripe old age, rich in the wisdom of a long life's experience. Our painting bears next to the signature the date 1509 and was thus executed when the artist was about

seventy-five years of age. The monumental altarpiece of S. Zaccaria, painted in 1505, and the beautiful composition of S. Francesco della Vigna of 1507, lay behind him; the great Madonna of the Brera, the altar of S. Chrisostomo, and the Bacchanal of 1514 in the Widener collection, were still to come. Our composition fits clearly between the altarpiece of S. Francesco della Vigna, where the Child's position is very similar to ours, and the one of Milan, where the head is placed in a similar attitude (see illustrations).

What an impression the art of the old master still had on his contemporaries, we may conclude from the letters of Albrecht Dürer, who as a young man visited Venice in 1506, and wrote to his friend Pirkheimer in Nuremberg: "Gianbellini is very old, yet he is far the best among all painters." And this he wrote at a time when Giorgione and Titian had already executed some of their greatest masterpieces. Of Bellini's character Dürer gives a splendid testimony. The German master had found considerable jealousy among the Venetian artists, "but," he writes, "Gianbellini has lauded me before many noblemen. He wanted to acquire some of my work and came himself to see me, asking me if I would execute something for him, for which he would be glad to pay me well. Everybody here says that he is a most honourable character, and I have great admiration for him."

When Bellini died, ten years later, the



VIRGIN AND CHILD
GIOVANNI BELLINI
THE BRERA, MILAN (1510)



VIRGIN AND CHILD
GIOVANNI BELLINI
CHURCH OF
S. FRANCESCO DELLA VIGNA
VENICE (1507)

historian of the Venetian Republic, Marino Sanuto, noted in his diary (November 26, 1516): "It has become known that there died Juane Belino, the excellent painter whose fame is known throughout the whole world; despite his old age he still painted most wonderfully."

Giovanni is well represented in American collections, yet most of his works over here belong to his early and middle period. B. Berenson writes in his book on Venetian painting in America (1916): "We in America cannot boast of a single painting of his later years. This is not likely to be remedied, for Bellini in his old age let his mind work rather than his brush, and the pictures painted with his own hands, except those in churches and public collections, are far from frequent." Thus still the more welcome is this Madonna in a public collection in this country, a masterpiece which—also according to Berenson, the most astute critic of Italian painting,—is unquestionably an autograph work by the great artist and which may be said to be the most important Madonna composition in any public collection in America.

Since the painting was in the possession of the Bourbon family for almost one hundred years, and has been seen by only a few scholars, it is little known in art literature. The Art Institute acquired it from the Vicomte de Canson at Paris who had purchased it from Don Jaime de Bourbon, who had inherited it from the

Count de Chambord, whose mother, the Duchess of Berry was the daughter-in-law of Charles X, the king of France from 1824 to 1830. The Venetian mansion of the Duchess de Berry, the beautiful Palazzo Vendramin Calergi, was close to the Mocenigo Palace, where our painting had been preserved since it was painted for the Mocenigo family in 1509. The Duchess acquired it in the first half of the nineteenth century. In 1813 it was still in the Mocenigo Palace, where it was described and praised in this year by Dr. Francesco

Aglietti in a lecture delivered in the Royal Academy of Fine Arts in Venice.

Through the purchase of the Bourbon Bellini by the Art Institute a masterpiece, hidden even from the eyes of connoisseurs for centuries, can now be enjoyed by thousands, and will tempt the wide circle of lovers of his art, in whatever part of the world they may live, to pay a visit to the work which is now housed within the walls of the Museum. Its acquisition will be forever a pride to the city of Detroit.

W. R. VALENTINER

TWO PIECES OF FRENCH SCULPTURE OF THE EIGHTEENTH CENTURY

In addition to the several delightful art objects discussed in the last issue of the BULLETIN, there are two more recently purchased works of art to be published, and being sculptures of small size, they almost come within the range of the decorative arts, with which that article dealt.

The first one is a charming bronze group of a putto riding on a huge shell and struggling woefully with a crab—or is it a lobster?—which is pinching his right hand.

This amusing piece, delicately chased, with its original dark lacquer patina well preserved, is the work of René Michel Slodtz, a Parisian sculptor of the Rococo period. Slodtz (1705-64), whose father, a native of Antwerp, had moved to Paris when he was quite young, and as pupil of Girardon, the famous sculptor of Louis XIV, had also been a sculptor of note, early displayed a remarkable talent. He won the *prix de Rome* in 1730, remaining in Italy for almost seventeen years, thus becoming familiar with the art of the Italian baroque, the picturesque tendencies of which, in its modified form of rococo, were once again predominant throughout Europe. Returning to Paris, Slodtz was employed by the king in making designs for court festivities, and gained special renown for some very impressive and magnificent tombs, the most effective of which is the one for Abbé Languet de Gerzy in the Church of S. Sulpice in Paris.

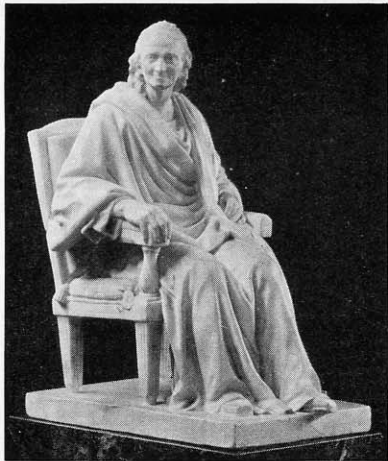
While in his great statuary works the artist never denies the influence of the Italian baroque, in his smaller decorative pieces he reveals more clearly the French spirit proper of the period. French art altogether had undergone a considerable change after the death of Louis XIV. The court in Versailles had lost more and more



PUTTO WITH CRAB
RENÉ-MICHEL SLODTZ
FRENCH. 1705-1764

its monopoly upon art, an art which had almost been forced into being cold and classical, grave and pompous. The court had now to share the artistic output with Parisian society, the super-refinement of which was reflected in the extreme nicety and subtlety of all art products. So far as sculpture was concerned, the trend of the previous century toward generalizing and idealizing, gave way to a certain individualisation and intimacy of feeling. Monumental statuary was almost entirely limited to tombs, and even religious sculpture conformed to the general sweetness and gayety of the period, the saints and angels often being conceived as pretty shepherds and exquisite "colombines" rather than as tragic martyrs and dignified messengers of heaven. The greatest merits of the French sculptors of the eighteenth century, however, their elegance and vivacity, their unsurpassable skill in rendering the texture of skin and different fabrics, are revealed mainly in the small decorative pieces such as our boy with the crab, and in the other branch of plastic art of which we have acquired a characteristic example, the portrait. Inspired to some extent by Rousseau's teachings, in art the return to nature during the second half of the century manifested itself nowhere better than in the direct and vigorous likenesses which some of the French sculptors then produced and which are equal to the very best the world has ever created.

The outstanding personality of this group is Houdon (1741-1828), a miniature replica of one of whose masterworks has now been added to our collection. Jean Antoine Houdon, born the son of a simple domestic servant in Versailles, happened to have as his first teacher René Michel Slodtz, the artist of whom we have just spoken. He won the Rome prize, studied for four years in the Eternal City, and worked his way steadily upward, so that after his return to France in 1768 his life became one long series of triumphant artistic accomplishments, in spite of all the



MARBLE STATUETTE OF VOLTAIRE
WORKSHOP OF HOUDON
FRENCH. 1741-1828

political and economic turmoil which the following decades had in store.

Houdon is essentially a portraitist, a faithful imitator of nature, even when he makes a marble goddess or the statue of a saint. But he virtually is at his best in his portrait busts proper. In this field his works can only be compared with those of the greatest masters of the Italian Quattrocento. Houdon knows that in order to create true portraiture, emphasis must be laid upon the most characteristic features of the sitter, neglecting purposely the irrelevant. His portraits, executed with supreme craftsmanship, are not only brilliant and convincing individual likenesses, but they also give the most vivid expression of the special *type* of person represented, thus reaching the range of the "timeless" and intrinsic work of art.

Houdon is of special interest for Americans as he was one of the first great artists who offered his services to the newly established country. Through Franklin, whose portrait he had done in France in 1778, he was invited to cross the ocean, and in 1785 he came to the United States

of America. He executed the well known bust of the first president, marble examples of which are in the Metropolitan Museum of New York and in the Boston Museum, while the more sketchy terra cotta version is one of the treasures of the Louvre.

After his return to France, in the late fall of 1785, he worked on the large monument of Washington, which, finished in 1792 was not erected in the Capitol at Richmond until 1796. He also exhibited in 1793, a terra cotta sketch of an equestrian monument of the president, ordered by congress, which because of lack of money could not be executed. The sketch has since disappeared. In addition to the works concerning Washington, Houdon did quite a number of other likenesses of prominent Americans, such as John Paul Jones, Thomas Jefferson, Robert Fulton

and others, examples of which are preserved in some of the leading museums and other public institutions of this country. Houdon's best known portrait is probably the seated Voltaire in the Theatre Français in Paris. The antique Roman toga in which the poet appears, fortunately mitigates the striking realism of the sardonically smiling face. Our little figure—done probably in his workshop for a customer who wanted to have a "pocket edition" of the admired master work—differs from the original not only in external details, but also somewhat in the conception, the old sage being given an expression of mild benevolence rather than the one of poignant mockery with which the great man used to mask himself.

WALTER HEIL

ANDRÉ DERAIN

If we except Matisse and Picasso, the most characteristic and original exponent of the modern movement in France may be said to be André Derain. His position in the field of painting is somewhat similar to that which Maillol holds in sculpture. Just as Maillol's style with its heavy compact forms and simplified outlines is opposed to Rodin's pictorial treatment and restless silhouettes, so Derain's art is in strong contrast to the impressionistic

style of Monet and his contemporaries. Nothing remains in his paintings of the glittering surfaces arrived at by means of numerous little dots of different shades of color, of the dissolving of the forms through diffusion of light; we no longer see a naturalistic treatment of detail, with an almost photographic rendering of a certain mood of nature. He constructs his compositions in broad masses, simplifies the outlines with heavy contours, and builds his color scheme upon a few unbroken tones, generally a deep brown or gray, from which possibly another note, a deep green or red, may stand out. The compositions are not as in the impressionistic style, a slice cut out at random from nature, but with a concentration upon the main forms, carefully built up and given a feeling of great solidity.



THE BAY OF CIOTAT
ANDRÉ DERAIN

Derain's art could not have developed to such power without the precedence of Cézanne, who laid the foundation for the modern style, but he goes further than Cézanne, and draws his forms still more closely together in compact masses, and



YOUNG GIRL
ANDRÉ DERAIN

outlines them with heavier curves. Less refined and rich in his color schemes than Matisse, who prefers a charming spotted pattern of decorative values in one plane, less imaginative and less versatile than Picasso, who in every phase shows a new unexpected aspect of his art, Derain is primarily the constructor of architectonic compositions. Not in any way are they compositions with architectural features, but compositions built with the sense of architecture, whether they represent clear, open landscapes or forests, the soft masses of his nudes, or the broad lines of his portrait studies.

It is natural that in his endeavor to show the basic forms of nature, he arrives at a logical, rational style, not unlike the classic art which we find in many of the best French painters of earlier periods. There are two tendencies in French painting, constantly alternating with each other, one represented by the Rococo painters like Lancret and Fragonard, whose art creates a playful, decorative style with delicate shades of color and an infinite variety of curves covering the surface (this art is revived in the painting of

the romantic and the impressionistic schools; a modern exponent of the style is Mraie Laurencin); the other aiming at a classic simplification of lines and colors, a tendency followed by Poussin, Claude Lorrain, Jacques Louis David, and in modern times by Cézanne, and finally by Derain.

If we study the beautiful drawing by Derain which the Institute owns, we will easily understand this classical tendency in his art. In the great rounded forms of the outlines we are immediately reminded of the masters of the beginning of the nineteenth century, although there is no direct imitation and the connection is no doubt an unconscious one so far as the artist is concerned. The fine nude, a painting acquired recently by the Institute, composed in well balanced planes and clear, forceful outlines, has also this classical appearance. Compared with the delicate forms and colors of the still life, an earlier work of the artist, which the Institute acquired in 1923, it shows a later development, with forms of a more decided character. The colors no longer have the same fine, pale shades and nuances, but the general character of the



GIRL WITH RED HAIR
ANDRÉ DERAIN

composition is similar, though of a deeper note, a brown and gray contrasted with the dark red of the hair of the girl and the white of the linen.

The landscape art of Derain is now well represented through the recent purchase of the *Bay of Ciotat* (reproduced in Elie Faure's book on Derain), a composition of clear construction and almost cubic forms, while the fourth painting to come into the possession of the Institute, *Girl with Red Hair*, with the strong blue-green of the costume of the girl and its soft curves, has an unusual charm, without being less forceful than the others in the unity of lines and forms which make up the composition.

Derain was born in 1880 in Chatou near Paris. Contrary to the wishes of his parents, he gave up his career as an engineer and studied with Carrière, with whose style, however, he was not impressed. His style was formed under the influence of Cézanne, but he also studied with much interest the art of van Gogh, Matisse, and Henri Rousseau, while his friend from youth was Vlaminck. His activity was interrupted by his military service as a common soldier, which lasted throughout the war—eleven years altogether, four of which were spent at the



DRAWING OF YOUNG GIRL
ANDRÉ DERAIN

front. It is characteristic that he never painted any war pictures, despising this so-called art. When he took up his work again after the war, he had found his own style; his art had become simplified and purified, a simplification and purification such as only great experiences can give.

W. R. VALENTINER

ISLAMIC FABRICS FROM EGYPT

Mrs. Julius Haas has presented to the textile department two fragments of early Islamic silk tapestry borders from Egypt, as a nucleus for a much to be desired collection. The department owned a number of late Hellenistic Alexandrian silk fabrics and Coptic wool tapestries, but as yet no early Islamic textiles. Remnants of Islamic garments have been found in Egypt in several of the burial places whence came the Coptic fabrics, a fact that finds a simple explanation in the continued use of the cemeteries after the Islamic conquest of Egypt. The same favorable economic conditions, both for

production—wool, indigo and gold—and for trade—Persian, Indian and Chinese goods in transit for Alexandria and thence to Europe—that had made Upper Egypt's wealth, continued all through the middle ages. The textile industry in particular was so important that in the year 912 a cloth merchant's family had to pay an inheritance tax to the extent of 100,000 dinar.

Mahomet died in 632. Six years later Syria was conquered and only three years after that Egypt. Fostat, the tent city of Amrou, Abu Bekr's general and governor for Egypt, was founded in 941 and remained the capital for almost three

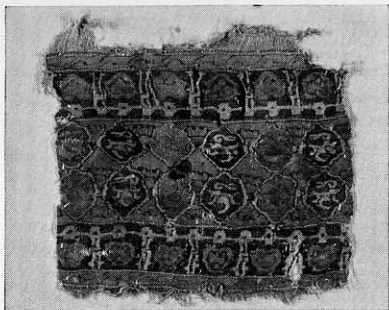


FIG. 1

centuries, till Cairo was founded in 909. Textile workshops, "tirâz," were established in diverse cities and well patronized by the successive dynasties of Tulunides (935-969), Fatimides (969-1171), and Ayyubides (1171-1250).

The two fragments belong to the Fatimide period. They are products of the tiraz, fine silk tapestry weaves on a linen warp. Borders such as these were generally woven into large pieces of plain colored or striped linen cloth, for decoration along the hem of a garment, etc. The first fragment (fig. 1) shows on yellow ground two rows of quatrefoils outlined in blue and green with ducks and red quatrefoils with rabbits. On narrow red borders conventionalized figurines in blue, holding wreaths in outstretched hands, form a tassel or lambrequin ornament, with green and yellow hearts between. The edge consists of two interlaced yellow ribbons. On both sides remnants of blue linen cloth

allow a study of the weaver's technique. The fragment measures $2\frac{1}{4}$ by 3 inches and belongs to the finest extant specimens.

The second fragment (fig. 2) shows an inscription in Arabic (Naskhi) letters, in tan with red outlines on a bluish-greenish ground. Interlaced ribbons and red and tan lines form borders on either side (2 by $3\frac{1}{2}$ inches). The high textile quality, the finely balanced color scheme and particularly the linear rather than *pittoresque* effect, all contribute to date the fragments towards the end of the Fatimid rule, about the middle of the twelfth century.

The influence of Islamic textile art on that of Christian Europe would compel their study quite apart from their intrinsic beauty. The textile department hopes to build up study collections not only of Egypto-Islamic fabrics, but also of their equally fascinating sisters, the Persian-Sassanian and the Hispano-Mauresque.

ADELE COULIN WEIBEL

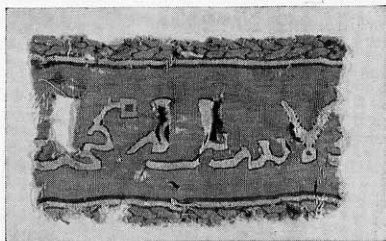


FIG. 2

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EARLY AMERICAN SILVER

During the past summer the Institute has received several gifts of early American silver from old Detroit families. Mrs. Ernest Curtenius Wetmore presented two eighteenth century mugs, Miss Mary R. Lacey an early nineteenth century beaker and mug and Mrs. Robert M. Berry a late eighteenth century cream jug.

The earlier of the two mugs presented by Mrs. Wetmore is by an unknown maker of the first half of the eighteenth century. It is of the straight-sided type in vogue during the last half of the seventeenth and first half of the eighteenth century, with bands of molding around the base and lip, and a third band girdling the body of the mug. The simple scroll handle is of the type used in nearly all the tankards of the period. On the bottom is the inscription "Curtenius - Goelet . . . 1755," and engraved on the side of the mug the Goelet coat of arms. It was a wedding gift of Mrs. Wetmore's great, great grandfather, Colonel Peter Theobaldus Curtenius, who became commissary general in the Colonial army under Washington during the Revolutionary War, and whose wife, Catherine Goelet, was a member of the early Huguenot



SILVER MUG
SECOND HALF XVIII CENTURY
GIFT OF
MRS. ERNEST CURTENIUS WETMORE

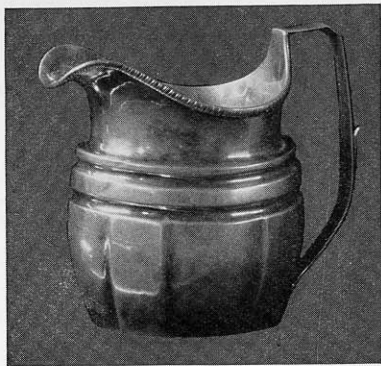
family of Goelets who became so prominent in social and financial circles in New York.

The other mug presented by Mrs. Wetmore is of bulbous form, with splayed base, a type which became popular about 1730 and continued through the century. The edge of the base and the lip are finished with a gadrooned border, and the double scroll handle, which superseded the single scroll, is surmounted by an acanthus thumb rest. The maker, known only by his initials, I. H., was a New York silversmith, active during the period from 1730 to 1775. The mug is inscribed with the monogram, J. L. L., and came to Mrs. Wetmore from her grandfather, John Lasher Curtenius, whose ancestors came to America from Holland in the seventeenth century.



SILVER MUG
FIRST HALF XVIII CENTURY
GIFT OF
MRS. ERNEST CURTENIUS WETMORE

The beaker and mug presented to the museum by Miss Mary R. Lacey bring vividly to mind the early days of Detroit's history, for they were originally owned by her great grandfather, Judge James Witherell, who played such an important part in the early affairs of the city. The beaker which once belonged to him was



CREAM JUG
SAMUEL RICHARDS
c. 1790-1800
GIFT OF MRS. ROBERT M. BERRY

made by a prominent silversmith of New York, I. W. Forbes, who was active from 1805 to 1820. It is straight-sided, with slightly everted and molded lip, below which is a beautifully engraved border of strap work and diaper patten, alternating with foliate scrolls. An engraved cartouche of the same design encloses the date 1808. It shows the classical influence which made itself felt in America in the early years of the nineteenth century, when styles of architecture, furniture, etc., were all more or less dominated by *le style Empire*, as a result of the great enthusiasm felt at this period for all things French and the antipathy toward everything English.

The little mug, also presented by Miss Lacey, is the work of J. and I. Cox, who worked in New York in the first half of the nineteenth century. It is graceful and delicate in form and the lines of the molded base suggest the classic column; the lip is everted and the handle prettily scrolled.

Another early patriot of Detroit, General Hugh Brady, prominent in military

and civic affairs from 1825 to 1851, is recalled by the cream jug which once belonged to him and which was presented to the Institute by Mrs. Robert M. Berry, his great granddaughter. It is the work of Samuel Richards, a Philadelphia silversmith who was active during the last decade of the eighteenth century. It is of slightly bulbous shape, oval in section, the lower portion fluted, with two rows of molding around the center. It has a flat, strap handle, and the rim is finished with a beaded molding.

The Institute hopes to be able to build up an important collection of early American silver. Perhaps no other craft was practised with such perfection among the colonists. Its simple beauty of outline and proportion, the restrained simplicity of its ornament, make it a source of constant delight to all lovers of fine craftsmanship, and the vivid pictures it calls up of the life of the early colonists add an additional charm and fascination.

JOSEPHINE WALTHER.



SILVER BEAKER
I. W. FORBES, NEW YORK
ACTIVE 1805-20
GIFT OF MISS MARY R. LACEY

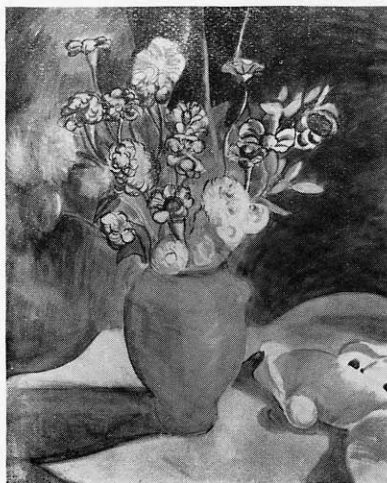
THE LIBRARY

One of the most important departments in the modern museum is the reference library. Here the public finds fuller information concerning the objects exhibited than can be given in a label, and also material for comparison in books and photographs. But the Institute Reference Library is particularly intended to aid the curators and instructors in their research work, and must necessarily be of a quite specialized character. The library has to meet the demands of all the departments,

and as most of the needed books are either out of print or very expensive, owing to their limited editions and illustrative material, it often finds it difficult to make ends meet. A number of important new acquisitions were made during the past summer which will be briefly reviewed in the BULLETIN from time to time to enable the BULLETIN readers and members of the Founders' Society to keep in closer touch with the library.

EXHIBITION OF FRENCH GOTHIC ART

On November 17 the Institute will open to the public an exhibition of French Gothic Decorative Arts of the thirteenth to fifteenth centuries. The exhibition, the first of its kind to be held in Detroit, will consist of important paintings, sculptures, tapestries, ivory carvings, and enamels, loaned by private collectors in the east and by some of the leading art museums of the country. It will be the seventh in the series of loan exhibitions instituted by the Museum in 1925 and will be of the same high quality as the previous exhibitions.



STILL LIFE
ANDRÉ DERAIN

CALENDAR OF EVENTS

TUESDAY EVENING LECTURES AND MUSICAL PROGRAM—Auditorium—
8:00 P. M. Free to the Public.

November 13. Organ lecture recital by Edwin Arthur Kraft of Cleveland. Lecture, "Modern Art and the Old Masters," by Thomas Munro, formerly associated with the Barnes Foundation.

November 20. Organ lecture recital by Guy Filkins of Detroit, with vocalist. Lecture, "Modern Architecture and its Sources," by William C. Titcomb, Professor of Architecture, University of Michigan.

November 27. Concert by Chamber Music Society of Detroit. Lecture, "Beauty and the Machine Beast," by Lee Simonson, Architect and Stage Designer, Editor of Creative Art.

WEDNESDAY MORNING LECTURES

On the appreciation of important objects in the Museum collections, and their historical backgrounds, by members of the Staff.

Free to members of the Founders Society; for non-members a fee of fifty cents will be charged. Lecture Hall—11:00 A. M.

November 14. A Decorator of Venetian Palaces: The Tintoretto Ceiling—Clyde H. Burroughs, Curator of American Art.

November 21. The Justice of God: The Last Judgment—Adèle Coulin Weibel, Curator of Textiles.

November 28. The Justice of Man: The Trajan Tapestry—Adèle Coulin Weibel.

SUNDAY AFTERNOON MUSICAL PROGRAMS

Auditorium—2:15 P. M.

(Free)

November 11. An informal talk on the structure of the organ, with illustrative compositions by various composers. Francis L. York, Honorary Curator of Music.

November 18. Organ lecture recital by Palmer Christian of Ann Arbor.

November 25. Organ lecture recital by Dr. George W. Andrews of Oberlin.

SATURDAY MORNING PHOTOPLAYS AND STORIES

for children and their parents

(Free)

Auditorium—10:45 A. M.

November 3. Columbus.

November 10. Jamestown.

November 17. The Pilgrims.

November 24. The Puritans.

GUIDE SERVICE

Tuesday afternoon tours of special galleries with a Museum instructor at 2:30 (Start from information desk.)

November 6. Greek, Roman and Egyptian Galleries.

November 13. Byzantine, Early Christian and Northern Gothic Galleries.

November 20. Italian Gothic and Renaissance Galleries.

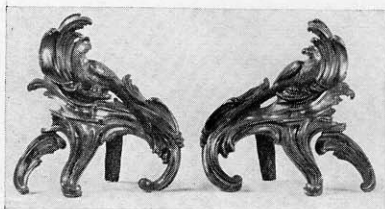
November 27. Seventeenth Century Flemish, Dutch, Italian, Spanish and French Galleries.

EXHIBITIONS

November 1-30 Exhibition of Contemporary French Prints.

November 16—December 16 Exhibition of French Gothic Decorative Arts of the Thirteenth to Fifteenth Century.

Opening reception for members of the Founders Society and their guests on the evening of November 16. At 8:30, preceding the reception, Dr. Walter Heil, Curator of European Art, will give a lecture in the auditorium on Gothic Art in France.



GILT BRONZE ANDIRONS
LOUIS XV STYLE