

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

Vol. XI.

APRIL, 1930

No. 7



PORTRAIT OF AN ARTIST

THEODORE GERICAULT

1791-1824

A PORTRAIT BY GERICAULT

Gericault may in a way be compared to Masaccio and Giorgione, who, like him, died early in life after they had overthrown the old gods and had set up new ones which were to last and to attain supreme glory, a glory greater even in the work of their artistic descendants than in their own. It is, in fact, Gericault more than any other artist who marks the beginning of that most splendid course which French painting took in the nineteenth century. That famous *Chasseur à Cheval* of his, the work of a twenty-one year old youth, breathes indeed more intensely the spirit of the Napoleonic era, the daring of France who believed herself strong enough to conquer the world, than all the canvases of David, Gros and Guerin, who "officially" glorified the emperor and his battles. No wonder that this picture astounded the public when it was exhibited in the Salon of 1812, arousing at once enthusiastic acclaim and vehement criticism! Oddly enough, the effect of the *Chasseur* was very much the same as that of David's *Oath of the Horatii* in the Salon of 1784. Here again was a young and vigorous genius revolting against the tyranny of an artistic formula. Gericault somehow meant the return to a tradition whose decadence had, a generation before, provoked and justified David's revival of the classic style. It was a revolution against the revolutionary who had become "bourgeois." In the field of painting, Gericault was the first incarnation of the Romantic spirit.

It is not the place here to discuss the ideas of Romanticism. Gericault is usually regarded only as a precursor of the Romantic painter *par excellence*, Delacroix. But he is himself a Romantic in his violent protest against the artificial world of Greek goddesses and heroes which the Classicists had created and in his return to a strong and simple reality.

He is Romantic in his conception of this reality, in which he visions and passionately renders with brush and pencil all the elements that are heroic, dramatic, belligerent and brave. He does not shrink from portraying the terrible in his gruesome yet beautiful studies of dead men and horses, and perhaps no other painter has ever disclosed the uncanny depths of human nature with greater mastery than has Gericault in his few portraits of mad men and women. He represents what Baudelaire established as the ideal of the Romantic painter: "He will be the painter, the true painter, who knows how to catch the epic side of the life of today, who with colour and drawing makes us see and grasp how very great and poetical we are in our neckties and patent leather shoes." Finally, in his disposition and general philosophy, Gericault, with his earnestness, his violent self-criticism, his somber outlook on life, is the true son of the period which in other fields produced men like Stendhal and Balzac, Shelley and Byron, Heine and Gogol, Schubert and Chopin.

Theodore Gericault was born at Rouen in 1791 of good Norman stock. As his father was a well-to-do business man, he never had to struggle with the material difficulties which so often befall young artists. He passed his school days in Paris, where his parents had moved a few years after his birth. The two passions of his life, painting and horses, manifested themselves very early. We know that as a small boy Gericault was already fascinated by and tried to draw the strong and splendid horses he saw in the streets, in the circus and, during the summer holidays, at the smithies and farms of Normandy. The horse, in fact, remained Gericault's idol throughout his life, and, as a tragic irony of fate, it was a horse, too, which caused the pre-

mature death of the artist who was the noble animal's greatest portrayer.

After having surmounted some paternal objections, he became a pupil of Carle Vernet, but after a short period left this master to enter the studio of Guerin, famous in his time as an historical painter. His work soon baffled this dignified Academician, who, though wholly disapproving of his principles, could not hide his respect for his pupil, saying that he had in him the stuff for three or four painters. Gericault, realizing after a while that, aside from a thorough training in draughtmanship, he could hardly profit by Guerin's academic teaching, left the studio and established himself as an independent artist. He made his first appearance before the public with the above-mentioned *Chasseur à Cheval*, for which he received a gold medal. He did not exhibit in the following year, 1813, spending most of his time in assiduously studying the old masters in the Louvre. He copied, among others, Titian, Ribera and Rembrandt and above all, worshipped Rubens. In 1814, he again appeared at the Salon with his *Wounded Cuirassier*, a picture which he had done in a fortnight and which was very poorly received by the public, partly perhaps because of the subject, which recalled the recent defeat. Disgusted with himself and his art, the young man, on the spur of the moment, enlisted as a private with the musketeers of the Bourbons. His military career, however, did not last very long. At the return of Napoleon from Elba, he accompanied the king on his flight north, then went back to Paris in disguise, never again to reënter the service. He decided to leave France and journeyed to Italy, going first to Florence and then to Rome.

He stayed in Rome nearly a year, working hard but living in a sort of voluntary seclusion. It seems that the love for the wife of one of his friends in Paris had been very instrumental in

driving him abroad and making him the misanthropic hermit which he more and more became. The most important result of the Roman sojourn is the magnificent *Race of the Riderless Horses* (in the Louvre), where he represented in a classical setting an event of the day, the Barberi race which took place every year during the carnival.

When he returned to Paris, late in 1817, he conceived the idea of what was to be, if not his best, certainly his most famous work, the *Raft of the Medusa* (Louvre). The theme was again a current event which, in its tragic aspect, had aroused the compassion of the whole world. The French frigate *Medusa* had, in July, 1816, been wrecked on her way to Senegal. Of the one hundred and nine people who had gathered on a hastily constructed raft, only fifteen were alive when, after twenty-seven days of atrocious suffering from heat, hunger, thirst, and after ghastly scenes of madness and murder, they were picked up by a passing ship. The subject was particularly in keeping with the mood of the artist, whose peace of mind had once more been uprooted by a meeting with the woman he had sworn never to see again. He shaved his head in order that he might no more be tempted to go out, and locked himself up in his studio, surrounding himself with corpses obtained for his studies from the hospitals. The many sketches and preliminary versions of the *Radeau* which have been preserved show how scrupulous and coolly methodical this impulsive man could be once he had set himself a task. The success of the final picture, though considerable, did not at all fulfill Gericault's expectations. He received charming compliments from the king, whom he had so often flayed in his anti-royalist lithographs, but the professional critics and the public in general apparently remained unaware of the extraordinary qualities of this superb masterwork. Deeply depressed, Gericault left France and went to London. He

arranged for a special showing of his picture, which proved to be a great success. Incidentally, it brought the artist a financial reward of no less than twenty thousand francs.

Gericault spent three years in London. Although his hopes of receiving great commissions after the success of his exhibition were not quite fulfilled, he at least had the satisfaction of a considerable increase in his income from the sale of numerous lithographs and sporting pictures which he did at that time. Furthermore, he could fully indulge his passion for horses, feasting his artist's eye on the beautiful equine specimens that he saw in Hyde Park and at the races. Gericault had great admiration for the contemporary English painting. The noticeable change in his colours to lighter and more brilliant shades, as well as the broader brushwork which characterizes the work of his last period, has been justly ascribed to influences received in England. Not long after his return to Paris in 1822, he had the accident which was to lead to his death. Despite the fact that his back was badly injured by a throw from his frightened horse, he stubbornly refused to take proper care of himself. A second shock he received somewhat later in a collision with another horseman finally forced him to his bed, from which he never arose. After eleven months of suffering he died early in 1824.

"If I only had painted five pictures! I have done nothing, nothing at all!" was the dying master's anguished cry. He who had always been the keenest critic of himself felt that he had not carried out the grandiose aspirations of his

genius. Once a friend spoke to him of the *Radeau* as "great painting." "Great painting, this!" replied Gericault. "But this is an easel picture! Oh, real painting, that is painting with buckets of paint on walls of a hundred feet!" It is sad to think what this man, who had just gained the full command of his artistic forces, might have accomplished if he had lived and had been given monumental tasks worthy of his genius, a genius which somehow reminds us of that of Michelangelo or Rubens. Still, even the rather meager legacy he left us places Gericault among the very greatest of French painters.

The wonderful portrait acquired by the museum bears the signature "Th. Gericault" in the lower right corner. There is no date given, but from the costume of the sitter and the rather somber colouring, it would appear that the picture belongs to the years 1817-20, between the artist's stay in Rome and his English period, that is, the time shortly before or after the *Radeau*. We do not know the man represented. Apparently he is a fellow-painter, perhaps one of the members of the "*petite Pologne*," that group of artists to which Gericault belonged. Further research will most likely enable us to find his name. The painting has hitherto been regarded as a self-portrait of the artist. But comparison with other authentic portraits of Gericault indicates that this is a mistake. In that deeper sense, however, that the greater the genius, the more do works of art reflect the spirit of their creator, we might yet regard this noble and spiritual likeness as a "self-portrait" of Theodore Gericault.

WALTER HEIL.

PUBLISHED MONTHLY, OCTOBER TO MAY, INCLUSIVE, AT THE DETROIT INSTITUTE OF ARTS OF THE CITY OF DETROIT. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT DETROIT, MICHIGAN, UNDER THE ACT OF OCTOBER 3, 1917.

A PREDELLA PAINTING BY FILIPPINO LIPPI

The small painting representing the Adoration of the Kings (panel, H. 11 inches, W. 17 inches), recently acquired by the Art Institute, is interesting from more than one point of view. It is the work of one of the most gifted Florentine painters of the end of the fifteenth century, Filippino Lippi (1457-1504) the son of the great Fra Filippo and the nun Lucretia Buti, and it reflects the art of one of the greatest masters of the Renaissance, Leonardo da Vinci, having been painted at a period of Filippino's development when he was in close contact with Leonardo and greatly influenced by him.

While still in a private collection at Vienna, the painting was published by Dr. W. Suida in his excellent book on Leonardo da Vinci¹ under the name of Lorenzo di Credi, an attribution which can easily be explained when we remember that Credi was co-worker with Leonardo in Verrocchio's workshop and that Leonardo forms a connecting link between Lorenzo di Credi and Filippino Lippi. Dr. Suida published our predella mainly for the purpose of showing that the artist was not as yet influenced by Leonardo's new conception of the Adoration of the Kings painted in 1481 but kept to the older formula which had governed the treatment of this theme up to the time of Leonardo. Although Botticelli arrived at this time at a somewhat similar solution in his compositions of the Adoration of the Magi, Leonardo was probably the first to place the Madonna in the middle of the space in such a way that she formed the center of a half-circle filled out by the adoring kings, who advance in radial line so as to lead the eyes of the spectator towards the depth of the composition.

The earlier form of the composition,

which is seen in our painting, shows the Madonna sitting on one side, with the kings advancing from the other—an arrangement in conformity with the relief-like style characteristic of the earlier part of the fifteenth century.

Dr. Suida is reminded of Leonardo—especially of one of his drawings at Windsor—only in the figure of the Christchild. Further study, however, reveals a close relationship to the great master in other parts of the composition also, so much so that it seems altogether likely that the artist who painted the picture used drawings by Leonardo for some of the figures, if not for the entire painting. That this painter was not Lorenzo di Credi but an artist of a more nervous temperament and vivid imagination, such as we know the young Filippino Lippi to have been, is obvious² if we compare some of the types, such as the oldest of the kings, Joseph, the praying man with pointed beard who stands behind the third king, or some of the men who wear turbans, with those in his documented paintings, especially the large *Adoration of the Kings* of 1496 in the Uffizi, where most of these types appear again. Characteristic of Filippino's style are also the baroque forms of the draperies, such as the crossed and knotted shawls of the third king or the Madonna, and the forms of the hands with their fingers nearly always spread out, in keeping with the lively temperament of the artist.

Filippino's altarpiece of 1496, painted for the monks of San Donato di Scopeto, in which he follows Leonardo's central arrangement, replaced the work of the great master, which was never finished. We may assume, therefore, that our predella, with its earlier style of composition, was executed before the al-

1. *Leonardo und sein Kreis*, Munich, 1929, p. 25

2. Mr. A. Loewengard was the first to give the right attribution to the picture.



THE ADORATION OF THE MAGI
FILIPPINO LIPPI

tar of 1496, and most likely even before the one which Leonardo did in 1481. Indeed, we find many points of similarity with drawings of Leonardo which belong to his first Florentine period before he left for Milan in 1482, particularly with those which he executed in connection with his first ideas for the composition of the Adoration of the Magi and which may be dated about 1478-1480.



FIG. 2. LEONARDO
ROYAL LIBRARY, LONDON



FIG. 1. LEONARDO
WINDSOR CASTLE

The profile of the Madonna, although related to some of Filippino's early works, shows affinity with the profile of

the angel in the *Annunciation* in the Uffizi, which is now in part or as a whole usually given to Leonardo, and with the well-known drawing in Windsor where we also encounter children types similar to that of the charming Christchild in our predella—a drawing to which Dr. Suida refers (Fig. 1). Most curious is the analogy between the lower part of the garments of the Madonna and the old king, and Leonardo's famous drapery study in possession of H. M. the King, which some scholars connect with the studies for the *Madonna of the Rocks*, others—more convincingly—with either the *Annunciation* of the Uffizi or the one in the Louvre (executed about 1478) (Fig. 2). The different types of folds found in the predella and in the drawing—some large, forming broad scrolls on the ground, some small, of intricate angular curves—seem to have sprung from the mind of the same artistic personality. Leonardesque, too, is another anatomical detail, the shape of the ears, especially of the old men, bent forward and with curious broken curves. These ears appear frequently in Filippino's work, but seem to have been a Leonardesque invention, as can be proved by his *Adoration of the Kings* of 1481 and the bronze group of Rustici in the Baptistery, a work done under the supervision of Leonardo as late as 1507 or 1508.

There also exists a study by Leonardo which Filippino could have used for the cavalcade which appears in the left background of our predella (Fig. 3). Another early study of Leonardo even shows the same combination of a horse stepping forward and a barking dog, as is seen in the painting (Fig. 4). And some of the types, e.g., the bearded man on horseback with a drooping mustache, are almost identical with those of Leonardo's study in the Louvre for the *Adoration of the Kings* in the Uffizi.

From this, it seems not improbable that Filippino Lippi used a drawing of Leonardo's for the whole composition,

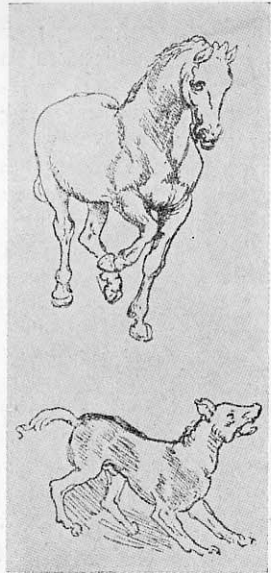


FIG. 4. LEONARDO
PRIVATE COLLECTION, PARIS

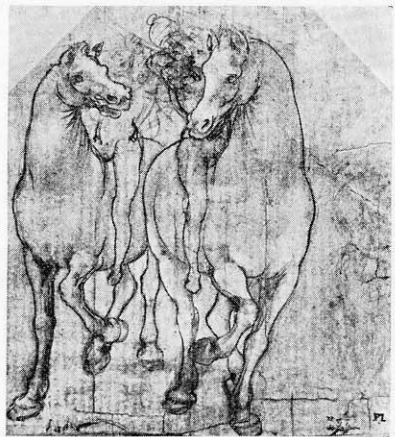


FIG. 3. LEONARDO
HOLLAND-HIBBERT COLLECTION, LONDON

which may have been a companion piece to the study of the *Nativity* in the Bonnat collection, a study which is earlier in date than the *Adoration of the Kings* in the Uffizi with its central arrangement. We could imagine that our composition represents an earlier stage of development in Leonardo's art, when he still adhered to the earlier type of the *Adoration*, with the side-wise arrangement, and that the lost drawings for our composition and the existing one for the *Nativity* may have been intended as predelle for the large altarpiece of the Madonna and Saints for the chapel of S. Bernard in the Palazzo Vecchio, for which Leonardo received the commission at the beginning of 1478 and which was later finished by Filippino. This might possibly explain the presence of a monk in the costume of the order of S. Bernard who takes part in our *Adoration* as the second king.

This would also make it comprehensible that while the execution does not show the spirited brilliance of Leonardo's drawings, but points more to the untrained hand of a youthful artist, the composition betrays an extraordinary skill, worthy of a master like Leonardo. The main group unfolds itself almost in the form of a circle in which—as in the *Nativity* in the Bonnat drawing—the center is left open, allowing here a charming landscape view, and the sides are filled with increasingly heavy masses of figures which seem to spread out at the top like a bunch of flowers on slender stems.

It should be mentioned, moreover, that not only the design, but the color scheme and the technic in our composition are also related to Leonardo's early style. While the technic points to the experi-

mental stage of this period, showing a mixture of oil and tempera colours on a curious light pink background, it has been pointed out rightly that the system of building up the colour scheme on complementary colours is here very obvious. The yellow colour of Joseph's coat contrasts with the dark blue of the Virgin's mantle; next come the green and cinnabar of the garments of the old king; with obvious intent are the yellow and blue reversed in the costumes of the two kings—the monk having a quite imaginary yellow mantle with a blue cowl, the youngest king a blue mantle with a yellow shawl. The standing boy behind is again in green and red, and so on. This system of a complementary colour scheme was undoubtedly introduced by Leonardo, as can be proved by the colour harmonies of the little *Annunciation* in the Louvre and the *Madonna of the Rocks*. In the latter composition the contrast of the dark blue and yellow in the garments of the Virgin—which, as is well known, were, according to tradition, blue and red—and the cinnabar and green in the angel's costume is carried through systematically. And it should be observed that the shades of blue and yellow and again of green and red in our predella are the same as in this painting in the Louvre.

Filippino Lippi may have executed more brilliant works than our little predella, but there are few which are so interesting to the student of Leonardo; and since the chances are slight that a museum nowadays is likely to come into the possession of a painting by Leonardo himself, a work which contains so much of his spirit is a most welcome addition to our collection.

W. R. VALENTINER.

TWO WEI DYNASTY TOMB GUARDIANS

Since we added to the permanent collection of Chinese art during 1929 no less than six examples of mortuary sculpture, of which five are ceramic figurines, it may not be amiss in describing the two latest acquisitions in this category to discuss briefly the general problem of these tomb images.

Those who have traveled in China will recall the funeral processions of the larger cities with their paper images of servants, furniture, vehicles, and other objects designed to be of value to the dead and destined to be burned at the grave. These perishable paper models replaced earlier pieces of more durable material which were buried in the tombs. Many of these, made of pottery, have been exhumed in recent decades and, while they were not recognized as important by Chinese archaeologists until Mr. Lo Chen-yü acquired some in 1907, they are now conceded by both Chinese and foreigners to be not only invaluable as data on the life of the past, but also, in many cases, veritable works of art. The number available in public collections is now sufficient to permit us some generalizations about them.¹

From the Ming dynasty (1368-1644) we have small pottery figures of men, horsemen, litters, and furniture, usually glazed, with green predominating. The quantity of Ming figures, however, is not so large but that we must conclude that they were used alternately with more perishable ones. That this is not unlikely we see when we go further back in time and discover that if any Sung figures exist they are negligible in number. This is inferentially explained by Chu Hsi's description of the wood utensils and images to be used sepulchurally.

The most abundant and elaborate figures, sometimes three feet in height, usu-



TWO TOMB GUARDIANS
CHINESE, V CENTURY

ally of green, brown, cream, and blue glazed, or glazed and painted pottery, are those of the T'ang period (618-906), especially the first half. Before this in the Six dynasties the models were usually painted, as are the two we shall presently describe. Under the Han (206 B. C.-220 C. E.) the figures were occasionally painted but more typically glazed green.

Beyond Han we cannot go with material evidence, but literary sources inform us of the use of straw men at least in the time of Confucius. The period from Han to T'ang, then, the first eight

1. C. Hentze: *Chinese Tomb Figures*, London, 1928; R. L. Hobson: *Chinese Pottery and Porcelain*, London, 1915. Vol. I, pp. 17 ff.

centuries of the Christian era, is that in which our most important sepulchral models were produced, and to this period we shall give most careful attention.

The idea that the soul survives the death of the body is an ancient and widespread article of belief, and we find it in China as elsewhere. Here the conception of the existence of two souls in a single individual may be remarked as of much interest but of little importance for our abbreviated study. If the soul persists it may be influential for good or evil, and provision for the satisfaction of its possible desires is an act of prudence as well as of love. Hence we find food and drink, utensils, raiment, ornament, retainers, vehicles and the like, devoted, usually in model, to the dead; these things being placed in the tombs, which are presumably tenanted by the souls of the departed.

Naturally one might assume that the use of models of men, animals and objects was substitutionary, that for humane or economic reasons real articles and living beings had given way to small and inanimate figures. It is indeed true that there are records of human sacrifices, and the burial of concubines and retainers in the graves of the rich or powerful both before and for a time after Han, a period comparatively free of the practice. But these immolations were not common, were performed chiefly among groups and in areas under Tatar influence, and never attained popular footing or favor. It is hardly likely, then, that the very prevalent use of clay men in the Han and later epochs can be regarded as entirely traceable to the practice of human sacrifice.

More probable is the explanation that a very common form of magic, that in which possession of a portion of an individual's person, as a fingernail, an intimate belonging of the individual, or a model or image of him, would give the possessor a kind of power over the indi-

vidual. The existence of such magic in China has been observed. By such a theory the soul's possession of images of men, animals and objects would give it a kind of material contact with the originals of the images in real life. Thus, the soul would be satisfied in its desires and kept close at hand to receive sacrifice, and be of help if needed. The magic might in this way be beneficial to both the living and the dead.

A survey of the apparent needs of the deceased is interesting. Under Han we find many models of dwellings, farm stock, duck-ponds and pig-pens, and the like, together with a few horsemen, some fabulous animals, and men in various postures. Dogs are especially common, and exorcists occur among the human figures. Later, in the Six dynasties, after Buddhism had become well entrenched, human guardians, exorcists and semi-divine protectors seem more abundant. During T'ang times funerals became great shows. Exhibits of tomb figures were held, and lavish pageantry is reported. Extravagance exceeded extravagance, and is reflected in the pottery figurines. Horses became especially common, and the modeling of the best has never been surpassed. Camels appear frequently. Warriors, court ladies, actors, dancers, musicians, polo players, circus riders, and various attendants are found. Many figures are quite large, and the glazing and decoration are often elaborate. Then came the special popularity of other materials, and ceramic figures, save for some revival under Ming, were of the past. Gold, silver, wood, and other metals were used as well as pottery, but they were either more popular with grave robbers or more perishable, so we have chiefly the ceramic figures for our present evidence of the mortuary sculptor's art.

The pottery figures were characteristically molded, then, perhaps, retouched or modified before the clay had set. The production was often rather casual, but

some exhibit individual artistry of a high degree. In general they show a freedom of handling quite different from the iconographically controlled and foreign influenced styles of Buddhist sculptures.

Our two new tomb figures were shown in the Loan Exhibition of Chinese Art, and figured in the catalogue as numbers 64 and 65. Both are garbed as warriors, though one is evidently a woman. Each wears a long, apparently divided skirt, a wide-sleeved coat hanging to the thighs, and a breast-plate held in place by straps over the shoulders. The ware is a fine-bodied, fairly hard, gray pottery, and removal of part of the loess incrustation has revealed the presence of a considerable remnant of the original color. This color, which is that referred to when painted ware is described, was evidently applied after the figures were fired, for it is readily removable when thoroughly dampened. A wash of white was first applied over the entire figure, then the pigment was painted on. The skirts of both figures are white, shoes and hats black, faces and hands a deep pink, coats vermilion with blue sleeve linings, and undergarments, showing at the neck, blue. The woman's armor is blue, with green

straps, red buckles, and red showing in two holes over the breast; the man's green with blue straps, red buckles, and blue showing through the holes; which evidently reveal the actual plastron through some fabric or leather covering.¹ The hands of both figures are clasped at the belt, the man's over the hilt of a sword with green scabbard.

Both figures are hollow and were evidently made in a mold, the lines, and small scallops in the hem of the woman's coat, being incised later in the wet clay. The backs are flat, suggesting that they were placed against or incorporated in a wall, and the flat back is carried up above the shoulders. The heads were made separately and while the man's, with a small cap, is formally placed, the woman's, with its high hair covering, was by some craftsman with a fine individual flair, inclined forward and to her right. In height the man measures $25\frac{3}{4}$ inches and the woman $24\frac{1}{2}$.

The long, slender bodies and the modeling of the faces enable us to date these figures, by analogy with known Buddhist works, in the Northern Wei period, probably the fifth century.

BENJAMIN MARCH.

ANNUAL EXHIBITION OF AMERICAN ART

The Sixteenth Annual Exhibition of American Art is a departure from those of former years. The range of the exhibition this year will be much smaller and there will be fewer artists represented, but what it lacks in variety and point of numbers we believe will be compensated for in the greater clarity of its intent to show the more progressive tendencies in American art in well-chosen examples.

While the exhibition is a homogeneous whole, it is divided into two parts. One

part comprising paintings by the late Robert Henri and a small coterie of his intimate friends and co-workers will be a sort of memorial tribute to the memory of one of America's strongest artists and most stimulating personalities.

Part Two of the exhibition will comprise the work of thirty American artists of current interest, each of them to be seen in two selected examples.

The exhibition will open on Friday evening, April 4, and will continue through April 28.

CALENDAR OF LECTURES AND SPECIAL EVENTS

SUNDAY AFTERNOON TALK

Lecture Hall at 3:30 P. M.

April 6, 3:30 P. M. "The Sixteenth Annual Exhibition of American Art," by Clyde H. Burroughs, Curator of American Art.

Incidental Music by The Chamber Music Society.

TUESDAY EVENING LECTURES AND MUSICALES

Auditorium at 8:15 P. M.

April 1, 8:15 P. M. "Music of Today." Lecture by Frank Bishop, Curator of Music.

April 8, 8:15 P. M. "The Assimilation of the Modern Movement." Lecture by John Sloan.

April 15, 8:15 P. M. "The Moderns." Concert by Frank Bishop, Curator of Music.

April 22, 8:15 P. M. "American Music." Lecture by Frank Bishop, Curator of Music.

April 29, 8:15 P. M. "Peter Paul Rubens." Lecture by Walter Heil, Curator of European Art.

TUESDAY AFTERNOON GALLERY TOURS

Leave Information Desk at 3:00 P. M.

April 1, 3:00 P. M. "Daumier, Artist and Historian," by Isabel Weadock, Curator of Prints.

April 8, 3:00 P. M. "A Gothic Chapel from Lorraine," by Ralph Morris, Educational Secretary.

April 15, 3:00 P. M. "The Annual Exhibition of American Art," by Marion Leland, Museum Instructor.

April 22, 3:00 P. M. "Some Roman Things," by Ralph Morris, Educational Secretary.

April 29, 3:00 P. M. "Two Portrait Painters, Holbein and Clouet," by Marion Leland, Museum Instructor.

SATURDAY MORNING PHOTOPLAYS FOR CHILDREN

Auditorium at 10:15 A. M.

April 5, 10:15 A. M. "Wolfe and Montcalm."

April 12, 10:15 A. M. "Peter Stuyvesant."

April 19, 10:15 A. M. "The Declaration of Independence."

April 26, 10:15 A. M. "Vincennes."

CURRENT EXHIBITION

Sixteenth Annual Exhibition of American Art, April 4-28.