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The Detroit Institute of Arts
of the City of Detroit

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THE MERRY LUTE PLAYER

FRANS HALS

THE FRANS HALS EXHIBIT

It is understandable if those outside an art museum think of it only as a building where works of art are kept. But to those connected with it, it is more than that. It is an active organization whose aim is to advance the knowledge of art and to enrich the opportunities for cultivated living.

The Frans Hals exhibit is an example of what the museum is trying to do. Beyond a doubt it has contributed greatly to the pleasure of life in Detroit this winter. The fifty-odd great pictures which have hung in our galleries for the past weeks, provide one of the most enjoyable experiences for the average person that great art affords. The ten thousand paid admissions (and the probably even larger number of visitors on the free days) and the five thousand school children prove that the opportunity has been appreciated by Detroit.

Beyond this popular success is its permanent contribution to scholarship. It was here possible, for the first time, to see in one place the whole development of Hals's style. The exhibit began with the portrait of Pieter Corneliusz van der Morsch, loaned by Mr. A. W. Erickson of New York, which is one of the earliest of Hals's extant pictures. It included the whole range of his activity to the portrait from the Bixby collection, which belongs to the last phase of Hals's work, nearly forty-five years later. Although none of the large groups of the Haarlem military guilds could be included, three of Hals's five family groups gave an opportunity to study this aspect of his work.

For the scholar and the connoisseur this first large survey of Hals's work has helped to clarify our knowledge of his art. An instance of particular interest to ourselves is the establishing of our own picture, *A Portrait of a Lady*, in its correct place in Hals's chronology. The suggestion of Dr. Valentiner that it was a companion to a *Portrait of a Gen-*

tleman from a Budapest collection now in the possession of a New York gallery, had been generally accepted, in spite of the fact that the two pictures seemed to bear different dates. The man's portrait was inscribed 1634; while the date on our own, so far as it could be read through a coat of old varnish, appeared to be 1635. When our picture was cleaned in preparation for the exhibit, it not only came out in a state of extraordinary freshness, but proved to be dated 1634. The two portraits hung together as companion pictures in our gallery, perhaps for the first time in centuries.

About three hundred portraits by Hals are now recorded. This is a larger number than were known twenty years ago. There appear from time to time new portraits, coming from old houses and private collections where they were inaccessible and unknown to scholars. Several of these which have come to America in recent years, emerged in the catalogue of this exhibit for the first time in an authoritative publication. An unusually interesting example is, of course, the *Self-Portrait*, in the collection of Dr. G. H. A. Clowes of Indianapolis, which came to the United States only this year.

In the adjoining gallery was hung a group of paintings by Hals's pupils and other artists of Haarlem. The opportunity for study and comparison afforded by these pictures was one of the most valuable phases of the exhibition. One could see in a new perspective the paintings of the Haarlem School from the Art Institute's own collections: the fine *Canal Scene* by Salomon van Ruysdael, the delightful little *View of the Grootte Kerk in Haarlem* by Gerrit Berckheyde, the exotic and naive *Brazilian Landscape* by Frans Post, an artist whose portrait was painted by Frans Hals.

In order to measure Hals's achievement one should have to know what the



PORTRAIT OF A GENTLEMAN
FRANS HALS
COMPANION PIECE TO THE INSTITUTE'S
PAINTING

art of Holland was before his appearance on the scene. The imitation of Italian mannerism and the beginnings of Dutch realism were represented by prints from the museum's collection by the principal Dutch engravers of the early seventeenth century. At the other end of the gallery the fully developed style of Dutch genre was shown by the prints of Adrian van Ostade.

The influence which Frans Hals was once supposed to have exerted on the rise of Dutch genre, is now attributed rather to his younger brother, Dirk. An excellent example of Dirk Hals, *A Young Woman Seated in a Chamber*, (lent by the Johnson Collection, Philadelphia), represented his distinctive roguish humor and the small scale and pleasant color of his style. Jan Miense Molenaer and his wife, Judith Leyster, as the most important of Hals's pupils, were well represented, so that the student might study the manner in which the Hals technique was adapted by the artists near him. Molenaer's fine *Duet* (lent by Howard Young) and two of his genre studies of *Playing Children*

(lent by Albert Keller and A. S. Drey) reflected the bright colors and carefree mood of Hals's early work. The painting of his wife, Judith Leyster, was for a long time confused with that of Hals. No one who saw her two excellent canvases, *The Gay Cavaliers* (lent by the Johnson Collection, Philadelphia) and the *Mandolin Player* (lent by Jacques Seligmann) in this exhibit, however, could fail to find a romantic mood and a soft, fluid brush stroke which mark her as a wholly distinct personality. A quiet solidly-painted *Portrait of a Man* (lent by Wildenstein and Company), by Johannes Verspronck, showed how portraiture was handled by Hals's pupils.

No one who utilized the opportunity to study the work of a great personality, unrolled in the magnificent main portion of the exhibit, and to distinguish from it these lesser but still delightful personalities, can fail to feel that the Frans Hals exhibition has enriched his understanding of art and of humanity. Perhaps that is the best of all comments upon the exhibit.

E. P. RICHARDSON.



FRANS HALS
PORTRAIT OF A LADY
IN THE COLLECTION OF THE INSTITUTE

ANNUAL REPORT FOR THE YEAR 1934

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

With a gross budget from the city of \$83,770, and with liberal supplementary appropriations by the Founders Society, the Detroit Institute of Arts has been able to operate more nearly on a normal basis than it has during the past three years.

While the city appropriation made no allowance for publication, exhibitions, lectures or other educational activities, these needs have been supplied and liberally supported through the Founders Society, the World Adventure Series, Inc., and through grants from the Carnegie Corporation and the Horace H. and Mary A. Rackham Fund and through gifts of individuals. By referring to the annual report of the Founders Society appended hereto, you will note that, in accordance with their promise to your Honorable Body when you assumed the full responsibility of salaries and maintenance, the society has materially assisted in the work of the Art Institute during the year 1934. Their most substantial work has been the number and importance of the new acquisitions to the Art Institute collection by purchase, bequest and the gift of its individual members, amounting to a total value of \$70,787.58. This report also enumerates other ways in which the Founders Society has been helpful and reflects also the loyal interest on the part of members of the Arts Commission in supplying needs that are not otherwise provided for. The Bulletin of the Detroit Institute of Arts, suspended in May, 1932, due to enforced economies, was resumed with Volume XIV, No. 1, October, 1934, through the generous co-operation of a donor who has agreed to pay the costs of publication and distribution. By referring to the appended lists of lectures and special events, and the list of special exhibitions, you will see to what extent the scholarship activities of the museum have been carried on with other than public funds.

Educational Activities

The report on the educational activities, prepared by Edgar P. Richardson, Assistant Director, so admirably reflects the scope of the work that it is included herewith:

"In a strict sense, every member of the curatorial and educational staff is engaged in our educational work. Each one is engaged, in one way or another, in supplying advice and knowledge to those who wish to understand the arts. But since the enjoyment of art is a highly individual matter, not lending itself easily to statistics, it is difficult to add the sum of their activities. The measure of the museum's educational work can only be visualized by imagining it all at a stop, and the building standing open but without special exhibitions, without lectures, without any help offered to those wishing information, without any interpretation of the museum to the children of the schools or to the thousands of adults who come for gallery tours and special talks. It is obvious that without this constant service of explanation, the people of Detroit would have much less opportunity to enjoy the pleasure that a knowledge of art brings to a well-rounded life.

"The museum's educational work has two parts. One is the activity of the educational department and the curators. The other is the World Adventure Series, which is under the direction of Mr. George F. Pierrot.

"The World Adventure Series is made possible only by the generous and disinterested effort of Mr. Pierrot, who serves as volunteer director. He has made this

course of lectures on Sunday afternoons into the largest of its kind, not only in Detroit, but in the country. Its lectures on travel, science, exploration and adventure, fill a great need in Detroit, as is shown by its attendance of 19,259 during its spring season and of 20,468 during the fall. When these figures are compared with the seating capacity of 1,200 in our auditorium, the extent of the public response is evident.

"Our educational work was given most important help, in another direction, by the Carnegie Corporation of New York. The reduction of our staff by the city's drastic economies had brought our work with the Detroit schools practically to a standstill and had made it impossible to carry on many other activities. The Carnegie Corporation met this emergency by a grant to the Founders Society, which enabled us to restore this work at least temporarily. Work with the schools, and all that kind of direct interpretation of our collection in the galleries, which is so helpful to the beginner in appreciation, has been made possible during the past year by this grant. Typical of this phase is the Pageant of History, a course of talks for children on Saturday afternoons, which has a very gratifying attendance.

"Free motion pictures on American history were offered for children on Saturday mornings through the spring and fall. On Saturday mornings, classes of honor pupils in art from the high and elementary schools are held in the museum by teachers from the Detroit schools. On Friday evenings, a drawing class open to all, held by the Department of Recreation, again fills the galleries. A research class from the art school of the Society of Arts and Crafts meets regularly in the galleries to study design.

"The constant advisory service given to seekers for advice and information by the curators is a most important part of the museum's work; but since it is given to individuals, it defies statistics. The lecture courses given by the curators and the educational staff, on Tuesday and Friday evenings, and Tuesday, Thursday and Saturday afternoons have been well attended. A course for Wayne University students and one for the University of Michigan have been given throughout the year by members of the staff.

"The Detroit Garden Center has continued its activity in affiliation with the museum's program. This is an organization, sustained by several of the garden clubs of the city, whose purpose is to offer free information to the public on gardens and gardening. Free lectures are given twice a month, exhibits are held, and an office is open two days each week for the purpose of giving information and advice, without charge, to anyone who wishes it."

Attendance

The attendance for the year was 229,509. This is a smaller number of visitors than last year, which was to be expected considering that we have had no current controversial attraction of equal interest to the Diego Rivera frescoes. Another factor in the reduced number of visitors is the ten-cent admission fee at the door. While this brought in a revenue during the year of \$5,772.80, it operated to some extent to lower the attendance record.

The Arts Commission wishes to commend the loyalty and resourcefulness of the staff and to express its thanks and appreciation to the various agencies which, supplementing the city budget, have rendered substantial aid in keeping up an effective art program.

Respectfully,

THE ARTS COMMISSION

EDSEL B. FORD, *President*
EDGAR B. WHITCOMB

ALBERT KAHN
ROBERT H. TANNAHILL

Commissioners

W. R. VALENTINER, *Director*

CLYDE H. BURROUGHS, *Secretary*

EDGAR P. RICHARDSON, *Assistant Director*

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

Annual Report for the Year 1934

January 25, 1935

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

Ladies and Gentlemen:

The summary of accomplishments during the past year is highly gratifying when compared with the fallow year of 1933. The most important and substantial work of the Founders Society for 1934 was the number and importance of new acquisitions to the Art Institute collections by purchase, bequest and the gifts of individual members. From the membership funds and from the income of the various invested funds, purchases totaling \$40,690.58 were made. Add to this the value of bequests and individual gifts during the year, amounting to \$30,097.00, and we have a total enrichment of the art collections of \$70,787.58.

Of these, the most significant is the purchase of the painting, *Christ Crowned with Thorns*, by Antonello da Messina (1430-1493), which represents the first purchase from the \$200,000 bequest of the late Ralph H. Booth, who, for many years prior to his death, served as president of the Detroit Institute of Arts. This painting by an eminent Italian artist of the fifteenth century admirably fulfills the wish of the donor that one art object of first importance is to be preferred to a number of objects of lesser importance.

A bequest of \$5,000 from the late Emma J. Farwell, to be expended for a painting by an artist of an established position, was used for the purchase of the *Portrait of a Young Man*, by Barend van Orley (1492-1542), a small but choice example of early Flemish portraiture.

From the Julius H. Haass Fund was purchased a second painting, *The Crucifixion*, by Jan van Scorel, the most important among those Dutch artists of the early sixteenth century who introduced the Italian Renaissance into the Netherlands.

With a fund of \$4,000 appropriated by your Board from the Octavia W. Bates, the Laura H. Murphy and the William H. Murphy Funds, Dr. Valentiner purchased in Europe a collection of 69 drawings by old masters from the sixteenth to the nineteenth centuries.

From the Gibbs-Williams Fund, left by Mrs. E. B. Gibbs for the purchase of objects illustrating the fashions and mode of living of early American life, five items of decorative arts have been added to her important collection of Americana at a cost of \$3,875, namely: a silver teapot by John Coburn (c. 1750), a silver bowl by Jacob Hurd (1702-1758), a sofa, Sheraton style (c. 1790), an armchair, Philadelphia type (c. 1700), and a toddy glass and stick, early nineteenth century.

From the Dexter M. Ferry, Jr., Fund, a small marine, *Early Morning*, by Albert Pinkham Ryder, was added to the American collection.

From a fund contributed by Dr. and Mrs. George Kamperman, a fine example of Charles E. Burchfield, *Freight Cars Under a Bridge*, was purchased.

From the William C. Yawkey Fund, a fragment of brocade, in the style of Jacopo Bellini, Italian, late fifteenth century, was purchased.

From the general membership and donations fund a number of items were acquired, the most significant of which are the *Brazilian Landscape*, by Frans Post, a Dutch artist of the seventeenth century, a small miniature-like painting of an

Angel, Austrian, c. 1460, and a water color, *The Cardinal*, by Francesco de Goya, a Spanish artist of the eighteenth century.

The gift of Mrs. Lillian Henkel Haass of a painting, *Portrait of a Young Woman*, attributed to Ambrosius Holbein (1495-1525), adds to our collection of early German painting one of its choicest and most pleasing examples.

Through the gift of Mrs. Arthur S. McGraw was added to the American collection an example of Frank Duveneck, *Head of a Boy*, a painting which represents the best work of his Munich period.

The Founders Society suffered the loss of one of its most interested benefactors and esteemed members in the death of Henry Glover Stevens, who gave twenty years of devoted service as a Trustee and Arts Commissioner. In his will he bequeathed to the Detroit Museum of Art the admirable *Self-Portrait* by James Abbott McNeill Whistler which he had owned for many years and which was left as a memorial to Ellen P. and Mary M. Stevens. Subsequently, Mrs. Fremont Woodruff, Mrs. Ellen S. Whittall and Mr. William P. Stevens presented to the museum, in memory of their brother, Henry Glover Stevens, the fine collection of 37 American Indian blankets and a collection of Indian pottery which he had assembled over a period of years.

In many other particulars, this year is a great improvement over last. The Common Council, in compliance with our suggestion in the report for 1933, again included the salaries of the scholarship staff on the city payroll, thus relieving the Founders Society of a part of the maintenance burden which they had been carrying for more than two years.

A grant from the Carnegie Corporation to the educational department for work with the public schools, and a grant from the Rackham Fund to take care of the salary of our director, Dr. W. R. Valentiner, have contributed materially in restoring the operation of the Art Institute to a more normal basis.

After a suspension of two years, the Bulletin of the Detroit Institute of Arts is resumed through the generosity of Edsel B. Ford, who has personally pledged himself to pay the costs of publication. This will have a salutary effect in maintaining the interest of our members.

Due to the excellent planning of the Woman's Committee, appointed last year, much has been done to promote a new social order in the Founders Society, which manifests itself in the large attendance we have had at the opening views of exhibitions. The gaiety and warmth apparent at these receptions for members is in no small measure due to the generous co-operation of Mrs. Anna Scripps Whitcomb, who has purchased and presented the museum with an imposing silver tea and coffee service of adequate size, brocaded table covers and other appointments necessary to such functions, and who has also contributed the funds required for the purposes of the Woman's Committee.

Mrs. Whitcomb's contributions, amounting to \$1,803.60 during the year, have enabled the museum library to keep up its subscriptions to current publications and continuations, and to add a number of scholarly textbooks to its shelves.

Our membership report reflects to some extent the betterment in conditions in general and a renewal of interest in our activities. The total receipts from the dues of annual and contributing members were \$12,201, which is a little more than a twenty per cent increase over the previous year.

Your Trustees have given considerable thought during the year to the reduced income of our invested funds held by the Detroit Trust Company, and at a recent meeting a committee was appointed to study this problem.

We wish to thank all members and contributors for their loyal support during these trying times. Without the aid of the Founders Society the operation of the Art Institute would have been much more difficult.

BOARD OF TRUSTEES

CLYDE H. BURROUGHS,

Secretary.

DEXTER M. FERRY,
President.

ACCESSIONS

January 1, 1934, to December 31, 1934.

European Paintings

- Christ at the Column*, by Antonello da Messina, Italian, 1444-1493. Founders Society, Ralph H. Booth Fund.
- Angel of the Annunciation*, Austrian, c. 1460. Founders Society, Membership and Donations Fund.
- Portrait of a Woman*, attributed to Ambrosius Holbein, German, 1495-1525. Gift of Mrs. Lillian Henkel Haass.
- Portrait of a Man*, by Barend van Orley, Flemish, 1492-1542. Founders Society, Emma J. Farwell Fund.
- St. John the Baptist*, by Correggio (Antonio Allegri), Italian, 1494-1534. Gift of A. E. Mensing.
- The Crucifixion*, by Jan van Scorel, Dutch, XVI century. Founders Society, Julius H. Haass Fund.
- Brazilian Landscape*, by Frans Post, Dutch, 1612-1680. Founders Society, Membership and Donations Fund.
- The Cardinal* (watercolor), by Francesco de Goya, Spanish, 1746-1828. Founders Society, Membership and Donations Fund.
- New York* (watercolor), by George Grosz, German, 1893-. Gift of Mrs. Lillian Henkel Haass.

American Paintings

- Detroit in 1836*, by William James Bennett, 1774-1844. Presented by the Fred Sanders Company, in memory of its founder, Fred Sanders.
- Street in Brooklyn*, artist unknown, c. 1840-50. Gift of Nancy Brown Experience Column.
- Self-Portrait*, by James Abbott McNeill Whistler, 1834-1903. Bequest of Henry Glover Stevens, in memory of Ellen P. and Mary M. Stevens.
- Portrait of Virginia Gerson*, by William Merritt Chase, 1849-1916. Gift of the Newhouse Galleries.
- Early Morning*, by Albert Pinkham Ryder, 1847-1917. Gift of D. M. Ferry, Jr.
- Head of a Child*, by Frank Duveneck, 1848-1919. Gift of Mrs. Arthur S. McGraw.
- Freight Cars Under a Bridge* (watercolor), by Charles E. Burchfield, 1893-. Gift of Dr. and Mrs. George Kamperman.
- Portrait*, by Sarkis Sarkisian, 1909-. Gift of the Friends of Modern Art.
- Girl in Red Shawl*, by Rogers P. Davis, contemporary. Founders Society, Membership and Donations Fund.
- Far Country—Synchromy*, by Stanton MacDonald-Wright, contemporary. Bequest of Vivian Stringfeld.
- Sunset*, by Giovanni Tedesco, contemporary. Gift of Mr. and Mrs. Louis A. Snyder.
- The Workers and Nantucket*, by Anna W. Speakman. Gift of Mrs. W. W. Nichols.

Drawings

69 drawings. Founders Society, Octavia W. Bates, Laura H. Murphy and William H. Murphy Funds:

Dutch School: Anonymous, c. 1550, *Adoration of the Kings*; David Joris, *Christ and St. Peter*; XVII century: Jan de Bisschop, *Landscape*; Abraham Bloemaert, *Soldiers Resting, 2 Saints*; Leonard Bramer, *Denial of St. Peter*; Jan van Huysum, *Landscape*; Jan Luyken, *Noah Building the Ark*; Dirk Maas, *Landscape with Horseman*; Cornelis Saftleven, *Interior*; Herman Saftleven, *Landscape*; Roelandt Savery, *Mountain Landscape*; Gerard Terborch, *Cardplayer, Head of a Young Boy*; Jacob van der Does, the Elder, *Shepherd Boy*; Jan van Goyen, *Landscape, Canal Scene*.

English School: W. H. Bunbury, *Market Scene*; Charles Conder, *Found*; John Flaxman, 3 *Designs for Wall Tablets*; T. Gainsborough, *Harbour, Shrimpers*; John Hoppner, *Composition*; George Romney (?), *Soiree*.

Flemish School: A. van Dyck, *Study of a Hand, Three Portrait Studies*; J. Jordaens, *Descent from the Cross*; School of Rubens, *Head of an Old Man*.

French School: F. Boucher, *Two Putti, Ceiling Decoration*; Bon Boullogne, *Ceiling Decoration*; A. F. Callet, *Achilles*; J. H. Fragonard, *Park Scene*; Anonymous, c. 1700, *Adoration*; H. G. S. Gavarni, *Family Scene*; Claude Gillot, *Actors*; J. B. Huet, *Portrait of a Woman*; J. A. D. Ingres, *Young Woman Sewing*; Claude Lorrain, *Harbour Scene, Transfiguration*; J. F. Millet, *Women Around a Fire*; N. Poussin, *Moses and the Daughters of Jethro*; Jean Raoux, *Boy with Bagpipe*; J. M. Vien, the Elder, *Allegorical Subject*.

German School: Johann Elias Ridinger, *Buffaloes*.

Italian School: B. Bandinelli, *A Prophet*; F. Baroccio, *Ceiling Decoration, Study of Madonna*; School of Bologna, *A Vision*; Giacomo Cavedone, *Boy Resting*; G. B. Castiglione, *Shepherd*; Cigoli, *Man in Mantle*; Felice Giani, *Theatre Decoration*; Guercino, *Landscape and Ruins, Venus*; School of Leonardo, *Battle Scene*; Pellegrini, *Ceiling Decoration*; Piazzetta, *Boy*; Pordenone, *God and Angels*; Giulio Romano, *Bear Hunt*; Orazio Samacchini, *Presentation in the Temple*; Tintoretto, *Head of a Prophet*; Venetian School, School, c. 1480, *Allegorical Scene*; Veronese, *Composition*; Zuccarelli, *Landscape and Figures, Landscape*.

Lion, by Lorenzo Costa, Italian, 1460-1535. Gift of A. Silberman.

Harbour, by Francesco Guardi, Italian, 1712-1793. Purchased.

Man Reading, by D. V. Denon, French, 1745-1825. Gift of Robert H. Tannahill.

Waiting, by Arthur A. Lavinger, American, 1902—. Gift of Miss Sybil Lifshitz.

Prints

Three etchings, *The Three Graces, Two Nude Figures, Head of a Woman in Profile*, by Paul Ruiz Picasso, French, 1881—. Gift of the Friends of Modern Art.

Lithograph, *Visage*, by Pablo Ruiz Picasso, French, 1881—. Gift of the Friends of Modern Art.

Set of seventeen wood-engravings, *Le Long de la Seine et des Boulevards de Paris*, by Auguste Lepere, French, 1849-1918. Gift of Andrew Wineman.

Three etchings: *Swallows in Flight*, by Felix Bracquemond, French, 1883—; *Weinende Frau*, by Max Beckmann, German, 1884—; *Le Petit Enfant Jesus*, by Jacques Callot, French, 1592-1635. Founders Society, Membership and Donations Fund.

Two engravings: *Melancholia*, by Hans Sebald Beham, German, 1500-1550; *Artemesia*, by George Pencz, German, c. 1500-1550. Founders Society, Membership and Donations Fund.

Two wood-engravings: *Summer Clouds*, by Thomas W. Nason, American, 1889—; *Venus and Amour*, by Lucas Cranach, German, 1472-1553. Founders Society, Membership and Donations Fund.

Lithograph, *Still She Stands*, by Conrad Buff, American, 1886—. Gift of Dr. Harry A. Comeau.

Six lithographs, *Cerillos, Canyon Road, Rio en Mediv, Water Street, Morada Santa Cruz, Tres Ritas*, by B. J. O. Nordfeldt, American, 1878—. Gift of Public Works of Art Project, 13th Region.

Five lithographs, 4 *Construction of Cleveland Post Office*, 1934, *C.W.A. Project in Cleveland*, by Russell T. Limbach. Gift of Public Works Art Project, 9th Region.

Three wood-engravings, *C.W.A. Workers at the City (Cleveland) Lakefront, 1934, at the Stadium, on the Mall*, by Sheffield (Harold) Kagy. Gift of Public Works of Art Project, 9th Region.

Textiles

Fragment of brocade, in style of Jacopo Bellini, Venetian, late XV century. Founders Society, William C. Yawkey Fund.

Printed cotton panel, by Robert Hendry, English, XIX century. Purchased.

Saltillo, Mexican, late XVII or early XVIII century; 33 Navajo, 3 Hopi, 1 Chilkat and 1 Chimayo Indian blankets, XIX century. Presented in memory of their brother, Henry Glover Stevens, by William P. Stevens, Mrs. Fremont Woodruff and Mrs. Ellen S. Whitall.

Black lace shawl, French, XIX century. Gift of Mrs. Clara B. King.

Navajo Indian blanket, American, XIX Century. Gift of Mrs. Edwin C. Armstrong.

Shawl, East Indian, XVIII century. Gift of Mrs. Edwin C. Armstrong.

Decorative Arts

Silver teapot, by John Coburn, American, c. 1750. Founders Society, Gibbs-Williams Fund.

Silver bowl, by Jacob Hurd, American, 1702-1758. Founders Society, Gibbs-Williams Fund.

Sofa, American, Sheraton style, c. 1790. Founders Society, Gibbs-Williams Fund.

Armchair, Philadelphia type, c. 1700. Founders Society, Gibbs-Williams Fund.

Toddy glass and stick, American, early XIX century. Founders Society, Gibbs-Williams Fund.

Placque, silvered copper, *Bacchante with Faun*, by Clodion, French, 1738-1814. Founders Society, William C. Yawkey Fund.

Commemorative medal in silver, by Norman Bel Geddes, American, 1893—. Gift of the General Motors Corporation.

Commemorative medal in gilt bronze, by Frederick MacMonnies, American, 1863—. Gift of Giovanni Tedesco.

Tea caddy, English, c. 1810. Gift of Mrs. Rose Reed.

Ceramics, jar, Pueblo Indian, XIX century; jar, Peruvian, prehistoric; jug, Syrian, XII century; alabastron, Greek (Corinth), VII century B. C.; collection of 16 axe, scrapers, and arrow-heads, American, prehistoric; 50 pieces of Indian pottery,

American. Presented in memory of their brother, Henry Glover Stevens, by William P. Stevens, Mrs. Fremont Woodruff and Mrs. Ellen S. Whittall.

Ceramics, collection of 675 stone implements, Palestine, prehistoric. Gift of Mrs. Lillian Henkel Haass.

Two beaded bags, Plains Indians, XX century; two belts with silver plaques, Navajo Indian, XIX century; two carved horn spoons, Alaska Indian, XIX century; carved cedar food-bowl, Alaska Indian, XIX century; carved and painted cedar rattle, Alaska Indian, XIX century; 5 baskets, Southwest Indian, XIX and XX centuries. Presented in memory of their brother, Henry Glover Stevens, by William P. Stevens, Mrs. Fremont Woodruff and Mrs. Ellen S. Whittall.



SELF PORTRAIT
FRANS HALS

IN THE COLLECTION OF DR. G. H. A. CLOWES, INDIANAPOLIS

Exhibitions Held During the Year 1934

- January 5-28. Exhibition for Michigan Artists.
- January 15-31. Exhibition of Drawings by Modern American Artists: Arnold Blanche, Alexander Brook, John Carroll, Ernest Fiene, Georgia, Morris Kantor, Bernard Karfiol and Walt Kuhn.
- February 1-28. Exhibition of Modern French Graphic Art.
- February 6-March 3. Exhibition of Persian Miniatures.
- March 6-18. Exhibition of Japanese Prints.
- March 18-31. Exhibition of Art in the Public Schools.
- March 15-24. Photographs of Modern Scandinavian Architecture.
- March 12-31. Illustrations from the Grace Whitney Hoff Library.
- April. American Water Colors by Contemporary Artists.
- May 8-27. Exhibition of Paintings by Lurçat and Eilshemius.
- May 20-June 24. Annual Photographic Salons of Industrial and Pictorial Photography.
- July. Exhibition of Photographs from the London Times, "Britain Illustrated."
- July to September. Exhibition of Paintings by Detroit Artists.
- September 30 to October 30. Exhibition of American Portrait Paintings from Detroit Collections.
- October. Exhibition of Moderately Priced Prints (from Fifteenth to Twentieth Century).
- October 25 to November 10. Exhibition of Seventeenth and Eighteenth Century Furniture, under the auspices of the Junior League.
- November 3-15. Exhibition of Watercolors by Denver Artists.
- November 13-December 16. Exhibition for Michigan Artists.

Lectures by Members of the Staff During 1934

- January 11. "Appreciation of Prints," by Isabel Weadock.
- January 12. "Changing Forms in Art: The Greek Style," by Josephine Walther.
- January 13. "Architecture and Painting in France," by Adele C. Weibel.
- January 13. Radio Talk, "Pieter Brueghel," by E. P. Richardson.
- January 16. "Appreciation of Art," by E. P. Richardson.
- January 18. "The Trend of Today's Painting," by E. P. Richardson.
- January 19. "Changing Forms in Art: The Roman Style," by Josephine Walther.
- January 20. "Peter Paul Rubens," by Adele C. Weibel.
- January 23. "Appreciation of Art," by E. P. Richardson.
- January 26. "Changing Forms in Art: Early Christian Style," by Josephine Walther.
- January 27. "Van Dyck," by Adele C. Weibel.
- January 30. "Appreciation of Art," by E. P. Richardson.
- February 2. "Changing Forms in Art: Romanesque Style," by Josephine Walther.
- February 3. Radio Talk, "Winslow Homer, American Painter," by E. P. Richardson.
- February 6. "Persian and Western Art," by Mehmet Aga-Oglu.
- February 7. "Appreciation of Prints," by Isabel Weadock.

- February 9. "Changing Forms in Art: The Gothic Style," by Josephine Walther.
- February 10. "XVIIth Century Dutch Painting: School of Haarlem," by Adele C. Weibel.
- February 10. Radio Talk, "Mayan and Aztec Art," E. P. Richardson.
- February 16. "Changing Forms in Art: Early Renaissance Style," by Josephine Walther.
- February 17. "Persian Miniatures," by Holderread Maxey.
- February 17. Radio Talk, by E. P. Richardson.
- February 20. "Appreciation of Prints," by Isabel Weadock.
- February 22. "Appreciation of Prints," by Isabel Weadock.
- February 23. "Changing Forms in Art: Late Renaissance Style," by Josephine Walther.
- February 24. "Dutch Painting of XVII Century: Rembrandt," by Adele C. Weibel.
- March 2. "Changing Forms in Art: The Baroque Style," by Josephine Walther.
- March 6. "Japanese Prints: An Art of the People," by Benjamin March.
- March 9. "Changing Forms in Art: The Rococo Style," by Josephine Walther.
- March 10. "Dutch Painting of the XVII Century: The Dutch Little Masters," by Adele C. Weibel.
- March 10. Radio Talk, "The Human Side of Art," by E. P. Richardson.
- March 13. "Appreciation of Art," by E. P. Richardson.
- March 13. "Appreciation of Prints," by Isabel Weadock.
- March 15. "Appreciation of Prints," by Isabel Weadock.
- March 16. "Changing Forms in Art: The Nineteenth Century," by Josephine Walther.
- March 17. "Islamic Art in Persia and India," by Adele C. Weibel.
- March 17. Radio Talk, "The Human Side of Art," by E. P. Richardson.
- March 20. "Appreciation of Art," by E. P. Richardson.
- March 21. "Changing Forms in Art: The Twentieth Century," by Josephine Walther.
- March 24. "Easter in Art," by Adele C. Weibel.
- April 3. "Appreciation of Architecture," by E. P. Richardson.
- April 5. "History of Furniture: Gothic and Renaissance," by Josephine Walther.
- April 10. "Appreciation of Architecture," by E. P. Richardson.
- April 10. "Appreciation of Prints," by Isabel Weadock.
- April 12. "Appreciation of Prints," by Isabel Weadock.
- April 12. "History of Furniture: French, English, and Spanish," by Josephine Walther.
- April 19. "History of Furniture: Queen Anne and Chippendale," by Josephine Walther.
- April 24. "Appreciation of Architecture," by E. P. Richardson.
- April 24. "Appreciation of Prints," by Isabel Weadock.
- April 26. "Appreciation of Prints," by Isabel Weadock.
- April 26. "History of Furniture: Sheraton, Hepplewhite and Louis XVI," by Josephine Walther.
- May 3. "History of Furniture: Victorian and Modern," by Josephine Walther.
- May 8. "Appreciation of Prints," by Isabel Weadock.
- May 10. "Appreciation of Prints," by Isabel Weadock.

- October 16. "French Art of the Gothic Period," by Adele C. Weibel.
 October 22. "Art as an Interpretation of Modern Life," by E. P. Richardson.
 (Young Artists' Market.)
 October 30. "Georgian Art," by Josephine Walther.
 November 19. "Art as an Interpretation of Modern Life," by E. P. Richardson.
 (Young Artists' Market.)
 November 20. "Art of XVIIth Century Spain," by Perry T. Rathbone.
 November 27. "Old Master Drawings," by Dr. W. R. Valentiner.
 December 3. Lecture for Young Artists' Market, by E. P. Richardson.
 December 11. "Epochs in American Painting," by Clyde H. Burroughs.
 December 18. "Christmas in Art," by Adele C. Weibel.

Other Lectures and Special Events During 1934

- January 9. Lecture, "Modern Concrete Architecture," by Dr. F. S. Onderdonk.
 February 3. Lecture, "The Music of China," by John H. Levis.
 February 13. Lecture, "The Value of Art in Engineering," by William B. Stout.
 March 10. Concert by the Russian Student Quintette and Balalaika Orchestra.
 April 17. Presentation of "Street in Brooklyn," by Nancy Brown Column.
 April 19 and 26. Concert by Detroit String Quartette, under auspices of Elizabeth Sprague Coolidge.
 May 4. Concert, "St. Matthew's Passion," by Bach, sung by Ypsilanti Norma' College Choir.
 September 4. Housing Conference, City Plan Commission.
 October 9. Lecture, "Culture at the Close of of the Gothic Age in France," by André De Lattre, Wayne University.
 October 23. Lecture, "English Life and Thought in the Reign of the Georges," by Prof. R. S. Babcock, Wayne University.
 November 6. Lecture, "History and Culture of XVIIth Century Spain," by Prof. B. F. Ashcom, Wayne University.
 December 4. Lecture, "Epochs of American Life," by Winifred A. Harbison, Wayne University.

Educational Activities Under Carnegie Grant

I. *Gallery Tours*

- January 17. Glass.
 January 18. Drawings by Modern Artists.
 January 24. Sculpture.
 January 31. Ceramics.
 February 8. Portraits.
 February 8. Persian Miniatures.
 February 11. One-half Hour with a Great Artist.
 February 14. Rugs.
 February 15. Persian Miniatures.
 February 17. Persian Miniatures.
 February 21. Water Color Painting.

- February 23. Persian Miniatures.
 February 28. Furniture.
 March 4. One-half Hour with a Great Artist.
 March 7. Landscape Painting.
 March 8. Japanese Prints.
 March 9. Japanese Prints.
 March 11. One-half Hour with a Great Artist.
 March 14. Metal Work.
 March 15. Japanese Prints.
 March 21. Still Life Painting.
 March 27. Dutch Painting.
 March 28. Genre Painting.
 April 4. American Painters.
 April 5. The Renaissance.
 April 11. American Water Colors.
 April 12. American Painting of the XVIII and XIX Centuries.
 April 18. Monumental Painting.
 April 19. American Water Colors.
 April 25. Historical Painting.
 April 26. American Water Colors.
 October 2. American Portraits.
 October 2. Prehistoric Art.
 October 9. Egyptian Art.
 October 11. American Portraits.
 October 16. Assyria and Babylon.
 October 18. American Portraits.
 October 18. Assyria and Babylon.
 October 23. Crete.
 October 25. American Portraits.
 October 26. Crete.
 October 30. Greek Sculpture and Architecture.
 November 1. Greek Sculpture and Architecture.
 November 6. Rome.
 November 13. Early Christian Art.
 November 15. Early Christian Art.
 November 20. Mayan Art.
 November 22. Mayan Art.
 December 11. Art of India.
 December 13. Art of India.

II. *Pageant of History*—Talks for Boys and Girls on Saturday afternoons.

- February 16. Prehistoric People.
 February 23. Egyptian Mummies.
 March 2. Ancient Egypt.
 March 9. Digging in Mesopotamia.
 March 16. Palaces in Crete.
 March 23. Boys and Girls in Greece.
 March 30. Road to Rome.
 April 7. Hans Holbein.
 April 14. The Queen of Heaven—A Medieval Romance.

- April 21. A Trip Through Colonial America.
 April 28. Velasquez, Court Painter to Philip IV.
 October 6. Prehistoric Man 50,000 Years Ago.
 October 20. Old Egyptian Customs.
 October 27. Digging in Mesopotamia.
 November 3. Crete.
 November 10. Sea Kings of Crete.
 November 17. Daily Life of the Greeks.
 November 24. Rome.
 December 1. Pageant of History.
 December 8. Pageant of History.
 December 15. Arts of Japan.

III. *Movies for Children* (Saturday mornings).

- January 13. Daniel Boone.
 January 20. Frontier Woman.
 January 27. Yorktown.
 February 3. Alexander Hamilton.
 February 10. Movie.
 February 17. Dixie.
 February 24. Movie.
 March 3. Movie.
 March 10. Movie.
 March 17. Paper Making and the Porcelain Industry.
 March 24. Michigan Mammals.
 March 31. Winners of the West.
 October 6. Columbus.
 October 13. The Pilgrims.
 October 20. Yorktown.
 October 27. The Puritans.
 November 3. Peter Stuyvesant.
 November 10. Gateway to the West.
 November 17. Wolfe and Montcalm.
 November 24. Movie.
 December 1. Movie.
 December 8. Movie.
 December 15. Vincennes.
 December 22. Movie.
 December 29. Movie.

IV. *Summary of Work Done, Showing Attendance:*

The Carnegie grant gave the services of two museum instructors for nine months in 1934, five months in the spring and four in the fall. Both instructors were immediately kept busy, as can be seen by the attendance figures at a total of 250 appointments.

	<i>Attendance</i>
School Groups	3,371
Club Groups	1,486
Regular Gallery Tours	672
Special Exhibition Gallery Tours	386
Pageant of History Talks	1,865
Out of Town Groups	504
Church Groups	80
Sunday Afternoon Talks	135
Saturday Morning Motion Pictures	22,000
Total	30,499

Lectures Held Under Auspices of Garden Club

- January 18. "Garden Pests and Diseases," by Ralph Carr.
 February 1. "Foreign Gardens," by Miss Sarah Hendrie.
 February 15. "Garden Catalogues and New Plants," by Mrs. G. P. Byrnes.
 March 1. "Chinese Gardens," by Mrs. Benjamin S. Warren.
 March 15. "Relation of House to Garden," by Prof. Wells Bennett.
 April 19. "New Charm and Interest in Our Gardens," by Mrs. Benjamin S. Warren.
 May 3. "Vegetables," by R. J. MacKinnon.
 October 18. "Old Garden Herbs," by Tom Pearson.
 November 1. "Lilies," by Mrs. John Hutchinson.
 November 15. "Charm in the Garden," by Mrs. Benjamin S. Warren.
 December 6. "Charm and Value of Birds in a Garden," by Mrs. William H. Herbert.

World Adventure Series

<i>Date</i>	<i>Title</i>	<i>Lecturer</i>
January 7.	What Americans Read, and Why	Louis Untermeyer
January 14.	Hunting Big Game with Bow and Arrow	Art Young
January 21.	Northward Ho!	Capt. Bob Bartlett
January 23.	Galapagos—World's End Four Hundred Fathoms Down	Dr. William Beebe
January 28.	Who Killed Ellery Queen?	Barnaby Ross and Ellery Queen
February 3.	Music of China	John Hazedel Lewis
February 4.	The Conquest of Mt. Everest	P. F. M. Fellowes
February 6.	More Power to You Life Begins at Forty	Walter B. Pitkin
February 11.	Amazon Twilight	Earl Hanson
February 18.	Monarchs of the Air	Capt. C. W. R. Knight
February 25.	Angkor, a Royal Passion	Lucille Douglas
March 2.	Tiger Man of Green Hell	Julian Duguid and Tigerman
March 4.	Famous Criminals I Have Known	Dr. Amos Osborn Squire

March	11.	Columbus Came Late	Gregory Mason
March	18.	Come to Czechoslovakia	Stella Marek Cushing
March	25.	The Latest from the Heavens	B. R. Baumgardt
March	27.	Around the World	Burton Holmes
March	28.	Through the East Indies	Burton Holmes
April	1.	Thirty-Two Years with the Marines	Gen. Smedley Butler
April	8.	Fighting for Fun	Eddie Eagan
April	15.	Men of Art	Thomas Craven
April	22.	Islands of the Aegean	Byron MacDonald
April	29.	The Psychology of Deception	Harlan Tarbell
May	13.	Through Romantic India and in Forbidden Afghanistan With Allenby in Palestine and with Lawrence in Arabia	Lowell Thomas
September	30.	Bagging the Giant Panda To Central Asia in Pursuit of Marco Polo's Mountain Sheep	Kermit Roosevelt
October	7.	Wild Animals and Their Habits Animal Oddities	Dr. Raymond L. Ditmars
October	14.	Hunting Whales	Chester Scott Howland
October	21.	Among the Jungle Islands of the South Seas	Sidney N. Shurcliff
October	21.	The Earth 100 Million Years Ago	Arthur Sterry Coggeshall
October	28.	Secrets of the Amazon Jungle	Dr. William M. McGovern
November	4.	Around the World to Chase a Shadow	Dr. Heber D. Curtis
November	11.	With a Color Camera in Mexico, Hawaii and the Rockies	Fred Payne Clatworthy
November	11.	The Washington Scene	Sen. Robert M. LaFollette, Jr.
November	18.	Sentinels of the Bering Sea The New Valley of Ten Thousand Smokes	Fr. Bernard S. Hubbard
November	25.	Among the Maoris of New Zealand	Alexander Markey
November	25.	New Explorations in Baffin Land and Labrador	Donald B. MacMillan
December	2.	The Conquest of Mt. Blanc	Bradford Washburn
December	2.	Everyday Life in Russia	Julien Bryan
December	9.	Hunting Dangerous Big Game in Africa	Dr. James L. Clark
December	16.	Adventures All Over the World From Singapore to Mandalay	Lowell Thomas
December	30.	With Byrd at the Bottom of the World	Dr. Laurence M. Gould

FREE SATURDAY LECTURES FOR CHILDREN:

November	24.	Explorations in the Arctic	Donald B. MacMillan
December	1.	Mountain Climbing in Alaska	Bradford Washburn

Classes in Art Held at the Institute During 1934

1. Sketch class on Friday evenings, 7-10. Sponsored by the Department of Recreation.
2. Classes for talented elementary or high school students, Saturday morning. Sponsored by Board of Education.
3. Class in Museum Research, Thursday afternoon. Under the auspices of the Art School of the Society of Arts and Crafts.

Loans from the Institute Collections for 1934

The number of requests for loans to exhibits in other cities is evidence of the importance and wide reputation of our collections. The following pictures have been on temporary loans:

- To Carnegie Institute, Pittsburgh, Pa.
Painting, *Child with an Orange*, by Gari Melchers.
- To Colony Club, Detroit
Collection of Drawings
- To City Art Museum, St. Louis, Mo.
Painting, *Torso of Hilda*, by Eugene Speicher
- To William Rockhill Nelson Gallery of Art, Kansas City, Mo.
Painting, *Torso of Hilda*, by Eugene Speicher
- To Arts and Crafts Society, Detroit
Painting, *Portrait of a Girl*, by John Carroll.
- To Art Institute of Chicago, Chicago, Ill.
Painting, *Torso of Hilda*, by Eugene Speicher
Painting, *Self-Portrait*, by Vincent van Gogh
Painting, *Midday Dream*, by Gustave Courbet
- To California Palace of the Legion of Honor, San Francisco, Calif.
Painting, *The Village Piper*, by Louis Le Nain
Painting, *Portrait of a Painter*, by Theodore Gericault
Painting, *Church at Moret after the rain*, by Alfred Sisley
Painting, *Composition*, by Othon Friesz
- To Newark Art Museum, N. J.
Painting, *Three Top Sergeants*, by George Luks
- To Friends of Far Eastern Art, Mills College, California
Painting, *Cloudy Mountain*, by Kao K'o Kung
Painting, *Early Autumn*, by Ch'ien Hsuan
Painting, *The Call of Autumn*, Sung Dynasty
Bronze, *Maitreya*
- To Marie Harriman Gallery, New York
Painting, *Two Women Seated*, by Degas
- To College Art Association, New York
Painting, *The Blue Gown*, by Frederick Frieseke
Painting, *Portrait of Robert Barr*, by James A. McN. Whistler
Painting, *Whistling Boy*, by William M. Chase
Painting, *Portrait of Mrs. Gayton*, by John S. Copley
- To Durlacher Brothers, New York
Painting, *Portrait of a Girl*, by Forabosco
Painting, *Camillus and Brennus*, by Sebastiano Ricci

To Memorial Art Gallery, Rochester, N. Y.

Painting, *Side Wheeler*, by Lionel Feininger

To Baltimore Museum of Art, Baltimore, Md.

Painting, *Portrait of an Artist*, by Theodore Gericault

Painting, *The Village Piper*, by Le Nain

To Hackley Art Gallery, Muskegon, Mich.

Twenty paintings by contemporary German and French painters.