

Bulletin of The Detroit Museum of Art

Vol. XI

MARCH, 1917

No. 6



"VIEW OF WHITEFACE MOUNTAIN"—By ALEXANDER H. WYANT

This splendid painting was bequeathed to the Museum by Mrs. Almeda H. Pickering

SCHEDULE OF EXHIBITIONS

FEBRUARY:

Monday, 19, Lecture, "Preparedness in Art," by Edwin H. Blashfield.
4:00 p. m.

Monday, 26, Lecture, "Our Clothes and their Ancestors," by Miss Mary J. Quinn, of the Pratt Institute, Brooklyn, N. Y.
4:00 p. m.

MARCH

The collection of paintings, sculpture and medals lent by the Luxembourg Museum, through the courtesy of the French Government.
Paintings by DeWitt Parshall.

APRIL and MAY:

The Annual Exhibition of Selected Paintings by American Artists.
English Posters.

SCHEDULE OF LECTURES AND OTHER EVENTS

MARCH:

Sunday, 4, Musical program given by the Detroit College of Music through the courtesy of The Tuesday Musicales.
3:00 p. m.

Sunday, 11, Lecture, "The Land of Evangeline and Hiawatha," by L. O. Armstrong, under the auspices of the Bureau of Commercial Economics.
3:00 p. m. Musical program by Mrs. Leon Rosinska.

Thursday, 15, Walk talk by Francis P. Paulus on the collection of paintings, medals and sculpture loaned by the Luxembourg Museum, Paris.
4:00 p. m.

Friday, 16, Lecture "Spanish Manuscripts of the Middle Ages," (with illuminations and miniature paintings) by Prof. Henry A. Sanders of the University of Michigan, under auspices of Archeological Society.
8:00 p. m.

MARCH:

- Sunday*, 18, Musical program given by the Ypsilanti Normal Conservatory, under the direction of Mr. Frederick Alexander.
3:00 p. m.
- Thursday* 22, Second Walk Talk by John A. Morse on the collection of French art from the Luxembourg Museum.
4:00 p. m.
- Sunday*, 25, Lecture, "To the Shining Mountains and the Sunset Sea," by Gilbert McClurg, illustrated by motion pictures and stereopticon views.
3:00 p. m.
- Tuesday*, 27, Lecture by Mrs. Edward MacDowell under the auspices of The Tuesday Musicale.
8:00 p. m.

APRIL:

- Sunday*, 8, Lecture by Mr. Rossiter Howard, "The Appreciation of Architecture."
3:00 p. m.
- Wednesday*, 18, Lecture by Mr. Frank Alvah Parsons, under the joint auspices of the Museum and Society of Arts and Crafts.
8:00 p. m.
- Friday*, 20, "Rheims Cathedral before and after Bombardment," by Prof. Clarence P. Ward, Art Director of Oberlin College, under the auspices of the Archaeological Society.
8:00 p. m.



ACCESSIONS

Self Portrait of Carroll Beckwith. Presented by the artist for the Gallery of Self Portraits.

Marble, "Polar Bear," by Frederick Roth. Presented to the Museum by Mr. George G. Booth.

"Modern Paintings by German and Austrian Masters," by Josef Stransky. Presented to the Library by the author.

"Venetian Painting in America:

Fifteenth Century," by Bernard Berenson. Presented with the compliments of the author.

The Francis Bullard Memorial Catalogue of Turner's "Liber Studiorum." Presented by Mr. Grenville Lindall Winthrop, through the Boston Museum of Fine Arts.

"Pontormo, His Life and Work," by Frederick Mortimer Clapp. Presented to the Library by Mr. Henry Ledyard.

ACCESSIONS

PORTRAIT OF CARROLL BECKWITH
PRESENTED

A self portrait of Carroll Beckwith has been presented to the Museum by the artist, for the Gallery of Self Portraits of American Artists, which was outlined last spring and to which the late William M. Chase was the first contributor. This portrait was painted in 1898 upon a mahogany panel 19½" x 24".

Carroll Beckwith was born at Hannibal, Mo., in 1852. He studied in Paris under Carolus Duran and at the Ecole Des Beaux Arts. He was made an Associate of the National Academy in 1886 and a National Academician in 1894. His activity in the art life of New York is evidenced by his membership in the Society of American Artists, The American Water Color Society, The Art Students League, National Institute of Arts and Letters, Century Association and Lotos Club.

Among his awards he numbers Honorable Mention Paris Solon 1887; bronze medal Paris Exposition 1889; gold medal Atlanta Exposition 1895; bronze medal Paris Exposition 1900; gold medal Charleston Exposition 1902. He is represented in the permanent collections of the National Museum, Washington, by "*The Falconer*," in the Toledo Museum of Art by a "*Portrait of William M. Chase*," at the Art Association of Indianapolis by "*The Authoress*," and at the Albright Art Gallery at Buffalo.

PAINTING BY WYANT BEQUEATHED

Through the bequest of Mrs. Almeda H. Pickering of Los Angeles, California, an important Wyant entitled "*View of Whiteface Mountain*" has been added to the permanent collection of the Museum.

The picture shows a quiet brook of limpid water, overhung on one bank by a dense growth of trees

which cast a deep shadow to the water's edge, while on the other is a sloping clearing with rocks, tufts of flowers and brush, and here and there an occasional tree cropping out of the solid earth. Through the haze in the distance Whiteface Mountain is dimly outlined, against the gray morning sky. The natural forms are completely comprehended, yet in it there is also that rare spiritual and lyric interpretation of nature which is typical of Wyant's work. The precision of detail in the foreground, giving way to a broader characterization in the middle distance, would indicate that it is a work of the artist's middle period.

POLAR BEAR (MARBLE) BY
FREDERICK G. ROTH

Mr. George G. Booth has presented to the Museum a marble, "*Polar Bear*," by the well known animal sculptor, Frederick Roth. It is regarded by a number of critics as one of the best works of this artist.

Frederick G. Roth was born at Brooklyn, N. Y., in 1872. He learned his craft in Vienna, under Hellmar and Meyerheim. Returning to this country he made a specialty of small animal subjects, for which he seems to have a natural aptitude, and the awards given him by his contemporaries in the various exhibitions are a fair measure of his success. He was made an Associate of the National Academy in 1906, and a National Academi-

cian the same year. He is a member of the National Sculpture Society, the New York Architectural League, the National Institute of Arts and Letters, The Society of American Artists and the Salmagundi Club. Other small bronzes of his may be seen in the George G. Booth Loan Collection in the Museum, and he is also represented in the Metropolitan Museum of Art.



"THE GENIUS OF IMMORTALITY"

A bronze by Isidore Konti. Added to the Loan Collection of Mr. George Booth

BRONZE BY ISIDORE KONTI

Mr. Booth has also added to his important Loan Collection of American sculpture "*The Genius of Immortality*," a bronze by Isidore Konti, reproduced above.

An Austrian by birth and training, Mr. Konti adopted the United States as his native land in 1892. He has had much success here, being elected an Associate of the National Academy in 1901 and a National Academician in 1905. Among his works are the doors of Grace Church, New York, groups for the Bureau of American Republics Building, Washington, D. C., and medals in the Metropolitan Museum of Art.

OTHER IMPORTANT LOANS

Mr. and Mrs. Ralph H. Booth have loaned an important painting by Maurice Sterne, entitled "*Entrance to the Ballet.*"

Mrs. Fred C. Thrall has loaned indefinitely a small but choice example of Blakelock, entitled "*Solitude.*" It is painted on a wooden panel size $5\frac{1}{8}$ " x $6\frac{1}{2}$ " and is more graphic in its representation of nature than many of Blakelock's works.

ADDITIONS TO THE LIBRARY

A number of important works have been added to the Library of the Museum, as follows:

"Modern Paintings by German and Austrian Masters," compiled by Josef Stransky, Director of the Philharmonic Orchestra of New York, presented by the author. It is a descriptive catalogue of the important works of his collection and contains not only significant biographical data of modern German and Austrian painters but is

EDMUND DULAC DRAWINGS

Through the loan of Mr. and Mrs. James G. Heaslet the Museum is privileged to show two of the finest of the water color drawings of Edmund Dulac, whose exhibition created so much interest in New York recently. Mr. and Mrs. Heaslet purchased the "*Friar and the Boy*" and "*Buried Moon,*" and have placed them in the custody of the Museum while they are away from the city.

Edmund Dulac's illustrations for Shakespeare's "*Tempest,*" "*The Rubyat,*" "*The Sleeping Beauty,*" "*The Tales of Hans Christian Anderson and Poe,*" "*Princess Badoura*" and "*Sinbad*" are well known. His fine imaginative powers are carried out with unexcelled artistry, particularly noteworthy in composition, the delicacy and clearness of color, and the beauty of line.

beautifully illustrated with reproductions of their paintings. It was published by the DeVinne Press.

"Venetian Painting in America, Fifteenth Century," by Bernard Berenson, published by Frederic Fairchild Sherman. Presented with the compliments of the author.

"The Francis Bullard Memorial Catalogue of Turner's "*Liber Studiorum*" was presented by Mr. Grenville Lendall Winthrop, through the Boston Museum of Fine Arts. It is a

complete catalogue, profusely illustrated, of the collection of prints formed by the late Francis Bullard of Boston, and bequeathed to the Museum of Fine Arts. This collection is regarded as one of the most comprehensive in existence.

"Pontormo," by Frederick Mortimer Clapp, published by the Yale University Press. This work contains a foreword by Frank Jewett

Mather, Jr., and is an important historical and biographical record of the life and work of this Florentine painter of the first half of the sixteenth century. The comprehensive character of the work is manifest in the one hundred and fifty-three illustrations which show sketches and drawings, as well as paintings by this master. The volume was presented to the Library by Mr. Henry Ledyard.

EXHIBITIONS

PAINTINGS AND SCULPTURE FROM THE LUXEMBOURG MUSEUM, PARIS

It has been a source of much pleasure and satisfaction to the Trustees to be able to present a collection of paintings, sculpture and medal from the Luxembourg Museum, Paris, loaned through the courtesy of the French Government.

The director of the Luxembourg Museum, in selecting works for exhibition in this country, chose examples which admirably show both the trend of French art during the past forty years, and also the eminent artists which have risen as stellar luminaries in the French art world.

Those who visit the exhibition with a restricted range of appreciation, based largely upon what they like, may find the exhibit too heterogeneous to satisfy them. They may even misjudge the quality of the exhibition because of their dis-

likes, but if one dips into the history of French art, even superficially, he will find that there is a dynamic significance in the majority of the works in this collection. There is hardly a picture in the exhibition but shows the master hand—a thorough grasp of fundamentals and technical expression equal to any problem. Perhaps the reason the French painters can go so far afield successfully and perhaps the reason of their continual rejuvenation lies in the fact that they are always superb craftsmen.

We have long been cognizant of the excellence of the medallic art of France, but it has been given to few to see so important a collection of medals as that which accompanies the Luxembourg Exhibition.

The works presented in this exhibit indicate the breadth and resourcefulness of the art of a country which has been the foundation and inspiration of many of our American artists.

THIRD ANNUAL EXHIBITION OF AMERICAN ARTISTS

The Third Annual Exhibition of selected paintings by American artists will be opened to the public on the evening of Monday, April 9th, from eight to eleven o'clock. This collection comprises about 100 pictures selected from the exhibitions in The Corcoran Gallery of Art, the Pennsylvania Academy of Fine Arts and the National Academy of Design, supplemented by works borrowed from the studios of artists and private collections, and will present to the people of Detroit a fair summary of the contemporary work of American painters.

All of the works were subjected to artist juries in the East and a number of them were honored by awards. The catholicity of subject and treatment in this exhibition will enable everyone to find pictures to his liking. New names will be found in this current show which have not heretofore appeared in Detroit.

Most of the pictures in the exhibition will be for sale at studio prices, and it is to be hoped that some of them will find a permanent home in this city.

PAINTINGS BY DEWITT PARSHALL

The exhibit of paintings by De Witt Parshall in Gallery II is among the best one-man collections shown at the Museum. They are satisfying alike to artists and to the average visitor, and in this modern day of pyrotechnics in paint this co-incident judgement is not often encountered.

Most of the subjects are of the Grand Canyon, to which Mr. Parshall has returned a number of seasons with enthusiasm. To the casual observer the Grand Canyon, with its thrill as a natural wonder, seems about as impossible as subject matter for the painter as a fleeting and vivid sunset. But if painters would go about it as habitually as Mr. Parshall and carry with them the intelligence that he has brought to the Canyon, they will have accomplished much toward the solution of one of the most difficult subjects in landscape art. He has taken themes from the Canyon and has worked them up into tone poems which express to us the changing moods with which nature endows this magnificent setting. He gives us charming glimpses in the great epic story of the elements as told in this locality. His pictures are particularly fine in the organization of their design and in the fresh and harmonious color.



GALLERY TALKS

Among the many lectures during the current season the so-called "Gallery Talks" stand out pre-eminently for their accomplishment and for the interest shown on the part of the Detroit public.

Dr. Ali Kuli Khan made the Official Persian Exhibit much more vital to the people of Detroit than it would have been otherwise, by his informal lectures on the exhibit and on the philosophy back of Persian art. It was a source of satisfaction to have groups from the Jewish Women's Club, the Current Topics Club, The Society of Arts and Crafts, The Ingleside Club, the Detroit School of Design, the Liggett School and the study club of Mrs. MacKenzie Wood include in their work a visit to the Persian Exhibit under Dr. Khan's tutelage. Large attendance at the two public lectures given by Dr. Khan indicated a very sympathetic interest and was gratifying alike to the speaker and to the Museum.

During the current month the Museum has tried to arrange similar gallery talks on the exhibition from the Luxembourg Museum. On Thursday, March 15th, Mr. Francis P. Paulus, the painter, gave an intimate walk talk with the pictures in this collection, with which his long residence abroad has given him a close familiarity, and on Thursday, March 22nd, Mr.

John A. Morse will give a second walk talk on the collection for those interested in it. Mr. Morse, while occupying a prominent place in the educational work of Detroit, has faithfully pursued his avocation of painter and probably no one in Detroit is a more keen student of contemporary art than he. The Museum hopes to enlist the co-operation of other noted painters of this city for additional gallery talks.

Mr. Raymond Wyer's talks given during the week of January 15th have already been noted.

In addition to these special lectures of an informal nature the Museum, with the co-operation of the Recreation Commission, has established daily gallery talks for school children of Detroit which are being conducted by Mr. John Hinchman, Miss Marie Kotting and Miss Jessie Talmadge. The Recreation Commission also offers through these instructors to the adult public of Detroit, an opportunity of a more intimate acquaintance and better understanding of the permanent collections and special exhibitions that are shown at the Museum.

The importance of these gallery talks is emphasized in the hope that a larger number may take advantage of them.

ART NOTES

Bernard Berenson, of Florence, Italy, has just published a work on "Venetian Painting in America: Fifteenth Century," which gives reproductions of two pictures in the Detroit Museum of Art. The first is the Cima da Conegliano



MADONNA BY CIMA, CALLED
"CONEGLIANO"

This painting in the James E. Scripps collection is illustrated and discussed at some length in Bernard Berenson's recently published volume on "Venetian Painting in America, Fifteenth Century."

Madonna in the Scripps Collection. Of this painting Mr. Berenson says: "We can scarcely hope at this late day to acquire for America anything like the great altarpieces which reveal Cima at his completest; but short of such masterpieces, he is already well represented in our collections, and hap-

pily with works of varying style, earliest as well as latest. The earliest painting by Cima that I have come across is a Madonna, in the Gallery at Detroit. The Virgin, a compact figure like a well-composed bust on a pedestal, is seen between a curtain and a parapet on which sits the Holy Child. He tries to attract her attention by touching her hands, folded in prayer. His halo is unique and singular, for it is made up of twigs. In the background appears a cliff of horizontal masses of rock. On the parapet we read in broad, square Roman capitals, 'Joannes Bta Coneglianensis.'

"Even without a signature, the oval, the hands and the modelling would have made it easy to recognize this painting as Cima's. On the other hand, it is outside of the ordinary canon of his works, so that we are obliged to place it earlier than the earliest usually recognized hitherto, that is to say, the Vicenza altarpiece of 1489. This is a conclusion we are driven to by the fact that never again is Cima at once so Antonelleque and so Bellinesque. The sculptural compactness already noted, the pyramidal mass of the two figures, the conical effect of the Virgin alone betray the strong influence of Antonello, while the type and action of the child, and the feeling of the whole bear witness no less to contact with Bellini. We are reminded

of the series of the last named artist's Madonnas painted between 1480 and 1485.

"When I first saw this picture in 1902 I jotted down in my notes that it was 'like an early Montagna.' It is even more like the Vicentine painter's work than I could have demonstrated at that time, for then

felt the inspiration of Antonello, and passed on its influence to his ablest followers. In that case they could scarcely have avoided acquaintance with one another, and must have affected each other. It is a curious coincidence that the Detroit Cima, so close in design to the Metropolitan and Walters' Madonnas as



DOUBLE PORTRAIT IN THE JAMES E. SCRIPPS COLLECTION

Bernard Berenson, the eminent critic of Italian Art, recently discovered the identity of Giovanni Paolo di Agostino, who painted this picture. It is illustrated and discussed at some length in his volume on "Venetian Painting in America, Fifteenth Century.

I was not acquainted with his Madonna of the Metropolitan Museum and of the one recently acquired by Mr. Walters, both so singularly resembling it in feeling, composition and action. These striking resemblances may be sufficiently accounted for by the fact that Montagna, like Cima, was formed by Bellini while this genius

of 1488, should be of about the the same time, for the advance visible in his Vicenza altarpiece of 1489 requires that a year or two at least should have elapsed between it and the Detroit painting. And yet the resemblance would imply, perhaps, more than a common training. We may infer a certain contact between them—

which indeed easily could have taken place in Venice. Only it seems more probable that the leading spirit was Cima and not Montagna. Thus it is likely that, of the three pictures just referred to, the one by Cima is the earliest. It seems to have made a definite impression on Montagna, for his Madonna at Lord Lucas', painted after 1500, is still reminiscent of it."

The second of the Detroit pictures referred to by Berensen is the "*Double Portrait*" in the Scripps Collection, which Mr. Scripps was inclined to attribute to Bellini, but which is now known to have been painted by Giovanni Paolo de Agostini. Only one other work by this artist is known to exist—a "*Pieta*" at Milan. He was probably a provincial Venetian who worked between 1510 and 1520.

At the request of the Smithsonian Institution the cast of the Aztec image of Quetzalcoatl in the Stearns Collection at the Detroit Museum of Art has been sent to Washington to be reproduced for that Institution's collections.

During the past three years the number of visitors to the Museum and its collections has been steadily on the increase as is shown by the following figures:

	1914	1915	1916	1917
January.....	11,926	12,535	13,062	16,155
February.....	15,268	14,868	16,136
March.....	14,868	11,526	13,204
April.....	11,526	8,475	12,250
May.....	8,475	6,457	10,861
June.....	6,457	6,087	9,150	10,890
July.....	6,087	10,699	12,021	11,134
August.....	10,699	10,019	10,439	10,851
September..	10,019	13,089	10,851	14,555
October....	13,089	13,678	13,309	14,070
November..	13,678	7,736	8,604	16,582
December..	7,736		



DEPARTMENT OF THE SCHOOL OF DESIGN

The number of students in the School of Design during the present school-year passed the two hundred mark several weeks ago and is steadily increasing. This constitutes the largest number of students ever registered in any one season. This student body is undoubtedly the most regular in attendance and the most active and earnest the School has ever had.

A students' Art League, the founding of which was announced in a previous issue, has brought about an increased enthusiasm and earnestness. Workers from the studios and business houses of Detroit have been brought to the School by the League to give talks and demonstrations of the requirements of the outside industrial world. Social activities are carried out through the League officers and committees which tend to bring the members of the Day, Evening and Saturday classes together, inducing an added sense of unity and solidarity within the student body.

January 30th, the students of the School under guidance of members of the firm of Evans-Winter Hebb Company visited the plant and

were instructed in the details of commercial illustrating and printing. They were shown the processes of modern engraving from the inception of the first idea by the client and artist, through the various stages of photo-engraving and printing.

February 26th, Miss Mary Quinn, Instructor of Art and Design at Pratt Institute, talked at the Museum to the students of the School and the Public School Art Instructors on "The History of Costume," illustrating her talk with stereopticon slides of period styles from ancient to modern times.

Under the auspices of the Student League, Mr. R. P. Minich gave a lecture on January 19th on "Printing Processes," illustrated with original drawings and color reproductions. Mr. Joseph Faust, Head of the Art Department at the Packard Motor Company, also gave an instructive talk in the School building on Friday evening, March 2nd. The subject of Mr. Faust's talk was "Art and Advertising," which he illustrated with types of the various kinds of work done in his department.

An Italian Costume party on February 3rd, and a Black and White Masked Costume party, March 9th, were given by the Art Students' League.

A competition entered into by

the students of the School for an emblem or insignia for the Art Students' League was won by Herbert Fowler. Of other designs submitted one by Elisabeth Richardson was judged second.

I. T.



MEMBERSHIP

The 1917 Membership Cards are ready for distribution. Readers of the BULLETIN are invited to become Members. The contributions of the Museum members are the chief sources from which important additions are made to the Museum collections. We should have at least one thousand members in a city of eight hundred thousand people. We have only a fraction of that number.

Members will receive the monthly BULLETIN, notices of all exhibitions, lectures and other events, and their benefactions will enable the Museum to increase its purchases of art objects. A blank is printed herewith for your convenience in sending in your application.

NEW MEMBERS

Incorporators of the Museum, contributing \$1,000:

MRS. GUSTAVUS D. POPE
 JOHN ALEXANDER POPE
 ELIZABETH LEE POPE
 GUSTAVUS ANTHONY DEBRILL POPE

Annual Contributing Members, contributing \$100:

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A *AS A FRIEND and PATRON of Art in Detroit, I desire to become*
a.....member of the DETROIT MUSEUM of ART,
paying \$.....toward the support of the Museum and
the growth of its collections.

Name.....

Address.....

Date.....

Make check payable to the Detroit Museum of Art.

Cut out, sign and mail to the Museum.

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DETROIT MUSEUM OF ART
Corner of Jefferson Ave. and Hastings St.

OFFICERS OF THE MUSEUM

President, D. M. FERRY, JR.

Vice President, RALPH H. BOOTH

Treasurer, WILLIAM P. STEVENS

Director, CHARLES MOORE

Secretary and Assistant Director,

CLYDE H. BURROUGHS

TRUSTEES

For term expiring 1917:

H. J. M. GRYLLS WILLIAM P. STEVENS
WILLIAM C. WEBER (City Appointee)

For term expiring 1918:

HENRY LEDYARD RALPH H. BOOTH
WILLIAM B. STRATTON

For term expiring 1919:

D. M. FERRY, JR. DAVID GRAY
TOM MAY (City Appointee)

For term expiring 1920:

HENRY G. STEVENS GUSTAVUS D. POPE
FRANCIS P. PAULUS (City Appointee)

HOURS

The Museum is open daily from 9:00 a. m. to 5:00 p. m.; Sundays from 2:00 p. m. to 6:00 p. m.; holidays from 2:00 p. m. to 5:00 p. m. Admission is always free.

LIBRARY AND PRINT ROOM

The library embraces reference works of exceptional value to students of art and is available for the use of the public. The current art magazines are also kept on the reading table.

A collection of drawings, prints and etchings is also in charge of the librarian, and will be shown to visitors upon request.

The photograph collection containing several hundred photographs of paintings, sculpture, architecture and art objects, will be loaned to the teachers of the public schools, members of study clubs, or others desiring their use.

THE COLLECTIONS OF THE MUSEUM

First floor: Sculpture, gems and coins.

Second floor: Frederick Stearns' Collection of curios and antiquities. Second floor: Galleries I and II: Modern paintings belonging to the Museum. Gallery III, the E. L. Ford Collection of paintings by the Dutch and Barbizon painters. Gallery IV, Modern paintings. Galleries V and VI, Special exhibitions.

COPYING

The Detroit Museum of Art desires to give every facility to the art student, designer or mechanic who wishes to study or copy objects in the Museum collections. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Requests for permits to copy and photograph in the Museum should be addressed to the Secretary.

MUSEUM PUBLICATIONS

Catalogs are issued for the guidance of students and visitors to both permanent collections and special exhibitions of paintings.

THE MUSEUM BULLETIN, published monthly from October to May each year, announces the exhibitions, lectures and activities of the Museum, and gives authentic information concerning the collections. Copies of the Bulletin may be obtained at the Museum free, or it will be mailed regularly to any address upon the receipt of postage.

CATALOGS

Catalogs, photographs and souvenir post cards are on sale at the entrance and in the galleries.

LANTERN SLIDES

The lantern slide collection, embracing several thousand subjects, is at the disposal of teachers of the public schools free of charge. Slides on art, history and travel are available for the use of study clubs at a nominal rental.