

# THE BULLETIN

OF THE MEMORIAL ART GALLERY  
ROCHESTER, NEW YORK

*Volume I*

*Number 3*

ISSUED MONTHLY FROM OCTOBER TO JUNE — JANUARY, 1929



MADONNA AND CHILD

*Sculpture in Stone with Traces of Gold and Polychrome*  
*French Gothic, School of the Ile-de-France*  
*First Half of the Fourteenth Century*  
*Presented by Mrs. James Sibley Watson*  
*Christmas, 1928*

## A French Gothic Madonna and Child

IN the coming of the Gothic sculpture of the Madonna and Child, Mrs. James Sibley Watson's Christmas gift to the Gallery, the Fountain Court has become the habitation of one of the most beautiful forms of the Gothic spirit in art.

In the purest strain of the French Gothic, the School of the Ile-de-France, the Madonna and Child is a flowering into stone of the Fourteenth Century desire to bring the Mother of God nearer to men by giving her a gracious presence, the benign and tender qualities which her miracles and apocryphal legends had bestowed upon her. Our Madonna is of those significant transitional years when her Thirteenth Century forbears of monumental, idealized forms had descended from the cathedral facade to the cathedral interior, its niches and altars, and, humanized and closer to their worshippers, had taken on more intimate proportions and aspect. Her smile, the gracious bend of her body, and the tender gestures with which she holds the Child make her the human, loving Mother rather than the remote Queen of Heaven which the previous century had depicted.

More particularly, the history of this Madonna, although its facts are few, is of importance as placing her origin in or near Rheims, where, in addition to the west portals of Chartres, the greatest sculpture of early Gothic France is to be found. Coming from the possession of the Haussaire family, who were for several generations Guardians of the Cathedral of Rheims, she has always borne the fact that she had come from the interior of the Cathedral itself, which makes her artistic lineage of the highest. Probably against some altar back or in a niche hung on one of the flower-capitaled columns she was placed, not too high above the eyes of the faithful to lose the delicate presence of a smile from her eyes and lips.

In November of 1928 the Madonna was invited to the important Loan Exhibition of Gothic Art at the Detroit

Institute of Art by Dr. William R. Valentiner, to which it was lent by Arnold Seligmann, Rey and Company of Paris and New York, from whom it was purchased by Mrs. Watson. The selection of it for the permanent collection of the Gallery was enthusiastically endorsed by Dr. Valentiner, who called it "the finest and earliest" piece in the exhibition.

Of grey, finely grained stone, bearing throughout traces of the polychrome which had originally enriched the surface—gold-bordered blue on her mantle, red on the robe of the Child, with rich gilding on the hair and crown—the Madonna stands fifty-four inches high, holding the Child in her left hand and the stem of a lost nosegay in her right. She wears a mantle gracefully draped over the folds of her gown, the veil which had come from the East as a symbol of her purity, and a four-pointed crown on the simple waves of her hair. The Child is in the characteristic robe of the Greek style, which He was to discard in the course of the next century to appear first semi-nude and then entirely so, as the Renaissance turned the sculptors' attention to the vitality of the human body.

The gracious tilt in the axis of the Madonna's body, accentuated by the sweep of the rhythmic folds of her robes, is accounted for by both the weight of the Child held upon her left hip and the conscious effort of the Fourteenth Century to put movement into the rigid, upright lines of the late Romanesque sculpture. There is a swaying grace of line which gathers our interest to the Child in the centering in Him of many curving lines. The perfect balance of the whole through the serpentine poise of the axis and the gracefully extended hand which held the flower, gives both serenity and vitality of life.

The larger pattern of relief in light and shade which carries the effectiveness of the sculpture down the entire length of the spacious Fountain Court is brought out through a crisp contrast of

high lights and shadows gained by deep undercutting and setting back of the folds. On the other hand, a minute delicacy of treatment is to be noted in the carving of the hands and features.

The Fourteenth Century worshipper would have read more than these graphic qualities, however, in this presentation of the Virgin and Child Enthroned. He would have been still enough of the child of the Thirteenth Century to have applied to her some of the manifold symbolism which had grown up around the Bible through the importation of the apocryphal legends from the East during the Crusades and such

writings as the Golden Legend and the works of St. Bernard. Her crown would have meant her double role as the Queen of Heaven and the Mother of God; her nosegay would have recalled the words of the Song of Solomon which named her in her purity a "flower of Sharon and a Lily of the Valley;" and the bird which the Child Jesus holds in His hand would have signified the soul of man, a meaning descended from Egyptian hieroglyphics. Later, when realism

had lost this symbolic meaning to art, the bird was to become a mere ornament or a plaything in the hands of the Child.



*Detail of the Madonna and Child  
Showing her Right Side and the Child in Front View*

Camera Interpretation by Ned Hungerford

had lost this symbolic meaning to art, the bird was to become a mere ornament or a plaything in the hands of the Child.

The Madonna subject has engaged the devotion of the painters and sculptors of sixteen centuries, since the most ancient representations were carved on the Christian sarcophagi and painted on the walls of the catacombs. At first she was a heroic, majestic figure with outstretched arms, which did not hold the Child until the Fifth Century, when the First Council of Ephesus used the Madonna and Child as the symbol of the orthodox faith in Christ's divinity.

In sculpture the subject received its

finest expression in the Middle Ages, when it developed against a background of architecture, first as purely architectural adornment of the Romanesque facade in the form of flat reliefs, and then gradually freeing itself from the fabric of the wall for an independent existence.

The Twelfth Century jamb figures from Corbeil of King Solomon and the Queen of Sheba, which stand near the Madonna in the Fountain Court, are in-

## An Exhibition of American Contemporaries

ONCE annually the Gallery offers to Rochester an exhibition of contemporary American Paintings assembled with the purpose of presenting the manifold diversity of development which is the present state of painting in this country. Such is the subject of the newly-opened exhibition, which has been gathered from recent showings in the large American art centers, the Biennial Exhibition of Contemporary Paintings at the Corcoran Gallery of Art, Washington, the American Section of the International Exhibition of the Carnegie Institute, the Annual Exhibition of the New Society, held this year at the Brooklyn Museum, and the National Academy of Design of New York. Thirty artists, all significant contemporaries, some of whom are here seen for the first time in Rochester, are represented in canvases which furnish, in a kaleidoscope of recent phases of American art, a valuable opportunity for comparison and contrast.

The exhibition has been hung according to the two dominating points of view which it presents: Gallery C offering the realistic and impressionistic; Gallery D more of the so-called modern spirit. The first is more nationally American; the second more cosmopolitan, echoing the latest European cries.

Where Monet and Impressionism may be said to prevail in the first, there are Cezanne and Post-Impressionism in the second.

Edward W. Redfield represents the so-called strong-armed realists of America, a group of painters whose sure and vigorous use of proper values allows them to enact upon the surface of a canvas the whole changing play of light and shade in a single session out-of-doors. This "Snowclad Hills" is a subject chosen from his Pennsylvania Hill Country. The same breadth of technique is applied by Jonas Lie to a more decorative subject, "Blue and Old Gold," in which highlights dance upon a wide expanse of harbor waters beyond



LA SENORA CHAVEZ

by

B. J. O. Nordfeldt

*In the Current Exhibition of Contemporary  
American Paintings and Sculpture*

a screen of birch trees. Robery Henri's piquant and forceful treatment of two Irish children, "Ellen" and "Young Anthony," are of his finest recent manner. Two landscapes on the same wall, "Puente San Martin" by Max Kuehne, glowing with Spanish sunlight in a brilliant technique, and "Eddyville" by Charles Rosen, an angular composition of climbing roof-tops solidly built up, exemplify the diversity of motive which American landscape enjoys today.

A most direct adaptation of the method of broken color which Monet used to carry out his principles of Impressionism is to be found in the work of two Americans in this room, Frederick Fricseke and William Glackens; the first of whom applies his chromatic disintegration of tones to two figure subjects and the latter to landscape. Childe Hassam achieves the brilliancy of out-of-door light in the same scintillating use of pigment. More plastic and opalescent is the color of Ernest Lawson in

his "Hills and Pond," which he has richly built up with layer upon layer of pigment applied with a palette-knife.

Eugene Higgins has dramatized his characterization of "The Women of the Claddagh, Ireland" by the use of dour, foreboding color and weighted forms, Daumier-like in their primitive austerity.

Three infrequent exhibitors are to be mentioned in Harold Weston, who, since his one-man event at the Gallery in 1923, has been painting in Spain; Charles Burchfield, who presents the railroad frontage of Main Street in his characteristic Middle West subject-matter; and Emil Holzhauer, who has put airy light around and through the tenderly modelled petals of his "Apple Blossoms."

To enter Gallery D which is held by the Post-Impressionists, is to enter the world of international art, dominated by Cezanne and Van Gogh and Picasso. Henry McFee, Bernard Karfiol, Samuel Halpert, J. Theodore Johnson, Allen Tucker and John Sloan are in the forefront of the movement toward a re-defining of significant form through a dimensional use of color. Two landscapes, one by McFee, which won the

Fourth William A. Clark Prize at the recent Contemporary American Exhibition in Washington, and one by Karfiol entitled "Haying," seem to express the rolling weight of the planes of nature by drawing with whole surfaces of color rather than with lines. The distinction expresses the whole change with which Cezanne revolutionized modern painting. Another canvas by Karfiol, "Two Figures," which was a medal-winner in a recent International Exhibition at the Carnegie Institute, presents two bathers in a golden-toned, almost Orientaly simplified landscape, so subtly modelled with the brush that they take on a classical idealization of sculptural form.

Quite as strongly individual among American contemporaries are Glenn O. Coleman, who makes an epic of skyscrapers and Brooklyn street corners, and Edward Bruce of idyllic Italian landscape themes, whose serenity and almost Doric severity of clear light and sun-clean places are an entirely personal note. Bruce gives one a sense of unending space which stretches out in aerial perspective from the horizontal planes of the foreground to the elevated skyline, usually weighted down by rounded hill-forms. George Macrum, Charles Prendergast, Leon Kroll, Edmund Ashe, John R. Grabach, and B. J. O. Nordfeldt are among the other exhibitors, the last in a subtle presentation of a Spanish woman in black, whose inscrutable face is a beautiful rendering of modulated flesh tones.

Two American sculptors are represented in the exhibition, Gaston Lachaise, whose mask in silver is an enigmatic thing of simplified planes, and William Zorach, in five recent works in wood, stone and bronze, each one of which is true to the inherent laws and nature of its particular medium.

## Georges Hilbert

THROUGH the courtesy of the Arden Galleries of New York, the Gallery has been able to offer to Rochester the exhibition of sculpture and drawings of animal subjects by



*Sculpture by Georges Hilbert*

# A Page from the Nuremberg Bible



Page from the Nuremberg Bible  
Printed in Nuremberg in 1483 by A. Koberger  
and Illustrated with Wood-cuts from the  
Cologne Bible of Earlier Date

THE Print Collection of the Gallery has been enriched by the recent notable acquisition of a page from the Nuremberg Bible, purchased from the Granger A. Hollister Fund to add an example of Fifteenth Century printing and wood-engraving to the possessions of the Gallery. The colors which were laid upon the line engraving, filling in its outlines, give it the particular interest of being an attempt to approximate the appearance of the hand-illuminations adorning the manuscripts, which were the models for the first printed books. The colored wood-block, through the intermediary step of the chiaroscuro print, was of much later development.

The Nuremberg Bible, which was the ninth German Bible, was printed in 1483 by A. Koberger and illustrated by the same wood-blocks as the Cologne

Bible, which had appeared before 1475, whose one hundred and nine illustrations are the most important event in the history of wood-engraving after the earliest block-books. This custom of exchanging wood-blocks among printers, which resulted in the fact that designs from the same blocks were used in widely distant cities, was dictated not so much by poverty of invention as of purse among the early printers.

The Gallery's page, which is on finest old rag-paper, with its text copied from the hand-penned letters of the monkish scribes, has two wood-blocks and an illuminated initial letter. Both blocks refer to the burial of Jacob and illustrate in naive detail of medieval imagery the following verses from Genesis 50 and Exodus 1:

"For his sons carried him in the land of Canaan and buried him in the cave of the field of Machpelah"—Genesis 50.

"Now there arose up a new king over Egypt and he said unto his people: Behold the people of the children of Israel are more and mightier than we. Come on let us deal wisely with them lest they multiply. . . . And the King of Egypt spake to the Hebrew midwives of which the name of the one was Shiprah ("Sephora") and the name of the other Puah ("Phua"). . . . Every son that is born ye shall cast into the river and every daughter ye shall save alive."—Exodus 1.

AT the invitation of the Gallery, Mr. Ned Hungerford of Rochester has made a group of photographs of objects of art in the Gallery collections, prints of which have been recently hung in the Hall of Casts and are available for sale at the Catalogue Desk. "Camera Interpretations" he has rightly called them, for they reveal the essential individual and aesthetic qualities of their subjects through the agency of special lighting and the sensitive appreciation which he has expressed through his choice of view-point and compositional arrangement.



THE Gallery announces with much pleasure the acceptance of an important gift from Mrs. John W. Oothout of an extensive collection of Seventeenth and early Eighteenth Century Dutch Delft ware comprising a large covered jar and plates in three sizes. The colors are mainly a clear, rich blue on white although some of the rarer polychrome types are included.

The jar bears a strong resemblance in shape and design to one assigned to L. van Eenhoorn of 1691 in the Ryks Museum. An exuberant floral bouquet rises from a vase on several of the panels, while baskets of flowers surrounded by garlands adorn the large plates. Crowning the jar is a grotesque dog. There are but two other pieces of this type in shape and decoration known to exist; one in the Ryks Museum in Amsterdam and the other in the Pruyn Collection.

The collection was gathered by Mr. and Mrs. Oothout in Europe over a long period of years and in its quality and rarity of items attests to the discrimination and enthusiasm with which it was assembled. Two subsequent gifts from Mrs. Oothout will be announced in the next Bulletin.

## Recent Acquisitions

THE following three paintings have recently been added to the Permanent Collection of the Gallery by gift and bequest:

"*Landscape with Ruins*," painting in oils by Nicholas Berchem, presented by Mrs. L. Walton Smith of Rochester.

Nicholas Pieter Berchem was born in Haarlem in 1620 and died in 1683. He lived in Italy for seven years. His later and most characteristic work presents architectural ruins and groups of figures and animals in romantic landscape settings, which is all exemplified in Mrs. Smith's gift. Berchem is represented in the National Gallery, London, Ryks Museum, the Louvre, and the museums of The Hague, Munich, Berlin, Dresden, Vienna and Leningrad.

"*Landscape*," painting in oils by James McDougal Hart, bequeathed by

the late Mr. John B. Calvert of New York.

James Hart was born in Scotland in 1828; he studied in Dusseldorf in 1851, and, settling in New York City, was elected to the National Academy in 1859. His work is reminiscent of the manner of the Hudson River School.

"*Houses in Maine*," a watercolor by Blanca Will, presented by Mrs. Rudolph H. Hofheinz.

Blanca Will was born in Rochester and began her study of art at the Mechanics Institute. Later she worked in sculpture under Herbert Adams, James Fraser, George Grey Barnard and several followers of Bourdelle, and in painting under Dwight Tryon at Smith College, John White Alexander in New York, Tyrann in Karlsruhe, Luehrig in Dresden and Castelluchio in Paris.



*A Class of Public School Children Visiting the Gallery under the Guidance of Miss Wright*

## Extensive Program of Public Art Education

MABLE TRATHEN WRIGHT, *Director*

WITHIN the past month the Department of Education has entered upon a significant expansion of its work in a new form of co-operation with the public school system of Rochester. A plan worked out by Dr. Weet in collaboration with Miss Orel Adams, Director of the Department of Art Instruction of the public schools, a council of principals and the Department of Museum Education of the Gallery, has just been launched, which is to bring every Fifth, Sixth, Seventh and Eighth Grade child in the city into the educational program of the Gallery. The grade schools have been carefully zoned with the Art Gallery as a center, and divided into three groups: those most distant and outlying ones which are not within practicable communication with the Gallery; those which are accessible by street-car or bus; and the fortunate third within walking distance. This classification on the basis of transportation possibilities reveals the difficulties which have heretofore stood in the way of a general public school participation in the Gallery's art education plans.

The first group has already been served in a series of 31 appointments in 12 distant schools, in which Miss

Wright has talked to 3200 children in auditorium and class-room groups, in December and early January, taking the Gallery's material to them in the form of illustrated lectures. The second and third groups are now beginning to come to the Gallery on an almost daily schedule, since January 8th, in 10 days totalling 863 children in 24 appointments. The fact that these visits are for the first time a part of the assigned requirements of the Department of Art Instruction of the public schools means that the Gallery is doing an important and far-flung work for public art education in Rochester.

These visits begin in the Little Theatre with a lecture illustrated by lantern slides on the special topic in art history or appreciation which is being studied, followed by a visit to the Gallery collections for direct experience, where special attention is given to the period under discussion. At the end—and the end is always a matter of sighs and regret—the children are given a few moments of free wandering among the collections. Of course, an hour is all too short for this experience, but in the already crowded school curriculum it is all that can be allowed.

The following regular outline for the



## Children at the Gallery

OUTSIDE of the special classes is a large group of children who come to the Gallery on Wednesdays, Saturdays, and Sundays, full of enthusiasm for all that the story-hours, studio-rooms and main-floor galleries have to offer them. Drawing, stories relating to art, and gallery tours under Miss Kitchen's guidance are the weekly bounty, the most appreciated of which seems to be the privilege of taking folding chairs, lap-boards and drawing pencils upstairs into the main-floor galleries to sketch from the permanent and current exhibitions. So children of all ages spend hours of remarkably concentrated effort, learning more than they could otherwise be taught from a subject imposed upon them of the quality and manner of technique. The aim is not for finished immediate results, but to have them learn from every source by a heightened observation. On the other hand stories and projects are presented to them for illustration, helping to develop their inward resources.

Saturday Story-hours are in the form of plays, stories in costume or illustrated by lantern-slides, puppet-plays, and drawing contests, at which the attendance has now doubled that of October. The Christmas Nativity Play, which was directed by Mr. Theodore Fitch and acted in by about thirty children, was an event of real beauty and spiritual worth. Sunday afternoon groups in the Children's Museum number from thirty to fifty children, engaged in quiet and industrious hours of sketching from life and still-life, or giving form in color or plasteline to their own imaginings. S. K.

### *Extensive Program of Public Art Education* (Continued from page 8)

study topics conforms to the subjects assigned for art work in various grades:

- 5th Grade: Indians of the Southwest and Their Handicrafts
- 6th Grade: Egyptian Art and Life: Greek Art and Life
- 7th Grade: Roman Art and Life

## 8th Grade: Medieval Art

Before the end of the school year it is planned that each grade will have had its hour at the Gallery, not to mention the other work done by the Department for the classes at East High School and Gallery talks to those who come for help in order better to appreciate the objects of art in the Gallery.

### Editorial Tribute to Dr. Watson and "The Fall of the House of Usher"

COMMENT is here most gratifyingly made upon a tribute paid to Dr. James Sibley Watson in the January number of the magazine, "Movie Makers." Dr. Watson's film of Poe's "The Fall of the House of Usher," the work of two years of pioneering in the realm of "expressionistic" cinema toward a new definition of the movie idiom, is a significant achievement, creatively and artistically creditable.

The editor's statement is quoted in part: "In this first issue of "Movie Makers" dedicated to the amateur photoplay, it is particularly fitting that there should be an account of the origin of the unique production technique employed by J. S. Watson, Jr. and Melville Webber of Rochester, N. Y. in the astounding amateur film, "The Fall of the House of Usher" which Mr. Wilton Barrett, Secretary of the National Board of Review, has declared to represent the greatest advance made in the progress of the motion pictures as an independent art since that epochal film, "The Cabinet of Dr. Caligari," barring no other photoplay produced by American or European professionals.

"The Fall of the House of Usher" not only represents a new cinema technique but it is also unique in that it does not attempt to tell Poe's story in detail, rather to invoke in its audiences the esthetic impressions and moods which the tale creates in its readers. This revolutionary approach to the cinema opens a fascinating field for further pioneering. . . . From any view-point "The Fall of the House of Usher" represents a forecast of possibilities that are amazing."

### A Series of Lectures for Gallery Members

A NEW privilege of membership is soon to be offered to the Gallery members in a series of five illustrated lectures given by Dr. Ewald Eiserhardt, Lecturer on the History of Art of the University of Rochester and

advisory member of the Gallery's Art Committee, which will open on the evening of Thursday, February 28th, and continue through March 28th. "From Rome to Constantinople" will be Dr. Eiserhardt's subject, presenting a "Series of Lectures on Art in the Transitional Period from Paganism to Christianity."

The lectures, which will take place weekly at eight-fifteen on Thursday evenings, will be free to members of the Gallery. To non-members there will be a charge of three dollars.

The Membership Department will have the course tickets ready for distribution on February first. It is urged that application be made for these as far in advance of the first lecture date as possible, in order to avoid complication on the evening of the opening lecture and to give the Gallery an opportunity of knowing in advance the number of course tickets available for sale. Single tickets, seventy-five cents.

## Modern Music Interpreted at the Piano

ON Thursday evening, February 4th, the composer Virgil G. G. Thomson will give a lecture on Modern Music Interpreted at the Piano to which the members of the Gallery and their friends are cordially invited. It will take place at half-past eight in the Little Theatre.

Mr. Thomson's work in creative composition in the modern forms reveals a most interesting personality. After his graduation from Harvard University, he lectured on music there, later going to Paris, where he studied with the famous organist, Nadia Boulanger, and was heard in concerts of his own works. He has given several concerts with the well-known composer, George Antheil. More recently he has written an opera to Gertrude Stein's words, being the only composer to have put this author to music.

No tickets of admission are necessary.

*Georges Hilbert*  
(Continued from page 5)

Georges Hilbert which had a notable introduction to the American public in New York in November.

Georges Hilbert was born in a little outpost town in Algeria, and his early years were greatly influenced by the adventurous life of that region, which instilled in him his life-long love of animals. He entered the Ecole Nationale des Arts Decoratifs at the age of seventeen and won considerable distinction there. More recently he has spent years in the study of animal life at the Ecole d'Alfort, the Jardin des Plantes, and observing at Dr. Veronoff's monkey-houses.

M. Hilbert, who is still in his early twenties, exhibits regularly at the Salon des Tuileries, the Salon des Independents, and the Salon d'Automne, by whose jury he was named "Societaire." At the International Exposition of Decorative Arts of 1925 in Paris, his "Wild Horse" in bas-relief won a gold medal. Later the Belgian Government purchased one of his works for the National Museum of Brussels. The American Committee of the Blumenthal Foundation has given him a recent prize "Pour la Pensee et l'Art Francais."

M. Hilbert's unusual and forceful method of "direct sculpture," carving his animal subjects from life-drawings directly out of the stone without the intermediary of modelling-clay, has preserved their life-like quality. The simplification of the planes of the surface to conform to an internal mass of structure, and his unflinching respect for the true nature of stone, are the outstanding qualities of his work.

Some of these characterizations in black marble of ponderous mass made delicately expressive through a finely carved line of wing or arching neck are both decorative and realistic in a happy balance between detail and generalization.

# Organization of the Women's Council of the Memorial Art Gallery

THE Women's Council of The Memorial Art Gallery was organized on October 19th at the home of Mrs. Charles H. Babcock, of the Board of Directors, as a solution of a long-felt and lately pressing need. With the steady growth of the Gallery's activities and conception of its work in Rochester, it has come about that the necessarily limited personnel of the Board of Directors is too small to serve the new range of social, advisory, and membership-aid duties. A now organized group of Friends who have already proved their interest in the Gallery will undertake such active duties as assisting at the private-view teas, planning of certain exhibitions which will have particular reference to phases of the life of industrial, domestic or historic Rochester, and cooperating in the work with the children, and certain of the public programs.

In the hostess duties, the Council will assist Mrs. Charles H. Babcock as Chairman and Mrs. Charles Wright Dodge as Sub-chairman of the Committee on Social Functions.

The first duty of this newly-formed Council will be to assist at the Christmas party for children to be held on December 22nd, preceded by a Nativity Play staged in the Little Theatre. There will be ice cream and cake and a Christmas tree in the Children's Museum later in the afternoon. This party will be in charge of Miss Sarah Kitchen with a group of five or six chosen from the Council.

### *Committee on Social Functions*

Mrs. Charles H. Babcock, *Chairman*  
Mrs. Charles Wright Dodge

MRS. C. WALTER SMITH, *Chairman*  
Mrs. Isaac Adler  
Mrs. Wesley M. Angle  
Mrs. George D. B. Bonbright

Mrs. George H. Brodhead  
Mrs. J. Dewitt Butts  
Mrs. Wilmot V. Castle  
Miss Elaine H. Clark  
Mrs. Frederick Coit  
Mrs. Harry Crittenden  
Mrs. Henry G. Danforth  
Mrs. Adrian Devine  
Mrs. Joseph F. Dryer  
Miss Helen C. Ellwanger  
Mrs. Franklin J. Enos  
Miss Kate Louise Hale  
Mrs. Sydney Harrison  
Mrs. George Haushalter  
Mrs. George H. Hawks  
Mrs. Charles Hoeing  
Mrs. Martin B. Hoyt  
Miss Bertha D. Hubbell  
Mrs. Kenneth B. Keating  
Miss M. Louise Kelly  
Miss Ann Lindsay  
Mrs. Thomas E. Lunt  
Miss Jean C. McCurdy  
Mrs. Alvah S. Miller  
Mrs. Buell P. Mills  
Mrs. Edward G. Miner  
Mrs. Albert S. Newell  
Mrs. Christopher G. Parnall  
Mrs. H. Dean Quinby, Jr.  
Mrs. Robert Ranlet  
Mrs. F. Allerton Read  
Mrs. Rush Rhees  
Miss Agnes A. Rogers  
Miss Helen Rogers  
Miss Georgiana Sibley  
Mrs. Harper Sibley  
Mrs. William E. Sloan, Jr.  
Miss Virginia J. Smith  
Mrs. Leroy E. Snyder  
Mrs. Simon Steefel  
Miss Esther Steele  
Mrs. John VanVoorhis, 2nd  
Mrs. James S. Watson, Jr.  
Mrs. George H. Whipple  
Mrs. Lester O. Wilder  
Miss Gertrude Herdle, *ex officio*  
Mrs. Embry C. MacDowell, *ex officio*  
Mrs. Henry E. Scott, Jr., *ex officio*

# 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  
Membership Secretary: GRACE R. MACDOWELL  
Assistant: MARION SCONFIETTI  
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: 9 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.

## WHEEL CHAIRS

FOR THE CONVENIENCE of visitors wheel chairs are available, and ascent to the main floor made possible by elevator.

## 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*

Subscription Rates . . . . . \$1.20  
Single Copies . . . . . .15

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.