

# THE BULLETIN

OF THE MEMORIAL ART GALLERY  
ROCHESTER, NEW YORK

*Volume II*

*Number 5*

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## BLACK-FIGURED LEKYTHOS

*Used for holding oil or unguents. Archaic figures in a proceSSIONAL composition are shown on a cream ground.*

*Attic*

*VII Century B. C.*

*Found near Arbens*

*University of Rochester Appropriation*



BLACK-FIGURED KYLIX  
*Decorated with figures in a Dionysiac festival scene*  
*Beginning of the VI Century B. C.*  
*University of Rochester Appropriation*

## An Important Accession of Greek Vases

*"For human ill there is no sweeter remedy in life than craftsmanship."*

FOURTH CENTURY GREEK POET.

THE art of the Greek craftsman is best exemplified by the study of Greek vases. Through sculpture and architecture we may learn much both of the artistic appreciation and the art technique displayed by the Greek people: but for a wider knowledge of their mythology, their history and their religion, and for more intimate glimpses into their social, political and private life, we must turn to the vases, because they form the fullest and most continuous record which we possess of these various aspects of Greek life and thought.

The vases which are now on exhibition in the foyer and sculpture hall, original works of Greek craftsmen chiefly from the seventh and sixth centuries before Christ, are therefore a welcome addition to the Gallery's rapidly accumulating material illustrative of the art of the ages.

It would be out of place here, even did space permit, to deal with all those technical problems associated with the production and the decoration of Greek

vases. We shall limit ourselves, therefore, to a brief consideration of two topics only, the shapes and uses of Greek vases, and the different classes into which, on the basis of the time of their production, and the technique employed, they are usually placed.

### A. Shapes and Uses

As the use for which a Greek vase is intended determines in a large measure its shape, these two topics form one subject rather than two. Apart from coarse undecorated wares, which will not be considered here, Greek vases have in the main eight different uses, and owing to the many modifications in their form, a much larger number of shapes.

#### 1. Vases dedicated to the Gods.

The plaques or "pinakes" found in temple sanctuaries furnish the best examples of this use.

#### 2. Vases used on ceremonial and festive occasions.

Under this head can be included most of the Greek painted vases known to

us. The important ones are these:

- (a) The "oinochoe" or jug used frequently in pouring a libation.
- (b) The "phiale", a flat bowl, borne on the palm of the hand.
- (c) The "amphora", a large vase with two handles, from which smaller vessels were replenished.
- (d) The "krater" or mixing-bowl, a sort of modern punch-bowl.
- (e) The drinking-cup. The most familiar and at the same time the most delicate and graceful is the "kylix", a wide, shallow bowl, resting on a slender stem. Other cups are the "kotyle", a deep, two handled vessel without stem or foot, and the "kantharos" shaped like a champagne-glass, with high looped handles.
- (f) The "loutrophoros", a slender variety of "amphora", associated with marriage and funeral ceremonies.

3. Vases connected with the burial of the dead.

The white "lekythos", one of the most beautiful of all Attic vases, was connected almost exclusively with the cult of the tomb. Smaller "lekythoi", such as the two on exhibition, were used for similar purposes. The "alabastron" in which was stored oil or precious ointment, was also placed in the tomb near the body of the dead.

4. Vases intended as prizes.

The "Panathenaic amphorae" given to the winners of races at the Panathenaic Festival, decorated with a full-length figure of the armed Athena between two columns.

5. Vases used as decorations.

This practice did not come into use in Attica, but was common in the case of Graeco-Italian wares of the fourth century.

6. Vases used for drawing water.

The vessel used chiefly for this purpose is the "hydria" or water-jug.

7. Vases for personal use.

The "aryballos" used for holding oils and unguents.

The "pyxis", a toilet box with lid.

The small "lekythos" before its use



RED-FIGURED AMPHORA

*Presenting two warriors in Thracian costume  
Attic End of VI Century B. C.  
University of Rochester Appropriation*

as a tomb offering, served much the same purpose as the aryballos.

8. Vases used as toys.

These were small vases of various shapes, often decorated with a child's figure, and appropriate accessories. The type most commonly found is an imitation in miniature of the "oinochoe".

B. Classes of Vases or Vase-Periods

1. Primitive Pottery. 3000 B.C.-900 B.C.

The pottery of this period is known variously as Aegean, Cretan or Minoan, Mycenaean, Sub-Mycenaean, Proto-geometric, etc.

2. Geometric Vases—900 B.C.-700 B.C.—known also as "Dipylon", as many examples of this type were found near the "Dipylon" Gate in Athens.

3. Proto-Corinthian and Corinthian Vases—700 B.C.-600 B.C.

4. Black-figured Vases—600 B.C.-520 B.C. The Black-figure style was first brought into prominence not at Athens, but at Corinth.

*(Continued on page 7)*

## Gari Melchers in a Retrospective Exhibition



MOTHER AND CHILD  
*by Gari Melchers, N. A.*  
*Lent by the Art Institute of Chicago*

**T**HIRTY canvases covering a half-century of his life as a painter make the Gallery's first tribute to Gari Melchers in a retrospective exhibition of his work on view in Galleries G and H this month. Art museums, private collectors and institutions have given their indispensable co-operation in the effort to make the event notably representative by their generous loans

of paintings selected by the Director with Mr. Melchers' help from the larger exhibition recently at the Albright Art Gallery in Buffalo. This Gallery's acknowledgment is here once more gratefully given to the following lenders: Actors' Equity Association, Art Institute of Chicago, Buffalo Fine Arts Academy, Butler Art Institute, City Art Museum of St. Louis, Mrs.

Charles Greenough, Mr. Wayne Johnson, Mr. Gari Melchers, Milch Galleries, Mr. James Parmelee, The Pennsylvania Academy of the Fine Arts, Mr. Horatio S. Rubens, Mrs. Charles Swift and Mrs. Edward Chandler Walker.

More than forty years of public and official recognition have passed since Gari Melchers won his first Medal of Honor at the Paris Salon of 1889, as a young man of twenty-eight,—years which first introduced him as an American art student at Düsseldorf, and as the exhibitor of "The Letter", now hanging in Gallery H, in the Paris Salon of 1882, and finally brought him the most coveted prizes within the gift of American art juries as well as many notable royal and official orders and honors in Amsterdam, Munich, Paris, Berlin, Antwerp, Vienna, and other European art centers. His has been a life of recognized effort, extended over a wide geographical and stylistic range and among both academic and secessionist groups.

That extensivity is convincingly to be seen in the present exhibition, where his earliest tonal work, so typically of Düsseldorf, can be seen in such canvases as "Mother and Child", owned by the Art Institute of Chicago, together with his latest in "The Kiss" and "Portrait of James Parmelee" definitely impressionistic with the broken color technique which Paris introduced to him; and in the geographical sources of his subject-matter. From 1884 to 1914, when he returned to America to live permanently, he had made the little fishing village of Egmond, on the sand dunes overlooking the North Sea, his intermittent home and studio, from which he derived his characteristic Dutch subject-matter.

Gari Melchers has always avoided the capricious in mannerism, working out the rapidly unfolding problems of light

in chromatic color with stable adherence to the principles of sound painting. Clean, richly manipulated color worked into a beautiful impasto, a careful distribution of compositional forms, vigorously direct draughtsmanship, and clarity of statement—those are elements which have kept his work free from passing modes and universally understandable. G.H.

"St. Mary Magdalen", the 13th Century sculpture from the region of Le Mans, which Mrs. Charles H. Babcock has recently presented to the Gallery, is to be reproduced in the coming issue of "Parnassus", the publication of the College Art Association.



THE SKATERS

by Gari Melchers, N. A.

Lent by the Pennsylvania Academy of the Fine Arts



INDIAN VILLAGE, TAOS  
by Thomas J. Mitchell

## Thomas J. Mitchell in a One-Man Exhibition

THE second exhibition of work by an artist of Rochester chosen by the out-of-town committee of artists and critics of art which annually judges the exhibitions of Rochester art held at the Gallery, is taking place this month in Gallery D. It comprises thirty oils and twelve water-colors by Thomas J. Mitchell, for long a conspicuous contributor to these events, whose snow-scene, "Dugway, Winter", was awarded the First Prize in the Department of Landscape Painting in the last local exhibition. The honor of this one-man showing is accorded him with much pleasure.

All his recent works, many of which

are the richly colorful largesse of the winter's sketching excursion into Arizona, New Mexico and California, these paintings cover a range of three widely varied groups of subjects; the woods and hills of the Genesee Country, the harbor fronts of Gloucester and Rockport, and the pueblo-terraces and town-corners of Taos. Each seems to have called forth the distinctive handling of technical problems which gives the exhibition its stimulating variety and frees it from the always-potential hazard of monotony which besets the "one-man show".

The exhibition gives immediate evidence of the fact that the Southwest has quickened Mr. Mitchell's zest for color



and refined his appreciation of sensitive tone-values. Its peculiarly clear sunlight and chromatic shadows have produced a subtle change in his palette toward greater brilliancy and more delicate gradation of values. Eight oils and a dozen fresh watercolors, his field-notes, treat of western land and townscapes in well-organized compositions and excellently expressed value relationships. Sunlight and opalescent shadows, falling upon yellow adobe walls and making a geometric pattern of their angles and faces, offered a problem which has stimulated Mr. Mitchell to new abilities in depicting enveloping space and three-dimensional form.

The fishing wharves, rocks, and boat-filled harbors of Gloucester and Rockport, in lighting situations varying from the diffused light of an early, mist-filled morning to the direct glare of clear mid-day, present his more

familiar subject-matter, now more ably handled, with greater knowledge of means to effects and subtlety of observation.

Weather-moods of spring, autumn and winter, as they are to be read on the face of our local country-side, comprise the remaining group of Mr. Mitchell's exhibited works. Here he has dramatized his lighting effects, ventured into free brushwork and more summarized treatment of his subject details, and been more concerned with the reality of emotional mood than factual delineation.

The generally evident progress which this year has made in Mr. Mitchell's work exemplifies the inspiring impetus which it is hoped this exhibition policy of the Gallery's may have in encouraging and rewarding the efforts of the outstanding artists of Rochester.

G.H.

## A Fledgling Art Class

A KINDERGARTEN art class is being organized in the Children's Museum for the children of members of the Gallery from four to six years of age. It will take place weekly on Fridays at two-fifteen in the afternoon and last for three-quarters of an hour. Its conduct will be that of a play-hour directed toward an attempt to teach the children to express their thoughts and sensations pictorially, either by modelling in plasteline or drawing in colored crayon.

To its prospective members, Miss Elizabeth Landacre, who will be its teacher, sends the following message:

"We are looking forward to a delightful time, because we are going to experience some fascinating sensations. Have you ever been an elephant rhythmically swinging your trunk, and lumbering around with slow, heavy, even steps? We have! And what's more, we know so much better how to model him or draw him when we know how he feels. Sometimes we shall be bunnies, hop-hopping along or bobbing our white tails, and they will be easier

to draw, too. The nice part of it is that sometimes when we are pretending to be bunnies or frogs, we shall invite to visit us a really live fuzzy bunny or a green frog, so that besides knowing how they feel we can know what they look like. If it weren't for mechanical difficulties, I am sure we should invite an elephant to call on us too. Would you like to join us?"

Mothers are asked to register their children with Miss Landacre either personally or by telephone.

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## Greek Vases

*(Continued from page 3)*

5. Red-figured Vases—520 B.C.-400 B.C. To this period also belong the white "lekythoi" referred to above.

6. Graeco-Italian Vases—400 B.C.-31 B.C. At the beginning of this period are found Italian red-figure vases,—the latest Attic painted pottery, although the Attic spirit still survived in Lucanian and Campanian ware.

ROBERT A. MACLEAN

## New Additions to the Art Library

**M**ANY important books have been acquired recently by the Art Library through gifts and purchases. As the majority of them are over-size or in loose folio form, the usual borrowing privileges cannot be extended to all of the books mentioned in the following groups:

### *On Architecture*

- Alberti, L. B.—*L'Architettura di Leon Batiste Alberti*  
 Garner, Thomas—*The Domestic Architecture of England during the Tudor Period*  
 Lloyd, N.—*A History of English Brickwork*  
 Nash, Joseph—*The Mansions of England in the Olden Time*; 4 Volumes  
 Tipping, H. A.—*English Homes*; 3 Volumes  
 Espouy, Hector d'—*Fragments d'architecture antique*; Volumes I and II  
 Espouy, Hector d'—*Fragments d'architecture du moyen âge et de la renaissance*  
 Small, Tunstall—*Mouldings of the Wren and Georgian Periods*  
 Tanner, Henry, Jr.—*English Interior Woodwork of the XVI, XVII and XVIII Centuries*  
 Quenedey, Raymond—*La Normandie*; Volume III  
 Cousins, Frank—*The Colonial Architecture of Philadelphia*  
 Cousins, Frank—*The Colonial Archi-*

*itecture of Salem*

- Dawber, E. G.—*Old Cottages and Farmhouses in Kent and Sussex*  
 Oliver, Basil—*Old Cottages and Village Buildings in East Anglia, Norfolk, Suffolk and Essex*  
 Tijou, John—*A New Book of Drawings*  
 Lowell, Guy—*Smaller Italian Villas and Farmhouses*

### *On Miscellaneous Subjects*

- Nutting, Wallace—*Furniture Treasury*; Volumes I and II  
 Drake, Maurice—*A History of English Glass-Painting*  
 Dixon, F. E.—*The Collection of Heraldic Stained Glass at Ronaele Manor*  
 Cleland, T. M.—*The Decorative Work of T. M. Cleland*  
 Byne, Arthur—*Spanish Interiors and Furniture*; Volumes I, II and III  
 Bolton, Mrs. E. S.—*American Samplers*  
 Guiffrey, Jules—*Histoire de la Tapisserie*  
 Buschor, Ernst—*Greek Vase Painting*  
 Watts, W. W.—*Old English Silver*  
 Wilpert, Joseph—*Die Römischen Mosaiken und Malereien der Kirchlichen Bauten vom IV bis XIII Jahrhundert*; 4 Volumes  
 Goldschmidt, A.—*German Illumination*; 2 Volumes  
 Saunders, O. E.—*English Illumination*; 2 Volumes  
 Encyclopaedia Britannica—*11th Edition*

M. M. C.

## Thursday Evening Lectures

**T**HE attention of the members of the Gallery and their friends is urgently directed toward the remaining two lectures in the second series of Thursday Evening Lectures, which are taking place in the Little Theatre at eight-fifteen.

On March 27th Dr. Frank Weitenkampf, Curator of Prints of the New York Public Library, and a noted scholar, lecturer, and writer in the field of the graphic arts, will give an illustrated lecture on "Fine Prints and their Meaning", and on the following Thurs-

day, April 3rd, Mr. Charles Jay Connick of Boston, one of America's leading designers and makers of stained glass, who among many important commissions, has done several windows in the Cathedral of St. John the Divine in New York, will talk on "The Craft of Light and Color"—Stained Glass: Ancient and Modern, illustrated with lantern slides in full color.

These men are noted specialists in their fields and are offering their own special subjects—an opportunity of considerable value always.





*Work of Children Ranging from Five to Fourteen Years of Age in the Sunday Drawing Hour*

## Sunday Art Classes for Children

THE Sunday afternoon children's group progresses with unflagging interest and many varied personalities find a means of expression here. There is the young leader interested in Art and he orders his somewhat bored followers to pose for him and complains to the teacher "he won't sit still—he wiggles so much", or to the model to "sit still, will ya", 'til I get your nose finished". There are the quiet little girls who make clever imaginative drawings such as the "Thanksgiving Dinner" in the illustration. Children come when they can from long distances across the city and sit absorbed until closing time. The teacher gives out several subjects such as coasting, a storm, spring, Thanksgiving, the air mail, etc. and some draw the subjects with interest, while others have their own ideas and still others cling to copying.

Through it all the teacher suggests or advises according to the age of the child. There are a few very young artists who come with older brothers and sisters. The illustration of the young lady gaily walking a fence is by one of these.

There are the freedom and informality that is best suited to such a Sunday group. Much chatting over their work and many demands on the teacher such as "how do you make a horse's head?", "what color shall I make this?", "I spoiled my picture", "Mary spilt the paint", "Will you look at my stamp collection?", "I want to do soap-carving, but I forgot my knife". Then there are individual criticisms and improvements discussed and nobody shows any signs of going home or clearing up until the last minute, and then with desperate efforts of many hands we tidy up the room and put out the lights.

There is an average of thirty-five children in the drawing-room every Sunday.

S.K.

ONE of the most interesting characteristics of the Sunday afternoon modeling class is its eagerness. Although by its very nature it is more or less transient, a true desire and interest stimulate every child. The fact that the children prefer an afternoon here at the Gallery to the many other Sunday diversions is gratifying and promising.

Many children prefer creative work and working from memory to modeling from life, but a rabbit and cat have been brought to help us and we have promise of turtles, dogs and frogs later on.

Whether a child has attended many or few times we hope that in working he has expressed himself truly, wholly and happily—gaining another experience in his own creative power.

Our invitation to join this busy group of young workers is extended to all children between the ages of six and fourteen.

E.S.



*Sketches in Plastiline by Children of Ten Years of Age in the Sunday Modelling Hour*

### *To the Friends of the Children:*

You who have had a friendly interest in the work of the children will sympathize and want to help if you can to forego certain disappointments and discouragements that they suffer when they spend weeks working on a fine horse or something very near to their hearts only to find at the end that neither we nor they can afford to have it cast so that they may have their precious labor to keep.

How would you like to work for weeks and then lose your work?

To be sure we have a tiny corner for casting, but so tiny that only a few can work at one time and only on the simplest things such as, for instance, reliefs. The natural result is that the children wish to do these relief-pictures repeatedly, whereas once or twice is enough for getting an idea of the process. Otherwise larger work in the round is much

the best for their progress toward a conception of sculpture.

Horses, for instance, cost about \$15. to cast. You can well fancy that we are not often able to undertake such a process. Then, too, once in awhile we want to have an exhibition, and we cannot make it look very well when the work is not cast. So we ask you who are interested, especially you who have no children of your own to do for, to help us develop a special fund for casting by sending us whatever you are able.

You might say "why don't you do clay horses and have them fired." How we would love to! But, alas, we have not the equipment. We are not allowed to. Besides, for the littlest of us it is too difficult.

With much appreciation.

BLANCA WILL  
*Director of Art Instruction*

## Gallery Notes

The 15th Century Gothic Tapestry, "Arithmetic and Astronomy", which was presented to the Gallery by Mr. James Sibley Watson and hangs on the end wall of the Fountain Court beneath the Chartres tympanum, has just been returned from New York where it was sent for cleaning by a special process. The removal of the sooty grease which seems not only to settle upon the surface but permeate through into the warp despite the heavy linen lining, has restored the colors to a new clarity and brilliance, even flesh tones on the faces of the venerable old philosophers Archimedes and Ptolomy reappearing and the rich hues of reds, greens and blues of the robes brought nearer to their 15th Century splendor.

The lavish use of silk threads for the depicting of highlights on the folds can now be more fully appreciated and proves to give more general enhancement to the bold drawing of the folds of robes and drapery and the purely decorative beauty of the piece.

"Arithmetic and Astronomy" has been recently discovered to contain the signature of Jean de Khyn on the border of the red robe of Archimedes, which establishes it as the design of Jean II of the le Quien or Khyn family, elected master of the Guild of St. Luke of Tournai in 1427. The Cathedral of Beauvais possesses a series of tapestries of St. Peter whose cartoons were designed by the same hand.

The subject of "Arithmetic and Astronomy" presents two of the Seven Sciences in the form of enthroned allegorical figures attended by two scientists of the ancient world, Archimedes and Ptolomy.

Mrs. James Sibley Watson and Mrs. Granger A. Hollister have contributed to the Children's Casting Fund sufficient money to provide for the casting into plaster of three pieces of the children's sculpture in plasteline: a dancing figure by Everett Niblack, a horse by Eugene

Elliot and a bunny family by Carl Schmidt.

This is a form of generosity which we hope may appeal to other friends of the children's work. Not only for preservation of their work, but for the encouragement of these young sculptors, it is highly desirable to convert into the lasting medium of plaster the creative efforts which have oftentimes meant many weeks of zestful devotion. This is particularly in preparation for the May exhibition of the Gallery children's work.

The Gallery has recently been offered a price by a New York dealer for the painting "Girl with Tricorne" by Henri Matisse in its permanent collection, which is more than five times its original purchase price. This increase in the market value of Matisse over a period of but six years is an indication of the universally acknowledged importance of this contemporary French master, who is soon to come to America to act on the jury of the coming International Exhibition of the Carnegie Institute in Pittsburgh.

The French Government has recently offered \$200,000. for the painting, "Sunday Afternoon on the Grande Jette" by Georges Seurat, which Mr. and Mrs. Frederick Clay Bartlett purchased for the Art Institute of Chicago in Paris in 1920 for \$20,000. Such is the return on a wise and pioneering investment of faith in these potential "old masters" who are living and working among us!

An exhibition of American art and architecture from earliest Colonial days to our own, assembled by Mr. George William Eggers under the auspices of the American-Scandinavian Foundation, the American Federation of Arts and the American Institute of Architecture, is being shown in Stockholm, Sweden.

*(Continued on page 14)*

# Membership Department

GRACE R. MACDOWELL, *Executive Secretary*

**A**N enthusiastic new member of the Gallery said the other day that membership in the Gallery meant to her "a fulfilment of a dream" in becoming a part of a beautiful whole.

If it means that to one, it can mean it to many. Everyone is eligible for membership in one of the classes listed on the last page of this Bulletin. If you have friends, or acquaintances, to whom you think association with the Gallery would mean something, will you not urge them to join. If you would rather send their names into the Membership Department, the Secretary will be happy to send them a special invitation,

with or without the use of your name, as you desire.

Privileges for Gallery Membership are increasing, the newest being the formation of a Kindergarten class for the small children of members and spoken of in detail on another page. As privileges increase, so do our responsibilities, and it is only through a steady membership growth, productive of a greater income that we are able, each year, to meet these responsibilities and expand accordingly.

Our cordial welcome is extended to the following 165 new members who have been enrolled since February 1:

## Transfers

### *Contributing to Sustaining*

Ball, Mr. and Mrs. Raymond N.

### *Annual to Contributing*

Dodge, Prof. Charles Wright

### *Contributing*

O'Hern, The Rt. Rev. John Francis, D.D.

### *Annual*

Aldridge, Mrs. George, Jr.

Alexander, William A.

Allen, Dr. Carl

Allen, Thomas R.

Anderson, John B.

Angell, Mrs. Edward B.

Atwater, Dr. David

Austin-Ball, Mrs. T.

Babcock, David A.

Bacon, Mrs. Albert D.

Bailey, George Olney

Barry, William C.

Bennett, Harold M.

Bennett, William W.

Bodine, George F.

Boyer, F. H.

Bristol, Martin F.

Broadbrooks, Willis G.

Brower, Mrs. Hamilton S.

Brown, Dr. Raymond J.

Burley, Charles W.

Caldwell, Miss Sarah E.

Call, Miss Lucy Lee

Campbell, William H.

Capstaff, John G.

Chapin, Louis W.

Connors, The Rev. Thomas F.

Costello, Dr. Clarence V.

Craig, Thomas J.

Crandall, Charles F.

Crittenden, W. D.

Crosby, Benjamin S.

Cuff, James E.

Curran, Mrs. Richard H.

Curtis, Mrs. Wendell J., Jr.

Davis, Mrs. Charles I.

Dye, Marvin R.

Eaton, Dr. Ray M.

Edmonds, Mrs. Arthur C.

Emery, Mrs. Harry F.

Ernest, Alfred C.

Fermin, Adelin

Ferris, The Rt. Rev. David Lincoln

Ferris, Norman L.

Firestone, Sigmund

Foulds, Hamilton J.

Fuller, Mrs. Jeanette Currey

Gillice, Freeman A.

Goldblatt, Dr. Baines A.

Goodrich, Dwight A.

Gray, Mr. and Mrs. James W.

Greene, John S.

Guller, Dr. Erastus I.

Gunderson, John A.

Hamilton, James M.

Harmon, Harry W.

Harris, Dr. Carl T.



Hart, Mrs. George B.  
 Hart, The Rt. Rev. William M.  
 Heatherley, Bernard  
 Hevenor, Gloster P.  
 Hone, Frank J.  
 Hopkins, Charles C.  
 Hood, Mrs. Violet L.  
 Howell, Louis W.  
 Katzin, Mrs. William  
 Kendrick, Prof. Ryland M.  
 Kimball, Frederick P.  
 Kingston, Charles R.  
 Knapp, Mrs. Raleigh T.  
 Lander, Mrs. Raymond A.  
 Lane, Mrs. William H.  
 Lawrence, Dr. John S.  
 Lynn, George T.  
 Mangan, Mrs. James M.  
 Mason, Stewart H.  
 McAnaney, Miss Florence A.  
 McBride, George W.  
 McCabe, T. Harold  
 McCurdy, Gordon W.  
 McKie, Donald J.  
 McMaster, Donald  
 MacPherson, Roger D.  
 McQuarrie, Mrs. Irvine  
 Miller, Mrs. John H.  
 Morris, Heman W.  
 Mory, Karl B.  
 Muir, Mrs. Herbert E.  
 Murlin, Dr. John R.  
 Murray, John A.  
 Nesbit, Kenneth O.  
 Norton, Benjamin H.  
 Norton, The Rev. George E., S.T.D.  
 Oaks, Mrs. Edward P.  
 Oberg, Albert T.  
 Oddleifson, August G.  
 Page, J. Stuart  
 Palmer, George E.  
 Payne, Mrs. Jane  
 Pembroke, Mrs. Winfield P.  
 Percy, Dr. William M.  
 Perrins, Newton M.  
 Petrew, Miss Anne  
 Pierce, Dr. Charles J.  
 Potter, Dr. James Craig  
 Potter, W. B.  
 Punnett, Reuben F.  
 Reilly, John J.  
 Reilly, Mrs. John J.  
 Rippey, The Hon. Harlan W.  
 Roberts, Roland O.  
 Robinson, Horace E.

Robus, Leroy A.  
 Rose, William A.  
 Rumrill, Charles L.  
 Rupert, Delos W.  
 Shaw, Bernard J.  
 Shutt, E. Reed  
 Smith, Mrs. George Herbert  
 Smith, Richard A.  
 Sproat, G. Alfred  
 Spurr, Henry C.  
 Stahl, Mrs. Alvah F.  
 Stein, William P.  
 Story, Stephen B.  
 Stowell, R. Sherman  
 Strohm, Mrs. Fred M.  
 Sutherland, Mrs. Andrew R.  
 Sutherland, The Hon. Arthur E.  
 Sutherland, Arthur E., Jr.  
 Thompson, Mr. and Mrs. Raymond L.  
 Tuke, Mrs. Charles H.  
 Turrentine, Mrs. Francis M.  
 Turton, Charles F.  
 Van Allen, Everett K.  
 Walker, Edward H.  
 Wattel, Norbert E.  
 Way, Mrs. Edward C.  
 Webber, Dr. Carr R.  
 Webber, Dr. Orrin B.  
 Weidell, George  
 Weller, W. Earl  
 Werner, Mrs. Charles L.  
 Whitcomb, Willis E.  
 Whitman, Carroll N.  
 Whitmore, Lewis S.  
 Wilcox, Mr. and Mrs. Charles S.  
 Wile, Mrs. Frances W.  
 Wilcy, S. Wirt  
 Williams, Miss Helen S.  
 Wilson, Louis W.  
 Withington, Mrs. L. Irving  
 Wood, Mrs. George M  
 Zeeveld, Laurence W.

*Associate*

Biret, Ernest S.  
 Evans, Frederick H.  
 Edwards, Miss Susie V.  
 Gioseffi, Benjamin A.  
 Goetz, Charles L.  
 Haupt, Frederick W.  
 Moser, Frederick C., Jr.  
 Rogers, Arthur H. N.  
 Scherer, Francis R.  
 Wilds, Miss Mary B.

## Gallery Notes — (Continued from page 11)

The artists represented begin with Benjamin West and Gilbert Stuart and include the leading contemporaries. Primitive religious paintings from New Mexico and several models of the American skyscraper furnish another antipodal range in this art which is American.

Dr. A. S. Rosenbach has recently acquired from the Royal Institution of Great Britain the Headquarters' Papers of the British Army in America during the War of Independence—a notable possession of first value to American historians. The manuscripts, numbering about twenty thousand, were collected by Sir Guy Carleton, Commander-in-Chief of the British Army in America in 1782, and include the correspondence of Sir William Howe, Commander-in-Chief from 1775 to 1778, Lord North, Sir Henry Clinton, General Burgoyne, Benedict Arnold, Major John Andre, Lord Cornwallis, Lord Amherst, General Putnam and John Hancock.

A series of letters of Sir Henry Clinton to General Washington state clearly the British side in the struggle. Many intercepted letters of the American generals which fell into the hands of spies, orderly books, pay rolls, papers of the War Office and some relating to capture and evacuation of New York, George Washington's letter to Sir Henry Clinton dated July 10, 1776, enclosing the official Declaration of War and protesting against British atrocities, his letter refusing to pardon John Andre, pay warrants for the German troops, and the official papers relating to Lord Cornwallis' surrender at Yorktown are but a small part of the notable items which make this collection the most extensive known to exist on the British side of the Revolution.

## Navajo Day at the Gallery

THREE Navajo Indian craftsmen will be encamped at the Gallery on Thursday and Friday, March twenty-seventh and twenty-eighth, when they

will receive hundreds of school children of Rochester and perform their generations-old crafts before them. A Navajo squaw, noted for her skill with the crude distaff and loom on which the wool from Navajo sheep is spun and woven into the tribal blankets, a silversmith with his anvil and hammer, and a sand-painter who draws in the brilliant-hued sands of the Painted Desert the mystic gods of the healing rites, will all be at work in the Sculpture Hall and adjoining galleries, while public and private school classes arrive on a half-hour schedule continuously for two days.

This is an experience of genuine quality, allowing several thousands of impressionable young gallery visitors to see the native American tribal arts in actual process of making. These Navajo craftsmen come from Coolidge, New Mexico, and are being brought by Mr. Burton I. Staples for a visit to a number of eastern museums.

We quote from two letters received from members of the Gallery, the first from one recently enrolled and the second a member since the Gallery's opening year, which express a degree of appreciation increasingly typical of the attitude of the Gallery's supporters:

... "Meanwhile, please extend to the President and Board of Directors my sincere thanks for their very cordial invitation offered through you, and assure them it is a great pleasure for me to become associated with the splendid work which is being done in our city through the Memorial Art Gallery and its cultural program.

Again thanking you and assuring you of my deep and sympathetic interest in the support and upkeep of this representative public museum of our city, I remain, Very sincerely in Christ,

John Francis O'Hern  
BISHOP OF ROCHESTER

... "I trust that you sense the rapidly growing satisfaction and pride which this community feels in The Memorial Art Gallery, and the splendid work you are doing. Very truly yours,

Albert B. Eastwood."



## Radio Talks

ONE of the most widespread forms of Gallery publicity is broadcast each Saturday evening at nine o'clock from Station WHAM by Miss Mabel T. Wright through the courtesy of the Stromberg-Carlson Manufacturing Co. It is our hope that these talks will increase the public appreciation of beauty so that it shall be recognized as a thing not of far times and places but as something that should be native where we walk—an integral part of the buildings and objects with which we are in daily contact. One of Miss Wright's five-minute programs is here printed:—

I imagine that many of you are familiar with the picture I want to talk about tonight—"The Angelus" by Millet—Jean François Millet.

Two young figures—husband and wife—are bowed in prayer as the bells from a tiny church far over the plain ring the hour of the evening angelus, a wheel-barrow and a basket of potatoes—that is all, and yet volumes have been written about it, thousands have traveled to see it, and much money paid for it—the last price being \$100,000.

What is it that has drawn people to this picture? Why is it a great picture?

In the first place it is not sentimentalized, there are truth and simplicity in the whole scene. These are no make-believe peasants dressed up for the scene,—they are heavy, patient toilers of the earth, and the simple elemental mass of their figures seems to be an outgrowth of the very soil.

They are not even portraits of individuals; they are symbols of all the toilers in the fields of France, and I think you feel that the vastness of the plain, too, is symbolic of ageless time during which man has thus worked.

The whole thing is harmoniously worked out, even the method of painting suits it, in rather heavy thick masses of sombre tones, only the rich light of the setting sun bringing the figures into relief.

We get the impression of the dignity of labor enunciated very clearly, that to the painter toil is sacred and his understanding of their poverty is shown in the look of resignation in faces and forms; but he understood, too, the hidden poetry of the fields. He saw under the heavy toil the grace of pose and motion, the poetry and rhythm connecting man with the earth.

Miller was born in 1814 of a respect-

able peasant family but in great poverty. They all—women and children—worked in the fields and were ruled over by the grandmother with a rod of iron. She dressed in the old local custom, spoke an ancient dialect, was deeply, austere religious, and the atmosphere of melancholy sank deep into the artist's mind.

As a boy he did a man's work in the fields but constantly snatched moments to draw, generally with a burnt stick on a white wall. He drew the people around him, sowing, reaping, gleanng and to the end of his life he gained nothing from traditional paintings or from his masters.

After a time some people interested in him gave a little money with which he went to Paris—this shy, awkward, high-principled peasant. There he read much, made few friends, and spent long hours studying the pictures in the Louvre, especially the Spanish masters.

Marriage brought companionship but greater troubles as poverty pressed hard on the increasing family.

He was never happy in the city crowd and gladly joined another artist in the plan of moving to the country. So the combined families tucked themselves into the mail coach going to Fontainebleau, trusting that they would arrive somehow at a village whose name even they did not remember. When they alighted a cowherd led them to a tiny village in the forest called Barbizon,—there they lived the rest of their lives.

He never sentimentalized, prettyfied or idealized his pictures, a mood of deep pathos surrounds his figures which do not seem posed but as if he reverently painted them as he found them at work.

After 1870 recognition came gradually but the price paid for one picture since his death in 1875 would have kept his whole family happy for their life-time.

The little village is about the same as when the silent poet-painter worked and suffered there. The one long street still straggles between peasant houses, but Millet's words come back to us: "What you love with the greatest power and passion becomes the ideal of beauty which you impose upon others."—In looking again at "The Angelus" one feels sure he has done this.

# THE MEMORIAL ART GALLERY

*University Avenue, between Prince and Goodman Streets*

## STAFF OF THE GALLERY

Director; GERTRUDE HERDLE  
Secretary to the Director: JESSIE A. VAUGHN  
Director of Museum Education: MABEL TRATHEN WRIGHT  
Director of Art Instruction: BLANCA WILL  
Instructor and Curator of the Children's Museum: ELIZABETH W. LANDACRE  
Instructor: SALLY KITCHEN  
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Special Assistant: GRACE S. WEBSTER  
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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 fifty, 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 of books.

## 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.

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## BULLETIN OF

### THE MEMORIAL ART GALLERY

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