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PAINTED BY JAMES A. MC NEILL WHISTLER.

IN THE POTTER PALMER COLLECTION OF PAINTINGS RECENTLY PLACED IN THE ART INSTITUTE

been lent by Potter Palmer. The naive charm of this period is suggested by the cover of this number of the BULLETIN.

Not less interesting to the art lover, who finds delight in the more intimate and abstract phases of art in the black and white, has been the collection of the Institute's drawings, which has been considerably augmented and installed in its entirety for the first time this summer.

But the summer achievements of the Museum have not been merely the setting up of exhibitions for the chance comer. Activities of a more aggressive nature have also been carried on. In the School an extremely successful summer session was held, 487 students being enrolled in all departments. The policy has been not to offer short courses exclusively, but to make the work as elastic as possible. For instance, a student may specialize in life drawing all summer,

an unusual feature of summer school instruction. At the same time opportunities for all around training have been offered with gallery talks, lectures, and instruction in the crafts.

In the Department of Museum Instruction a unique service has been given in the way of private lessons to people who have come from great distances to perfect themselves along certain lines. Over 1,300 have been enrolled in various classes in the Museum Instruction Department. There have been talks on interior decoration and Saturday afternoon classes for employed girls.

LIBRARY NOTES

A BOOK entitled *Calico Painting and Printing in the East Indies in the XVIIth and XVIIIth Centuries* by George P. Baker and



THE RIVER—PAINTED IN 1868

BY CLAUDE MONET. IN POTTER PALMER COLLECTION RECENTLY PLACED IN THE ART INSTITUTE

printed by Arnold of London, has been purchased for the Ryerson Library. Museums of Europe and of India have been searched for the information which is analyzed in the text and for examples, thirty-nine of which are reproduced in color with exquisite correctness. The color plates, 28 inches by 22, are contained in a portfolio of linen which is itself printed by the mordant process described by Pliny in the first century, who wrote, "It is wonderful that although there be only one dye in the cauldron the cloth is dyed of several colours according to the different properties of the drugs which have been applied to different parts." Such use of so-called mordants was combined by the East Indians with a wax resist process; we are given a detailed technical account of the twenty-six processes as published

by a Jesuit trading missionary, Father Coeurdoux, in 1742.

This book provides a brilliant chapter in the story of the westward course of decorative art from the opening of Indian trade by Portuguese sailors in 1498 to the founding of the Dutch and London East India Companies at the beginning of the seventeenth century. Following upon this, imitations became common in England but as they could not compete in price with the imported calicoes the latter were prohibited and became immediately the fashion. An amusing letter of David Garrick's entreats a friend at court to restore to him his wife's beloved Indian bed-hangings seized by the customs officials. The favor was granted, and an illustration shows the historic hangings now in the Victoria and Albert Museum. In the



BREAKFAST BY THE RIVER—PAINTING BY RENOIR IN POTTER PALMER COLLECTION OF PAINTINGS

end the native industry was killed by the perfection of European machinery, and dyers of India have not even the relics of their lost art to guide them.

In an article contributed to the book M. Clouzot concludes: "If it is necessary in our industrial arts to imitate one thing or another, let us choose the models remote in time and space. In the study of archaic, primitive examples which the European taste could never assimilate as a whole, the designer is not tempted to make a servile copy of styles like those of Louis XIV and XVI which discourage by their mechanical perfection every impulse, every creative fancy. All has been done. Nothing, one feels, can be added or subtracted. On the other hand, confronted by our great Indian cottons, the artist or student of design forgets all the grammar of the schools.

He finds himself before a native art, a perfect simplicity, a freedom of expression, and an astonishing audacity of color. His brain begins to work; his imagination awakes. In his turn he starts anew, taking as his point of departure a tradition lost in the night of the ages."

The Burnham Library of Architecture has imported recently a number of books on English Renaissance architecture, including work of Wren, Jones, Gibbs, and Richardson. One of the important additions is the *Nouveau theatre de la Grande Bretagne, 1715-18*, in five volumes including a volume of Addenda. Part of his work was previously published in London as *Britannia Illustrata*. The double page engravings illustrate in curious perspective the palaces and estates of the gentry of

England and are largely the work of John Kip and Leonard Knyff.

NOTES

GIFTS AND PURCHASES—
A number of important gifts have recently been made to the Art Institute. George A. McKinlock has presented as a memorial to his son, George Alexander McKinlock, Jr. \$200,000 for building and embellishing the proposed terrace garden of the Museum. Joseph Winterbotham has given \$50,000 for paintings of foreign subjects by European artists and to eventually establish the Winterbotham Room; \$4,500 has been given by Charles D. Ettinger and his estate, and \$500 by the late Albert Stein.

The Chinese stone head illustrated on page 166 of the BULLETIN, another similar head, and a wood Kuan Yin, with a group of drawings by Sargent, Puvis de Chavannes, Rodin, and Paul Thevanetz, and a painting by Florence Koehler, all are the gift of Robert Allerton. Gracia M. F. Barnhart has given the painting "Duneland" by Frank Dudley; Albin Polasek, his bust of Charles L. Hutchinson; Wellington J. Reynolds, two miniatures; Robert Macbeth, a drawing by Homer D. Martin; the Arts Club, a drawing by Bert Elliot; David Adler, two drawings by Abram Poole; and Martin Roche, two drawings by Alfeo Faggi. A group of Dutch drawings, including the works of Israels, Maris, Kevers, Pieters, and others is the gift of Mrs. J. A. Edwards.

The following purchases have been made: a Korean painting for the Nickerson Collection; two water colors from the international exhibition of water colors—"Shore line" by Howard Giles secured from the C. E. Kremer Purchase Fund and "Prisoners of war" by William P. Welsh from the B. A. Eckhart Purchase Fund; eight original drawings by Meryon, and two drawings by Elmer Forsberg. A painting by

Winterbotham Fund. The Friends of American Art have added twenty-five drawings to their collection.

PRIZES—Mr. and Mrs. George R. Jenkins have presented \$1,000 for the Robert Rice Jenkins Prize of \$50 to be given at the Chicago artists' exhibition to a young artist who has not received a previous award. Mr. and Mrs. Augustus Peabody have given a \$200 prize for a painting in the annual exhibition of American paintings and sculpture.

BENEFACTORS AND TRUSTEE—Marshall Field has been elected by the trustees to fill the place of the late Dr. Frank W. Gunsaulus. Joseph Winterbotham has been made a Benefactor of the Art Institute.

SCAMMON LECTURES PUBLISHED—
Modern Tendencies in Sculpture, the Scammon lectures delivered by Lorado Taft in 1917, is now available in book form. The book is written in Mr. Taft's usual charming manner, which entices the general reader as well as the student of art. He begins with Rodin, adding his estimate to the great diversity of opinions on this great artist, and then traces his influence on French sculpture. The decline of monumental sculpture in France is revealed in contrast to the strength of that in Germany. But he points out that the work of a certain group of men in France tends toward a readjustment. The sculpture of the other countries of Europe, the work of such men as Mestrovic, Aranson, Meunier, and Stursa is set forth. A chapter is devoted to St. Gaudens as the outstanding figure in American sculpture. This is followed by a dissertation on the American school.

Though the lectures were delivered during the war, slight changes have been made to bring the work up to date. The comparative pause in the development of European art due to the war