

THE BULLETIN

OF THE MEMORIAL ART GALLERY
ROCHESTER, NEW YORK

Volume I

Number 2

ISSUED MONTHLY FROM OCTOBER TO JUNE — DECEMBER, 1928



AFTER THE RAIN

Drawing in Conte Crayon

By Alpo S. Tuura

Purchased for the Permanent Collection

Alpo S. Tuura, a Cleveland artist of Finnish birth, was tragically killed last June in his twenty-sixth year, after a young lifetime made sad by the struggle for existence, the illness of his mother, and his unhappiness in the ugliness of his surroundings in the industrial slums of Pittsburgh and Cleveland. His death came with particular irony shortly after this drawing and another, "Wet Little Italy," had won for him a second prize in the May Exhibition of Work by the Artists and Craftsmen of Cleveland and had been purchased for the permanent collections of the Rochester and Cleveland museums, and when his years of desire to sojourn in the wilderness of the North had come to the point of fulfillment.

A memorial exhibition of his work, assembled by the Cleveland Museum of Art, which has just closed in Gallery D, and an article in the September number of "The Arts," which reveals in excerpts from his diary the distinction of his mind, his philosophical spirit, and the high intent of his art, are all too inadequate a tribute to the rich promise of his talent.

The Dürer Commemorative Exhibition

THE Four Hundredth Anniversary of Albrecht Dürer's death in Nuremberg, April 1528, was celebrated at the Art Gallery this month by a lecture on "Albrecht Dürer" by Dr. Ewald Eiserhardt, Lecturer on the History of Art at the University of Rochester, on the evening of November 22nd,



PORTRAIT OF WILIBALD PIRKHEIMER

Copper Plate Engraving by Albrecht Dürer

Wilibald (or Bilibald) Pirckheimer, Senator of Nuremberg and a man of letters, was one of the intimate friends of Dürer. Lent by Miss Helen Rochester Rogers

and the opening of a commemorative exhibition of Dürer prints and reproductions of paintings.

The lecture, which was third in the Thursday Evening series on "Great Personalities in Art," was a masterly portrayal of Dürer's complete personality, played upon by both Gothic and Renaissance impulses, and expressing itself in its full range of artistic media. Dr.

Eiserhardt's study of Dürer has been the pursuit of most of his lifetime to which both his scholarship and sensitivity have been devotedly given.

The notable group of Dürer woodcuts and copper engravings has been assembled by the Gallery with the aid of Dr. Eiserhardt from collections of M. Knoedler and Co. of New York, Miss Helen Rochester Rogers, and Mr. and Mrs. Bernhard Liesching of Rochester. It comprises characteristic groups of four woodcuts from each of three notable series, hung in the chronological order of their completion, "The Apocalypse," "The Life of the Virgin," and "The Great Passion," and a selected group of



CALVARY

Woodcut by Albrecht Dürer

Lent by Mr. and Mrs. Bernhard Liesching

individual copper-engravings, among which Miss Rogers' "Portrait of Wilibald Pirckheimer," Dürer's intimate friend, and the Gallery's own prints, "The Rape of Amyntor" and "The



"THE MONKS" BY DANIEL VASQUEZ DIAZ

in the Current Exhibition of Contemporary Spanish Painting, showing a Cezannesque interest in plastic modelling and a rich variety of chromatic tones of whites which have the special surface differentiation of plaster wall, wool habits, shining glazed table-ware and the page of the open prayer book. The rolling volumes of warm color which make the background landscape are a happy contrast to the blue and green whites.

The November-December Exhibition

TWO national groups of canvases, one from Spain and the other from beyond our northern frontier, from the centers of Canadian culture, give the second exhibition of the present Gallery year a far-flung interest and particularly diversified appeal. Both collections could have come from no other parts of their several hemispheres and have that definite stamp of geographical and ethnic individuality which place them indisputably among their national traditions.

Curiously enough, what happened to Spanish art of the modern era forty years ago is now taking place in Canadian art of today in a militant effort to nationalize the traditions of painting and dispel the foreign and alien.

In the barren decades between Fortuny and Sorolla, Spain produced no art which grew out of the life of the Spanish and was not dominated by principles borrowed from French or Italian painting. Sorolla, as one of the first leaders to modernize Spanish art, turned it back upon itself, its own subject-matter and traditions of workmanship, and painted an epic of Valencia in his brilliantly achieved canvases of fishermen at work or children of the sea at play in the sunlight so vividly Spanish. His study of light and atmosphere was a great contribution to international modern art, and is worthily attested to in the painting, "Oxen on the Beach" from the Gallery's Permanent Collection. Contemporary to Sorolla, but of far different

intent, Zuloaga, who is represented in a vivid piece of life-size portraiture, "The Singer of Montmartre," lent by the John Levy Galleries of New York, sought to depict types most characteristic of Spain, causing a vivid pageant of Basque and Castilian life to pass across his deep-toned canvases. The color-schemes of Goya and Velasquez he revived, set against a background of Spanish landscape which is an epitome of its social categories. Of the three modern pioneers, only Anglada is lacking in the exhibition, and with him the rich color-harmonies and almost abstract color-patterns which he added to the wealth of Spanish painting.

The exhibition is rich in the variety of contemporary phases of the art of Spain, from the mystic and sombre religious processions of Jose Gutierrez-Solana, which are almost monochromatic, to the light and airy whites of Daniel Vasquez-Diaz, whose masterly workmanship in "The Monks" has created a symphony of chromatic whites of marvelously differentiated textures. Other artists, whose work is safely between these two stimulating extremes, are Bilbao, with the golden toned interior of a cigar factory, Balbuena, who depicts provincial types in their characteristic settings, Grosso of church-interiors and Holy Week processions, and Echague, whose portraits are probably most conforming to the accepted traditions of Spanish dancing types.

In dour contrast to this gaiety of color and vividness of characterization is the collection of contemporary Canadian paintings, in which the now widely-celebrated Group of Seven of Toronto has undertaken to interpret the particular reality of the Canadian country. Frank Carmichael, A. J. Casson, Lawren Harris, Edwin Holgate, Bess Housser, A. Y. Jackson, Arthur Lismer, J. E. H. MacDonald, Sarah Robertson, and F. H. Varley make a group which is almost unique in modern art in the suddenness with which they dismissed all manner of technical treatment which did not serve the primary purpose of recording the gaunt grandeur and ma-

jestic desolation of the wilderness country. Northern Ontario, three-fifths still a wilderness, could not be depicted with outworn Dutch and romantic French landscape methods; so they set about to evolve a style which would suggest the size, grim design and dramatic force of the Canadian wilds. Their purpose has been, rightly, to paint moods rather than places, sacrificing the accidental visual features of a landscape for its larger rhythms, the volumes of mountain masses and sweeping lines of force of the sea. Each picture is a challenge to the gallery visitor, which judges him or her as much as it itself is judged, for only those who know the wilderness and love it and can therefore let themselves be absorbed into the artist's response to it are capable of praising or blaming it.

The December Exhibition will introduce two notable artists of Poland to Rochester art-lovers, Eugenjusz Zak and Mika Mikoun, painter and ceramic-sculptor, respectively, together with the work of a young American, Robert Riggs and a French National Exhibition of Prints, covering all media of the graphic arts of France of today and selected by the French Government as an official expression.

Hobby Committee Formed

A HOBBY Exhibition Committee has just been formed among the members of the children's art classes to conduct a series of exhibitions of boys' and girls' hobbies for the Children's Museum. Hobbies which are collected, like fossils, butterflies and stamps; hobbies which are made, like aeroplane and ship models, soap carvings, or linoleum block prints; and hobbies which are merely talked about, like arctic exploring, deep-sea diving or whaling will make an animated pageant of children's interests in the two cases in the lower floor museum.

The members of the committee are Hertzell Emmanuel, Chairman, Frances Murlin, Elizabeth Lansing, and Albert Metter.



“LAKE SUPERIOR” BY LAWREN HARRIS

in the Current Exhibition of Canadian Paintings. A solemn and austere design of the architectural forms of nature is experienced in these gaunt and ghostlike trees, the glacier-ridden rocks and the plane of water, below a mosaic-like pattern of clouds. The serenity of desolation is in this wilderness mood, holding memory of storms, fire and ice in the bereft outlines of the trees and rocks. It is a painting of the mood and emotion called forth by the scene rather than the pictorial stems of the scene itself.

Forbes Watson on “Cezanne”

THE closing lecture in the Thursday evening program entitled “Great Personalities in Art,” will be given on December 13th by Mr. Forbes Watson, Editor of *The Arts*, one of the outstanding American art periodicals of the present. “Cezanne” will be Mr. Watson’s subject, as representing most significantly France’s leadership in contemporary art. Mr. Watson is soon to publish a book on Cezanne and his times, many of whose plates he will use as lantern-slide illustration of his lecture.

Probably no figure in the history of recent international art occupies so pivotal a position as Cezanne as the turning-point of the old into the new, for in the range of his work are to be found the sources of most of the latter-

day developments and a first appearance of the principles which have made modern art a re-defining of the purposes of painting.

Tickets are now available to members of the Gallery and their friends, and to the public after Monday, December 10.

A Census of Portraits by Grove S. Gilbert

THE Gallery, in preparation of a future exhibition of portraits painted in Rochester by Grove S. Gilbert, is assembling information regarding the identity and location of all available examples of his work.

Grove Sheldon Gilbert was born in Clinton, New York, in 1805. In 1834 he settled in Rochester where he de-

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A group of Junior and Senior high school students working in the Studio-Classroom under the guidance of Miss Blanca Will, Director of Art Instruction

Department of Education

MABEL TRATHEN WRIGHT, *Director*

SINCE the opening of the art season in September the Education Department has been devoting itself to a daily schedule of gallery talks, illustrated lectures and appointments with teachers and special workers, which embraces all ages of art lovers from kindergarten groups to adult study clubs. The fact that one-third of the average weekly attendance of gallery visitors comes for these special instructional purposes bespeaks the constant activity of this department, in which are to be found the very pulse and beat of the Gallery's life as an agent for civic growth. The contacts with new elements in the life of Rochester which are constantly being made are a practical evidence of the extent to which the Art Gallery has permeated the life of Rochester as a cultural community.

It is in cooperation with the schools of the city in their many diverse problems that the Gallery's educational work has acted as a great common denominator. History, language and literature, geography and economics, in addition to art appreciation and history, in the public school curricula, are all

made the subject of special correlation efforts in a series of illustrated lectures offered to the Fifth, Sixth, Seventh and Eighth Grades and the Junior High Schools. The nearness of East High School offers a constant opportunity for special cooperation. Classes in History ask for greater scholarship and detail than more elementary groups: such as Roman architecture carried down into the Christian and Romanesque periods; Prehistoric Art for history classes; the Odyssey, Idylls of the King or Chaucer's Canterbury Tales in art; or Modern American Architecture as it reflects the life of its times for a class in Economics.

In each case the lecture is applied to the collections of the Gallery, originals or reproductions, as they illustrate the life of a period and to an unsuspected degree give the children their first actual contact with a past people through objects which they used or thought beautiful. It is such a far-reaching plan of visual education which the Art Gallery is giving the children of Rochester.

Each day brings an average of three large groups of school children, who are brought in Board of Education buses

or street cars, or in the case of the Junior High Schools, who have their regularly appointed days for critical gallery talks, in the New York State Railways Buses, which are rented with the proceeds of the Joseph Simon Memorial Fund, established by Mrs. Simon for public art education through the Art Gallery. The subjects of the Grade School lectures are as follows:

5th Grade: Indians of the West: Their Customs, Crafts and Ceremonials

6th Grade: The Art of Egypt

7th Grade: The Art of Greece; Medieval Life and Art

8th Grade: The Art of the Renaissance

All Grades: How to Look at a Picture: Some of the Elements of Pictorial Art

How to Look at Sculpture: The Principles of Plastic Art

How to Judge Architecture
With Particular Reference to the Character of Materials, Setting, and Use

These talks are of necessity susceptible to daily change in order to meet the special limitations of the foreign-born, the hard-of-hearing, the sight defectives or the special abilities of the super-bright.

Multigraphed outlines of the lectures and illustrative materials are provided for the teachers so that later reviewing and expansion of the subject may be made in the school-room.

The Art Gallery is thus interpreting its service to the city as one of public education and aesthetic stimulation.

A New Project in Art Education

MISS SARAH KITCHEN

Engaged for a Special Children's Project

THE staff of the Educational Department has been recently enlarged by the addition of Miss Sarah Kitchen, who was engaged in October for a special art educational project in connection with Wednesday Children's Museum Hours, Saturday Afternoon Picture-Story Hours and Sunday Sketching Hours. This expansion was made possible by two generous gifts which provide for Miss Kitchen's salary, one from an anonymous donor and another from the Class of 1918 of the University of Rochester, which devoted its Tenth Year Gift to this significant effort in public art education.

Miss Kitchen is a graduate of the School of the Museum of Fine Arts, Boston, where she took courses in both the fine and applied arts. Afterward, for four years, she was a social worker and teacher of art in the South End Settlement House in Boston, at the same time working in the Design Department of the Denison House Settlement for the Italian Needlework Industry of Boston. Her next position was that of librarian

at the Binghamton Public Library, where she organized boys' and girls' clubs in the Slovak community. It was in the Wheelock Kindergarten of Boston, however, that Miss Kitchen gained the training and experience in juvenile education and story-telling which is making her work valuable at the Art Gallery.

On Wednesday afternoons Miss Kitchen is at home to all children who may wish to come to the Children's Museum for an afternoon of drawing or modelling, or exploration among the Gallery's collections. It is a free play-time with the materials of art expression, which begin with the game of Seeing for the proper stimulation of the ability of observation, and, in addition to crayons, pencils, plasteline and other such objective things, plays with purely abstract ideas,—mass, motion, moving lines, balance of lights and darks, which are the "stuff of which Art is made." This is done with a lesson plan carried out in the Children's Museum around a set-up model group or an imaginary

idea, or it takes the form of a free wandering under Miss Kitchen's guidance among the art treasures upstairs, when the children on portable chairs or floor cushions with lap-boards and drawing paper, sit before an object of their own choosing, first to observe it and then interpret it in the new language of pictorial form which is being given them. The greater ability to see the true reality of things in the world about them, to feel roundness, coolness, hardness in objects with their eyes as well as their hands, to see the daily mysteries of light, and experience moving rhythms in lines or the poised balance of masses will enrich the lives of these children.

On Saturday afternoon at 2:30 weekly the Little Theatre is thrown open to all young people for a series of delightful events, in many of which the children themselves take part.

Picture Story Hours they are called, but they may be moving-pictures, stories illustrated by lantern-slides, drawing-contests, or puppet-plays, after which the children are taught to make puppets for themselves. As often as possible the Story-Hour is applied to a current exhibition on the main floor.

At the present time, of course, Christmas is the subject, and the children are beginning their preparation for a Christmas play to be supplemented by music in charge of Mr. Theodore Fitch, Director of Music of the University of Rochester. Any child interested is most cordially invited to take part in these busy arrangements. After Story-Hour there is an hour of drawing directed by Miss Kitchen, for which most of the children eagerly stay.

Sunday afternoons are times of quiet sketching in the Children's Museum or about in the main-floor galleries, with Miss Kitchen at hand to stimulate, direct, and criticise when such assistance is wise or wanted.

James Fish and his Ship Model

ON November 28th, on the front page of the *Democrat and Chronicle* there appeared a picture of an eleven-

year-old boy, James Fish of Andrews School No. 9, with a ship model of his own ingenious making. The accompanying description outlined the development of James' talents through his own perseverance and the encouragement of his teachers, and has this gratifying reference to the value of his work at the Gallery: "First in the art classes of the school, he showed skill in painting and modelling. Then he was suggested to The Memorial Art Gallery as a candidate for its modelling and painting classes, and was accepted. Since then he has been working even more determinedly to achieve something in both painting and modelling. . . . James is another instance demonstrating what the cooperation of The Memorial Art Gallery with the schools is doing for a number of talented boys and girls. Twenty-five from Andrews School No. 9 are working in the children's art classes at the Gallery."

Portraits by Grove S. Gilbert

(Continued from page 5)

voted his growing talent to portraiture. From that period there remain in the homes of the city excellent examples of his work, depicting those well-known in the life of early Rochester. In 1848 he was elected to honorary membership in the National Academy of Design of New York, and thirty-seven years later he died.

Information regarding Gilbert portraits is earnestly solicited.

Durer Commemorative Exhibition

(Continued from page 2)

Horse of Death," from the James G. Averell Collection, are outstanding.

Mr. and Mrs. Liesching have lent an excellent print of the woodcut "Calvary," and a group of seven copper-engravings of rare worth and delicacy by Hans Sebald Behan, a follower of Dürer's. Reproductions of oil paintings and nature-studies in watercolor, Emperor Maximilian's Prayer Book and individual drawings complete the range of the exhibition.

Recent Acquisitions of the Art Library

THE titles of the books listed below are indicative of the direction in which the Art Library is growing, a direction that includes material both on the esthetics and general history of art and also in the field of the applied arts.

Among the books recently acquired, most of which are available for public borrowing are the following:

ART: GENERAL AND PAINTING

- Berenson, B., *Three Essays in Method*
Brown, G. B., *The Makers of British Art*
Ferguson, J. C., *Chinese Painting*
Fry, Roger, *Transformations*
Havell, E. B., *Indian Sculpture and Painting*
Lambotte, Sir Paul, *Flemish Painting before the 18th Century*
Ogden, C. K., *The Foundations of Aesthetics*
Marle, R. van, *The Development of the Italian Schools of Painting*

APPLIED ART

- Miniatures and Silhouettes*
The Designs of Leon Bakst for the Sleeping Princess
New York, Metropolitan Museum, *Painted and Printed Fabrics*
Price, R. K., *Astbury, Whieldon, and Ralph Wood Figures and Toby Jugs*
Stratton, A., *The English Interior*
Vanderpoel, E. N., *American Lace and Lace Makers*
von Sichart, Emma, *Praktische Kostumkunde*, 2 vol. (*Practical Art of Costume*)
von Boehn, Max, *Die Mode*, 4 vol. (*Costume*)
Kurth, Betty, *Gotische Bild-Teppiche aus Frankreich und Flandern* (*Gothic Tapestries from France and Flanders*)

ARCHITECTURE

- Bolton, A. T., *The Architecture of Robert and James Adams*, 2 vol.
Blomfield, Sir. R., *A History of French Architecture*, 2 vol.

- Field, Horace, *English Domestic Architecture*
Gotch, J. A., *The English Home from Charles I to George IV*
Isham, N. M., *Early American Houses*
Murillo, *Churches of Mexico*, 6 vol.

PRINTS

- Urushibara, Yoshiro, *Ten Wood Cuts*
Hubbard, H., *How to Distinguish Prints*
Weitenkampf, F., *Famous Prints*
Russell, C. E., *English Mezzotint Portraits*, 2 vol.
Hassam, Childe, *Catalogue of Etchings and Dry-Points*
The Complete Woodcuts of Albrecht Dürer

BIOGRAPHY

- Hadeln, *Titian's Drawings*
Rutherston, A. D. Edition, Henry Lamb
Rutherston, A. D., Edition, George Clausen
Rutherston, A. D., Edition, William Nicholson
Rutherston, A. D., Edition, Stanley Spencer
Cundall, H. M., *Buket Foster*
Manson, J., *The Life and Work of Edgar Degas*
Dürer, Albrecht, *The Early Landscapes of Albrecht Dürer*
Knackfuss, H., *Holbein von der Berchen, Erich, Jacopo Tintoretto*, 2 vol.
Barker, Virgil, *Pieter Brugel the Elder*
McCurdy, Edward, *The Mind of Leonardo da Vinci*
Bayley, F. W., *The Life and Works of John Singleton Copley*
Ingres, J. A. D., *Ingres, His Life and Art*
El Greco, *El Greco*
Armstrong, Sir Walter, *Lawrence*
Dayot, Armand, *Les Vernet*
Beardsley, A., *The Uncollected Work of Aubrey Beardsley*
Mauclair, Camille, *Antoine Watteau*
Roosevelt, Blanche, *La Vie et les Oeuvres de Gustave Rone*
Maxwell, Sir H., *George Romney*

The Membership Department

ABOUT the tenth of November notices of expiration of the past membership year were sent to the members of the Gallery with the Fifteenth Annual Report and a statement of dues to cover the new year ending November 1, 1929. The Annual Report with its gratifying record of accomplishment, was thus presented to the members at the close of the Gallery year with the hope that they would feel proper realization of all that their support had made possible in the past eighteen months.

The total of \$16,000 which has been returned in the payment of dues since the statements were issued is a gratifying indication that the scale of Gallery undertakings proposed for the year will not have to suffer curtailment.

The following new members have been enrolled so far for the opening year:

SUSTAINING

Pyott, Mary H.

CONTRIBUTING

Fergusson, Mr. and Mrs. David

ANNUAL

Allison, Marian E.

Amberg, Florence R.

Bantrell, Mr. and Mrs. Myron A.

Barber, Gladys M.
Bullen, Mrs. Stearns S.
Burton, Mrs. Marian Perrin
Carver, Mrs. Emmett K.
Chase, Mrs. Harry A.
Church, Mrs. Frederick F.
Cohen, Mr. and Mrs. Harry P.
Donoghue, Mary L.
Fulton, Mrs. W. Glenn
Gay, Mr. and Mrs. Ellis
Jones, Alfred H.
Kieffer, Hardy P.
Little, Mrs. Archibald
Macy, Mrs. Paul
Parmalee, Mrs. Daniel W.
Reinhardt, Mrs. Adolph A.
Robinson, Mrs. Archbold H.
Smith, Dorothea
Swan, Mr. and Mrs. Walter A.
Trimby, Mrs. Milton
Van de Venter, Mrs. Pearle M.
Waterman, Mrs. Mildred
Welcher, Miss Meda
Will, Frederick
Will, Mrs. Walter
Williams, Mrs. John W.
Winton, Margaret

ASSOCIATE

Colby, Mr. and Mrs. Carl C.

Gillette, Charles L.

Humphreys, Mr. and Mrs. Harold L.

Publication of the Fifteenth Annual Report

THE Fifteenth Annual Report of The Memorial Art Gallery has recently been issued to the Gallery members and the museums of the country as a summary of the past eighteen months of Gallery activities. In the lines of acquisition to the permanent collection, current exhibitions, educational work, public museum instructions, and the growth of the library and print collections, it is a record for pride and careful consideration.

In the total of attendance, which is the most graphic picturing of the efficacy of the Gallery's work in stimulating a love and knowledge of beauty in the public, an increase of 25,000 over that of the corresponding preceding period

is reported, with the significant fact that more than one-third of the total of 117,000 visitors came for the special educational offerings of lectures, gallery talks, art classes in painting, drawing, modelling and the history of art, art library work, and special programs.

The acquisitions of the year, which include Mr. James Sibley Watson's gift of two Gothic tapestries, a Mille Fleur and "Arithmetic and Astronomy," the most costly and notable possessions in the Permanent Collections, and the C. Herbert Ocumpaugh Collection of Antiquities from Egypt and Syria dating back to the prehistoric times, which will soon be opened to the public, have given this Report particular significance.

The Membership Department

GRACE R. MACDOWELL, *Membership Sec'y*

IT is with much pleasure this month that the Membership Department makes the three following announcements:

First, that the Women's Council, formed last fall, need of which has been so keenly felt, has already begun to function. Several of the group were most helpful at the children's party, which followed the Nativity Play given in the Little Theatre the Saturday before Christmas. Twelve were called on and responded with alacrity to assist at the recent private-view tea at which Mrs.

C. Walter Smith, Chairman of the Council, received with Miss Herdle;

Secondly, that the duties of the Membership Department have so increased that it has been found necessary to add a temporary part-time assistant. Mrs. Grace S. Webster has joined the Staff and will devote her efforts to the securing of new members;

Thirdly, and with a feeling of gratification, we welcome to membership in the Gallery the following fifty-four new members enrolled since December 4, when the last *Bulletin* was published:

CONTRIBUTING

Favour, Mr. and Mrs. Paul
Hagen, Mr. and Mrs. Roscoe A.
May, Mr. and Mrs. Albert E.
Robertson, Mrs. John A.

ANNUAL

Alexander, Mrs. J. Vincent
Babcock, Mr. and Mrs. William J.
Belden, Mrs. Charles G.
Buell, Mrs. Ely
Byk, Paul M.
Calihan, Dr. and Mrs. Walter A.
Carrere, Mr. and Mrs. John
Chapman, Dr. and Mrs. Milton
Chrystal, Cathleen E.
Cook, Dr. and Mrs. Edgar B.
Curtin, Mr. and Mrs. John C.
Devine, Louise
Dunlop, Mr. and Mrs. Quincy
Elliott, Mrs. Felix A.
Finegan, Mr. and Mrs. Thomas E.
Fitch, Mrs. John Sawyer
Flint, Mr. and Mrs. Charles K.
Gade, Mrs. John A.
Galinsky, Mrs. Rueben
Goutremout, Mr. and Mrs. James E.
Hague, Dr. Elliot M.
Hatch, Mrs. Rodney S.

Jenkins, Mrs. Ernest F.
Mangano, The Rev. and Mrs. Antonio
McCord, Musette H.
Meyer, Mr. and Mrs. Benjamin S.
Miller, Mr. and Mrs. Ardean R.
Moore, Mrs. Gaius C.
Neefus, Mrs. P. Wyckoff
Neff, Mrs. Stewart M.
Page, Mr. and Mrs. Frank M.
Projanski, Mr. and Mrs. Henry P.
Ranck, Mr. and Mrs. T. Frank
Sampson, Mrs. Luther C.
Schlegel, Mr. and Mrs. Carl F.
Serge, Mr. and Mrs. Igor Bob
Shannon, Mr. and Mrs. Thomas W.
Sheffer, Mr. and Mrs. Merle L.
Smith Ceramic Studios
Stalker, Mrs. Alfred W.
Staudenmaier, Mrs. William G.
Street, Mr. and Mrs. William
Trimble, Mr. and Mrs. William J.
Whaley, Mrs. William H.
Whitley, Hon. and Mrs. James L.
Whitney, Dr. and Mrs. Lee A.
Williams, Dr. and Mrs. Ward
Wilson, Mr. and Mrs. Edwin P.
Winslow, Dr. and Mrs. Floyd S.
Winton, Mrs. Edith C.

A French Gothic Madonna and Child

(Continued from page 3)

teresting ancestors of her sculptural form, for in them the rigid, stylized and flattened lines still suggest the column, but the figures are beginning to detach themselves and are already three-quarters free. In the next century, at Rheims and Chartres, Gothic sculpture gained its fully rounded, free and idealized form.

A century before the date of the Gallery's Gothic sculpture the Madonna had just come into her regal, austere majesty: a century after it, she was to descend to realism bordering upon banality. Here, in the Fourteenth Century, she is caught midway in the happy transition between heaven and earth.

G. R. H.

THE MEMORIAL ART GALLERY

University Avenue, between Prince and Goodman Streets

STAFF OF THE GALLERY

Director: GERTRUDE HERDLE
Assistant to the Director: HENRY E. SCOTT, JR.
Secretary to the Director: JESSIE A. VAUGHN
Director of Educational Work: MABEL TRATHEN WRIGHT
Director of Art Instruction: BLANCA WILL
Assistant and Curator of the Children's Museum: ANNE MAE HEACOCK
Instructor: SALLY KITCHEN
Membership Secretary: GRACE R. MACDOWELL
Assistant: THELMA HAWKEN
Special Assistant: GRACE S. WEBSTER-
Librarian and Custodian of Prints: MARY E. McCONNELL
Publicity Secretary: MABEL TRATHEN WRIGHT
Registrar: MABEL E. LANSING
Superintendent of Buildings and Grounds: RAY M. PIKE
Assistant: WILLIAM HONDORF

ADMISSION

Daily: 10 A.M. to 5 P.M.

Sunday: 1:30 P.M. to 5:30 P.M.

Admission free every day except Friday, when a charge of twenty-five cents is made to all but the members of the Gallery and their friends, and school children.

The Gallery is closed on July 4th, Thanksgiving Day, Christmas and New Year's Day, and Labor Day.

GUIDANCE TO SPECIAL GROUPS

THE OPPORTUNITY of special guidance through the collections is offered to groups and study clubs with a minimum attendance of five. Because of the pressure of many duties, it is necessary to make arrangements for such appointments with the Registrar in advance.

To clubs guaranteeing an attendance of no less than thirty, an evening hour may be offered upon application.

THE ART LIBRARY

THE ART LIBRARY of works on art, books, magazines, photographs, prints, lantern-slides and portfolio plates, is open daily from nine to five o'clock, and on Sunday afternoons from two to five-thirty between October and May. A ruling of the Library Committee has now extended the borrowing privilege to the public, for loans.

PUBLICATIONS

COPIES OF THE *Bulletin*, mounted photographs and postcards are for sale at the Registrar's desk at the main entrance. By recent ruling of the Board of Directors, catalogs of the current exhibitions are given free to all gallery visitors. They may be procured at the desk.

MEMBERSHIP

PATRON MEMBERS: Contributing annually \$500.

SUPPORTING MEMBERS: Contributing annually \$250.

SUSTAINING MEMBERS: Contributing annually \$100. or more, but less than \$250.

CONTRIBUTING MEMBERS: Paying annually \$25. or more but less than \$100.

ANNUAL MEMBERS: Paying annually \$10. or more, but less than \$25.

ASSOCIATE MEMBERS: Teachers and those professionally engaged in art work, paying annually \$5.

BULLETIN OF THE MEMORIAL ART GALLERY

University Avenue, Rochester, New York

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The dues of membership in The Memorial Art Gallery include a subscription to the Bulletin, which is mailed to all members in good standing. Communications should be addressed to the Editor.