

The Rearrangement of the Painting Galleries

Source: *Bulletin of the Art Institute of Chicago (1907-1951)*, Vol. 27, No. 7 (Dec., 1933), pp. 110-119

Published by: The Art Institute of Chicago

Stable URL: <https://www.jstor.org/stable/4103534>

Accessed: 05-03-2019 18:00 UTC

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THE REARRANGEMENT OF THE PAINTING GALLERIES

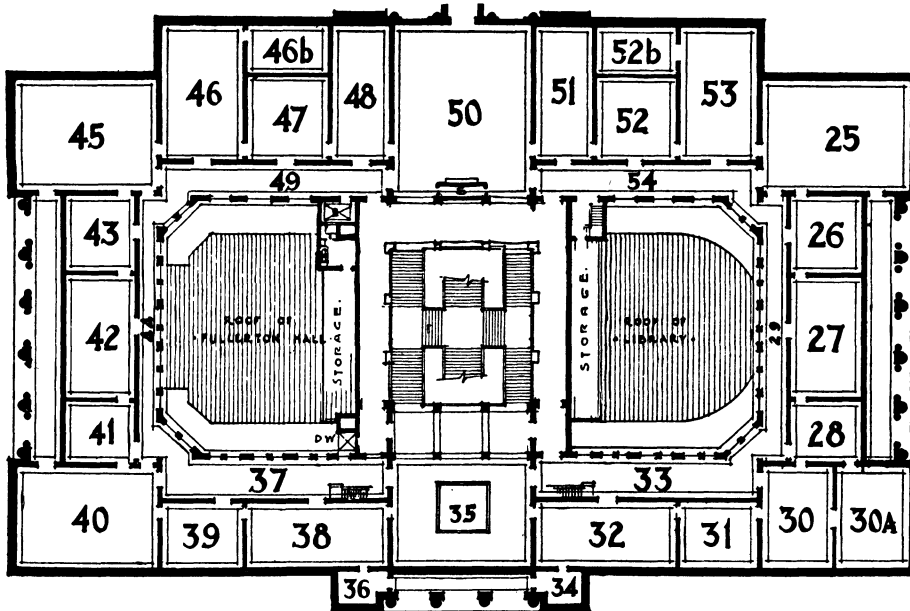
ONE thing remarked upon, by critics and public alike, in the Century of Progress Art Exhibition was the clear and lucid presentation of the paintings by chronological sequence. For the period of five months, the various collections and memorial rooms were reassembled with important loans from outside sources so that the visitor could, by following a definite plan, study the development of Western painting by school and century. Other gains were obvious: works of a single master were together for comparison; moreover by combining examples of a certain period or nationality into one gallery, a greater sense of unity was obtained. It is not too much to say that had it not been for this logical arrangement, the summer's exhibition would have been less enthusiastically received and less valuable as an educational experience.

Realizing the importance of such an arrangement the Trustees of the Art Institute have decided on a significant experiment. They have decided for the period of a year to rehang the galleries of painting by historical sequence, and though the Institute naturally lacks enough material to present so full or glowing an account as it did in the recent loan exhibition, yet the Trustees believe that, when the second-floor rooms are opened in December, the public is bound to be impressed by the extent and beauty of paintings in the permanent and loan collections.

Before this important step could be taken it was first necessary to obtain permission from the donors of memorial rooms or from their families. Impressed by the transformation of the galleries during the last few months they generously complied and it is due to their forward looking vision that the Institute is allowed to embark on

this year's rearrangement. The Museum and the public owe a great debt to these donors and families of donors, who, in spite of the memorial character of their gifts or bequests, have set their personal wishes aside in favor of so remarkable an educational experiment. In the past the American art museum has suffered much from having to house certain collections which had been accepted in entirety for perpetual exhibition. So happy was the struggling young gallery only a little while ago, that it eagerly agreed to any terms by which a collection passed into its hands. Unlike the great museums in Europe, the American galleries have been chiefly dependent upon private donors for objects, and perhaps no institutions have ever received gifts of such tremendous worth as our own in the last quarter century. Often, however, the gift was accompanied by a certain definite prohibition against change. The pictures were to hang together in a single gallery or series of galleries. They were not to be mixed with outsiders nor were intruders allowed to enter their domain. In certain extreme cases the owner's library where they had hung was taken down, board by board, and set up in the museum and the pictures put back on their walls. If the collection in question were all of a single period, such a room might be fitted into the growing scheme of the museum without too much trouble. If, more naturally, (for Americans have not been great specialists till lately), it contained for example Italian, French, Spanish, and Dutch works spreading over several centuries, such a gift became rapidly isolated in the development of the gallery. The Italian trecento works which the museum occasionally purchased or derived from other gifts could not be admitted to

Published two issues bi-monthly September-October, April-May, five issues monthly November, December, January, February, March, by The Art Institute of Chicago at 1009 Sloan Street, Crawfordsville, Indiana. Correspondence pertaining to subscriptions may be sent to 1009 Sloan Street, Crawfordsville, Indiana, or to the Chicago office at Adams Street and Michigan Avenue. Entered as second class matter January 17, 1918, at the Post Office at Crawfordsville, Indiana, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise \$1.00 per year. Volume XXVII, Number 7.



PLAN OF THE SECOND FLOOR GALLERIES

Showing the Rearrangement for 1934

English, French and German Painting, Fourteenth, Fifteenth and Sixteenth Centuries	Room 46
Italian Painting, Thirteenth, Fourteenth and Fifteenth Centuries	Room 47
Italian Painting, Fifteenth, Sixteenth, Seventeenth and Eighteenth Centuries	Room 48
Spanish Painting, Fifteenth, Sixteenth, Seventeenth, Eighteenth and Early Nineteenth Centuries	Room 50
Dutch and Flemish Painting, Seventeenth Century	Room 51
Dutch and Flemish Painting, Fifteenth and Sixteenth Centuries	Room 52
English and French Painting, Seventeenth, Eighteenth and Early Nineteenth Centuries	Room 53
French Painting, Early Nineteenth Century	Room 25
French Painting, Early Nineteenth Century	Room 26
French Impressionist Painting, Monet and Degas	Room 27
French Impressionist Painting, chiefly Renoir	Room 28
French Impressionist Painting, chiefly Manet and Pissarro	Room 30b
French Painting, the later Impressionists	Room 30
French Post-Impressionist Painting, chiefly Cézanne and Gauguin	Room 31
French Post-Impressionist Painting, Lautrec, Van Gogh, Rousseau and Seurat	Room 32
French Painting, Twentieth Century	Room 38
French Painting, Contemporary	Room 39
American Painting, Nineteenth and Twentieth Centuries	Room 40
American Painting, chiefly Impressionist	Room 41
American Painting, Twentieth Century	Room 42
Early American Painting	Room 43
International Painting, Nineteenth and Twentieth Centuries	Room 45

Water colors, drawings and pastels are chronologically installed in Corridors 49, 54, 29, 33, 37 and 44. Sculpture is displayed throughout these corridors and in the Entrance Hall on the first floor.



"PIETÀ" BY AN ANONYMOUS NORTH FRENCH MASTER, C. 1460. LENT BY MAX EPSTEIN (GALLERY 46)

the company of the restricted trecento works of the collection. Moreover, in a large museum, there might be several of these collections, walled off from the rest of the galleries and from each other, until one had the usual American museum, broken up into private memorial rooms alternating with more consistent rooms—the whole a confusing problem to the visitor. In one collection he would see a Cézanne; four galleries away (after he had forgotten all about this one) he might come upon four more. In one gallery were primitives; the next displayed nineteenth century works. The results were disastrous in several ways. The visitor lacked almost entirely the value of comparison. He could not put Mr. So-and-So's Cézanne against those in Mrs. So-and-So's bequest. Nor did he see, for example, Cézanne's relation to Pissarro and Derain's relation to Cézanne. The continuity of

painting was not for him; he jumped from trecento Florence into the next gallery of Barbizon landscapes.

With the new plan in working order such difficulties will be avoided in the Art Institute of Chicago. The diagram on p. 111 with the sentence description of the individual galleries shows the rearrangement in detail. The sequence will begin in Gallery 46, move to the right through Gallery 50, and continue, as chronologically and nationally as possible, round to Gallery 46 again.

EARLY PAINTING

The first gallery in the plan (46) contains French and German medieval painting, stressing the Amiens panels, the Maître de Moulins and Koerbecke from the Mr. and Mrs. Martin A. Ryerson Collection and the interesting and unusual German panels lent from the Mr. and Mrs. Charles H. Worcester Collection. Among the latter are the Cranach "Crucifixion," probably the most famous example by this artist in America and characteristic works by Hans Maler, Bartel Bruyn the Younger, and Martin Schaffner. Max Epstein has lent several works specially for the occasion. Among these are his touching portrait of "Charlotte of France" by Jean Clouet, and the amazing little "Pietà," attributed to an anonymous North French master of about 1460.

Early Italian painting may be found in Gallery 47. The late Martin A. Ryerson was known throughout the world for his Italian primitives; perhaps the chief glory of the collection is the series of six panels by Giovanni di Paolo illustrating scenes in the life of St. John the Baptist. From the same collection come the very early frontal Madonna recently attributed to Meliore Toscano by Offner, and characteristic panels by Allegretto Nuzi, Spinello Aretino, Butinone, etc., etc.

DUTCH AND FLEMISH

Gallery 48 contains Italian examples of the high Renaissance as well as a few examples of the seventeenth and eighteenth

centuries. Of an earlier period are Mr. Epstein's loan of two Botticellis. The "Madonna and Child" is not far in date or feeling from the Chigi Madonna in Boston while the little tondo is executed in his final, rapidly rhythmic style. Veronese is unusually well seen in an unfinished "Madonna with Saints" and a "Creation of Eve," (both Worcester Collection). Moroni's commanding portrait of "Lodovico Madruzzo" (Worcester) may be studied with the Raphael "Portrait of a Man" (anonymous loan).

Nowhere else in an American museum may the visitor see Tiepolo as well as in Chicago. The four illustrations for Tasso are full of delightful rococo color and composition (Bequest of James Deering), while earlier works in the Worcester and Ryerson Collections emphasize his skill with religious subject.

SPANISH PAINTING

The Institute has been remarkably fortunate in being able to show, for a number of years, the exciting and beautiful collection of Spanish pictures brought together by the late Charles Deering. These have been installed round the magnificent "Assumption of the Virgin" by El Greco at the head of the stairs in Gallery 50. Here will be resumed the survey of Spanish primitives (the greatest of which is "St. George and the Dragon") as well as the early Velasquez, "St. John in the Wilderness," the Greco, "Parting of Christ and Mary," and the impressive "San Roman" of Zurbarán. To help in the representation, Mr. and Mrs. Chauncey McCormick are lending back certain works from the Deering Collection, among them the gay and charming "Boy on a Ram" by Goya and a representative work by Greco. The series of "Margato and the Monk," six little pictures which rank Goya among the most spirited painters in the whole history of art and one of the treasures of the Ryerson Collection, now hang with the other Goyas which belonged to Charles Deering. Joseph Winterbotham is lending his intensely felt El Greco, "Feast in the



"WOMAN WITH PRAYER BOOK" BY BARTEL BRUYN, THE YOUNGER, COLOGNE SCHOOL, 1530-1610. LENT BY MR. AND MRS. CHARLES H. WORCESTER. (GALLERY 46)

House of Simon," and Max Epstein his marvelous "Coronation of the Virgin" by the same master, making a total of six paintings by this artist. "Isabella of Bourbon," a brilliant example of Velasquez's portrait style is lent by Mr. Epstein. All in all the Spanish gallery is an experience. In no other public museum in America can you see so splendid a collection of primitives or so large a group of El Grecos.

DUTCH AND FLEMISH

Gallery 51 brings us down to the seventeenth century in Flanders and Holland. This great period is well represented in the Institute, chiefly with pictures acquired from the famous Demidoff group. Two Rembrandts, the early, fine portrait of "Harmen Gerritsz. van Rijn (The Artist's Father)" from the W. W. Kimball Collection and the amazingly subtle "Young Girl at an Open Half-Door" (surely a portrait of Hendrickje) dated 1645, set the standard, to which many of the works such as the



"THE SHEEP SHEARERS" BY JEAN FRANÇOIS MILLET, FRENCH, 1814-1875. THE POTTER PALMER COLLECTION. (GALLERY 25)

Hobbema "Water Mill with the Great Red Roof" (Gift of Mr. and Mrs. Frank G. Logan), and the Hals "Portrait of an Artist" (Mr. C. L. Hutchinson) adhere. This is not to mention the delightful pair of children's heads by Hals from the Angell-Norris Collection, the colorful Arent de Gelder (purchased in 1932 from the Wirt D. Walker Fund) or the dignified "Helen Du Bois" by Van Dyck, (William T. Baker Memorial).

In the gallery to the south (52) is installed the magnificent series of Dutch and Flemish primitives from the Ryerson Collection, presenting a room which can be equaled in few museums. The two examples of Rogier van der Weyden (after the van Eycks, the greatest master of the fifteenth century in the North), and the superb Lucas van Leyden are shown with beautiful panels by Geraerd David, Memling, the Master of the Virgo inter Virgines, etc. The magisterial portrait of a "Nobleman" by Antonio Moro recently purchased from the Robert Alexander

Waller Memorial Fund hangs in the center of one wall.

FRENCH AND ENGLISH

Some of the finest earlier French and English works are gathered together in Gallery 53. The Poussin, "St. John on Patmos" (Munger Collection) and the Louis Le Nain stand for the seventeenth century; typical of the eighteenth, in France, is the "Bathing Nymph" by Boucher (W. L. Mead Fund) and the Chardin, "Still Life: Eggs." The important English canvases are chiefly from the W. W. Kimball Collection, and include the Reynolds portrait of "Lady Sarah Bunbury," the charming Romney of "Mrs. Francis Russell," and the masterly "Mrs. Wolff" of Lawrence. The landscape school begins with Wilson and Gainsborough and comes down into the nineteenth with the famous Turner of "Dutch Fishing Boats" and the unsurpassed Constable, "Stoke-by-Nayland."

FRENCH NINETEENTH CENTURY PAINTING

The background of this gallery is the Potter Palmer Collection, famous for its Milletts and Corots. Corot is seen in every phase, from the early "Italian" period down to the final soft and blurred landscapes of Ville d'Avray. Included is "Interrupted Reading," which the modern German critic, Meier-Graefe, has not hesitated to pronounce perhaps Corot's greatest picture in this vein. Millet, neglected of late, is well shown, and when the Kimball example is added to the Palmer Milletts, he, too, may be found in an almost complete range. Interesting examples of the contemporaries, Daubigny and Dupré, come from the Henry Field Collection.

DELACROIX AND COURBET

It is perhaps no accident that, at this moment, a gallery in New York is exhibiting a joint collection of Delacroix and Courbet. When the terms "Romantic" and "Realist" are examined carefully they will be found to share an underlying unity;

Delacroix took his subjects from the Orient, from poetry, from history, Courbet his from sturdy, everyday peasant life, but the emotional expression of both belong to the turbulence of the nineteenth century. Delacroix is thoroughly revealed in the Palmer examples; Courbet's "Mère Grégoire," though purchased only a few years ago from the W. L. Mead Fund, is already one of the best known canvases in the Institute; remarkably fine is the "Alpine Scene," painted by the artist in Switzerland in 1874 and in the Munger Collection. Boudin, Troyon, Alfred Stevens (in early examples), Jongkind and Lépine are other artists found in Gallery 26.

MONET AND DEGAS

Beginning the series of galleries given over to the development of Impressionism, Monet and Degas share room 27. It is superfluous to comment on the splendid group of Monets, drawn from the Palmer, Ryerson, and Coburn Collections. All these were shown and much admired this summer. The Degas "Uncle and Niece" and "Millinery Shop" (Mr. and Mrs. L. L. Coburn Collection) display him at his best in oils; the Palmer pastels show his commanding draughtsmanship and sparkling color on paper. A delightful loan from Joseph Winterbotham, strengthening the Degas representation, is the "Woman with Boa."

A Renoir Room

What other museum could arrange a gallery given over to Renoir? At least seventeen out of the twenty pictures in Gallery 28 are by this enchanting master of nineteenth century paganism. His "Two Little Circus Girls" (Potter Palmer Collection), his "Au Piano" (lent by Mrs. Martin A. Ryerson) and the brilliant "Canoeists' Breakfast" (Palmer) are enough to make any gallery notable. Add to this the beautiful still life compositions from the Ryerson Collection, the "Lady Sewing" of the Coburn bequest, not to mention "On the Terrace" (Coburn), and



"ARAB RIDER ATTACKED BY A LION" BY EUGÈNE DELACROIX, FRENCH, 1798-1863. THE POTTER PALMER COLLECTION. (GALLERY 26)

a splendid room is the result. Sisley's landscapes, exquisite in color and feeling, enhance the mood.

MANET—AND THE IMPRESSIONISTS

Gallery 30B contains the superb group of early works by Manet which made so great a sensation in the recent exhibit. The center is the "Jesus Insulted" (James Deering Bequest) but the group is made up of remarkable works from the Palmer Ryerson, Coburn, and Eddy Collections. Mrs. Ryerson is lending a stirring canvas of a "Bull Fight." Pissarro, Berthe Morisot, Raffaelli, and Carrière share this room with Manet.

LATER IMPRESSIONISM

Mr. Ryerson's collection of Impressionists was interesting because it did not stop with the early founders of the school but continued the story down with the application of Impressionist theories by a succeeding generation. Gallery 30 unites work by Albert André, Loiseau, Le Sidaner and the lesser known Guillaumin.

POST-IMPRESSIONISM

Cézanne and Gauguin share Gallery 31. The Institute now owns four examples of the former artist, among them the serene and austere "L'Estaque" (Ryerson) and the superb "Basket of Apples" (Birch-Bartlett Collection). The early "Auvers-sur-Oise" (Coburn Collection) and the later carefully designed "Flowers and Fruit" (Coburn) are the other two. Cézanne might have grumblingly complained that "Gauguin has stolen his little sensation and paraded it before the public," but Gauguin has paid tribute to his master in at least one canvas in the group, the "Mlle. Marie Henry" (Joseph Winterbotham Collection) where he painted his model against a beautiful Cézanne still life. The six other Gauguins show him in every phase, from the early Impressionist "Village Turkeys" (Ryerson Collection) through the richly patterned "Mahana No Atua" (Birch-Bartlett) to the "Tahiti Woman with Children" (Birch-Bartlett) of 1901. Redon's symbolic decorations may also be found in this gallery.

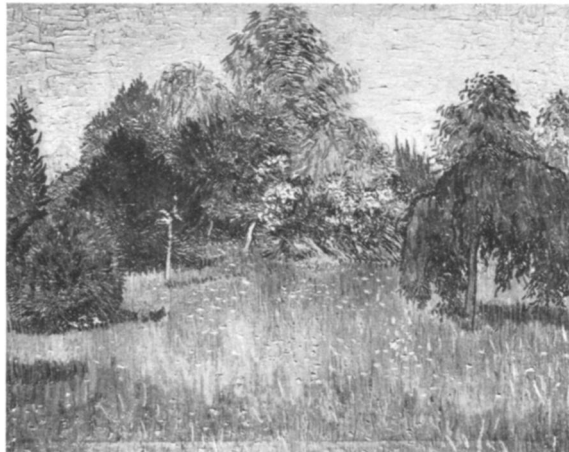
Gallery 32 contains other masterpieces by French artists of the latter nineteenth century. The profound and magnificent Seurat, "Sunday on the Island of the Grande Jatte" is the greatest possession of the Birch-Bartlett Collection; from the same source come the Lautrec, "Au Moulin Rouge" (which may now be compared with the Coburn Lautrec, "The Moulin de la Ga-

lette"), the Rousseau, "Waterfall," and four Van Goghs, among these the "Mme. Roulin" and the never-to-be-forgotten "Bedroom at Arles." Toulouse-Lautrec's "At the Circus Fernando" (Winterbotham) and the "Opera Messalina" (Worcester) show this exhilarating designer in different moods. Interesting are the four examples of the Swiss, Hodler (Birch-Bartlett and Porter).

TWENTIETH CENTURY

One of the objectives in rearranging the paintings was to separate the nineteenth and twentieth century examples. Nineteenth century French artists were interested in nature, its mood, its surfaces, and occasionally, as in Cézanne or Seurat, its profound meaning and depth. Twentieth century artists have been chiefly interested in art; that is, they have returned to many art traditions, analyzing and dissecting ways and means of making their work aesthetically valid. Gallery 38 displays their success with such an intention. Picasso's "On the Upper Deck" (Coburn) is an extremely good example of his early style; the "Guitarist" (Birch-Bartlett), with its overtones of Morales and El Greco and its film of blue, displays the theme of lyric recall which becomes so

important to the Spaniard's next phase. Matisse is represented by the solid and beautiful "Woman at the Aquarium," (Birch-Bartlett) and the more decorative nuances of his Nice period in "By the Window" (Winterbotham). Sezonac's "Pasture"



"SOLEIL DU MIDI" BY VINCENT VAN GOGH, DUTCH, 1853-1890.
"THE MR. AND MRS. LEWIS LARNED COBURN MEMORIAL."
(GALLERY 32)

(Eddy Collection) may be compared with his more brilliant "Summer Garden" (Winterbotham). Derain is in Corot-like mood in "Landscape" (Birch-Bartlett), and traditional with "Grapes" (Birch-Bartlett). Vuillard and Bonnard, two men who continue the Impressionist tradition of expanded color and less organized structure, are well presented by the "Child in the Room" (Ryerson) and "Interior" (Worcester) of the former and the "Vestibule" (Worcester) of the latter. Othon Friesz, Utrillo, Dufresne, Marquet and Vlaminck represent other phases of this period in France. A special loan to the gallery is the Picasso "Woman and Child at a Fountain" from Mr. and Mrs. Potter Palmer.

THE ABSTRACT PHASE

The invention of the abstract modes in painting may be seen in certain canvases in Gallery 39. The Kandinskys illustrate his early before-the-War experiments culminating in such canvases as the famous "Improvisation No. 30" (Eddy Collection). Not all are abstract like the Cubist Gleizes' "Man on the Balcony" (lent by Jerome O. Eddy) and the Braque "Still Life" (Winterbotham Collection). Some, like the Franz Marc "Bewitched Mill" (Eddy), effect a compromise between abstract and representational means and Goerg and Lhote belong by rights to the same movement. Léger's "Composition in Blue" (lent by Mr. and Mrs. Worcester) is an example of one of the later movements: "Mechanical Abstraction."



"CHILD IN A ROOM" BY EDOUARD VUILLARD, FRENCH, 1868—
THE MR. AND MRS. MARTIN A. RYERSON COLLECTION
(GALLERY 38)

AMERICAN PAINTING

The tonal painters of the nineteenth century hang in Gallery 40. "Nocturne in Black and Gold," the exquisite "Artist in the Studio" (Friends of American Art) help to represent Whistler; Sargent's penetrating "Mrs. Dyer" may be compared with his official portraiture in "Mrs. Swinton" and his remarkable "Nude Study of an Egyptian Girl" (Deering). Inness' development is seen in a group of canvases drawn from the Edward Butler Collection. Other artists in this gallery are Albert P. Ryder, Thomas Eakins, Elihu Vedder, William M. Chase, Frank Duveneck and Gari Melchers.

The painters who were influenced by French Impressionism are combined into a most attractive small gallery adjoining, Gallery 41. Here one may see the brilliant "Toilet" by Mary Cassatt (Friends of American Art), Twachtman in several examples, Childe Hassam's "New England Headlands" (Schulze Memorial) as well as Weir, Garber, Lawson and Metcalf.

The delicate poetic fantasies of Arthur B. Davies, found in so extensive a group in the Ryerson Collection, here augment the company.

TWENTIETH CENTURY AMERICANS

Gallery 42 contains work by American painters of this century, chiefly from the collections of the Friends of American Art, the Walter H. Schulze Memorial and the purchase prizes given annually by Mr. and Mrs. Frank G.



"THE TOILET" BY MARY CASSATT, AMERICAN, 1845-1926. THE FRIENDS OF AMERICAN ART, (GALLERY 41)

Logan. Glackens' "Chez Mouquin" was painted as early as 1905; Bellows' splendid portrait of his "Mother" and "Love of Winter" show him as one of the most talented artists of his generation; characteristic canvases by John Sloan, Leon Kroll, Victor Higgins, Arthur B. Carles, Morris Kantor, Alexander Brook, Rockwell Kent, Nicolai Cikovsky, and among Chicagoans Davenport Griffen and Anthony Angarola bring the survey down to today.

EARLY AMERICAN

One final gallery in the American series will be given over to Colonial portraits. This features the Gilbert Stuart full-length portrait of George Washington and the Copley "Brass Crosby." Benjamin West, Thomas Sully, Chester Harding, Samuel Waldo, and Edward Savage are to be seen in good examples. The double portrait by Ralph Earl is one of this artist's

best works, painted with an unusual fluency and style. Most of these canvases were acquired through the funds of the Friends of American Art.

NINETEENTH AND TWENTIETH CENTURY INTERNATIONAL

A number of large and imposing works by famous international artists of the last century will cover the walls of Gallery 45. For Spain, Zuloaga and Sorolla and an Anglada from the Deering Collection; for England, Walter Greaves, Orpen (two examples, one from the Worcester Collection), John, Lavery, and Brangwyn; for France, Besnard, Simon, and Blanche; Mancini (Deering) for Italy, Zorn (Deering) for Sweden, all in all representative of some of the great names in painting abroad.

WATER COLORS AND DRAWINGS

All the corridors which contain water colors, pastels and drawings are rehung so that one may walk out from the painting galleries and find the same artists and their contemporaries in other mediums. Especially notable is a charming group of water colors, many of them British, the gift of Mrs. Emily Crane Chadbourne, the long survey of French masters, with especially large groups, the gift of Robert Allerton, and the brilliantly representative series of Winslow Homer water colors from the Mr. and Mrs. Martin A. Ryerson Collection.

SIGNIFICANCE OF THE REARRANGEMENT

The Art Institute of Chicago, by such a rehanging of its picture collections, takes a definite step forward. The galleries of Europe have been working on the same problem with reassuring success in the last few years; striking examples of chronological sequence and rearrangement are to be found in The National Gallery, London, and The Prado, Madrid. In the United States, several of the smaller museums, particularly those who have moved into new buildings, have succeeded in fresh and

logical plans for galleries which have greatly increased their educational efficiency. With few exceptions, the large museums have been forced to hold back, burdened as they have been by definite terms of gift or bequest. The donors and their families in Chicago who have made the present experiment possible are to be congratulated. During the summer months visitors have remarked on the quality and importance of the pictures owned by the Institute. Again and again they said, "Why, I didn't know you had this. I never saw that before." Part of their admiration came from the fact that these works were shown to their full advantage for the first time. There will be many significant results from the Century of Progress Art Exhibition, perhaps none more significant than this decision on the part of the Trustees and donors, for through it, almost at a stroke, The Art Institute of Chicago joins the great museums of the world.

THE WINTER EXHIBITIONS

BEGINNING on December 14 and continuing through January 21, 1934, the East Wing Galleries will be given over to a group of special exhibitions. The first announcement of interest is two galleries given over to paintings and prints of Greenland by Rockwell Kent. Mr. Kent's recent experiences, described in the volume of travel notes, "N. by E.," supply the background for his characteristically brilliant and simple compositions in which the stark magnificence of the land, its vivid contrasts of white snow and blue shadow create an unforgettable mood.

Contemporary painting in Paris is represented by a delightful group of paintings selected by The Robert Hull Fleming Museum, The University of Vermont, Burlington, Vermont. Almost all of the artists in the gallery are very young, some of them born as late as 1904, so that the exhibit will give an impression of just what is going on in the art capital under the enthusiasm of this generation. Included are



ILLUSTRATION FOR "THE BROTHERS KARAMAZOV" BY BORIS GRIGORIEV. THE WINTER EXHIBITIONS

such diverse artists as Roland Oudot, Roger Chastel, Maurice Brianchon, Salvador Dali, Jean Hugo and members of the Neo-Romantic group, Christian Bérard, Eugène and Léonide Berman.

A gallery of Eugène Berman, assembled from private collections and from works for sale, gives a more complete view of this original and talented young man. At this moment of scientific curiosity and analysis in painting, Berman has chosen to return to the central Italian tradition. Low in tone, subtle in handling and semi-abstract in pattern, the works of this young Russian in Paris attempt to reconstruct the architecture of a forgotten world, shadowy and romantic. Included are reminiscences of Italy, as well as some of the rarer figure studies—people in high, classical interiors, bound in the spell of the past.