

Bulletin of The Detroit Museum of Art

Published Quarterly

To be had for the asking

"Entered as second class matter March 27, 1914, at the Postoffice at Detroit, Michigan, under the Act of August 24th, 1912."

Vol. IX

JANUARY, 1915

Number 1



"CENTAUR AND DRYAD"—By Paulanship

Original Bronze purchased for the permanent collection by popular subscription
(See page 2)

15.2

SCHEDULE OF EXHIBITIONS.

- January To 12th—Colonial Paintings.
6th to 29th—Paintings by George Bellows.
- February Contemporary American Art from the Macbeth Galleries.
Paintings by Francis P. Paulus.
Sculpture by Augustus St. Gaudens.
- March Period Furniture and Oriental Rugs.
- April Stage Craft Exhibition.
- April 3rd to May 30—Annual Exhibition of Selected Paintings by American Artists.

SCHEDULE OF LECTURES.

- January 10. 3:00 P. M.—Mr. N. J. Corey, "Climbing Long's Peak."
- January 18. 2:00 P. M.—"Mural Painting" for Afternoon Study Club, Acting Director Burroughs.
- January 22. 8:00 P. M.—Prof. Hegner, Institute of Science, "Insect Life."
- January 24. 3:00 P. M.—Dudley Crafts Watson, "Art and the American People."
- January 31. 3:00 P. M.—Prof. Rossiter E. Howard, "The Paintings of Rembrandt."
- February 1. 2:00 P. M.—Northwestern Woman's Club.
- February 8. 3:00 P. M.—Mr. Glenn Brown, "The Life and Work of Augustus St. Gaudens."
- February 12. 3:00 P. M.—Lincoln's Birthday—Program in Auditorium.
- February 14. 3:00 P. M.—Mr. A. R. Paddington, "The Lincoln Highway."
- February 19. 8:00 P. M.—Prof. Hobbs, Institute of Science, "Glacial Lake History of Michigan."
- February 21. 3:00 P. M.—Prof. Emil Lorch, University of Michigan, "The Appreciation of Architecture."
- February 22. 3:00 P. M.—"The Personal Side of Washington," Director Moore.
- March 11. Mrs. Catherine Greening, Catholic Study Club, "Ireland."
- March 19. 8:00 P. M.—Prof. Ruthven, Institute of Science, "Journeys of a Naturalist in South America."
- March 21. 3:00 P. M.—Alice V. Guysi, "Drawing and Art Education in the Public Schools."

ACCESSIONS.

"CENTAUR AND DRYAD."

The bronze group, "*Centaur and Dryad*," by Paulanship, one of America's most promising sculptors, has been purchased by popular subscription for the Museum's permanent collection. The Museum was fortunate in securing the original bronze which was awarded the

Helen Foster Barnette prize at the National Academy of Design in 1913. Of the four replicas, one has been purchased by the Metropolitan Museum of New York.

The group surmounting the base shows an eager Centaur seizing an attractive but protesting Dryad or wood nymph. In this Greek subject Mr. Man-

ship has curiously combined a beauty of plastic form with an archaic Greek feeling noticeable particularly in the lines of the drapery and the treatment of the hair.

The base, modeled in delicate relief on all four sides, possesses a most beautiful decorative quality. Every square inch of it is of interest and it, too, is a happy combination of the conventional and the natural. On the ends are conventional griffins quite archaic in feeling, while on either side groups of attractive nymphs and playful satyrs are at their revelry. A narrow band on the lower



Detail showing the end of the base of the Manship Bronze, decorated with conventional griffins in low relief.

flaring part of the base is filled with boars, goats, fighting cocks, bulls, peafowls, tigers, lions, foxes and hares in the inimitable style of the sculptor.

Paul Manship was born at St. Paul, Minn., in 1886. He studied in the St. Paul Art School and the Pennsylvania Academy of Fine Arts at Philadelphia. He received the Fellowship of the American Academy in Rome in 1909-1912, and the George Widener gold medal was awarded him last spring in the annual exhibition in the Pennsylvania Academy of Fine Arts. His "*Indian Hunter*" and "*Pronghorn Antelope*"

have just been acquired by the Chicago Art Institute.

"*Centaur and Dryad*" is now on exhibition in the main court of the Museum.

REMBRANDT ETCHING.

"*The Gold Weigher's Field*," among the rarest landscape etchings by Rembrandt Van Ryn (1608-1669), has been presented to the Museum by Mr. Ralph Booth. This is a fine addition to the collection of Rembrandts now owned by the Museum.

JUSTICE HENRY B. BROWN BEQUEST.

By the terms of the will of the late Justice Henry B. Brown of the United States Supreme Court, three pictures are given to the Detroit Museum of Art, as follows: "*The Politicians*," by Webb; "*The Antiquarian*," by Stammell, and "*The Washerwoman*," by Vianello, all of them genre subjects.

Stammell and Webb are nineteenth century painters of the Dusseldorf School, the latter widely known as a painter of the small happenings of everyday life. His most popular works were taken from English life and history. Vianello is of the modern Italian school.

PAINTING BY SAMUEL ISHAM, N. A.

In accordance with the wishes of the late Samuel Isham, N. A., his estate has presented to the Detroit Museum of Art an example of his work. Mr. Edwin H. Blashfield made the selection for the Museum, choosing a "*Landscape with Hill*."

Samuel Isham was born in New Work in 1855. He took the degree of A. B. at Yale in 1875, studied at the Julian School in Paris, and was an exhibitor at both Salons. He was awarded a second class medal at the St. Louis Exposition in 1904, and was made a member of the National Academy of Design in 1906. His "*History of American Painting*," published in 1905, is standard, and is one of the most valuable contributions to the literature on the subject of art in America.

BULLETIN OF THE DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE
DETROIT MUSEUM OF ART

Incorporated February 16th, 1885

ENTERED AS SECOND CLASS MATTER, MAR. 27, 1914,
AT THE POST OFFICE AT DETROIT, MICHIGAN,
UNDER THE ACT OF AUGUST 24, 1912.

OFFICERS

President, D. M. FERRY, JR.
Vice-President, MILTON A. McRAE
Treasurer, RICHARD H. WEBBER
Director, CHARLES MOORE
Secretary and Acting Director,
CLYDE H. BURROUGHS

TRUSTEES

For the term expiring 1915
D. M. FERRY, JR. MILTON A. McRAE
WILFRED C. LELAND (City Appointee)

For the term expiring 1916
HENRY G. STEVENS GUSTAVUS D. POPE
RICHARD H. WEBBER (City Appointee)

For the term expiring 1917
H. J. M. GRYLLES WILLIAM P. STEVENS
WILLIAM C. WEBER (City Appointee)

For the term expiring 1918
FREDERICK H. HOLT RALPH H. BOOTH
WILLIAM B. STRATTON

EXHIBITIONS.

PAINTINGS BY GEORGE BELLOWES.

An exhibition of paintings by George Bellows, N. A., opened January 8th and continues to January 29th.

Scarcely any American artist has had a more meteoric career than Mr. Bellows. He was born at Columbus, Ohio, in 1882, but his artistic career really began less than ten years ago. Upon his arrival in New York he studied with Robert Henri and joined that group of artists known as the Independents, who left the academic school, feeling its limitations.

Keenly sensitive to all that suggests life, Bellows followed his own fancy, working boldly but with a dignified simplicity in setting down the every day

things about him. His confidence in what he was doing has made him a real creative artist and has brought him marked success at an early age, which many an older man is still striving for. He has received awards at nearly every big exhibition where his work has been shown in the past two years, numbering among his prizes the following: Second Hallgarten Prize, National Academy of Design, 1908; Honorable Mention, International Exposition Buenos Aires, 1910; Jennie Sesnan Gold Medal, Pennsylvania, Academy of the Fine Arts, 1913; First Hallgarten Prize, National Academy of Design, 1913; Honorable Mention, Carnegie Institute, 1913; Medal of the Third Class, Carnegie Institute, 1914.

He is represented in the permanent collections of the Pennsylvania Academy of Fine Arts, Philadelphia; Metropolitan Museum of Art, New York; Telfair Academy of Arts and Sciences, Savannah, Georgia; Toledo Museum of Art; Columbus Art Association; Ohio State University, Columbus; National Arts Club, New York, and Art Institute, Chicago.

Pre-eminently a modern painter, freed from the narrow limits of conventionalism, the twenty-five canvases now on view in the Museum will meet with divided sentiment, but those who come to be amused will become fascinated and remain to admire the extraordinary ability and vigor displayed by this young painter. The display comprises both landscape and figure subjects.

COLONIAL PAINTINGS.

A special exhibition of twenty-five paintings by early American artists was opened in the Detroit Museum of Art on New Year's Day and continued for a period of two weeks. The group includes important examples of Jonathan Blackburn, Copley, Smybert, Harding, Stuart, Sully, West and other American primitives. Fifteen examples of this collection of characteristic paintings by

early American artists have been loaned for exhibition in several Museums through the interest of Mr. R. C. Vose of Boston, who brought the collection together. These were supplemented by eight examples loaned through the courtesy of Mr. Lendall Pitts of Detroit and by two Wests from the Museum's permanent collection.

These early American portrait painters were largely imported from England. The early settlements of America, though widely scattered, afforded a lucrative field for the journeymen painters, the earlier of whom printed signs and coaches as well as the statesmen, gentry and divines of that period. The biographies of West, Copley, Stuart, Sully and Smybert read like romances. Considering the obstacles with which they had to contend, they were painters of unusual genius. Their work is rare today and it is a difficult task to coax the few examples extant from their ancestral settings.

The portraits loaned by Lendall Pitts, of which there were eight, were some of them painted before the revolution, notably those by Badger and Smybert. About 1786 they were taken to the Brinley Mansion at Tyngboro, Mass., by Hon. John Pitts, then Speaker of the House in the General Court (Legislature) of Massachusetts. After his service during the war, Mr. Pitts had retired to his country home, taking with him from Boston the family portraits of his grandfathers, James Bowdoin (by Badger) and John Pitts (by Smybert); his grandmother, Elizabeth Lindall (by Smybert); his father, James Pitts, and his mother, Elizabeth Bowdoin (both by Blackburn), and of his great-grandmother, Susannah Lindall (by Smybert). After the lapse of a century these portraits descended to the late Thomas Pitts, who brought them to Detroit. They now find a home in the residence of Mr. Pitts' daughter, Mrs. Arthur Parker, 1691 Jefferson Avenue, and they are the property of Mr. Lendall

Pitts, son of Thomas Pitts, who was in the fourth generation from James Pitts.

The R. C. Vose collection contained four beautiful portraits by Copley, of Admiral Gambier, Mr. and Mrs. Thomas Dongan, the former a Miss Carleton, and Carleton Street, New York, was named for her family; the latter a grand nephew of Governor Thomas Dongan, first British governor of New York; and a portrait of Mrs. Daniel Rea. There were also two examples of Chester Harding, a small but choice example of Thomas Sully and six examples of Benjamin West, showing this painter in his dual role as a portraitist and a painter of allegories. There was a fine portrait of "*H. R. H., the Duke of Albany and York*," a large canvas showing "*Juno Receiving the Cestus from Venus*," two religious subjects entitled, "*He That Is Without Sin Among You, Let Him Cast the First Stone at Him*," and "*The Holy Spirit Descending Upon Christ After His Baptism in the River Jordan*."

An opportunity was afforded for the comparison of the Museum's West entitled "*Queen Philippa Interceding for the Lives of the Burghers of Calais*" with the other canvases in the collection. This picture was included in the collection of old masters presented by the late James E. Scripps, and it will be found to possess in an abundant degree all of the better qualities and fewer of the faults characteristic of West.

The signed and dated picture, "*Belisarius and the Boy*," which was exhibited in London in 1802 and presented to the Museum a year ago by A. Leonard Nicholson, Esq., is also hung with the group of Wests.

A large number of people availed themselves of this rare opportunity to study the American primitives.

ANNUAL EXHIBITION.

An annual exhibition of selected paintings by American artists will be held, opening to the public April 3 and

closing May 30, 1915. The trustees desire to have this exhibition represent what is best in contemporary American art. The co-operation of American artists in accomplishing this result will be appreciated by them.

The Museum has a series of fine exhibition galleries, and during the periods when important exhibitions have been in progress has had an attendance of over five thousand visitors weekly. It has well trained, careful employees for unpacking, installing and re-packing exhibits.

Not to exceed one hundred pictures never before publicly exhibited in Detroit, will be assembled. The galleries allotted to the exhibition make it possible to install the works chosen with liberal spacing, so that each one shall be seen under good conditions.

Works for this exhibition will be invited. There will be no jury.

Works of art lent to the Museum for exhibition purposes will receive the same care as is accorded its own property. Exhibits will be forwarded by express and insured against all risks in transit and while in the hands of packers. The building being of fireproof construction, insurance will be carried while works are in the gallery only upon the written request of the owner, stating the amount of insurance required.

Regular entry cards will be supplied to exhibitors. All works intended for the exhibition should be entered on these cards properly filled out and mailed to the Museum not later than March 20th.

Works will be collected in New York by Budworth & Sons, 424 West 52nd Street, about March 22nd., and in other cities about the same date, by reliable agents whose names will be sent to prospective exhibitors.

No accepted work can be withdrawn before the close of the exhibition.

At the close of the exhibition the unsold paintings will be returned promptly

to the address designated on the entry card.

All expenses of transportation and insurance will be defrayed by the Detroit Museum of Art.

A competent agent will superintend the sale of exhibits, and a commission of ten per cent will be charged on all sales effected, whether by an agent of the Museum or otherwise.

EUROPEAN POSTERS.

The poster collection made by Mr. and Mrs. Hugh Rankin of New York City, was on exhibition at the Detroit Museum of Art during November. The collection was exhibited in the Boston Public Library, where it was seen by the authorities of the Detroit Museum, who secured the loan of it from Mrs. Rankin.

The fifty posters exhibited show the effectiveness of the small poster when well designed and artistically executed. Many of them are beautiful specimens of the art of the lithographer; and all of them go to prove that, to be effective, the out-of-door advertising need not necessarily be crude, blatant and self-assertive. The fact that England, France and Germany are represented in the collection goes to show how far our advertisers are behind those of other nations, although advertising art in this country is fast improving.

MINIATURES.

Through the courtesy of the Metropolitan Museum of Art, New York, five miniatures purchased for its permanent collection were exhibited in the Detroit Museum of Art during November and a part of December. These miniatures, purchased from members of the American Society of Miniature Painters, may be taken as representing the present standard of miniature painting in this country. They included the "*Portrait of a Child*" by Lucia F. Fuller, Laura C. Hills' "*Portrait of Persis Blair*," Helen M. Turner's "*Portrait of a Young*

Woman," Alice Beckington's "Portrait of Her Mother," and Margaret F. Holly's "Portrait of Alexander Petrunkevitch."

BLASHFIELD DECORATIONS.

At the request of the trustees of the Detroit Museum of Art, Mr. Edwin H. Blashfield consented to allow his three decorative panels entitled "*Hospitality*," "*Music*" and "*Books*," to be sent to Detroit for exhibition in November before installing them in the home of Mr. Everett Morss of Boston, for which they were designed. It will indeed be a cheerful home that receives them. They are gorgeous bits of color fitted into harmonious and restful compositions, and show the artist ripe in the experience of his craft. The settings are peopled with lovely beings clothed in rich raiment and luxurious surroundings. It is very restful to contemplate them. The artist seems to have had in mind their use in a home, as he has made them less formal than mural paintings usually are.

The larger of the three, entitled "*Hospitality*," presents a welcoming figure in white, the perfection of womanliness, preceded by a child carrying a laurel wreath and palm, and accompanied by a youth and maiden with golden vessels of exquisite craftsmanship. This is more conventional than the other two.

"*Music*," with its rythmical composition, shows a woman clad in a beautiful gown. Leaning against her is a young girl, the charm of whose personality lingers in one's memory, while opposite these two is a musician about to instruct them in the playing of a stringed instrument.

The panel, "*Books*," like the others, has wonderful charm. The circular composition is very restful. It reveals a woman clad in a loose gown of brocaded silk of blue and gold, her hair hanging in abandon about her face. She is reading from a book with beautiful illuminations. Opposite her sits a

woman, richly attired, intent upon her embroidery. A youth lying on a parapet, his head resting on his hand, is thinking of other things than his present surroundings, while on a cushion at the feet of the woman, sits a boy, his head resting upon his knees.

The charm of the decorations, aside from the beautiful coloring, lovely textures and perfection of rendering, lies in the admirable adaptability to the place for which they were designed. The young man and the two children are portraits.

It has been a rare opportunity for Detroit to see these decorations, which have been exhibited only at the Century Club and in the Vanderbilt Gallery of New York City.

PAUL DOUGHERTY.

Twenty-five marine paintings and mountain views by Paul Dougherty, N. A., were exhibited in the east galleries of the Museum during November and December.

This is the same collection of pictures that were assigned an entire room at the Eighteenth International Exhibition at the Carnegie Institute in the spring of 1914, an honor conferred by the Carnegie Institute each year upon some living painter who has reached the pinnacle of his success.

In the portrayal of the simple grandeur of the ocean dashing on a rocky shore, Dougherty is at his best. He has made his reputation by adhering closely to these subjects. A portion of the collection shows the artist in a new role, as a painter of mountain views. He has succeeded to an admirable degree in these, in giving the spaciousness and simple grandeur of the giant peaks, and good composition and fine color characterize them.

SCARAB CLUB.

The Exhibition of Michigan artists shown under the auspices of the Scarab Club from November 17th to December 20th was a success in every way. In



"PORTRAIT"—By Helen M. Turner

From the permanent collection of the Metropolitan Museum of Art, recently shown at the Detroit Museum

perpetuating the annual exhibitions formerly held under the name of the Hopkin Club, the Scarab Club gave added impetus through their active organization and by means of prizes donated by members and their friends.

Of the 308 pictures submitted, 172 were passed by the jury and hung.

The Scarab-Hopkin prizes contributed by Mr. W. C. Weber for the best paintings produced in 1914 by resident artists of Detroit, were awarded to Arthur L. Jaeger for his picture entitled "*Idle Moments*," and to Roy Gamble for his painting entitled "*The Morning Wash*." A first and second Scarab-Hopkin prize

for the best pieces of sculpture produced by resident artists of Detroit during the year, also contributed by Mr. W. C. Weber, were awarded respectively to Elizabeth Palmer Bradfield and Giuseppe Catalano.

The Herman Rolshoven prize for the best painting of a figure in oil was given by vote of the Scarab Club to Roy Gamble for his "*Portrait of Helen Church*."

The D. M. Ferry, Jr., prize for the best landscape by a Michigan artist was awarded to Henry Kruger, Jr., for his painting entitled "*Hill of Wheat*."

The Julius Rolshoven prize for the

best head in oil by a Michigan artist was given to Roman Kryzanowsky for his self-portrait.

The scope of the exhibition was broadened to include etchings and mono-prints, and this added feature was in some respects the most interesting and successful part of the exhibition. Fine groups of prints by Francis P. Paulus, Lendall Pitts, Charles B. King, George A. True and others were shown and a number of sales were made. Mr. Jere C. Hutchins gave two prizes for the best etchings. These were awarded to Francis P. Paulus and Charles B. King.

Owing to the many worthy exhibits, which did not come within the prize list, the Scarab Club awarded five Honorable Mentions to the following: Edmund B. Rolfe, Katherine McEwen, Arthur Marshner, Betsy Graves and Joseph W. Gies.

Leon Dabo, J. H. Gardner Soper, Frederick C. Frieske, Frederick S. Church, Julius Rolshoven, Lendall Pitts and E. I. Couse were among the former Michigan artists who sent examples of their work. Their pictures did not compete for the prizes.

LECTURES.

SUNDAY PROGRAMS.

The schedule of Sunday programs given on another page fulfills the promise of the Committee on Lectures that this year's course will be one of importance and interest. Scholarly men with important messages have accepted the invitation of the committee and have brought much pleasure and benefit to the large Sunday audience which continues to fill the auditorium.

Eminent musicians appearing as soloists have added much to the interest of the Sunday programs. Through the co-operation of the Conservatories, the Tuesday Musicale and other groups of accomplished musicians, the committee has been able to present concert music of a high standard preceding each lec-

ture. The Detroit Museum of Art acknowledges its indebtedness to the following musicians who have participated in the Sunday programs: Mr. Victor Benham, Mr. Frank Stephens, Mr. Andrew Davis, Mrs. Richard Cudmore, Mrs. Valentine S. Ives, Miss Della Hagerly, Mrs. Clara Koehler Heberlein, Madame Anna Pietrosa, Miss Margaret Lawson Mulford, Miss Harriet Ingersoll, Miss Setta Robinson and Mrs. Ola Dafeo Eustice.

It is a source of satisfaction to the trustees to have this array of talent representing the musical interests of Detroit, co-operate in the Museum's plans.

The lectures, it will be noted, pertain in some way to the fine arts.

A series of three University Extension lectures were assigned through the courtesy of the University of Michigan. Two of these have been given by Mr. Theodore W. Koch and Prof. Albert R. Crittenden, and a third by Prof. Emil Lorch will be given February 21st.

On November 29th Mr. George W. Stevens, director of the Toledo Museum of Art, was presented to our audience in a discourse on "The Necessity of Art." Mr. Stevens proved to be a very attractive speaker and his subject matter was of interest and importance, showing art in its contact with everyday life.

On the Sunday before Christmas, Mrs. George T. Courtney, of Detroit, gave a lecture on "The Madonna in Art," illustrating her discourse with stereopticon views of classic conceptions by the great masters. Mrs. Courtney has a pleasing personality, is a fluent speaker and her subject matter built upon a structure of biography and legend formed a background for a proper appreciation of the famous nativities and madonnas which she showed.

On January 3rd Tom May gave an illustrated lecture on cartoons. The personal popularity of the speaker and the interest in cartooning and caricature filled the auditorium to capacity,

and a large overflow, unable to get in, spent the afternoon in the picture galleries.

SPECIAL LECTURES.

Under the joint auspices of the Museum and the Society of Arts and Crafts three of an important series of lectures have been given and others are to follow.

On Sunday, November 22nd, and on Tuesday evening, November 24th, Mr. Laurance Binyon of the British Museum, gave two lectures on Oriental Art, one on "The Art of Japan," the other on "The Art of Asia," both of which were of absorbing interest and vital import. Perhaps no art critic has a keener appreciation of the art of the Orient, and the speaker had the faculty of interpreting it clearly and with a

fluency and literary gift which made his subject matter very enjoyable to his audience.

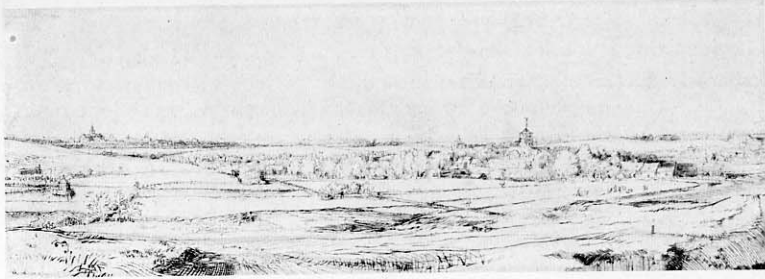
On December 4th Dr. John C. Ferguson, formerly of Hamlin College, China, gave an illustrated lecture on "The Spirit of Chinese Art." Dr. Ferguson's lecture was of great value to his audience, as in it he built a historical and philosophical background against which the various phases of art in China were placed and properly appreciated.

On New Year's Day the Museum of Art was open to the public from 2 to 5 p. m., and a lecture was given by Mr. C. M. Burton on "Old Detroit." The many interesting facts and pictures assembled by Mr. Burton on this subject were presented to a large audience in a very attractive way.



"PORTRAIT"—By Alice Beckington

From the permanent collection of the Metropolitan Museum of Art, recently shown at the Detroit Museum



"THE GOLD WEIGHER'S FIELD"—By Rembrandt Van Ryn

This etching has recently been added to the Museum's print collection thro' the gift of Mr. Ralph H. Booth

SCHOOL OF DESIGN.

The first third of the present school year closed at Christmas with an unusual increase in registration of students. The average time devoted to work has also enlarged.

The term closed with a total of 107 students 58 of whom are girls and 49 boys. Sixty-one of these attend day classes and forty-six the evening classes on Mondays, Tuesdays and Thursdays.

The senior or fourth year class (composed of students, who to the present time have devoted over three thousands hours to study in the School of Design) is engaged in specialized vocational work.

It is hoped that a vocational department for graduates may be started in the school building next year to prepare the student for his transition from academic world to the world of business. Such a vocational class would have a studio in the school building; the benefit of criticism from competent instructors, and would be guided along business lines so far as they pertained to the marketing of art products. They would study the practical necessities of the market and in turn each would for a period of time become the salesman and manager for the group, obtaining commissions, setting prices and seeing that the work was properly delivered.

It is believed that such a department could be run at very little cost. It would eliminate waste both from the students' standpoint and the employers'. Modern education tendencies abroad and to some extent in America give it its precedents.

The City of Detroit which has seen fit to use the School of Design for one of its higher educational factors undoubtedly would realize an increased effectiveness were steps taken to guide and conserve for even a short time the energies of the trained art student. Under ordinary conditions his youth and business inexperience and the usual handicap of an individual who endeavors to bargain with a collection of persons, well organized and following traditional methods, puts the student at a disadvantage that frequently is disastrous to him and a loss to the investment in his education. It is hoped that such a waste may largely be prevented by proper guidance during the year following the students graduation.

It is therefore, recommended by the Director that some thought be given to a vocational department such as outlined above and that during the coming years means be taken for the establishment of such a department for first-year graduates of the School of Design.

G. T. H.

REVIEW OF MUSEUM ACTIVITIES.

The following is a schedule of events of the past quarter:

- November 1. Lecture: "Tone Color and Temperament; the Influence of Temperament on the Production of Tone in Music and Color in Art," by Mr. Victor Benham.
- November 2. Lecture: "Athens and Rome as Types of Well-Planned Cities," by Prof. Mitchell Carroll, of Washington, D. C., under the auspices of the Detroit Archaeological Society.
- November 8. Lecture: "The Influence of Schumann and Chopin on the Teutonic and Slavonic Temperament—Schumann Considered the Greatest of All Romanticists; Chopin the Greatest Tone Poet of the Pianoforte," by Mr. Victor Benham.
- November 15. Lecture: "Book Plates," by Mr. Theodore W. Koch, librarian of the University of Michigan.
Pianist, Mr Frank Stephens.
- November 22. Lecture: "The Art of Japan," by Mr. Laurence Binyon of the British Museum, under the joint auspices of the Museum and the Society of Arts and Crafts.
- November 24. Lecture: "The Art of Asia," by Mr. Laurence Binyon, under the joint auspices of the Museum and the Society of Arts and Crafts.
- November 29. Lecture: "The Necessity of Art," by Mr. George W. Stevens, director of the Toledo Museum of Art.
Harpist, Mr. Andrew R. Davis.
- December 4. Lecture: "The Spirit of Chinese Art," by Dr. John C. Ferguson, formerly of Hamlin College, China, under the joint auspices of the Museum and the Society of Arts and Crafts.
- December 6. Lecture: "The Only Way to End Wars," by Mr. George H. Maxwell.
Soloist, Mrs. Richard Cudmore; accompanist, Mrs. Valentine S. Ives.
- December 13. Lecture: "Civic Centers of Ancient Rome," by Prof. Albert R. Crittenden of the University of Michigan.
Violinist, Miss Della Hagerty; accompanist, Mrs. Clara Koehler Heberlein.
- December 17. Informal Musical, under auspices of the Scarab Club.
- December 20. Lecture: "The Madonna in Art," by Mrs. George T. Courtney.
Soloist, Madame Anna Pietrosa; accompanist, Mrs. Clara Koehler Heberlein.
- December 27. Lecture: "Yuletide Faith," by Rev. Willis A. Moore.
Soloist, Miss Margaret Lawson Mulford; accompanist, Miss Harriet Ingersoll.
- January 1. Lecture: "Old Detroit," by Mr. C. M. Burton.
- January 3. Lecture: "The Craft and Influence of the Cartoonist," by Tom May.
Soloist, Miss Setta Robinson; accompanist, Mrs. Ola Dafoe-Eustice.
- January 10. Lecture: "Climbing Long's Peak," by Mr. N. J. Corey.