

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

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ATTENDANT DIETY  
EAST INDIA. IX CENTURY

# ANNUAL REPORT OF THE ARTS COMMISSION FOR THE YEAR 1928

January 10, 1929.

To the Honorable,  
The Common Council,  
City of Detroit,

Gentlemen:

In submitting to your Honorable Body the report of the Arts Commission for the year 1928, the first full year we have spent in the new Institute, we cannot but express a feeling of deep satisfaction, for our expectations of what the new building would mean in the cultural life of the city have not only been fulfilled but far exceeded.

The building itself, which, it is gratifying to note, won the Medal of Honor at the exhibition of the Architectural League of New York, has proved to be highly satisfactory in every capacity. Not only has it answered all our own requirements in the most reassuring manner, but it is serving as a model for other museums of the country, several of which have already adopted the period room arrangement, extensively used for the first time in our building, and have borrowed many other ideas in the way of lighting, installation and equipment, from the Detroit Museum.

Only to cite the matter of attendance alone, which has almost quadrupled that of the old building, will prove that the money spent in erecting the new Institute has been justified. An attendance of 121,792 in 1926 has grown to 482,788 for the year just past, and this in addition to the naturally inflated attendance of the first three months following the opening (October to January, when the attendance reached over 200,000). Since January the attendance has settled down to an average of about 40,000 a month, falling below this only during May and June, which are always quiet months, and exceeding it during the winter season. While a considerable proportion of this number (perhaps 10%) are out-of-town

guests, many of whom have come to the city with the express object of seeing the new Institute, the great increase in the Museum's educational activities and the inspiration and enjoyment which the building affords the average visitor have been the greatest contributing factors in accounting for this large increase.

First in importance of our educational activities are the exhibitions which have been held during the year. Two of these were loan exhibitions of Old Masters of exceptional importance: in February, an exhibition of twenty-two important paintings by Titian, borrowed from public and private collections, showing many phases of this great Venetian master of the sixteenth century; in November, a loan exhibition of French Gothic Art of the thirteenth to the fifteenth century, including not only paintings, tapestries and decorative arts, but many important stone sculptures of the period of the great cathedral building which, owing to the difficulties of transportation, has seldom been attempted.



DETAIL OF MADONNA  
FROM THE BOURBON MADONNA  
BY GIOVANNI BELLINI

In recent years the Detroit museum has made it a policy to arrange loan exhibitions where the art of a particular epoch of the past or a world-renowned master is assembled for the benefit of the people of Detroit. These exhibitions, of which we have shown seven in recent years, are always of the highest quality, tapping the resources of the greatest collectors and connoisseurs for their content. Such exhibitions are of inestimable benefit to the student of art and art history, and their influence, through the carefully prepared catalogues of the Director and his staff, are felt far beyond the confines of our own city. These catalogues, which are in constant demand by museums, colleges and private collectors, not only in our own country but abroad, form an important contribution to the art literature of the world.

In addition to these loan exhibitions, we have also had the Annual Exhibition for Michigan Artists which shows each year the artistic resources of our own commonwealth, the Annual Exhibition of Contemporary American Art consisting of about one hundred and fifty paintings and sculptures from the studios of America's greatest living artists, an exhibition of European sculpture in which the work of nine world-renowned sculptors of various European countries was exhibited, an exhibition of American Indian blankets and rugs, two exhibitions of prints—one of contemporary French etchers, the other American—and the Thumb Tack Club Annual Exhibition of Architecture.

It is a satisfaction to note that the people of Detroit and particularly the classes from the public schools and the art students availed themselves of these opportunities of seeing the great art of the past as well as the art of our own time which we have been able to bring to them. The educational and curatorial staff have been in constant attendance to interpret these exhibitions to the public.

The regular work of the educational department has also continued to show an



PORTRAIT OF A LADY  
REMBRANDT

appreciable growth. Classes have come in increasing numbers from the elementary, intermediate and high schools, as well as from City College and private and sectarian schools. 33 out-of-town schools have also visited the museum, including points as far away as Kalamazoo. In addition to this, 115 women's clubs have visited the museum during the year, with a total membership of 3500.

The Art Institute furnishes actual training in the arts at the Friday Evening Sketch Class, conducted by the Recreation Commission which, with its staff of competent teachers, gives instruction in drawing and design without charge to those who care to join the class. This activity has shown an increase in attendance and interest since we have been in the new building. The Art School of the Society of Arts and Crafts also conducts a museum research class at the museum, the material of the study rooms and the collections being placed at their disposal for the study of design. The art classes of the Cass Technical High School and other schools throughout the city are also making use of this privilege, which affords



CHINESE LUNG-CH'UAN CELADON VASE  
SUNG DYNASTY

their art students inspiring material for their handiwork and at the same time gives them an ever wider knowledge of the art of the past.

The Tuesday evening course of lectures inaugurated by the Institute in the old building has proved to be so popular that they have been increased from seven to twenty-one for the present season, ten of which are by out-of-town lecturers and the balance by members of the museum staff. The Wednesday morning lectures, given by members of the staff, about some significant object in the Institute collections, have also been continued with success. An additional course of lectures, consisting of a series of seven travel talks for prospective European travelers, were

given in the spring of last year to good audiences.

The Saturday morning motion pictures of historical subjects for children are also being continued and this year are preceded by a short account of some object in the museum collections, in order to acquaint the children with their museum and to insure an intelligent future public.

A new feature of the educational program is to offer a series of Sunday afternoon tours of the galleries to the general public who cannot come to the museum at any other time. They are given during the months of December, January, February and March, following the afternoon concerts, and have been extremely popular. On Tuesday afternoons, from November through April, tours of special galleries are being given for those who want to know more about special collections than can be obtained in a general tour of the galleries.

The educational department has also conducted classes in comparative design for several special groups from the different department stores, consisting of a series of talks correlating the museum collections with merchandise through analysis and study of the principles of design and color underlying both.

It has long been our desire to bring all the arts into a closer relationship at the Art Institute. For many years the Chamber Music Society has through its liberal co-operation, introduced the element of music. In our new building, equipped with a fine organ, we have gone a step further in our musical programs. Under the direction of Dr. Francis L. York, Honorary Curator of Music, we have had concerts each Sunday afternoon and on Tuesday evenings preceding our lectures. We hope as time goes on to see our large auditorium used as a center for all activities related to the arts. We hope it will be found a suitable place for the drama, music, dancing and even grand opera.

## GROWTH OF THE COLLECTIONS

A superficial inspection of the different galleries in the museum may lead to the conclusion that, because every period is represented with a series of objects and every room seems to have a sufficient number of exhibits on its walls, the collections are fairly well completed. Such a conclusion, however, would be quite erroneous. The ambitious aim of creating a museum of masterpieces has hardly begun to be realized. Every room has to be worked out in detail, and although we have made decided progress with several galleries, the available funds are very quickly exhausted, as was obvious when the attempt was made to round out the French eighteenth century room, upon which we concentrated our main attention during the past year. This room contained original Louis XV panelling, an Aubusson rug, a small bench and one painting, a Still Life by Chardin. There were no examples of the beautiful handicrafts, the bronze casting and gilding, the inlaid wood work, and no sculptures, and the art of real Rococo painting was not represented. We succeeded in giving an entirely different aspect to this room. The great painters of the Louis XV and XVI period, Lancret, Fragonard and Robert, now lend colour to the walls by their bright com-



PORTRAIT OF A MAN  
FRANCIABIGIO

positions of landscape and genre art. Sculptors like Houdon and Slodtz are represented by marble and bronze works from their ateliers, while two decorative terra cotta figures, placed in the corridor outside of the French room, give an idea of the style of Clodion. The light fixtures on the walls and the chandelier in the center, which were modern imitations, were replaced by original ones of the Louis XVI period, while at least for one of the mantle-pieces original andirons were found, and for several of the console tables vases with ormolu mountings. A small marquetry table and a carved chair, both signed, help to furnish the room, which is not as yet completed.

So far as the field of painting is concerned, French art of the nineteenth century is better represented, although there are still well-known names missing, like Daumier, Corot, Manet and Cézanne. It was possible, however, to add, through a gift of Mr. Howard Young, an excellent example of Ingres, the greatest of the classicists of the first half of the nineteenth century. Going back to the French art of the seventeenth century, a curious genre painting by Mathieu LeNain, the



PORTRAIT OF A LADY  
JEAN AUGUSTE DOMINICUE INGRES

youngest of the three famous brothers from Laon, and a conventionalized Italian landscape by Gaspard Dughet, the gift of Mr. and Mrs. Leo Butzel, help to better represent this period with its classic tendencies in which interest has been revived only since the beginning of our century.

The sections representing the art of the two other countries most prominent during the three last centuries, England and the Netherlands, have been systematically developed through several additions. In English eighteenth century art the important field of landscape painting was thus far represented only by a work of its founder, Richard Wilson. Two small but characteristic examples, one by John Constable, a gift of Mrs. John S. Newberry, and one by Old Crome, give an idea of the great development of this art far into the nineteenth century.



BRAHMA IMAGE  
INDIA, X-XI CENTURY

In the field of Dutch painting an endeavor has been made to more fully represent the characteristic art of genre paintings. An interior by the rare and charming master Jacobus Vrel, presented by Messrs. Knoedler & Company, and an early work by Pieter de Hooch were acquired, while a masterly portrait of an old lady by Rembrandt, representing the first great phase of Rembrandt's portrait painting at Amsterdam, came as an unexpected and most welcome gift from Mr. Ralph H. Booth. The series of contemporary Flemish painting has been enriched by an excellent still life by Jan Fyt, the greatest Flemish still life painter, a work which seems to be the forerunner of another still life of a similar subject owned by the museum, by Jean Simeon Chardin.

In every museum the Renaissance art of Italy, with which the history of modern art begins, should have a prominent place. Through the endeavors of the last three years to develop this section, the three rooms devoted to Italian art from the fourteenth to the sixteenth century, give a many-sided impression of the development in the different fields of decorative arts. Yet some of the high spots to which this development leads in the art of the greatest painters and sculptors are still missing. It has been the policy of the museum during the last year to devote a large part of the purchase fund to the acquisition of one masterpiece of the first quality. When, therefore, the opportunity came to acquire a great work by Giovanni Bellini, the outstanding Venetian painter of the fifteenth century, who was not as yet represented, the purchase of this work was decided upon. The beauty of this painting, representing one of the last and most important autograph works of the master, known as the "Bourbon Bellini," will justify the considerable expenditure and will make it forever one of the great attractions and treasures of the museum. With the two small paintings by Crivelli, gifts from the Kleinberger Galleries,

which were added to the important lunette acquired two years ago, the Venetian school of the fifteenth century, of which we now have masterpieces by Giovanni Bellini, Cima, Crivelli, Previtali and a few others, may be said to be excellently represented. The small number of paintings of the Italian High Renaissance has also been enlarged by a few important examples: two paintings by North Italian artists, the exquisite little Madonna by Correggio and a small composition by Jacopo Bassano, a gift of Mr. E. Silberman, and one by a Florentine artist, the beautiful portrait of a young man by Franciabigio, from the Benson Collection, the gift of Sir Joseph Duveen.

Going back to the earliest period of European art, the field of medieval and Roman goldsmith art is for the first time represented by a number of excellent examples, some by gift and others through purchase. Thanks to the interest of Mrs. Clay, a small collection of Roman jewelry was formed, consisting chiefly of earrings, while Byzantine art is now represented by one of its masterpieces of cloisonné enamel on gold, a plaque depicting the Transfiguration from the Botkin collection—an example of the highest development of this refined craft of the Byzantine Court.

The Asiatic section in 1928 added to its collections relatively few objects, but those few included several pieces of marked importance. The first in time and the outstanding gift of the year was the superb celadon vase of Sung dynasty Lung-ch'uan ware, presented to the Institute of Arts by Mr. and Mrs. Edsel B. Ford. It is one of the largest and finest pieces of its kind in existence, and in a collection which aims at acquiring a few representative examples of high quality rather than a complete exhibit of types, this piece will always be distinguished.

Among the purchases of Chinese works of art the small mural of four Buddhistic heads from Kizil in Central Asia is especially noteworthy. In spite of its very fragmentary condition, the free precision



SEISHI BOSATSU  
JAPANESE. X CENTURY

of its drawing, the richness of its coloring and the variety of individual faces qualify it as one of the best examples in America. Two small bronze plaques of the so-called Scytho-Siberian type, made in the first century and found in northern China along the Shansi-Mongolian border, reveal the splendid sense of design of a people of whom little is known.

In the Indian section two stone figures have given a new life and character to the collection. One of these is the four-armed, four-headed Brahma, a life-size image made in southern India in the tenth or eleventh century and characterized by a beauty of modelling and an imposing dignity that adequately suggest the grandeur of his divinity. A smaller stone



THE TRANSFIGURATION  
CLOISSONE ENAMEL ON GOLD  
BYZANTINE. XII CENTURY

figure of such quality that it loses little by being damaged, represents a deity, attendant, probably, upon the Sun God. It is from eastern India, the state of Orissa, and dates from the ninth century. Its fine finish and the voluptuous vitality of its swaying body present a warm contrast to the austerity of the Brahma.

While these are the most important items, the other accessions are all creditable, and the whole group augurs well for the development of this museum in Asiatic Art.

Attention has been given this year to the American Colonial Department, with the result that a number of important pieces of furniture have been acquired. When the new building was opened in October, 1927, the period rooms in this department were furnished almost entirely by loans. Since this time the aim of the department has been to replace these loaned objects as rapidly as possible with permanent pieces. The attached list will show the degree of success that has been attained. First of all will be noted the generous gift of Mr. and Mrs. Edsel B. Ford of \$21,500, as reported in the appended Founders Society

report, for the purchase of eight important and handsome pieces. Of chief interest among them is the Flemish day bed and the Hadley chest, both very rare types of furniture, of which a very limited number were made and good examples of which are difficult to secure. The tambour writing desk in the style of Hepplewhite is one of the most delicate and exquisitely made pieces that it is possible to obtain of this period when American craftsmanship reached its peak and could be favorably compared with anything made in Europe. The Hepplewhite sideboard included in this gift is also an exceptional example of the dining room furniture which in this century combined great beauty with usefulness. Among the purchased pieces the Chippendale serving table is a charming example of a type of furniture which was unusual in this country. It has added interest in that its provenance and approximate date are authenticated.

The field of modern American painting has had several notable additions, some of them through gifts, others through purchase, as indicated in the detailed report. Particularly noteworthy are the paintings "The Checkered Cloth" by Samuel Halpert, "Flowers in a Glass Vase" by Henry L. McFee and the "Torse of Hilda" by Eugene Speicher which adds to the present-day American section three of the significant younger painters.

#### PRINT DEPARTMENT

Accessions in the Print Department include for the most part the work of the old masters for the reason that these prints are steadily rising in cost and are becoming more and more difficult to acquire. The most notable additions to the collection are the *Christ Scourged* by Dürer, and *The Standard Bearer* and *St. Jerome* by Altdorfer.

Interest in the activities of the Print Department has grown greatly during the past year. Attendance at the meetings of the Print Club doubled during the year and thirty-two gallery talks were given to various study groups.



## LIBRARY

Since the library in an institution like the Detroit Institute of Arts is built up for the student and investigator, such a library should be an instrument which can function properly in the aid of specialized advanced research. It is therefore gratifying to record that the additions of the past year have enriched the collection with this needed type of source material, scientific research reports, and two important files of periodicals. Library additions for the year show 550 books, 1270 periodicals and pamphlets and 794 slides.

## FOUNDERS SOCIETY

In addition to the many notable works of art which have been added to our permanent collections through the generous appropriations made by the Mayor and the Common Council, the Detroit Museum of Art Founders Society has also added through the gift of its members nearly one hundred thousand dollars' worth of art objects during the past year, and its membership funds, applicable to the purchase of additional works, amount to about sixty thousand dollars more. The work of this Society is so significant and so bound up with our own activities that we append hereto the report of that Society for publication with our own report.

The Art Institute is a source of constant pleasure and enjoyment to the casual visitor; but it is more than that. With its study rooms and its well equipped staff of curators it is now a sort of university of the fine arts, providing scholarly courses of free lectures for all who care to take advantage of them. The services of these curators are also constantly at the disposal of the people of Detroit who wish advice on artistic matters.



GIRL WITH RED HAIR  
ANDRE DERAIN

During the coming year it is the desire of the Arts Commission to see this beautiful building enhanced by a thoughtful plan of landscaping; to see some of the important gaps in the collections filled, and through our scholarly staff to make the influence of the Art Institute felt throughout the life of the community.

Respectfully,

The Arts Commission,

RALPH H. BOOTH, *President*

ALBERT KAHN

EDSEL B. FORD

CHARLES T. FISHER

*Commissioners*

W. R. VALENTINER

*Art Director*

CLYDE H. BURROUGHS

*Secretary*

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## LIST OF ACCESSIONS FOR THE YEAR 1928

## EUROPEAN ART

*Greek and Roman*

- Bronze Ring, Greek V Century B. C. Gift of Mrs. William Clay.  
 Bronze Ring, Greco-Roman, Archaistic. Gift of Mrs. William Clay.  
 Gold Chain, Roman, II Century. Gift of Mrs. William Clay.  
 Glass Vase, Roman I-II Century. Gift of Mrs. William Clay.  
 Glass Vase, Roman I-II Century. Gift of Mrs. William Clay.

*Early Christian and Byzantine*

- Enamel, Transfiguration of Christ, Byzantine XII Century, Purchased.

*Italian*

- Painting, *Madonna and Child*, by Giovanni Bellini, 1430 (?)—1516, Purchased.  
 Painting, *St. John the Evangelist*, by Carlo Crivelli, 1430-1495. Gift of Mr. F. Kleinberger.  
 Painting, *St. Peter the Apostle*, by Carlo Crivelli, 1430-1495. Gift of Mr. E. M. Sperling.  
 Painting, *Portrait of a Man*, by Francesco Bigi called Franciabigio, 1482-1525. Gift of Sir Joseph Duveen.  
 Painting, *Madonna and Child*, by Antonio Allegri called Correggio, 1494-1584. Purchased.  
 Painting, *Birth of Amor*, by Jacopo Bassano, 1510-1592. Gift of Mr. A. E. Silberman.  
 Painting, *Still Life*, by Giovanni Severini, Contemporary. Purchased.  
 Painting, *The Gladiator*, by Giorgio de Chirico, Contemporary. Purchased.  
 Sculpture, Male Torso attributed to Minelli, 1460-1527 (?). Purchased.

*German*

- Painting, *Young Woman Sewing*, by Max Kaus, Contemporary. Purchased.  
 Sculpture, Kneeling Female Figure by E. de Fiori, Contemporary. Purchased.  
 Sculpture, Squatting Female Figure, by George Kolbe, Contemporary. Purchased.  
 Sculpture, Donkey, by Renee Sintenis, Contemporary. Purchased.

*Flemish*

- Painting, *Still Life*, by Jan Fyt, 1609-1661. Purchased.  
 Bronze Mortar, 1633. Purchased.

*Spanish*

- Fan, c. 1850. Gift of Mrs. Robert M. Berry.

*Dutch*

- Painting, *Portrait of an Old Lady*, by Rembrandt, 1606-1669. Gift of Mr. Ralph H. Booth.  
 Painting, *The Oyster Breakfast*, by Pieter de Hooch, 1632-1681. Purchased.  
 Painting, *Interior*, by Jan Vrel, XVII Century. Gift of M. Knoedler & Company.

## *English*

- Painting, Landscape, by John Crome, called Old Crome, 1768-1821. Purchased.  
 Painting, Norwich, by John Constable, 1776-1837. Anonymous Gift.  
 Furniture, Chair in the style of Chippendale, c. 1760. Gift of Messrs. William B. Mayo, Charles T. Bush and Niels C. Ortved.  
 Furniture, Tall Clock, about 1790. Gift of Clara, Ralph and John Dyar.  
 Ceramics. Staffordshire Platter, Early XIX Century. Gift of Mrs. Anna Jackson.

## *French*

- Painting, *Peasant Family*, by Mathieu LeNain, 1607-1677. Purchased.  
 Painting, *Repast of the Hunting Party*, by Nicolas Lancret, 1660-1734. Purchased.  
 Painting, *Landscape with Cowherd*, by Jean Honoré Fragonard, 1732-1807. Purchased.  
 Painting, *Park Scene*, by Hubert Robert, 1733-1808. Purchased.  
 Painting, *Portrait of a Lady*, by Jean Auguste Dominique Ingres, 1780-1876. Gift of Mr. Howard Young.  
 Painting, *Landscape*, by Louis Hilaire Carrand, 1821-1899. Purchased.  
 Painting, *Girl with Red Hair*, by André Derain, Contemporary. Purchased.  
 Painting, *Young Girl*, by André Derain, Contemporary. Purchased.  
 Painting, *Bay of Ciotat*, by André Derain, Contemporary. Purchased.  
 Painting, *Port of Toulon*, by Emile Othon Friesz, Contemporary. Purchased.  
 Painting, *Mother and Child*, by Marie Laurencin, Contemporary. Purchased.  
 Painting, *Spring Landscape*, by A. D. de Segonzac, Contemporary. Purchased.  
 Painting, *The Countryhouse*, by Maurice Utrillo, Contemporary. Purchased.  
 Four Illuminations, XVI Century. Gift of Durlacher Brothers.  
 Sculpture, Wood Crucifix, XII Century. Gift of Mrs. C. F. W. Haass in memory of Dr. E. W. Haass.  
 Sculpture, Voltaire, from the workshop of Jean Antoine Houdon (1741-1828). Purchased.  
 Sculpture, Cupid with Crab, by René Michel Slodtz, 1705-1764. Purchased.  
 Sculpture, Two Female Figures (Terra cotta) XVIII Century. Purchased.  
 Furniture, Marquetry table, by Mathieu Criaerd, 1689-1776. Purchased.  
 Furniture, Armchair, by Jean Baptiste Tiliard, 1685-1766. Purchased.  
 Andirons, Louis XV. Purchased.  
 Clock, "L'amour Guerrier" by Cronier, Louis XVI. Purchased.  
 Reliquary, XV Century. Purchased.  
 Pair of Side Brackets for lights, style of Gouthiere, 1732-1814. Purchased.  
 Pair of Side Brackets for lights, Louis XVI. Purchased.  
 Four Marble Vases, Louis XVI. Purchased.  
 Three China Vases (K'ang Hsi) mounted in ormolu after design by Delafosse, 1734-1789. Purchased.

## AMERICAN ART

### *Middle American*

- Ceramics, Three Unglazed Tripod Vessels, Panamanian, Chiriqui, c. XIII Century.  
 Ceramics, Owl-shaped Jar, Mexican, XIX Century. Gift of Reginald P. Courtis.

### *Primitive American*

- Slate Slab, American Indian, Gift of Mr. Phillip Sidney Beach.  
 Basket, American Indian. Gift of Mrs. Andrew Drysdale.

## *American Colonial*

- Wing Chair, Queen Anne style, c. 1720. Gift of Mr. and Mrs. Edsel B. Ford.  
 Day Bed, Flemish type, 1680-1700. Gift of Mr. and Mrs. Edsel B. Ford.  
 Sideboard, in the style of Hepplewhite, c. 1780. Gift of Mr. and Mrs. Edsel B. Ford.  
 Chest of Drawers, c. 1780. Gift of Mr. and Mrs. Edsel B. Ford.  
 Bible Box, Last quarter XVII Century. Gift of Mr. and Mrs. Edsel B. Ford.  
 Chest, Hadley type, 1690-1710. Gift of Mr. and Mrs. Edsel B. Ford.  
 Arm Chair, Brewster-transition type, 1640-60. Gift of Mr. and Mrs. Edsel B. Ford.  
 Mirror, Queen Anne style, 1740. Gift of Mr. and Mrs. Edsel B. Ford.  
 Tambour Desk, in the style of Hepplewhite, 1770-80. Gift of Mr. and Mrs. Edsel B. Ford.  
 Chair, in the style of Chippendale, 1780. Gift of Mr. Robert H. Tannahill.  
 Four Poster Bed, 1720. Gift of Mr. Robert H. Tannahill.  
 Low Boy, c. 1740. Gift of Mr. Israel Sack.  
 Gateleg Table, c. 1700. Purchased.  
 Cupboard, 1740-1780. Purchased.  
 Desk, in the style of William and Mary, c. 1700. Purchased.  
 Six Chairs, in the style of Hepplewhite. Purchased.  
 Table, Late Sheraton Style, 1800-1810. Purchased.  
 Serving Table, in the Style of Chippendale, c. 1770. Purchased.  
 Silver Mug, Early XVIII Century. Gift of Mrs. Ernest C. Wetmore.  
 Silver Mug, Second Half XVIII Century. Gift of Mrs. Ernest C. Wetmore.  
 Silver Mug, First Half XIX Century. Gift of Miss Mary R. Lacey.  
 Silver Beaker, 1805-1820. Gift of Miss Mary R. Lacey.

## *Modern American*

- Painting, *The Covered Bridge*, by Harry C. Allis. Gift of Mr. Walter Piper.  
 Painting, *Interior*, by Myron Barlow. Gift of Mrs. Arthur McGraw.  
 Painting, *The Checkered Cloth*, by Samuel Halpert. Purchased.  
 Painting, *Flowers in a Glass Vase*, by Henry Lee McFee. Gift of the Founders Society.  
 William C. Yawkey Fund.  
 Painting, *A Japanese Print*, by Edwin Murray Mackay. Gift of Mrs. E. Murray Mackay.  
 Painting, *Santa Ynez Valley*, by Douglas Ewell Parshall. Gift of Mr. David Gray.  
 Painting, *Grand Canyon*, by Dewitt Parshall. Gift of Mr. David Gray.  
 Water Color, *People's Houses*, by Jean Paul Slusser, Mrs. Neville Walker Fund.  
 Painting, *Torse of Hilda*, by Eugene Speicher. Purchased.  
 24 Watercolors by Fred W. Henrich. Gift of Mr. Fred W. Henrich.  
 Mexican Jar, XIX Century. Gift of Reginald P. Courtis.  
 Five Woven Baskets, c. 1880-1900. Gift of Mr. Leon H. Frank.  
 Feather head-dress, c. 1880-1900. Gift of Mr. Leon H. Frank.

## PRINTS

### *American*

- Etching, *Perugia*, by Samuel Chamberlin. Purchased.  
 Drawing, *Angel*, by Benjamin West. Gift of Mr. Paul Reinhardt.  
 Etching, *In the Studio*, by Emil Fuchs. Purchased.

### *Flemish*

- Engraving, *Portrait of a Young Man with Skull*, by Lucas van Leyden.

### *French*

- Drawing, Nude, by C. Despiau. Gift of Mrs. Julius H. Haass.  
 Drawing, Nude, by Aristide Maillol. Purchased.  
 Drawing, Landscape, by Jean Antoine Constantin. Gift of Dr. W. R. Valentiner.  
 Engraving, *Christ Scourged*, by Albrecht Dürer. Purchased.  
 Drawing, *Designer with the Lute*, by Albrecht Dürer. Purchased.

### *German*

- Engraving, *Standard Bearer*, by Albrecht Altdorfer. Purchased.  
 Engraving, *St. Jerome*, by Albrecht Altdorfer. Purchased.  
 Engraving, *Adam and Eve*, by Hans S. Beham. Purchased.  
 Etching, *Soldier and Woman Walking*, Left hand by Daniel Hopfer. Purchased.  
 Etching, *Soldier and Woman Walking*, Right by Daniel Hopfer. Purchased.

### *Japanese*

- Drawing, *Head of a Girl*, by Jan Fujita. Purchased.

## ASIATIC ART

### *General*

- Manuscript, Portfolio of examples of Asiatic calligraphy. XV-XIX Century. Purchased.

### *West Asiatic*

- Ceramics, Rhodian Plate, Turkish XVI Century. Purchased.  
 Ceramics, Rhodian Plate, Turkish XVI-XVII Century. Purchased.  
 Sculpture, Slate Fish, Egyptian, Predynastic. Gift of Mrs. Julius H. Haass.

### *South Asiatic*

- Painting, Standing Buddha, Siamese XV Century. Gift of Sadajiro Yamanaka.  
 Sculpture, Bronze Head of Saivaite king, Cambodian XII Century. Gift of Sadajiro Yamanaka.  
 Sculpture, Stone Brahma, South Indian, X-XI Century. Purchased.  
 Sculpture, Stone Attendant Deity, Indian, Orissa, IX Century. Purchased.

### *East Asiatic*

- Bronze, Plaque, Tiger and Bird of Prey, Chinese, Shansi-Mongolia, I-II Century. Purchased.  
 Bronze, Plaque, Two Fighting Stallions, Chinese, Shansi-Mongolia, I-II Century. Purchased.  
 Ceramics, Green-glazed bottle, Chinese, T'ang. Gift of Edgar Worch.  
 Ceramics, Eight Clay Zodiac Figures, Chinese, T'ang. Gift of Jan Kleykamp.  
 Ceramics, Lung-ch'uan Celadon Vase, Chinese, Sung. Gift of Mr. and Mrs. Edsel B. Ford.  
 Painting, Lamaistic, Yamanataka and Minor Deities. Tibetan, XVIII Century.  
 Painting, Mural, Four Buddhistic Divinities, Central Asia, VI Century. Purchased

## REPORT OF FOUNDERS SOCIETY

To the Members of the Detroit Museum  
of Art Founders' Society.

Ladies and Gentlemen:

The fiscal year of the Founders' Society has always been reckoned from July 1st to June 30th. It has seemed advisable to your trustees to have this changed so that the report of the Founders' Society could be incorporated with the report of the Art Institute, and we recommend that the fiscal year be reckoned from January 1st to December 31st and that the Annual Meeting be held the second Friday of January in each year.

The present report covers eighteen months instead of twelve. Our membership report is divided into two parts. For the last six months of 1927, the department received from membership dues and contributions \$24,704.50. The operating expenditure for this period was \$6,017.60, leaving net receipts of \$18,686.90. The membership report for the complete year 1928 shows a total of 4,040 members with total receipts of \$60,424.00. The operating expenditures for the year were \$12,024.79, leaving net receipts of \$48,399.21. There were also cash gifts for the purchase of individual donations amounting to \$83,310.00.

The following noteworthy cash contributions are recorded: From President D. M. Ferry, Jr., \$8,250.00, to reimburse the Founders' Society for the painting "The Todd Family" by Gilbert Stuart, which he desired to present as his personal dedication gift, and \$735.00, to supplement the income from the Ferry Fund in order that he might give to us those three fine early American portraits, two by John Wollaston of Joseph Allen and his wife, the other a Portrait of Dr. S. A. Bemis, by Chester Harding; from Mrs. William H. Murphy a cash gift of \$25,000.00, twenty thousand of which was used at her direction for the purchase of the Portrait of Mrs. Colin Hunter, by

John Singer Sargent, as her dedication gift; from Mr. and Mrs. Edgar B. Whitcomb, \$5,000.00, for the purchase of two early nineteenth century French paintings by Louis André Gabriel Bouchet and Jacques Louis David, and \$1,000.00 for the Anna Scripps Whitcomb Scholarship; from Mr. William E. Scripps, \$12,000.00, to reimburse the Founders' Society for the Portrait of Philippe Rubens, by Peter Paul Rubens, which Mr. Scripps desired to present as a memorial to his son, James E. Scripps; from Edsel B. Ford, \$21,500.00, for the purchase of early American furniture; from Robert H. Tannahill, \$1,425.00, for the same purpose; from Dr. and Mrs. Ernest W. Haass, \$3500.00, for the purchase of a marble sculpture coat-of-arms, by Benedetta da Majano, and from Mrs. C. F. W. Haass, \$2700.00, for the purchase of a sculptured wood crucifix, presented in memory of Dr. Ernest W. Haass; from Mr. Ralph H. Booth, \$2200.00, to reimburse the Art Institute for two paintings "The Mumpers," by Augustus John and "Fruitfulness," by Alfred Partikel, which he wished to present as his gift; from Mr. and Mrs. Ernest Kanzler, \$1,000.00, to reimburse the Art Institute for a Venetian stained glass window of the fifteenth century, which they desired to present as their personal gift.

Of still greater significance was the bequest which came to us from the Estate of Mary E. Gibbs, to be known as the Gibbs-Williams Fund. This estimable Detroit gentlewoman left for us in her will a specific bequest of \$50,000.00, to be paid upon the death of her niece. (This we have not as yet received.) She also left us the residue remaining in her estate after satisfying the other terms of her will. This residue was turned over by her executor, Mr. James H. McDonald, in December, 1927, in the form of securities, the value of which far exceeded her original bequest. At the current market quotations when

these securities were received they had a cash value of \$114,057.19. The income from this fund is to be used for adding to the Gibbs-Williams collection of early American art. This greatly augments the total of our invested funds.

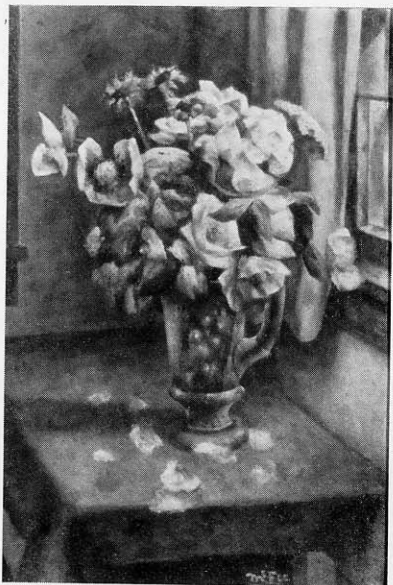
We have also received a cash bequest of five thousand dollars from Laura H. Murphy (Mrs. William H.), which will be used for the purchase of a work of art as a memorial to this museum benefactor. Mrs. Murphy had been a founder since the inception of the Society and had been for years interested in everything the museum did.

The Founders' Society Prize of \$200.00, awarded for the best work in the Michigan Artists' Exhibition, was awarded in January, 1928, to Roy C. Gamble for his "Portrait of Dorothy." The Anna Scripps Whitcomb Scholarship of \$1,000.00 was awarded by competition in April, 1928, to Mr. Armin Seiffert, who is now abroad for study.

It will be remembered that the Founders' Society purchased and presented as their dedication gift to the new Art Institute "Man Holding a Flute," a great masterpiece by Titian, one of the most important paintings that the museum owns. During the past eighteen months the indebtedness on this picture has been wiped out and we have at present a balance in membership funds amounting to \$21,231.10, which is now available for further purchases.

There is sufficient income also in some of our trust funds available for further purchases, notably the Octavia W. Bates' Fund, \$3,751.86; the Mrs. James Couzens, Fund, \$935.64; the D. M. Ferry, Jr. Fund, \$2,171.54; the Gibbs-Williams' Fund, \$4,415.70.

From this it will be seen how important is the work of the Founders' Society in



FLOWERS IN A GLASS VASE  
HENRY LEE MCFEE

augmenting the collections of the Art Institute. It is a satisfaction to walk through the galleries and see the increasing number of the museum's greater masterpieces which come through the activities of our Society.

During the year that we have been in the new building we have been able to give our members privileges which the old Art Institute did not afford. The number of lectures, musicales and other special events have been greatly augmented and these are held in the beautiful surroundings of our new edifice. It is our desire as time goes on to make the Founders' Society more and more the social fabric of the Art Institute, and the moral and substantial backbone of the art movement in Detroit.

Respectfully,

CLYDE BURROUGHS,  
*Secretary*

# EVENTS FOR FEBRUARY

## EXHIBITIONS FOR FEBRUARY

French Paintings of First Half XIX Century.

XVII and XVIII<sup>c</sup> Century Chintzes, Printed Fabrics and Documents.

### SUNDAY AFTERNOONS

- Sunday, February 3. At 2:15 in the Auditorium, Organ Recital by L. L. Renwick.  
Sunday, February 10. At 2:15 in the Auditorium, Organ Recital by Marian Van Liew.  
Sunday, February 17. At 2:15 in the Auditorium, Concert by the Chamber Music Society of Detroit.  
Sunday, February 24. At 2:15 in the Auditorium, Organ Recital by Earl V. Moore.  
Every Sunday afternoon a gallery tour with a museum instructor will start from the Information Desk at 3:30.

### TUESDAY AFTERNOON SPECIAL GALLERY TOURS AT 2:30

- February 5. Textile Room, Adele Coulin Weibel, Curator of Textiles.  
February 12. Greek, Roman, Egyptian (Galleries 17, 18 and 19).  
February 19. Byzantine, Early Christian and Northern Gothic (Galleries 12, 13, 14 and Court Yard).  
February 26. Italian Gothic and Renaissance (Galleries 9, 10, 11 and Court Yard).

### TUESDAY EVENING LECTURES AND MUSICAL PROGRAMS

Auditorium—At 8:00 P. M.

- February 5. Organ Recital by Palmer Christian. Lecture by Walter Heil, Curator of European Art, on "The Culture and Art of the Rococo."  
February 12. Organ recital by Edwin Arthur Kraft. Lecture by Alfred V. Churchill, Director, Smith College Museum of Art on "Post-Impressionism and Post-Impressionists."  
February 19. Organ recital by Arthur Jennings. Lecture by Josephine Walther, Associate Curator of American Art, on "Cycles of Art and Civilization."  
February 26. Organ Recital by James H. Rogers. Lecture by Isabel Weadock, Curator of Prints, on "Rembrandt, The Master Etcher."

### WEDNESDAY MORNING LECTURES

Lecture Hall—At 11:00 A.M.

- February 6. A Mansion of Pre-Revolutionary Days: Whitby Hall, by Josephine Walther.  
February 13. The Climax of Expressionism in Modern Painting: Ferdinand Hodler, by Adele Coulin Weibel.  
February 20. Two Court Portrait Painters: Holbein and Clouet, by Helen W. Harvey.  
February 27. A Masterpiece from the Looms of a Persian Emperor: The Shah Abbas Silk Animal Rug, by Alvan C. Eastman, Assistant Curator of Asiatic Art.

### SATURDAY MORNING PHOTOPLAYS AND STORIES

Auditorium—10:45 A. M.

- February 2. The Frontier Woman.  
February 9. Yorktown.  
February 16. Alexander Hamilton.  
February 23. Dixie.