

## The Art Institute of Chicago

---

The Mr. and Mrs. Charles H. Worcester Gift

Author(s): Daniel Catton Rich

Source: *Bulletin of the Art Institute of Chicago (1907-1951)*, Vol. 24, No. 3 (Mar., 1930), pp. 29-31+40

Published by: [The Art Institute of Chicago](#)

Stable URL: <http://www.jstor.org/stable/4103479>

Accessed: 26/10/2011 12:34

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*The Art Institute of Chicago* is collaborating with JSTOR to digitize, preserve and extend access to *Bulletin of the Art Institute of Chicago (1907-1951)*.

<http://www.jstor.org>

## THE MR. AND MRS. CHARLES H. WORCESTER GIFT

MR. and Mrs. Charles H. Worcester, long benefactors of the Art Institute and among its most devoted friends, have recently presented a notable group of nine paintings to be added to the permanent collection. Six are by famous members of the Italian School, while the other three are representative of the work of important contemporary masters. With one exception all of the nine have been previously described or illustrated in the *Bulletin* while on loan, so that they may here be more briefly commented upon.

Perhaps the three most notable works included in the gift are examples by Paolo Veronese, Jacopo Tintoretto and Giambattista Moroni. Thus at one time the Art Institute is greatly enriched in paintings of the Venetian School. "The Madonna with SS. John and Anthony Abbot" by Veronese is a large unfinished work possessing the vitality of a sketch and yet with the broad divisions of a decoration. It is of great interest in studying Venetian methods of under-painting and glazing, and shows that Veronese's final harmonious compositions came from careful manipulation. Tintoretto's mythological scene of "Mars and Venus with Three Graces in a Landscape" is typical of this painter's later impressionistic handling. The rich broken color, the rapid draughtmanship and the dazzling play of light and shadow are highly characteristic of the painter to whom modern art is turning more and more as an ancestor. The portrait of "Ludovico Madruzzo" by Moroni is one of the finest works anywhere by this master who was so greatly influenced by Venice. One of a group of three family portraits of Cristoforo Madruzzo, Prince-Bishop of Trent and his two nephews, it is a masterpiece of cool, contained color and simple design. It portrays the young and worldly prelate, standing full length in rich black robes with his hunting dog, and shows that at

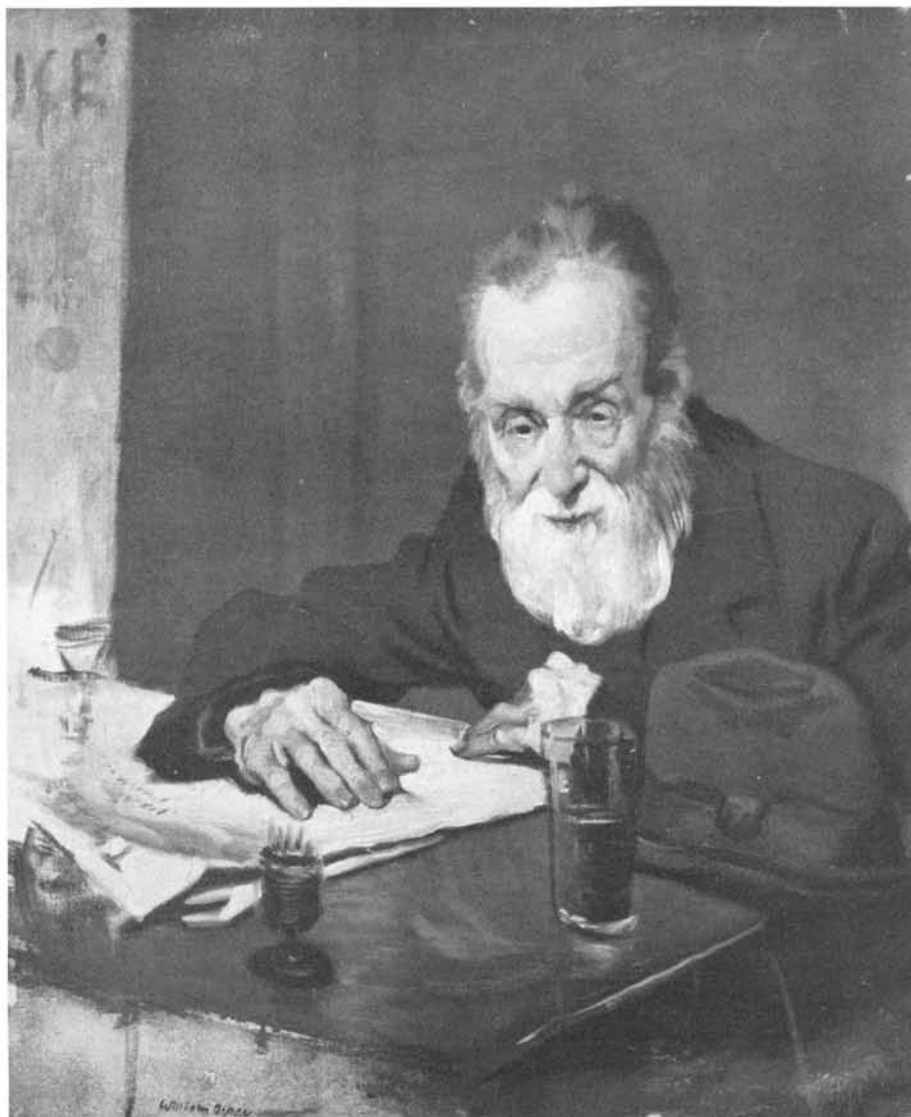
his best Moroni is to be ranked with the very greatest portraitists of the High Renaissance.

The field of Baroque Painting which has been coming back into serious favor of recent years is represented in the Worcester gift with two examples by Alessandro Magnasco, and one by Gianbattista Tiepolo. Magnasco's "Arcadian Landscape" and "Witch" show him in two moods; first as the forerunner of modern Impressionism in his free, slashing transcription of sky and atmosphere, second as a seeker after picturesque values in the little figure of the sorceress. Also originally attributed to Magnasco is the "St. Jerome" which Dr. Hermann Voss has identified as an early work by Tiepolo. It was originally a part of the Palumbo Collection in Rome and has been compared by Dr. Voss with several studies, one of which is in the possession of the Berlin Print Room.

The modern paintings by Forain, Toulouse-Lautrec and William Orpen are very welcome additions to the representative collection of nineteenth century and contemporary masters now on view. Forain's "Maternity" is one of a long series of court-room scenes, notable for their penetrating observation and inherent drama. "Messalina at the Bordeaux Opera" is one of Lautrec's most famous theatre paintings, and is representative of his expressive, nervous and brilliant designing. Painted in 1900, only a year before his death, it shows that he was gaining a new richness in his color and handling of pigment. Orpen's "Old Cabman" is one of the artist's understanding studies of picturesque old characters. Very simple in arrangement, and unpretentious as to point of view, it is attractive for the fine rendering of head and hands, and for the painter's expressed sympathy with his subject.

DANIEL CATTON RICH.

BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO  
MARCH NINETEEN THIRTY



"THE OLD CABMAN" BY WILLIAM ORPEN, IN THE GROUP OF NINE PAINTINGS  
GIVEN BY MR. AND MRS. CHARLES H. WORCESTER



"PORTRAIT OF LUDOVICO MADRUZZO" BY GIAMBATTISTA MORONI (C. 1520-1578).  
GIFT OF MR. AND MRS. CHARLES H. WORCESTER

## THE ART INSTITUTE OF CHICAGO

## OFFICERS

MARTIN A. RYERSON . . . . .	<i>Honorary President</i>
FRANK G. LOGAN . . . . .	} <i>Honorary</i>
WILLIAM O. GOODMAN . . . . .	
POTTER PALMER . . . . .	<i>President</i>
ROBERT ALLERTON . . . . .	} <i>Vice-Presidents</i>
CYRUS McCORMICK, JR. . . . .	
PERCY B. ECKHART . . . . .	
WALTER B. SMITH . . . . .	<i>Treasurer</i>
ROBERT B. HARSHE . . . . .	<i>Director</i>
CHARLES H. BURKHOLDER . . . . .	<i>Secretary</i>

## STAFF OF THE MUSEUM

<i>Director</i> . . . . .	ROBERT B. HARSHE
<i>Assistant Director</i> . . . . .	CHARLES FABENS KELLEY
<i>Secretary and Business Manager</i> . . . . .	CHARLES H. BURKHOLDER
<i>Curator of Painting and Sculpture</i> . . . . .	ROBERT B. HARSHE
<i>Assistant Curator of Painting</i> . . . . .	DANIEL CATTON RICH
<i>Curator of Oriental Art</i> . . . . .	CHARLES FABENS KELLEY
<i>Assistant Curator of Oriental Art</i> . . . . .	HELEN GUNSAULUS

*Keeper of Muhammadan Art*

. . . . .	JULIE MICHELET
<i>Acting Curator of Prints and Drawings</i> . . . . .	MILDRED J. PRENTISS
<i>Curator of Buckingham Prints</i> . . . . .	FREDERICK W. GOOKIN
<i>Advisory Curator of Muhammadan Art</i> . . . . .	ARTHUR UPHAM POPE
<i>Curator of Decorative Arts</i> . . . . .	BESSIE BENNETT
<i>Curator of the Children's Museum</i> . . . . .	HELEN MACKENZIE
<i>Librarian, the Ryerson and Burnham Libraries</i> . . . . .	ETHELDRED ABBOT
<i>Manager, Membership Dept.</i> . . . . .	GUY U. YOUNG
<i>Manager of Printing and Publications</i> . . . . .	WALTER J. SHERWOOD
<i>Dean of the School</i> . . . . .	CHARLES FABENS KELLEY
<i>Associate Dean of the School</i> . . . . .	J. SCOTT MACNUTT
<i>Assistant Dean of the School</i> . . . . .	FLORENCE ODELL
<i>Head of the Dramatic Department</i> . . . . .	THOMAS WOOD STEVENS
<i>Extension Lecturer</i> . . . . .	DUDLEY CRAFTS WATSON
<i>Head of Department of Museum Instruction</i> . . . . .	HELEN PARKER
<i>Superintendent of Buildings</i> . . . . .	JAMES F. McCABE



"RUNNING COLT," BRONZE BY RENÉE SINTENIS  
(CONTEMPORARY GERMAN) GIFT OF CHARLES H.  
WORCESTER TO THE CHILDREN'S MUSEUM