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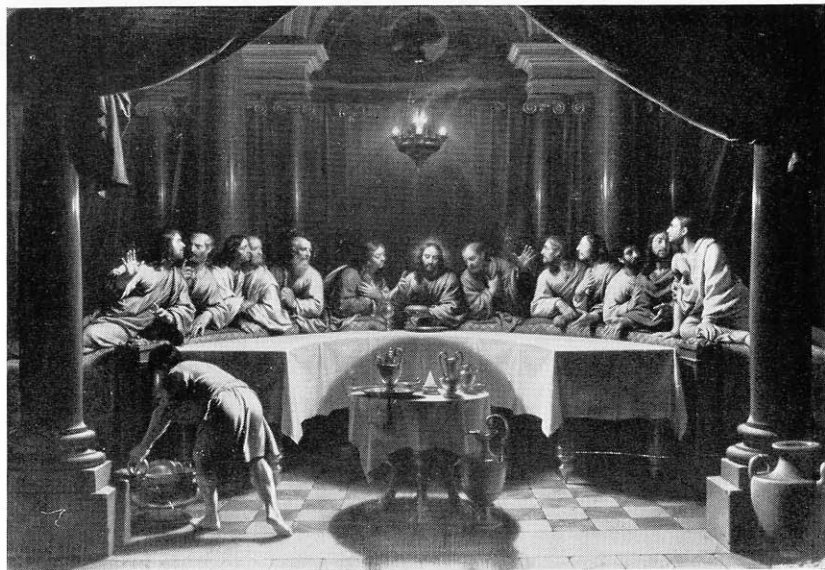
OCTOBER, 1926

No. 1



THE MYSTIC MARRIAGE OF ST. CATHERINE
BY ANTONIO ALLEGRI, CALLED CORREGGIO

Presented by Mrs. Anna Scripps Whitcomb in Memory of Her Father, Mr. James E. Scripps



THE LAST SUPPER, BY NICOLAS POUSSIN. 1594-1665

GIFT OF MR. RALPH H. BOOTH

GIFT OF FOUR IMPORTANT PAINTINGS: CORREGGIO, VAN DYCK, POUSSIN AND ZURBARAN

It would seem that with the approaching completion of our new building, the efforts of the friends of the Museum to build up a collection adequate to the splendid new housing, are increasing rapidly. With the announcement of the gift of representative examples by four great masters, the season starts most hopefully.

We find that each of these four paintings is an expression of the character of the nation that produced its creator: the one by Correggio of the amiability and rhythmical beauty of the Italians; Van Dyck's of the voluptuous brilliance and realism of the Flemings; Poussin's of the logical constructive sense and classical grace of the French, and Zurbaran's, the dignity and severity of the Spaniard. But there is at the same time a connecting link in these paintings, a similarity of style

which is due to the fact that three of them belong to the same Baroque period—the seventeenth century—and that the fourth, the Correggio, was produced by a master who, although living as early as the first third of the sixteenth century, was one of the creators of the Baroque style in painting. In common to all the paintings is the building up of strongly lighted figures from a dark, almost blackish background, the use of heavy restless curves separating the lighter parts of the picture from the darker, and of deep, glowing colors coming out from dark brown shades. The earlier character of the painting by Correggio is obvious from the greater plasticity of the individual figures, the still partly lighted background, and the flickering light effects in contrast to the strong concentrated light in the central part of the other pictures; but in the subordinating

of the colors to the chiaroscuro and in the broad curves and strong movement, we find Correggio striving toward the goal which is reached by the masters of the Baroque period.

THE MYSTIC MARRIAGE OF ST. CATHERINE,
BY ANTONIO ALLEGRI, CALLED CORREGGIO,
1494-1534

GIFT OF MRS. ANNA SCRIPPS WHITCOMB
IN MEMORY OF HER FATHER, MR. JAMES
E. SCRIPPS

Correggio, who during his lifetime was appreciated by only a small group of cultured art friends, became famous soon after his death and was already, in 1550, praised by Vasari, the first art historian in Italy, as, together with Leonardo and Giorgione, one of the first of the revivers of classical art in Italy. Since the end of the sixteenth century his following has increased rapidly, and his style, built upon strong contrasts of light and shade, and his ability to produce ceiling paintings in a most illusionary manner with brilliant perspective effects and unusual foreshortening, made him the ideal of the Italian painters of the Baroque age. His fame at this time almost surpassed that of Raphael, transmeating the Alps, and in France in particular his lyrical qualities, his grace and sweetness found many admirers and imitators throughout the Rococo age, at the end of which his style was newly revived in the art of Prudhon.

It is no wonder that with this early recognition of his art outside of Italy, his rare panel paintings were much sought after. Since he died young and a considerable part of his life time was occupied with the fresco painting in the cathedral and baptistery of Parma, only a small number of his paintings remained, and these soon became the property of the great public galleries like the Louvre and the Dresden Museum (each of which contains four of his larger paintings), the Uffizi and the London National Gallery, and the Berlin and Vienna museums, in all of which the possession of a Correggio added to the fame of the gallery. America, late in collecting, has so far not been able

to acquire more than two works by him, both of his early period and both now public property: the splendid composition of four saints from the Ashburton collection now in the Metropolitan Museum, and the less important small Madonna from the Hohenzollern collection at Sigmaringen, now in the John G. Johnson collection in Philadelphia. It is an extraordinary piece of good fortune that our Museum has come into the possession of a work by this great master, made possible only through the generosity of Mrs. Whitcomb who, remembering the great help given to the young Institute in former days by her father, presented as a memorial to him, *The Marriage of St. Catherine* from the Castiglione collection.

If it had not been for the fact that our picture was hidden in a private collection in Austria during the greater part of the nineteenth century and was rediscovered only in recent years as a work by Correggio, it would in all probability have been in a public gallery long ago. That the picture was not recognized as a work by Correggio for a long period seems curious enough, considering the fact that it has been in such famous collections as that of Charles I of England, whose seal it bears on the back of the panel, and who acquired the picture together with other famous masterpieces now in the Louvre and the National Gallery, from one of the dukes of Mantua, the Gonzaga in 1627. Since its rediscovery it has been published by Frimmel, Gronau, Ricci and Venturi.

Although the artist was only twenty years of age when he executed the picture, his art had already reached a high stage of development. Masters like Correggio, who stand at the end of a long artistic period, are instinctively imbued with the spirit of the "great tradition" from earliest youth. Berenson* points out that in some respects Correggio's early works are even more touching in sentiment, more intense in religious feeling than his late ones, when his virtuosity led him to a more worldly expression of mythological and allegorical subjects. The sentiment

**Study and Criticism of Italian Art*, First Series, 1920.



MARCHESA SPINOLA, BY ANTON VAN DYCK. 1599-1641
GIFT OF MR. RALPH H. BOOTH

in our picture is indeed of greatest beauty and sincerity, placing it among the great masterpieces executed at the very height of the Italian Renaissance (1512-14), in the years when Leonardo and Titian executed their most glorious works, when Michelangelo worked on the Sistine Chapel and Raphael in the Vatican.

Seldom has a more modest Mother of Christ been conceived than this shy and graceful Virgin who seems to shrink in awe before her Child; seldom a more devout St. Catherine who, with her extraordinarily beautiful profile, large drooping eyelids and charmingly arranged hair, kneels before the group. And what amiable care for her children seems to be expressed in the mother of the Virgin, St.

Anne! What prophetic joy in the figure of St. John the Baptist! With a beautiful swinging rhythm the four saints are grouped around the Virgin, all hands seeming to point unconsciously to the small Christchild who, so naive and cheerful, balances upon the knee of the Mother. With a refinement of line whose precision is little less than marvelous, is combined a great delicacy of modelling and a beautiful color scheme, in which the strong cinnabar and green of the Virgin's garments and the orange of St. Catherine's robe stand out strongly. The fine gray shades of St. John's and St. Anne's mantles are of great subtlety. The strong chiaroscuro, the spacing of the figures by flashes of light, the smiles appearing on the faces as they

stand out from the dark background, are reminiscent of Leonardo, the somewhat older contemporary of Correggio. Yet the spirit is more naive, more childlike and joyful. Leonardo would have painted the Madonna more glorious, the Child more conscious, the saints more severe. Although possibly Leonardo's modelling would have been more perfect, his color scheme more subdued, we find here a glowing warmth of color characteristic of the fervour of a youthful artist, a rapture of rhythm like a hymn of joy, and a lyrical swing more touching perhaps than the grandiose intellectuality of Leonardo. In an essay on the emotional and lyrical genius of Correggio, Berenson writes: "It happens that the English poets afford striking parallels to the Italian painters. Thus there is a decided similarity of genius between Shakespeare and Titian and between Michelangelo and Milton. A lover of these poets cannot help finding the corresponding painters much more intelligible. But centuries had to elapse before emotions so intense as those Correggio felt found expression in literature—in Shelley when he is at his best and in Keats when he is perfect." When this essay was written, at the fourth centenary of Correggio, our painting was not yet rediscovered, but those who will enter into its spirit will find that the comparison with the great lyrical English poets is most appropriate.

MARCHESA SPINOLA, BY ANTON VAN DYCK. 1599-1641

GIFT OF MR. RALPH H. BOOTH

In his personality, not in his art, Van Dyck may be compared to Correggio. His talent, like Correggio's, developed extraordinarily early (we know paintings by him from his fifteenth year), and like Correggio, he died young—in his early forties. He, also, had an unheard-of influence upon the art of succeeding centuries. In at least four different countries this influence was felt: in Italy where he stayed for a short period, in France and Flanders, where he found a considerable number of followers, and

above all, in England, where the history of painting after his death until the time of Gainsborough and Sargent, is inconceivable without him. This is still more remarkable since he stayed in Italy not more than six and in England not more than ten years. He is comprehensive only if one considers the enormous output of works in his short lifetime, one of the greatest phenomena in the history of art. This sensitive, delicate, excitable youth, constantly keyed up to the highest nervous state and forcing himself to the most ambitious tasks, working without interruption to the end of his life, until his strength was spent, created scarcely less than five hundred paintings. The success of his art, however, was due not only to the brilliancy of his work, to its expression of sensitive refinement and glowing, youthful passion, but also to his personal charm and to the social position which he attained, ambitiously working for the whole aristocracy of cultured Europe, and at the end living with them as their equal. With Titian, Van Dyck's ideal in portrait painting, and Rubens, his master, the artist in general had reached a higher social standing than in the Middle Ages or even the Renaissance, but Van Dyck, who was the first to receive knighthood, gave the finishing touch to this development. Not the least of the charm of Van Dyck's picture lies in the reflection of that social atmosphere which was natural to him, an atmosphere which it has since been the vain ambition of many portrait painters to depict.

We know of excellent portraits and religious paintings by Van Dyck when he was still in Rubens's studio, from his sixteenth to his eighteenth year, first as pupil, then as collaborator. In the following two years some remarkable works, proving him the equal of the best Flemish artists of the period, show his personal style already fully developed. To this period, shortly before he went to Italy, in 1621, belongs the double portrait which the Art Institute already owned. His great period (1621-26), however, began when he went to Italy, especially to

Genoa, where he painted those extraordinarily beautiful portraits, several of which still adorn the private palaces in Genoa, the most important ones, however, having been exported during the last few generations to the public galleries on the other side of the Alps, such as the Louvre, the Berlin Museum, and the London

number of famous portraits, or a Marchesa Gropallo, as the lady was called in former collections. There can be no doubt, however, that the young woman, with her beautiful dark eyes, thin nose and vibrating nostrils, her deep chestnut hair and small slender figure, belongs to this brilliant set of aristocratic Genoese



PORTRAIT OF A GIRL, BY FRANCISCO ZURBARAN. 1598-1661
GIFT OF MR. HOWARD YOUNG

National Gallery, and to America, where they may be found in some of the great private collections. The Art Institute has been fortunate in receiving as a gift from Mr. Ralph H. Booth, a brilliant example of this character, well known in the James Simon collection in Berlin and later in the Castiglione collection.

It is not certain whether the model represents a member of the Spinola family, of whom Van Dyck painted a considerable

families. In harmony with his own sensitive and nervous temperament, Van Dyck was able to bring out the beauty and refinement of the sitter, as with a slight turn of the head her glowing eyes look at the spectator for a passionate moment, while the finely curved, inviting lips seem to breathe tender questions. The painting of the costume, too, displays exquisite taste in its seeming simplicity, with a note of luxury added in the mass of pearls out-

lining the neck and the collar, hanging down in a long chain over the shoulders and decorating the hair and ears. The distinguished color composition, built up from the black of the costume, brings out the delicate warmth of the complexion and the white of the pearls, while the red rose in the hair gives a hint of the fiery temperament which is hidden behind the veil of sombre colors.

THE LAST SUPPER, BY NICOLAS POUSSIN.
1594-1665

GIFT OF MR. RALPH H. BOOTH

The picture by the great master of the France of Louis XIII, whose name has attained its old glamour during the past few decades, is a work of his late years. According to the inscription it was executed in 1661, when the artist was sixty-five years of age and when his style was at the height of its classical development. We will remember that it was in this decade that some of the most classical plays of the French theatre were written: Corneille's *Sertorius*, *Sophonisbe*, *Othon* and *Attila*, Racine's *Andromaque*, *Phèdre* and *Athalie*, and that even Molière in his *Tartuffe* and *L'Avare* adopted a more severe style. The reaction of this classical movement was felt all over the world and not least in Holland, where Rembrandt, Ruysdael and the other great Dutch masters developed their style during this decade in a more grandiose manner.

Nothing, indeed, could be more classical, more severe than this composition by Poussin, with its motive so well suited to a symmetrical arrangement built upon vertical and horizontal lines. One of the most difficult of problems, that of combining human figures with a severe architecture, has been marvelously solved by a penetration of the architectural style into each of the figures, and by the simplification of their design to an almost abstract quality. The light falling upon the columns accentuates the steps of spacing in the room, and even the color scheme seems to be arranged by an obvious law, the colors following each other as in a rainbow, in which a beautiful blue and violet are marked points.

We know of two earlier versions* of the same subject by Poussin, which he executed in the forties of the seventeenth century, one in the collection of the Duke of Rutland, the other in Bridgewater House, but we may say that ours, as it is the last, is also the most successful and harmonious composition.

The arrangement differs from the Renaissance compositions, which of course had to be the starting point for an artist like Poussin who lived half of his life in Italy, first in a seemingly unimportant detail: the figures are not sitting but are reclining at the table on couches. As we may also conclude from drawings by Rembrandt of the same subject, executed at about the same time, it had become known that in the Orient it was customary to recline at the table during meals, and both Rembrandt and Poussin tried to give their representations a correct historical character. In placing the figures in a reclining position, the problem of a clear composition became even more difficult, trying as the artist did in the Bridgewater House version to group them on all four sides of the table. In our painting he returns to the Leonardo scheme of placing the figures only on those sides of the table which are opposite to the spectator, but in giving a curve to the table he adds a brilliant and radical note of his own. This curve is one of the main factors in the composition, affording a wonderful opportunity for relief in the opening in front, which gives space for a smaller table covered with a beautifully painted still life of silver vessels, continuing the architectural lines accented by the columns at the corners, and the gray curtains in the baroque niche behind the center. In this strong relief, in the continued forceful contrasts of light and shadow, and of contrapositional movement, carried much further than with Leonardo, we find the baroque style still prevailing, while in the symmetry of the composition, in the simplification of details, and the almost abstract treatment of the figures, the classical tendencies have reached their highest mark in this

*Reproduced by O. Grautoff, *Nicolas Poussin*, 1914.

superb example of the great French artist who, together with Claude Lorraine, is the greatest representative of the first great epoch of modern painting in France.

PORTRAIT OF A GIRL, BY FRANCISCO
ZURBARAN. 1598-1664
GIFT OF MR. HOWARD YOUNG

The early Spanish school of painting is so far very inadequately represented in the Art Institute. There is an excellent *Immaculata*, by Murillo, and a bust by him, and a powerful study head by Ribera, but we have no work by Velasquez, Greco, or Goya, or any of the other contemporaries of the age of Velasquez and Murillo. It is with pleasure, therefore, that the Museum has received an example by the master who, next to Velasquez and Murillo, ranks highest among the Spanish masters of the seventeenth century—Francisco Zurbaran.

Francisco de Zurbaran, a member of the Sevillian school, was a pupil of the little-known artist Pedro Diaz de Villanueva, but seems to have received his inspiration mainly from Ribera and Herrera the elder, who transplanted the Caravaggio style of Italy into Spain. Though of the same age as Velasquez and a personal friend of his during his lifetime, his style forms a great contrast to that artist's. In opposition to the diffused luminosity of Velasquez's masterpieces, we find in his compositions a clear, almost geometric pattern, in which dark and light planes are strongly separated by obvious silhouettes, and only at the end of his development does he give in to a softer treatment of the outlines in a more pictorial manner, due more likely to the influence of Murillo than to that of Velasquez.

Zurbaran was preeminently the master of the life of the monks and saints. His single figures of saints are characteristic of his strong individualistic and realistic style. It is not impossible that our picture also represents a female saint, as its com-

position accords perfectly with the series of such saints in the Hospital de la Sangre in Seville and with others in private collections in Madrid, Montreal and New York, and in the Louvre and the museums at Strassburg, Genoa and Chartres.* But while the prayer book which the girl holds in her hand is placed in practically the same position as in the *St. Mathilde*, *St. Rufina* and *St. Margaret* of this series, she does not seem to hold the symbol of her martyrdom in the other hand as do all the others. In addition to this is the fact that the other figures are life size, while ours is of small compass (w. 22¾ in.; h. 35 in.), from which we may conclude that our painting is the study from life for one of these saints. The firmly standing, strongly lighted figure in red bodice, brown cloak and brownish skirt, looking at the spectator quaintly from under her large straw hat, combines charm with the dignity so typical of the Andalusians. The plasticity of the figure, the details of design, like the hand holding the book, and the intense color, are admirably rendered. We feel even in this small space the sense for monumentality for which Zurbaran stands out perhaps above all Spanish artists. If we did not know the size of the canvas we would hardly realize from the reproduction that we are not looking at a life sized picture. What is characteristic of his best pictures we can observe here also: no other artist dares to place such large uninterrupted spaces of light and shadow next to each other, make the outlines of his figures so clear, or simplify to such an extent the design of his costumes, in which the broad masses of folds form such an important part in his compositions, helping the monumental aspect of his figures. The effect of strong relief is obtained by concentrating the light to such a degree that it seems as if it were falling through narrow windows into a cellar. Our picture must have been executed in the middle period of the artist, which may be said to be his best, about 1635-40.

W. R. V.

*A. L. Mayer, *Geschichte der Spanischen Malerei*, 1923; M. Kehrler, *Francisco de Zurbaran*, 1918.

PORTRAITS BY THOMAS SULLY

Early portrait painting in America received its inspiration almost wholly from the mother country, England, who in the eighteenth century developed a galaxy of eminent portraitists beginning with Gainsborough and Reynolds, and ending with Sir Thomas Lawrence, and including in between such eminent painters as Raeburn, Romney, Hoppner, Beechey and a whole school of lesser men, most of whom were perfect masters of their craft in so far as it applied to the decorative and superficial aspect of their sitters.

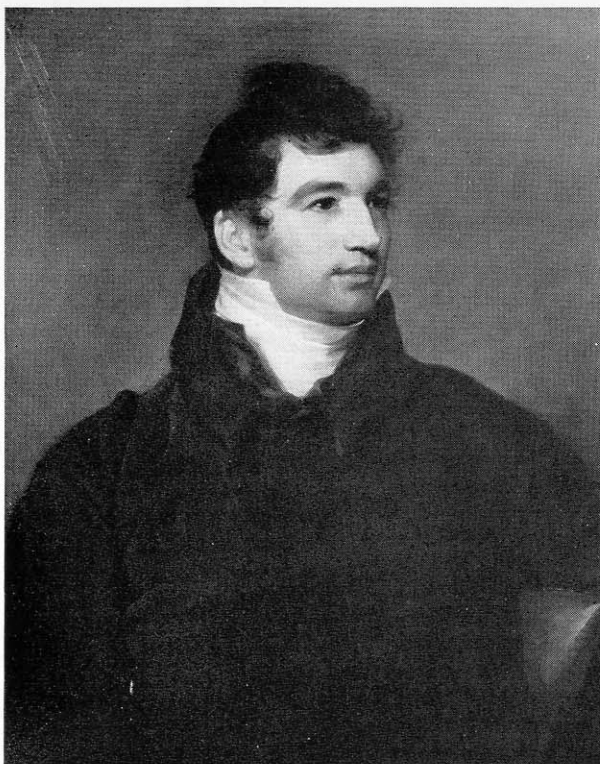
While the English portrait does not delve into the character of its people, it perpetuates the pride of English manhood and the grace and gentility of English womanhood so pleasingly that today after having served several generations in an ancestral capacity, it is readily bought by connoisseurs both in England and America for its colorful, decorative effect in the modern home. In warmth and brilliancy of color, in grandeur of composition and in nobility of character these portraits transcend their intended usefulness of perpetuating a likeness and become works of art.

As soon as the hardships of living on these rigorous shores in pre-revolutionary times were overcome, the more affluent inhabitants of the colonies sought the comforts and the luxuries and the advantages of culture which were enjoyed in the mother country. Portrait painters emulating the insular masters of portraiture mentioned above, sprang up in the colonies and found a ready patronage among the more prosperous of the colonists. Some of these early paintings, feeble as they seem in comparison with the gorgeous and brilliant masterpieces of England, possess a spirit which is so purely colonial and which reflects so clearly the first prosperity following on the heels of pioneer days, that we treasure them for their fine local flavor. Some of the more ambitious painters like Copley, Stuart, West and Sully (for a very short time) visited England for the purpose of perfecting their art and some of these men remained abroad, their careers belonging

quite as much to the mother country as to America.

The portraits of Dr. and Mrs. Edward Hudson of Philadelphia, by Thomas Sully (29 inches high by $23\frac{3}{4}$ inches wide) which have recently been acquired by purchase for the permanent collection, are superb examples of one of America's most gifted portrait painters. They were painted in Philadelphia probably about 1835, when the peaceful and happy environment under which Sully was living, enabled him to pursue his craft under the most favorable circumstances. One can see in this pair of portraits and particularly in that of the handsome man, the strength and solidity of the drawing, the clearness of the flesh tones and the easy and telling brush stroke that make of Sully the equal of any and the superior of most of our early American painters.

Thomas Sully's career was a long one. He was born at Horncastle, Lincolnshire, England, in 1783, and lived in Philadelphia from 1810 until the time of his death, in 1872. His early training and education is interesting. The youngest son of a family of nine children, he came to America at the age of nine with his parents, who were noted actors. Their profession took them to Charleston, South Carolina, and there Thomas Sully received his early education. His companionship with Charles Fraser, the future miniature painter, no doubt had something to do with the awakening and development of his artistic talent. At the tender age of twelve, he was apprenticed to an insurance broker, but having no interest in this work and spending much of his time in drawing, his employer suggested that he should devote himself to the study of art. His brother-in-law, a French artist who suffered reverses during the French Revolution, took him under his wing, but having little patience with the boy he made a poor teacher, so Thomas withdrew from his tutorship. His parents having died he went to live with his brother, Lawrence Sully, a miniature painter at Norfolk. He was then nineteen years of age and work-



DR. EDWARD HUDSON, BY THOMAS SULLY

ing industriously, he soon surpassed his brother. Upon the death of the latter two years later, he became responsible for his brother's widow who was left with three children and in 1805 he married her.

His first real opportunity came with the acquaintance of Thomas A. Cooper, a famous actor of the day, who invited him to New York and introduced him to many people in the theatrical profession who gave him commissions. Sensitive to his technical imperfections, he sought out Gilbert Stuart, the greatest painter of the time, and from him secured much help.

Settling with his family in Philadelphia, he did portraits for fifty dollars each, meanwhile trying to save a sufficient fund to go abroad for study. In 1809, largely through the instrumentality of his friend, Benjamin Willcocks, he visited England,

where, with his meagre funds he was enabled to remain only nine months, but in that time he had learned much from his fellow countryman, Benjamin West, who befriended him in many ways, and from the fine examples of English portraiture with which he had contact.

The decorative style of Sir Thomas Lawrence, the most popular painter in England of that period, had a strong appeal for him and he returned to his native land with a style which partakes of the decorative quality of Lawrence combined with the solidity of Stuart, yet being unlike either of these men. The strength of his own personality is always present in his works and singles him out as one of the most individual American portrait painters.



MRS. EDWARD HUDSON, BY THOMAS SULLY

His return was attended with measurable prosperity and except for a brief visit to England to paint the portrait of Queen Victoria, which was recently shown in the Memorial Exhibition of his works in Philadelphia, the balance of his life was one of tranquillity, spent with his family in the "City of Brotherly Love."

Many people regard his portraits of women as his outstanding achievement, and he seemed to have a flare for and a deftness in the portrayal of their femininity. But those who saw the memorial exhibition of his works must have been impressed to a greater degree by the soundness of painting and modelling and the grasp of character which he puts into

his portraits of men. Particularly is this apparent in the pair of portraits which the Art Institute has just acquired. The simplicity of pose in the *Portrait of Dr. Hudson* with its picturesque dark coat set off by a white stock collar, and the lifelikeness and unaffectedness of the sitter is hardly excelled by any of the great masters of the eighteenth century whom he emulated. The *Portrait of Mrs. Hudson* with its modish costume and its superficial prettiness, shows on the other hand the deftness and cleverness of his technical skill, and in these two examples the museum is able to show in an excellent way the whole range of Sully's ability.

C. H. B.

LECTURE PROGRAM

In outlining its lecture course for the coming season, the Lecture Committee of the Detroit Institute of Arts has chosen a list of eminent speakers of national reputation. The lectures will cover various fields of art activity and each speaker chosen will be a well known authority in his specialized field. The speakers already engaged are Edward Howard Griggs, who will lecture on Benvenuto Cellini; Dr. Phyllis Ackerman, who will discuss the theme of four centuries of tapestry weaving; Dr. Ananda Coomaraswamy, Curator of Near Eastern Art of the Boston Museum, who will speak on Indian miniatures; Dr. W. R. Valentiner, who will lecture on Raphael and his times and Professor Frederick B. Artz of Oberlin College who will discuss Roman ruins as seen by Piranesi. Other speakers recommended were Gutzon Borglum, sculptor; Bruce Bairnsfather, war cartoonist; Thomas Cleland, well known authority in the printing trades; and Albert Kelsey, architect. Negotiations are under way to secure some of these speakers. These lectures will begin in November. The lectures of the Archaeological Society will also be held at the museum.

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The Educational Department of the museum also plans a series of Sunday afternoon "Journeys through the Museum," using some one masterpiece of the collection each week as the theme of an illustrated lecture of twenty minutes duration. Around this masterpiece the speaker will build a human interest story, placing the work under discussion in its proper historical setting and telling some-

thing of the life and the time in which it was produced, together with the biographical sketch of the artist. These oral editorials, given by the curators, will point out also the historical quality of the work and will be followed by a visit to the actual object. The aim of this course is to center the attention of the visitors on the work of some one artist each Sunday. These talks which will begin the first Sunday in November, will be held in the museum auditorium at three o'clock. The talks for November are as follows:

November 7th—"What Mino Saw in a Florentine Lady of the XV Century," by Clyde H. Burroughs.

November 14th—"Tintoretto, Decorator of Venetian Palaces," by Mr. Burroughs.

November 21st—"Rubens, the Greatest Flemish Master," by Isabel Weadock.

November 28th—"A Flemish Artist Meets a Genoese Lady," by Mr. Burroughs.

December 5th—"The Romance of an Oriental Rug," by Miss Weadock.

The Chamber Music Society will augment the program with one or two musical numbers before the lecture.

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The Annual Meeting of the Detroit Museum of Art Founders Society and the reception for members, will be held on Tuesday evening, October 26th, at eight o'clock. In addition to the brief reports of the officers, Dr. Lynn Harold Hough will give an address on "Art and the Spirit of Man," after which the members will adjourn to the galleries, where the accessions of the past year will be shown and refreshments served.