

Exhibition of the Arthur Jerome Eddy Collection of Modern Paintings and Sculpture

Source: *Bulletin of the Art Institute of Chicago (1907-1951)*, Vol. 25, No. 9, Part II (Dec., 1931), pp. 1-31

Published by: The Art Institute of Chicago

Stable URL: <https://www.jstor.org/stable/4103685>

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EXHIBITION OF THE ARTHUR JEROME
EDDY COLLECTION OF MODERN
PAINTINGS AND SCULPTURE



ARTHUR JEROME EDDY BY RODIN

THE ART INSTITUTE OF CHICAGO
DECEMBER 22, 1931, TO JANUARY 17, 1932

Part II of The Bulletin of The Art Institute of Chicago, Volume XXV, No. 9, December, 1931



No. 19. "PORTRAIT OF ARTHUR JEROME EDDY"
BY JAMES ABBOTT McNEILL WHISTLER

THE ARTHUR JEROME EDDY
COLLECTION OF MODERN
PAINTINGS AND SCULPTURE

*"The modern movement is in the
direction of greater freedom, freedom
to produce beautiful things in one's
own way"*

—ARTHUR JEROME EDDY

THE ART INSTITUTE OF CHICAGO

THE ARTHUR JEROME EDDY COLLECTION

THE twenty paintings and three pieces of sculpture here included are part of one of the most remarkable collections of modern art ever gathered together by one man. That man was Arthur Jerome Eddy, a Chicago lawyer, writer, critic, sportsman, and an enthusiast for all that was new and vital in life. As a collector, Eddy was absolutely courageous; one of the first paintings he bought was the Manet "Philosopher," which he secured at a time when very few picture-buyers had ever heard of Manet. In the same way, he sought out Whistler, when Whistler was practically unknown.

His interest in contemporary European painting dated from the Armory Show, that "International Exhibition of Modern Art," as it was guilelessly called, which suddenly set before a bewildered American public the latest expressions of an art revolution that had swept France and Germany. Eddy visited the exhibition in New York; he was delighted with it. "Since the exhibit at the Columbian Exposition (1893), nothing has happened in the world of American art so stimulating as the recent INTERNATIONAL EXHIBITION OF MODERN ART," he wrote. "Stimulating is the word, for while the recent exhibition may have lacked some of the good, solidly painted pictures found in the earlier, it contained so much that was fresh, new, original—eccentric if you prefer—that it gave our art-world food for thought—and heated controversy." He urged the exhibition for Chicago; when it did arrive, he lectured on it. And what was more significant—he bought. Many of the paintings in the group today were a part of that original showing of 1913, now an historical event.

But Arthur Jerome Eddy's interest in modern expression went further than buying pictures. He was an excellent and persuasive critic for the new art. Earlier he had written a novel (which had been turned into a play), a book of short-stories, a volume of theory (*Delight, the Soul of Art*, Philadelphia and London, 1902), and an original and searching book on Whistler (*Recollections and Impressions of James A. McNeill Whistler*, Philadelphia and London, 1903). Now he turned his mind to the knotty questions of modernism. During the Armory Show he had come face to face with an appalling ignorance on painting, coupled with a failure "to react

to new impressions and to experience new emotions" which shocked him. He sat down to think the thing out, to put it in black and white. The result was *Cubists and Post-Impressionism*, the first comprehensive book in English on modern art, and still one of the best.

It begins by disarming the reader. All the way through, the layman sits side by side with the author. Eddy does not write for the artist or the sophisticated dilettante. He is slowly, clearly explaining to his friends, the doctors, the merchants, of Chicago, just what these *Fauves* and *Wilden* are about. By a shrewd mixture of simple statement and quoted opinion, by a sympathetic analysis of the forces which have brought this change about, and by an absolute lack of all art jargon, he converts. That is why *Cubists and Post-Impressionism* has had an overwhelming success and why it has done much to break down prejudice toward new art forms. The book, moreover, is remarkably comprehensive. Not only do such men as Cézanne, van Gogh and Gauguin appear, but also the lesser-known and less fashionable German figures, and those Americans, who in the author's opinion, are worthy of being placed in the new tradition. The chapter on Kandinsky, with its valuable translations and excerpts from Kandinsky's letters, remains, perhaps, the outstanding contribution on his art, and certainly the only serious discussion of it in English. Before Eddy died in 1920, a change in the American attitude had begun. *Cubists and Post-Impressionism* appeared in a second and revised edition in 1919, and when, as a memorial, some sixty-seven examples from his collection were shown at the Art Institute three years later, the public, instead of holding its sides with laughter, was seriously interested.

Among the paintings now a part of the permanent collection and which come to the Institute as the gift of his widow, Mrs. Arthur Jerome Eddy, and his son, Jerome O. Eddy, undoubtedly the most important as well as the most challenging are the four examples by Kandinsky. The Russian who has had more influence on modern painting than any other man in Europe, save Picasso or Munch, is but slightly known in America. Only one of his works was included in the Armory Show, and as Eddy relates, "evidently those in charge of the hanging did not know what to make of it or what to do with it, so they side-tracked it on a wall that was partly in shadow." Admittedly difficult, these four works, "Trojka," "Landscape with Two Poplars," "Improvisation, No. 176" and "Improvisation, No. 30," are worth prolonged study. In them one sees pushed to the extreme limit, the theory of art composed as music. Made up of abstract or

hardly recognizable masses and lines, expressed in color schemes of great beauty and force, these paintings are not merely decorative patterns . . . “designs for rugs or neckties,” as Kandinsky dismisses much of Cubist art. They have, without doubt, a deep emotional significance, and it is probable that their creator nowhere excelled them. In fact the work of this early period of Kandinsky is far more exciting in its implications and suggestions than his later and more mechanical development.

In the same way, “The Bewitched Mill” of Franz Marc represents a great modern painter at the height of his power. The canvas has the sparkle and charm of a fairy-tale, but it goes infinitely deeper. These paintings are indicative of German Expressionism at its best, and any museum which hopes to illustrate modern movements by the outstanding examples would be proud to own them. The work of Gabriele Münter, Robert Genin and the interesting American Expressionist who worked with the Munich group, Albert Bloch, further emphasize Germany’s contribution.

The Art Institute is famous for its unrivaled collection of modern French painting, but until now it has lacked important examples of the *fauve* period (1905–1913). In the same way that Kandinsky and Marc’s canvases represent German Expressionism, so do Derain’s “Forest at Martigues,” Émile Charny’s “L’Estaque,” and Vlaminck’s “Rueil” tell the story of the revolt in France. The importance of the *fauve* group in modern art has not been sufficiently stressed. Not only did they refuse the mechanical Neo-Impressionism of Signac and seek a return to primitive strength in a discovery of the barbaric and Oriental design, but their appreciation of such figures as Cézanne and Gauguin and van Gogh did much to convert the public to the greatness of these masters. Another important movement, Cubism, is shown by implication. Eddy at one time owned the “Nude Descending the Stairs,” but this famous picture—the irritation spot of the Armory Show—passed into other hands at his death. The landscape by Herbin, and the three delightful canvases by Amadeo de Sousa-Cardoza show how the discoveries of Picasso and Braque were applied frankly to decorative design. Segonzac’s “The Pasture” is one of his finest early works and supplements the later examples by him already in the collection. Eugene Zak is far less well known here than in France, Germany, or England, and “The Shepherd,” painted before his endless variations on a type had exhausted its charm, is a remarkable example of his sensitive art.

Among the older things, a commanding "Philosopher" by Manet, of increased importance now that criticism has swung around to the admiration of his earlier Spanish style at the expense of his later more fragile work, and an extraordinary marine by Winslow Homer, one of the Americans most admired by Eddy, are especially significant. There remain an early Brancusi head in bronze, the Rodin "Man with the Broken Nose," a Rodin bust of Arthur Jerome Eddy, and a full length and very beautiful portrait of him by Whistler, painted about 1896 in the artist's most silvery and subtle tints.

All of Eddy's collecting was marked by a remarkable candour, and at one spot in *Cubists and Post-Impressionism*, he remarks: "I would like to own Raphaels and Titians and Rembrandts and Velasquezes, but I can't afford it. I say I would like to *own* them; no, I would not, for I have the conviction that no man has *the right* to appropriate to himself the work of the great masters. Their paintings belong to the world and should be in public places for the enjoyment and instruction of *all*."

"It is the high privilege of the private buyer to buy the works of *new men*, and by encouraging them disclose a Rembrandt, a Hals, a Millet, a Corot, a Manet, but when the public begins to want the pictures the private buyer, instead of bidding against the public, should step one side; his task is done, his opportunity has passed." Thus with characteristic modesty, does Arthur Jerome Eddy step one side as his paintings enter the Art Institute.

DANIEL CATTON RICH

ALBERT BLOCH

Born in St. Louis, Missouri, 1882; educated there and in New York. Contributed drawings and critical articles to *Reedy's Mirror*. Spent twelve years in Europe, much of the time in Munich, where he worked with the advanced group under Kandinsky. Exhibited in Chicago at the Art Institute in 1915; with Klee in Berlin, 1916, and often with the Secessionists in Germany. Taught art in Chicago 1922–23; since that time he has been Professor of Fine Arts at the University of Kansas at Lawrence.

1. SCENE FROM A PANTOMIME (1914)

40 x 53 $\frac{3}{8}$ inches, signed, monogram AB.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 7.

"Albert Bloch's technic is so sure that he is able to give free play to his imagination in the composition of his works, and all his works are essentially works of the imagination.

On first impression one feels the strength and solidity of Bloch's work. He uses the entire gamut of color with an absolutely sure hand and he may run the entire gamut on a single canvas. There is nothing finicky or decadent about his art. It is big, wholesome and very beautiful in its purely imaginative qualities . . .

He has painted a series of clowns which may well be described as humoresques. He asks, 'Why may not the painter have his moments of relaxation as well as the musician? . . . I think it (Bloch is speaking of *Clowns II*) strikes a note which up to now has been singularly absent from painting in general: the note of *pure fun*, of unbridled extravagance and folly. When I speak of doing these things in a spirit of fun, of romping frolicsomeness, I do not mean, of course, that I have set out consciously or purposely to be funny. As with all my pictures, the clowns are the expression of a mood . . . ' " Eddy, *Cubists and Post-Impressionism*, 201–3.

ÉMILIE CHARMY

Born at St. Étienne (Loire) about 1880. Studied in Paris, and exhibited portraits in Lyons and Paris in 1905. Later came under the influence of Matisse and van Dongen. She has held various successful exhibitions in some of the most famous French galleries, and is particularly known for her flower studies and nudes, in both fields, recalling the eighteenth century painters. Her work is broad, easy and fluent.

2. LANDSCAPE: L'ESTAQUE (c. 1910)

22 $\frac{1}{2}$ x 29 inches, signed, lower right, E. Charmy.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 200; Exhibited: "International Exhibition of Modern Art," (Armory Show), New York, February 17 to March 15, 1913, No. 170; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 64; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 14.

"The two landscapes by Vlaminck (see No. 19) and Charmy are good examples of the transition state from Virile-Impressionism to Post-Impressionism. They are suf-



No. 1. "SCENE FROM A PANTOMIME" BY ALBERT BLOCH

ficiently close to nature to be Impressionistic in the large sense of the term; at the same time they are so arbitrary and decorative in technic as to be quite Post-Impressionistic.”—Eddy, *Cubists and Post-Impressionism*, 200.

This landscape was painted at L'Estaque, in Provence, where Cézanne, himself, did some of his most distinguished work, for instance the view of the town and Mediterranean in the Ryerson Loan Collection. In treatment, however, it resembles the bold and colorful landscapes which Matisse painted between the years 1908–1910. Like them it makes use of a flat decorative pattern, designed with a flowing gesture. The tones are bright, ungraduated and set off by strong boundaries, which give an almost poster-like effect.

ANDRÉ DERAIN

Born in Chatou, on the Seine near Paris, 1880. Urged by his family to take up a scientific career, but practised painting since the age of fifteen, and went to Paris where he worked in the studio of Carrière. With Vlaminck, one of his earliest friends, founded the Chatou School of Art, a movement of short duration. Early painted in the *pointilliste* fashion of Signac and Seurat, but gave up bright color and impressionistic handling, joining his talents with *les Fauves*, the “wild beasts,” as they were called, a group of artists which included Matisse, Marquet, Bracque, Dufy, Friesz and Vlaminck. The *Fauves* were united in their dissatisfaction with Neo-Impressionism, and sought to carry on the return to structural painting, begun by Cézanne. At the same time, they admired Gauguin, adapting the wide flat washes of pure color (“They are like sticks of dynamite,” said Derain), the rhythmic patterns and strong outlines of primitive and Eastern art. Derain was little influenced by Cubism. He studied in the museums, and at different times has been affected by Cretan images, Tanagra figurines, Greek and Roman sculpture, and negro fetiches, as well as by all great painters in the Classic tradition, from the early Florentines, through Poussin, Corot and Cézanne. Since the war (in which he served as an ambulance driver) Derain has steadily matured, painting landscapes, and occasional figure-pieces and still-life compositions, of great subtlety and grandeur. At times thin, ragged, and sloppy, his works seem the product of a secondary talent, but in the best of his painting—for instance the group of heroic landscapes done recently at Saint-Maximin—one can sense a real and lasting achievement. Other paintings by Derain in the Art Institute are, “Landscape,” “Les Raisins,” and “Le Bassin,” all in the Birch-Bartlett Collection.

3. FOREST AT MARTIGUES (c. 1908)

32 $\frac{3}{8}$ x 39 $\frac{3}{4}$ inches, unsigned.

Collection: Henry Kahnweiler; *Reproduced:* Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 154; *Exhibited:* “International Exhibition of Modern Art” (Armory Show), New York, February 17 to March 15, 1913, No. 343; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 94; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 18.

“‘Cubisme physique’ is painting compositions, the elements of which are borrowed for the most part from the realities of vision. Inasmuch as objective realities are more



NO. 2. "LANDSCAPE: L'ESTAQUE" BY ÉMILIE CHARMY

or less in evidence in these works, they are not pure Cubism. . . . To the extent that figures and objects are blocked in in planes and masses, in a big elemental way, the result may be both impressive and beautiful—Derain's 'Forest at Martigues' is an example in point."—Eddy, *Cubists and Post-Impressionism*, p. 68–69.

This painting, one of a series done at Martigues about 1908, shows the artist working in the manner of the *Fauves*. Of all the group, he was perhaps the most subtle and the most able to comprehend the teachings of Cézanne. The key to the picture is intense simplification. The colors—slate and olive greens, earth reds and brilliant orange, in combination with violet and blue—are applied flatly with little mixing; the forms are broad and without division; the rhythm is uncomplicated. The whole painting has something of the decorative force of a twelfth century stained-glass window. Even here, in a supposedly revolutionary work, Derain's leaning towards clarity and balance is apparent. The mood—despite the vivid color which he later abandoned—is calm, while the carefully planned vertical accents and curves contribute to the feeling of repose.

ROBERT GENIN

Born in 1884 at Wisokoje near Smolensk, Russia. Self-taught; worked in Munich, Paris and Berlin, where he lives at present. In Paris he admired Puvis de Chavannes; studied Hodler with attention and returned to Germany to occupy himself with the pictorial problems of Marées. Genin is well-known for his lithographs and drawings and has executed important frescoes of a decorative nature.

4. THIRST (1913)

39½ x 31½; signed, R. Genin, 1913.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 21.

A composition built up from a number of sources, reflecting various influences under which Genin has passed. Cubism (and the Primitives) have suggested the background; the figure, in its drawing and detail, recalls Marées and Hodler; the light pastel-like handling and color scheme remind one of Puvis' murals. Behind all these is a quality undeniably Russian in its charm.

AUGUSTE HERBIN

Born in 1882 at Quiévré. Exhibited at the Salon des Indépendants, 1907–1909. Influenced by Picasso and Cubism, he set to work to apply geometry to decorative and semi-decorative compositions. Later he grew more abstract, producing purely Cubistic works in which recognizable objects are absorbed into flat pattern. Herbin has exhibited in Germany and has had a certain influence there. In Campendonk's still lifes there is a trace of Herbin's handling.

5. HOUSE AND FLOWERING CHERRY TREES: HAMBURG

23⅜ x 28⅞ inches; signed, Herbin.

Exhibited: Exhibition of the Eddy Collection, September 19 to October 22, 1922, No. 24.



N^o. 3. "FOREST AT MARTIGUES" BY ANDRÉ DERAIN

A typical attempt on the part of the artist to reconcile the forms of Cubism with the facts of appearance. In the treatment of the trees, house and stream, he has resorted to a pattern of flat, interwoven planes, which are made interesting by the short strokes of pure paint, laid side by side. This use of a definite, arbitrary cross-hatching reminds one of certain conventions in Oriental painting. Herbin has here tried to balance the rich, sensuous impression of the scene (which a Monet would have set down with simple delight in an all-over pattern of color) with the structural basis which artists of his period were restoring to art. Among the Cubists, he is the most daring colorist, and perhaps the most superficial intelligence.

WINSLOW HOMER

Born in 1836. Early apprenticed to a lithographer in New York. Did illustrations for *Harper's Weekly* and other periodicals, 1858–1876. A war correspondent 1862–1864. In the early eighties traveled in the South, painting genre scenes and local types. Settled at Prout's Neck, Maine, where he did his first large marine in 1884. Later he visited Canada, Florida, Bermuda and died at Prout's Neck in 1910. Today recognized with Eakins and Ryder as one of the three masters of nineteenth-century American painting. Represented in the Art Institute by "Watching the Breakers" (1891), and by a group of magnificent water colors in the Martin A. Ryerson Loan Collection.

6. COAST OF MAINE (1893)

24 x 31 $\frac{3}{16}$ inches; signed, Homer, '93.

"Take, for instance, the strongest things by Winslow Homer; the strength lies in the big elemental manner in which the artist rendered his impressions in lines and masses which departed widely from photographic reproductions of scenes and people."—Eddy, *Cubists and Post-Impressionism*, 79.

"Winslow Homer . . . had, however, a great deal in common with Cézanne. His pictures give an impression of *nature herself*, of the power of the sea, the adamant of the rocks, the significance of life, yet each one is an accurate transcript of what he saw. He did not go into his studio and *create* pictures out of his imagination; he let his imagination play upon nature, but nature controlled all he did.

He was, in a sense, the greatest of *American-Impressionists*—he was a virile-Impressionist."—Eddy, *the same*, 192–193.

WASSILY KANDINSKY

Born in Moscow, 1866. Educated in economics. Became a painter at thirty, and went to Munich, where he worked a year with Franz Stuck. From 1908 to 1911, painted a series of pictures, conventional in treatment, reflecting his Russian background and decorative training. In 1911 his first abstract work. Founded with Marc, in that year, *The Blue Knight*, the second expressionist group in Germany, which issued manifestoes on the new art, and exhibited in Munich, Berlin and Cologne. The reactions of the group appear in the interesting revolutionary magazine, *Der Sturm*, published in Munich from 1909–1916. His book, *Über das Geistige in der Kunst*, which appeared in 1914 in English as *The Art of Spiritual Harmony*, had an enormous influence in Europe (outside of France). In 1914, Kandinsky returned to Moscow where for two



No. 7. "TROJKA" BY WASSILY KANDINSKY

years he taught art, and wrote and illustrated other works. At the end of 1921 he came back to Germany and has been associated since with the Bauhaus at Weimar and Dessau. Of late he has exhibited in Paris, where he has been taken for a precursor of the Super-Realists.

The paintings of Kandinsky are the products of a special aesthetic cult closely allied with theosophy, the artist's religion. Refusing "story-telling" art and conventional beauty, Kandinsky creates abstract canvases, which are supposed to spring from the "inner need" seeking expression in outer form. The "soul" is the centre of creation; colors, forms, compositions spring from "inner harmonies" and set up "spiritual vibrations." Color, line and form are not ends in themselves; they are incidental to the artist's expression of his "soul states." The analogy to music is constantly stressed.

Color is Kandinsky's chief tool. Here again all physical sensations are transmuted into spiritual. Certain colors cause certain "psychic vibrations": "yellow suggests unrest, madness; blue is spiritual and symbolizes inner rest; white is a great silence . . . like an impenetrable wall, shrouding its life from our understanding . . . pregnant; black . . . a dead silence."

Three main types of abstract composition are characteristic of this early period. Kandinsky rejected complete abstraction (he has since changed his views) to paint "impressions," "improvisations," and "compositions." These differed largely in their relation to the world of real appearances. An "impression" is "a direct *impression* of outward nature expressed in purely artistic form." An "improvisation" is largely unconscious and spontaneous, but may contain certain details of outward nature (the two most abstract paintings in the Eddy Collection belong to this class). A "composition" is almost wholly abstract, with just a trace of outward nature; in this, says Kandinsky, "reason, consciousness, purpose play an overwhelming part . . . but *only the feeling* appears."

7. TROJKA (1911)

28¾ x 40 inches; signed, Kandinsky.

Reproduced: *Kandinsky-Album*, Berlin, 1913, 56; *Exhibited:* the Art Institute of Chicago, September 19 to October 22, 1922, No. 39.

8. LANDSCAPE WITH TWO POPLARS (1912)

31 x 39½ inches; signed, Kandinsky.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 105; *Kandinsky-Album*, Berlin, 1913, 64; *Exhibited:* Albert Hall, London, July 1913; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 42.

9. IMPROVISATION WITH GREEN CENTER, No. 176 (1912)

43¼ x 47½ inches; signed, Kandinsky, 1912.

Exhibited: Exhibition of the Eddy Collection, The Art Institute of Chicago, September 18 to October 22, 1922, No. 44.

10. IMPROVISATION No. 30 (1913)

43¼ x 43¾ inches; signed, Kandinsky '13.



№ 8. "LANDSCAPE WITH TWO POPLARS" BY WASSILY KANDINSKY

Reproduced: Sheldon Cheney, *A Primer of Modern Art*, New York, 1924, 161; Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 124; *Kandinsky-Album*, Berlin, 1913, 8; *Exhibited:* Albert Hall, London, July 1913; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 36.

Concerning this painting, perhaps the most famous of all of Kandinsky's work, the artist himself wrote: "The designation 'Cannons,' selected by me *for my own use*, is not to be conceived as indicating the 'contents' of the picture.

"These contents are indeed what the spectator *lives or feels* while under the effect of the *form and color combinations* of the picture. This picture is nearly in the shape of a cross. The centre—somewhat below the middle—is formed by a large, irregular blue plane. (The blue color in itself counteracts the impression caused by the cannons!) Below this centre there is a muddy-gray, ragged second centre almost equal in importance to the first one. The four corners extending the oblique cross into the corners of the picture are heavier than the two centres, especially heavier than the first, and they vary from each other in characteristics, in lines, contours, and colors.

"Thus the picture becomes lighter or looser in the centre, and heavier or tighter towards the corners.

"The scheme of the construction is thus toned down, even made invisible for many, by the looseness of the forms. Larger or smaller remains of *objectivity* (the cannons, for instance) produce in the spectator the secondary tone which objects call forth in all who feel.

"The presence of the cannons in the picture could probably be explained by the constant war talk that had been going on throughout the year. But I did not intend to give a representation of war; to do so would have required different pictorial means; besides such tasks do not interest me . . ."—Quoted by Eddy, *Cubists and Post-Impressionism*, 126.

EDOUARD MANET

Born in Paris in 1832 of a good bourgeois family. Studied with Couture; visited Italy, Germany, Holland and Spain. His early pictures aroused a storm of indignation and abuse. "Luncheon on the Grass," shown in 1863, and the "Olympia," exhibited in 1865, showed him as a painter of taste and uncompromising strength. In 1867, the year of the Exposition Universelle, Manet hired a gallery and exhibited a comprehensive selection of his own work. Joined with Monet, Pissarro, and others to form the "Impressionists" and became head of the school. Died in 1883. In 1884, his retrospective, championed by Zola, was a complete triumph and six years later the "Olympia" was in the Luxembourg. Other works hung in the Art Institute are "Jesus Insulted" (Salon, 1865), "The Philosopher" (Salon, 1865), "The Music Lesson" (The Charles Deering Collection), (Salon, 1870), "Boulogne Roadstead" (Salon, 1864) and "The Race Course at Longchamp" (Salon, 1872).

11. THE PHILOSOPHER (1865)

73 $\frac{3}{4}$ x42 $\frac{1}{2}$ inches; signed, Manet.

[18]



No. 10. "IMPROVISATION No. 30" BY WASSILY KANDINSKY

Reproduced: Étienne Moreau-Nélaton, *Manet Raconté par Lui-Même*, Paris 1926, I, 74, Fig. 79; *Brush and Pencil*, I (1898), 139; *Exhibited*: Salon, 1865; Exposition, 1867; Retrospective, 1884; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 52.

FRANZ MARC

Born in Munich, 1880; killed at Verdun, 1916. Studied in the Munich Academy under Hackl and Diez, and visited Brittany and France. Returned to Munich, where he came under the influence of Kandinsky, and helped to found *The Blue Knight*, a group of advanced painters which came to include August Macke, Klee, Campendonk, Jawlensky and Kanoldt. His early work is Impressionist in feeling; this was followed by a more formalized period which ended in cubist experiments of great power and beauty, just before his death. His letters (published, with reproductions of sketches, by Cassirer in 1920) are among the most moving expressions of the art spirit ever written; they are to German Expressionism what Delacroix's Journal is to Romanticism, or van Gogh's letters are to Post-Impressionism.

12. THE BEWITCHED MILL (c. 1912)

51 $\frac{3}{8}$ x 35 $\frac{3}{4}$ inches; signed M.

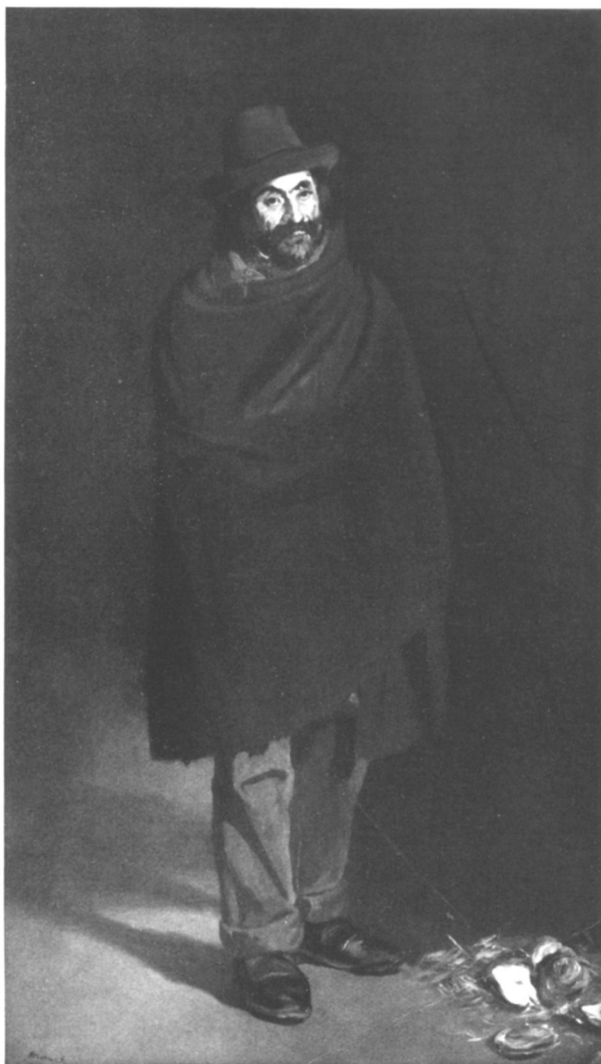
Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 50.

"Franz Marc was in a class by himself. . . . Animal forms and their phases of composition seemed to appeal to him, but he often used the forms as arbitrarily as Matisse uses his nudes to secure an effect of life or grace. His color is always delightful, and there is a flow, a rhythm to his pictures that is fascinating."—Eddy, *Cubists and Post-Impressionism*, 115.

Marc is now conceded to have been "the most brilliant of twentieth century German painters." All his life, obsessed by animals, he went much deeper than merely painting their forms. He began by studying their movements; he ended by employing them as magnificent symbols of the life rhythm. "The moor-hen," he wrote, "dives below the surface; sees a thousand rings and a thousand prisms of splintered light; it sees the blue of the sky melting into crystallized water. And then it emerges ecstatically in another place." "The Bewitched Mill," belonging to his last style, is a remarkable coördination of complex forms and motion. The picture is entirely conventionalized; the waterfall is designed in long plumes curling at the bottom; houses and mountains are crystals; tree-forms and leaves oval; the revolving wheel spreads like a fan above the cube-like rocks, while below, cattle, squarely blocked in, drink at the stream, and birds, delicately drawn as in some Persian miniature, slowly rise, in and out of the water. Pure colors—red, blue, and yellow, green, orange, and violet—are combined with these forms, producing a brilliant, shifting pattern. Behind all the picture lies a simple, joyous feeling for nature.

GABRIELE MÜNTER

Associated in Munich with Kandinsky, Franz Marc and Kubin in the "New Artists' Federation" in 1909. Later she seceded with these three painters to form the group of *The Blue Knight*, and took part in some of the exhibitions of this group.



No. 11. "THE PHILOSOPHER" BY EDOUARD MANET

13. STILL LIFE WITH QUEEN (1912)

31 x 22 inches; signed, Münter 1912.

"Gabriele Münter has a vision of things quite her own, a sense of humor and of life that penetrates beneath the surface, and that manifests itself in a technic, that is, one might say, almost nonchalant."—Eddy, *Cubists and Post-Impressionism*, 114.

In the background may be seen a wax doll, "The Queen," modeled and costumed by Alexander Sacharoff, the famous Russian dancer.

ANDRÉ DUNOYER DE SEGONZAC

Born at Boussy-Saint-Antoine, Quercy, in 1885. He was educated as a linguist and traveled in the Orient. Returned to Paris to enter the Beaux-Arts, where he worked under a number of conservative masters, among them Jean-Paul Laurens and Jacques Émile Blanche, who, however, left few traces on his work. Segonzac's art is an art of undiminished energy; paintings, etchings, remarkable drawings in line and china ink, all reflect an exuberant love of nature, and a full vigorous expression. Like Courbet, whom he most resembles, he often employs heavy pigment, out of which he builds surfaces, thick and sensuous. Other paintings by Segonzac in the Art Institute are "Still Life" (Birch-Bartlett Collection), and "A Summer Garden" (Winterbotham Collection).

14. THE PASTURE (c. 1912)

28 $\frac{7}{8}$ x 36 inches; signed, A. D. de Segonzac.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 182; *Exhibited:* "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 247; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 116.

The theme of cattle in a landscape, handled so often by the Barbizon painters and their successors, here is endowed with a simplicity and a bigness rarely found in the work of earlier men. In this period, Segonzac, whom Eddy defines as a "Virile-Impressionist with certain Post-Impressionist tendencies," employs a palette of rich browns and tans, against a scale of green. As usual, the subject is far less interesting than the artist's statement of it in rich surfaces of paint.

AMADEO DE SOUSA-CARDOZA

There is little known of Sousa-Cardoza, aside from the fact that he is supposedly of Portuguese origin, and that he worked with the Cubists in Paris. He was represented in the Armory Show in New York in 1913, and most of his paintings were sold at the time, three going into the Eddy Collection.

15. LEAP OF THE RABBIT

19 $\frac{5}{8}$ x 24 $\frac{1}{8}$ inches; signed, A. Sousa Cardoza, 1911.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 84 *Exhibited:* "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, N. 467, the



No. 12. "THE BEWITCHED MILL" BY FRANZ MARC

same, The Art Institute of Chicago, March 24 to April 16, 1913, No. 386; Exhibition of the Eddy Collection, The Art Institute of Chicago, September 19 to October 22, 1922, No. 17.

16. MARINE: PONT L'ABBÉ

19¾ x 24¼ inches; signed, A. J. S. Cardoza, 1911.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 4; *Exhibited:* "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 462; the same, The Art Institute of Chicago, March 24 to April 16, 1913, No. 381; Exhibition of the Eddy Collection, The Art Institute of Chicago, September 19 to October 22, 1922, No. 16.

17. STRONGHOLD

36½ x 24 inches; unsigned.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 148; *Exhibited:* "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 463; the same, The Art Institute of Chicago, March 24 to April 16, 1913, No. 382; Exhibition of the Eddy Collection, The Art Institute of Chicago, September 19 to October 22, 1922, No. 15.

"Take the three pictures by Sousa-Cardoza. Suppose they have no more significance than so many illustrations to a fairy-tale; they are interesting in line and fascinating in color. If the 'Stronghold' had been on a Delft platter, or the 'Leap of the Rabbit' on a piece of Persian pottery, everyone would have lauded their beauty, and collectors would give ten or twenty times the modest prices of the canvases."—Eddy, *Cubists and Post-Impressionism*, 85.

MAURICE DE VLAMINCK

Born in Paris, 1876, the son of a violin teacher. He studied music as a youth, and was much affected by it. The story of his development is related in his own *Tournant Dangereux*, and continued in his recently published *Poliment*. He became a friend of Derain, and in 1903, the two painted together. From 1902–1906, he employed brilliant colors, under the spell of van Gogh and the Neo-Impressionists. About 1907, he was discovered by Vollard who encouraged him with exhibitions. A little later he became a leading member of *les Fauves*, and before the war, developed, out of his study of Cézanne and the drastic simplifications of negro sculpture, a manner which he has repeated with varying success and little change ever since. Many of his paintings were done in and around Auvers, and this town may be said to form the major subject of his art. He is represented in the Martin A. Ryerson Loan Collection by a large and significant group of water colors.

18. RUEIL (c. 1912)

29 x 36¼ inches; signed, lower right, Vlaminck.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 136; *Exhibited:* "International Exhibition of Modern Art,"



No. 14. "THE PASTURE" BY ANDRÉ DUNOYER DE SEGONZAC

The Art Institute of Chicago, March 24 to April 16, 1913, No. 435; Exhibition of the Eddy Collection, September 19 to October 22, 1922, No. 65.

(See note to Number 3 for Arthur Jerome Eddy's comment on this canvas.)

Vlaminck belongs to the more emotional side of the French tradition. The motif of "Rueil" is directly out of Cézanne, who often piled up houses and roofs in a landscape, placing them in structural relation to sky, hills and pine-tree. But Vlaminck, while treating the same subject, has given it his own passionate stamp. Forms which in Cézanne were solid, massive and strong are set in agitated rhythm; the houses are brightly colored cubes, dramatically placed, in a great Baroque arch, which moves up the tree trunk, through the clouds and down in a sweeping curve to the right. The hasty brush-work, the streaks of sombre tone reducing the effect of pure color contribute to the dynamic mood, while the sky might have been lifted from El Greco or Tintoretto. Vlaminck's intensity of feeling has here found adequate expression. There is none of that sense of strain or over-feverish handling felt in so many of his later works.

JAMES ABBOTT McNEILL WHISTLER

Born in Lowell, Massachusetts, 1834. After an education at West Point, went to Paris, where he studied with Gleyre and was influenced by the Impressionists, notably Fantin-Latour, and by Velasquez. One of the first to appreciate the Japanese, through the medium of their prints. Lived in London, later in Paris and Venice, and again in Paris. During his early career, more famous as an etcher than a painter. His exhibitions were the scandal of the day in England, Whistler always turning upon his critics a full battery of wit and sarcasm. At the end of his life (he died in London in 1903), was claimed as one of the world's great painters, ranking with Sargent as the most important American (or ex-American) at the end of the nineteenth century. Represented in the Art Institute also by "Grey and Silver; Battersea Reach," "In the Studio," "Grey and Green: the Silver Sea," and "Nocturne, Southampton Waters."

19. PORTRAIT OF ARTHUR JEROME EDDY (c. 1896)

83½ x 38¾ inches; signed with a butterfly, middle right.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 66.

Mr. Eddy was one of the first critics in America to recognize the importance of Whistler, and was the author of *Recollections and Impressions of James McNeill Whistler*, Philadelphia and London, 1903.

"In the clearness of his vision and the faithfulness with which he painted the things and people with which he came in contact, Whistler was an Impressionist—an Impressionist long before Monet, but in his search after color and line music, in his attempts to do things beyond and above nature, he was a *Post-Impressionist*."—Eddy, *Cubists and Post-Impressionism*, 18.

EUGENE ZAK

Born in Poland, 1884; died in Paris, 1926. Leaving the land of his birth at the age of sixteen, he settled in Paris, where he became identified with the French School, and



No. 15. "LEAP OF THE RABBIT" BY AMADEO DE SOUSA-CARDOZA

where he made an intensive study of Puvis de Chavannes, the Primitives, Botticelli and Leonardo, and came in touch with Hodler. He spent some time in Germany, where his work is well known and appreciated.

20. THE SHEPHERD

46 x 32 $\frac{1}{8}$ inches; signed, Eug. Zak.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, opp. 8; *Exhibited:* "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 233; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 452; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 67.

"Zak's 'Shepherd' is also Post-Impressionistic, romantic in feeling like Cardoza's but of deeper human significance. The utter loneliness of the shepherd's life, the monotony of its outlook, the note of resignation, are all as subtly indicated as are any of the human qualities in Millet's pictures of peasant life; yet in technic and composition the picture is essentially Post-Impressionistic, a decorative and musical work of the *creative imagination*."—Eddy, *Cubists and Post-Impressionism*, 200.

SCULPTURE

CONSTANTIN BRANCUSI

Born in Roumania, 1876. Educated in Bucarest. Came to Paris in 1902; student of the Beaux-Arts; took Rodin's advice and left school. Exhibited widely in Paris, London, New York and Chicago. His sculpture, which has certain affinities with pre-historic and early Helladic expression, has been a storm center wherever shown. In 1920, the police in Paris removed his "Princess X . . ." In 1927, one of his abstract forms was refused entrance as sculpture at New York harbor and brought on a famous trial, which Brancusi won.

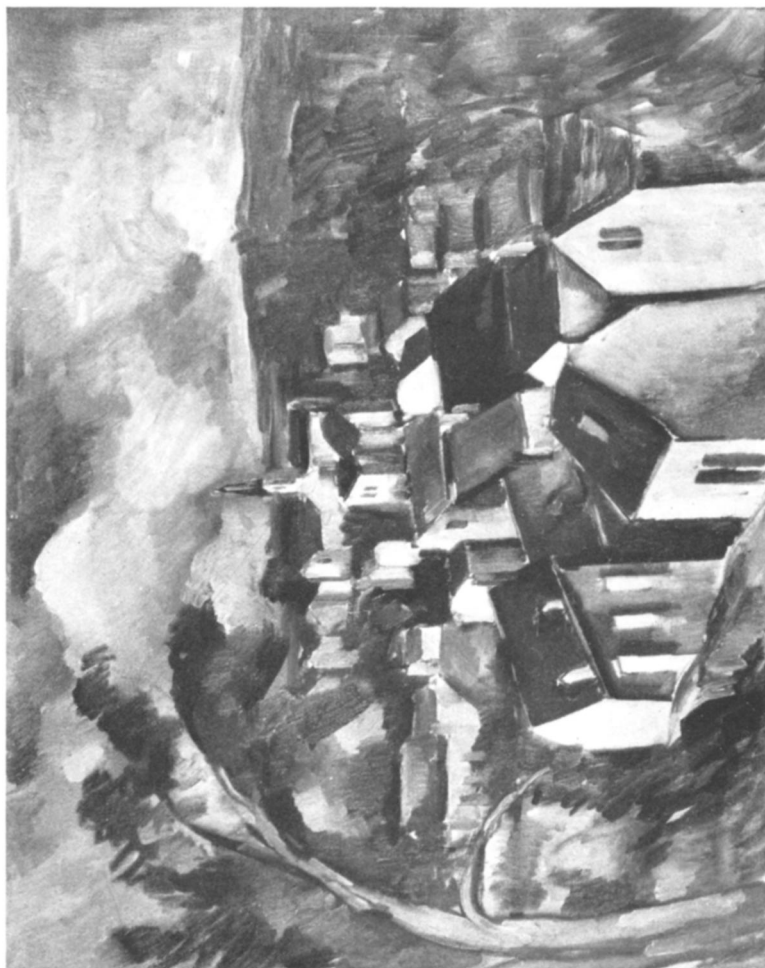
21. SLEEPING MUSE (1910)

Bronze, 11 inches long.

Exhibited: Salon des Indépendants, 1910; "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 617; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 25; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 8.

"I have a golden bronze head—a 'Sleeping Muse,' by Brancusi,—so simple, so severe in its beauty, it might have come from the Orient."—Eddy, *Cubists and Post-Impressionism*, 182–183.

"Constantin Brancusi's . . . three heads are the most remarkable works of sculpture at Albert Hall. Two are in brass and one is in stone. They show a technical skill which is almost disquieting, a skill which might lead him, in default of any overpower-



No. 18. "RUEIL" BY MAURICE DE VLAMINCK

ing imaginative purpose, to become a brilliant pasticheur. But it seemed to me there is evidence of passionate conviction; that the simplification of forms was no mere exercise in plastic design, but a real interpretation of the rhythm of life. These abstract, vivid forms into which he compresses his heads give a vivid presentment of character; they are not empty abstractions, but filled with a content which has been clearly and passionately apprehended." Roger Fry, London, 1913, quoted by Eddy, *Cubists and Post-Impressionism*, 183.

AUGUSTE RODIN

Born in Paris in 1840 of humble parentage. Early life a struggle for his art, in which he was forced to do ornamental carvings to live. Attended lectures by Barye, the great animal sculptor, and worked with Constant Simon and Carrier-Belleuse. Clashed continually with art officials in France, and finally in 1890 left Paris, never to reside there, again. In 1875 he visited Italy; came back overwhelmed with the example of Michelangelo. From then until his death in 1917, he worked on a number of ambitious projects in bronze and stone, in which the grandiose rhythms of the Renaissance are merged with Gothic strain and vehemence. At the end of his life, France overwhelmed him with every honor she could command. His influence on contemporary sculpture was enormous; succeeding generations of sculptors are only now recovering from his mannerisms. Represented in the Art Institute by "Adam," bronze (1881), "Burgher of Calais," plaster (1884-88), "Eve," marble, in the Martin A. Ryerson Loan Collection (1881), and by numerous drawings.

22. MASK OF THE MAN WITH THE BROKEN NOSE (1864)

Bronze, 12 $\frac{1}{8}$ inches high; signed, Rodin, on left collar margin.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago September 19 to October 22, 1922, No. 58.

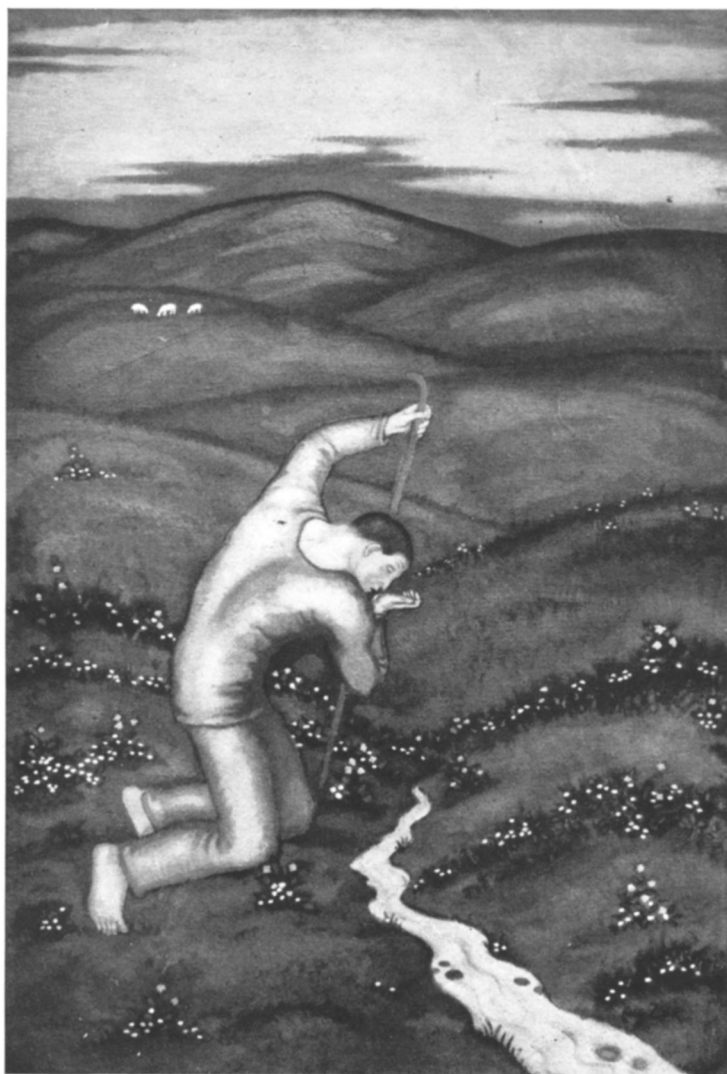
Rodin's third work. It is a mask of "Bibi," a famous jack-of-all trades in the Saint-Marcel District. Refused in bronze by the Salon of 1864, it was accepted in marble in 1875.

23. ARTHUR JEROME EDDY (PORTRAIT BUST) (1898)

Bronze, 18 $\frac{3}{4}$ inches high; signed, Rodin 1898, on left shoulder.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 57.

"Rodin's bronzes exhibit these same elemental qualities, qualities which are pushed to violent extremes in Cubist sculpture. But may it not be profoundly true that these very extremes, these very extravagances, by causing us to blink and rub our eyes, end in a finer understanding and appreciation of such work as Rodin's?"—Eddy, *Cubists and Post-Impressionism*, 79.



No. 20. "THE SHEPHERD" BY EUGENE ZAK