

The Art Institute of Chicago

The Century of Progress Exhibition of the Fine Arts

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THE CENTURY OF PROGRESS EXHIBITION OF THE FINE ARTS

WHEN the "Century of Progress" Exposition opens its doors on June 1, 1933, the public will not only be invited to see a marvelous summary of science and industry; it will also have the privilege of enjoying at The Art Institute of Chicago the greatest loan exhibition yet assembled in America. The Art Institute has been declared the official Fine Arts Department of the World's Fair, and, by special arrangement, no art exhibition will be held on the grounds. Because of its permanent building and museum organization, the Institute is particularly fitted to show a magnificent group of works borrowed from private collectors and museums in the United States who, in most cases, would not otherwise consider lending their important possessions.

THEME OF THE EXHIBITION

The theme of the World's Fair, "A Century of Progress," is also the theme of the Exhibition of the Fine Arts. It has been broadly interpreted here to mean, not only a showing of famous and characteristic works of the last hundred years, but a "century of progress" in American collecting. One of its chief aims is to show the change that has come over American picture acquisitions; a hundred years ago, very few great paintings were on this side of the ocean; today our private collections and museums contain treasures of amazing importance. Since 1833, magnificent works by Fra Angelico, Botticelli, Velasquez, El Greco, Holbein, Titian, Raphael, Rembrandt, Hals, and Boucher (to mention only a few names) have found their way

into American hands. Naturally the Institute will continue to display its own greatest pictures, uniting them with loans drawn from all over the United States. Some twenty-five museums and over two hundred private collectors are generously co-operating in this great enterprise.

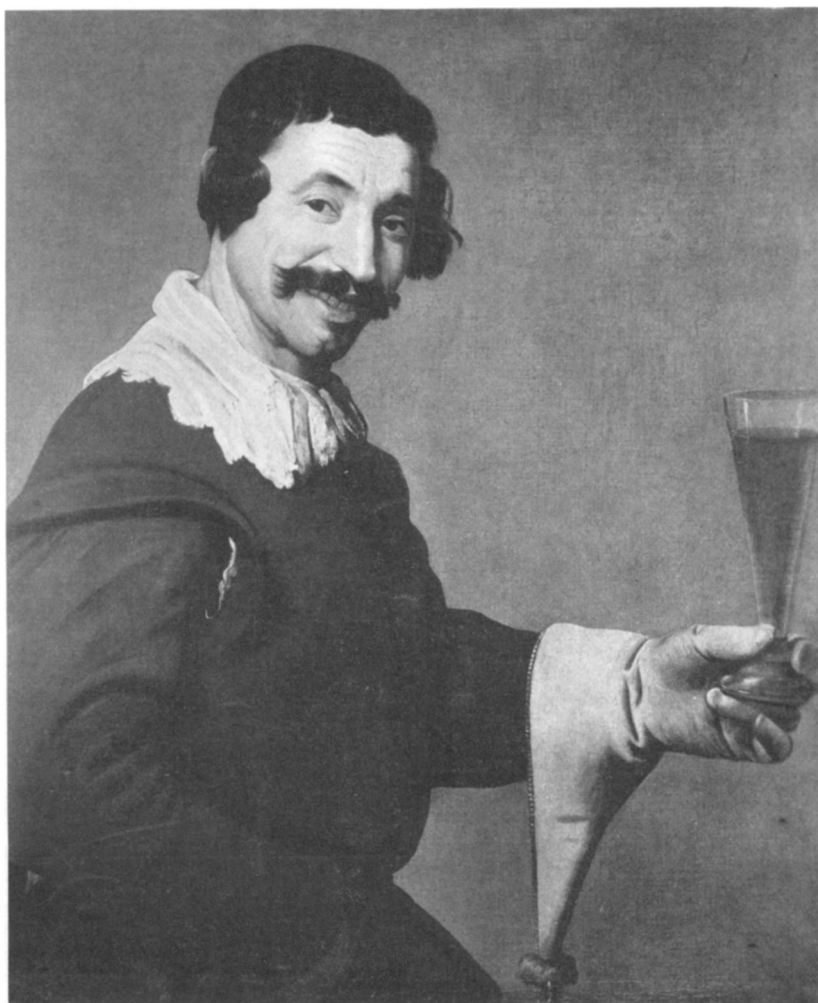
In addition to "the progress in American collecting," a parallel may be found in an extensive exhibition of painting of the last one hundred years. This will be largely French and American. The Institute is famous throughout the world for its almost unique survey of great French masters of the nineteenth and early twentieth centuries. There will be arranged a parallel survey of American artists of the same period in a series of galleries. Contemporary developments in painting will make up another section of the exhibition. Here, a brief international survey, with special stress on French and German artists of the present day, and a large and representative group of Americans, including some of the most important Chicago painters, will give the visitor a clear idea of just what is happening in art at this moment. The painting division will conclude with a gallery given over to abstract art; important international examples from such movements as Cubism, Constructivism, and Super Realism will present a lively account of this original development of our own century.

ARRANGEMENT OF GALLERIES

All the galleries on the second floor of the Art Institute building will be rearranged so that the visitor may follow,

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“A CENTURY OF PROGRESS” LOAN EXHIBITION NUMBER
BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
APRIL/MAY NINETEEN THIRTY-THREE



“MAN WITH THE WINE GLASS” BY DIEGO VELASQUEZ, (SPANISH, 1599-1660) LENT BY
THE TOLEDO MUSEUM OF ART (EDWARD DRUMMOND LIBBEY COLLECTION) TO THE FINE
ARTS EXHIBITION OF A CENTURY OF PROGRESS

VOLUME XXVII

NUMBER 4



"RAPE OF DEIANIRA" BY ANTONIO POLLAIUOLO (FLORENTINE, 1432-1498). LENT BY YALE UNIVERSITY, SCHOOL OF FINE ARTS (JARVES COLLECTION)



"ADORATION OF THE MAGI" BY LUCAS VAN LEYDEN, (DUTCH, 1494-1533) OWNED BY THE ART INSTITUTE OF CHICAGO (THE MR. AND MRS. MARTIN A. RYERSON COLLECTION)

chronologically, the sequence of art history. Thus the exhibition will present an opportunity, unrivaled in practically any museum, to trace a single development down the course of several hundred years. Most galleries in Europe stress one period or stop at a certain date; to pursue the story further one has to visit another museum. The Art Institute, from June 1 to November 1, will be transformed into a "miniature history of art," where influences and trends, both historic and aesthetic, may be studied. One of the most certain results of this proximity of the old and new will be to make them seem less incompatible. The visitor who walks quickly from the gallery where the Rembrandts are displayed to the gallery where van Gogh's masterpieces are being shown will undoubtedly grasp the intimate connection between these two artists, separated though they are by over two hundred years. This continuance of tradition (despite different techniques) will be made more apparent by the choice of both old master and modern examples. In every case the attempt has been made to exhibit pictures of striking artistic quality rather than those of documentary or historical importance. For that reason certain artists are not represented at all; either no works by them of sufficient interest exist in America, or else such works were not available for exhibition.

ALL LOANS AMERICAN

The emphasis is entirely on the American collector, stressing both the American private and public collections. With the exception of Whistler's famous and dignified "Portrait of His Mother" (lent by The Louvre Museum, Paris, through The Museum of Modern Art, New York), all exhibits will be assembled from the United States.

PRIMITIVES IN THE EXHIBITION

The appreciation of European "primitive" painting (that is, largely works done before 1500 A.D.) practically began in the nineteenth century. At the present not

only the Italian primitives, which were the first to be acclaimed, but also similar works from Germany, France, Flanders, Holland and Spain are greatly in favor. The exhibition will give an opportunity to study fascinating medieval examples through five galleries devoted specifically to them. A room devoted to German and French primitives will start the story. It contains among others such masterpieces as Holbein's "Portrait of Catherine Howard," lent by the Toledo Museum of Art (Edward Drummond Libbey Collection), the Jean Clouet "Charlotte of France," from the collection of Max Epstein, Chicago; two portraits by François Clouet, (one from Lillian S. Timken, New York) and a remarkable small head by Corneille de Lyon (lent anonymously). The seven great panels from the Amiens School (Ryerson Collection) and the Cranachs in the Worcester Collection, as well as other examples of equal interest will complete the group.

In the field of Flemish and Dutch primitives there is hardly an artist of merit who is not represented by an outstanding work. The Ryerson Collection is especially rich in this field; two Rogier van der Weydens, an exquisite Memling "Madonna," a Gerard David of first quality and a unique Lucas van Leyden make an excellent beginning. To these will be added such works as a brilliant Cornelisz van Oostanen (anonymous loan), and the "St. Jerome" by Petrus Christus (Detroit Institute of Arts).

Four galleries of Italian painting will carry on the historical survey. The two earliest panels are from the *ducento* and both from the collection of the late Mr. Ryerson. From the private collection of Mrs. Martin A. Ryerson comes the beautiful Segna, "Madonna and Saints." Sassetta's fairy-tale, "Procession of the Magi," is lent by Maitland F. Griggs (New York), who is also sending a remarkable "Crucifixion" now attributed to Masolino. Giovanni Bellini will be represented by a "Madonna" from the Mr. and Mrs. Charles H. Worcester Collection; his rarer



“MADONNA AND CHILD” BY HANS MEMLING (FLEMISH C. 1430-1494). OWNED BY THE ART INSTITUTE OF CHICAGO (THE MR. AND MRS. MARTIN A. RYERSON COLLECTION)



"ANNUNCIATION" BY THE MASTER DE MOULLINS, FRENCH, FIFTEENTH CENTURY. THE MR. AND MRS. MARTIN A. RYERSON COLLECTION.

brother, Gentile, by an extraordinary painting of two Oriental Heads (lent by Mr. and Mrs. Worcester).

Botticelli will be remarkably well shown. From Max Epstein come the "Madonna and Child," a large early work which has frequently been compared with the Chigi composition, and a spirited "Adoration with Angels" in his later style. A portrait of a young man, one of the group often supposed to mirror Botticelli's own features, is lent by E. and A. Milch, New York City. Wildenstein and Co. are sending a beautiful and touching "Nativity." From the Jarves Collection (Yale University) come the brilliant Pollaiuolo, "Rape of Deianira," the Bernardo Daddi, "Vision of St. Dominic" and the Piero di Cosimo, "Lady with Rabbit."

Among the Spanish primitives will be the famous Ayala altarpiece (dated 1396 and owned by the Institute, Charles Deering Collection) and the much-reproduced "St. George and the Dragon," by the

Master of the St. Georges who receives his name from this very painting.

BRILLIANT SHOWING OF SIXTEENTH CENTURY ITALY

High in esteem, along with the primitives, is sixteenth century painting, which will here be superbly represented, especially in the case of the great masters of Venice. Titian, whom certain critics have called the superlative artist of all time, will be represented by no less than three great compositions. From Duveen Brothers, New York, comes the wonderful "Venus and the Lute Player," conceded to be among Titian's most inspired renderings of the feminine nude. Discovered only two or three years ago in an English private collection, it will have its first public showing here. Another figure piece, the "Danae," one of the best of the versions of this favorite subject (lent anonymously), will hang in the same gallery with "The Adoration of the Magi," lent by Arthur Sachs of New York. Also from Mr. Sachs' collection is the beautiful "Christ Walking on the Waves," by Tintoretto, a work which reveals the master at his best; Tintoretto will be further shown in the "Portrait of Alessandro Farnese" (Museum of Fine Arts, Boston), and a "Madonna" (Cleveland Museum of Art), as well as in canvases from the Institute's own collection. Veronese—third of the great Venetian triumvirate—will dominate one wall with his glowing composition "Rest on the Flight into Egypt," a painting until recently in the Munich Pinakothek, and today the property of The John and Mabel Ringling Museum, Sarasota, Florida.

BAROQUE AND ROCOCO ITALIAN PAINTING

One of the unusual features of the exhibit is a gallery dedicated to a group of later Italian examples: Tiepolo, Guardi, Canaletto, Magnasco, Mola, Piazzetta among them. This emphasis on seventeenth and eighteenth century painting is indicative of the awakened interest in these neglected fields.

DUTCH SEVENTEENTH CENTURY

The great Dutch masters of the period of Rembrandt will be displayed in one large gallery. Van Dyck's dignified portrait of "Polixena Spinola," dating from his Genoese days, is lent by Samuel H. Kress of New York. The spirited "Head of a Man," by Rubens (lent anonymously) and a brilliant sketch, "Samson and Delilah" (owned by the Institute), will show this master in his essence. Amplifying the Institute Rembrandts, the superb "Aristotle" (lent by Duveen Brothers) illustrates one of the world's most magnificent artists in his profoundest mood. Wherever this famous canvas has been displayed it has aroused tremendous enthusiasm. The landscape painters (such as Hobbema, Ruisdael), the Dutch masters of genre (such as Jan Steen, Ochtervelt, van Ostade, Terborch, etc.) show how much Holland contributed in this century. From the City Art Museum, St. Louis, comes a remarkable "Skittle Players" by Pieter de Hooch. The Metropolitan Museum of Art is lending the masterpiece of Brouwer, "The Smokers."

SPANISH PAINTING

Many of the great collections of Europe (outside of Spain) have a meager representation of important Spanish artists. One of the aims of this exhibit is to make Spanish painting better known to the American public. The Institute has long been fortunate in being able to show the collection of the late Charles Deering, and in the present case, certain of the Deering pictures will be borrowed from Mr. Deering's daughters, Mrs. Richard Ely Danielson of Boston and Mrs. Chauncey McCormick of Chicago.

Ten paintings by El Greco are particularly appropriate, for, in certain ways, this great artist is the discovery of our own day. As late as 1905, the year in which the Institute acquired "The Assumption of the Virgin" (1577), El Greco's name was scarcely known; today he is rightly ranked with Titian, Rembrandt and Velasquez as one of the supreme artists of



"CATHERINE HOWARD" BY HANS HOLBEIN THE YOUNGER (GERMAN 1497-1543). LENT BY THE TOLEDO MUSEUM (EDWARD DRUMMOND LIBBEY COLLECTION)

western painting. The present group of his work—surely the largest showing of important works by him yet attempted in America—gives the public an opportunity to study him as he may be studied nowhere else save in Madrid or Toledo. The Metropolitan Museum of Art is lending the two paintings until recently in the collection of Mrs. H. O. Havemeyer. These are, the "Portrait of Cardinal Guevara," and the marvelous "View of Toledo," the latter of which has been called "our first and greatest landscape." Velasquez will be revealed through the early "St. John" (lent by Mrs. R. E. Danielson), the "Man with a Wine Glass" (Toledo Museum, Edward Drummond Libbey Collection), and the "Isabella" (Max Epstein). Goya may be seen in a number of examples; the wonderful series of the "Capture of the Bandit by the Monk" (Ryerson Collection) will be matched with the "Boy on a Ram," (an



"VIEW OF TOLEDO" BY EL GRECO, (SPANISH, 1541-1614). LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK

early tapestry cartoon lent by Mrs. Chauncey McCormick). The exciting "Bull Fight" from the collection of Arthur Sachs of New York is one of Goya's important canvases dealing with the national spectacle. Morales, Zurbarán, Mazo, Ribera and other Spanish masters will be seen in typical examples.

ENGLAND: THE EIGHTEENTH CENTURY

In the eighteenth century, English por-

traitists set the style for the rest of Europe. Gainsborough's "Queen Charlotte" (lent by Jules S. Bache, New York) shows how sensitive their art became; "The Landscape with a Bridge" (Duveen Brothers) is not only a triumphant statement of the rococo point of view, but it shows the Gainsborough who was to have so great an influence on later art. (One may compare the Constable, "Stoke-by-Nayland," owned

by the Institute in the same gallery.) Reynolds, who portrayed great ladies with elegance and ease, has a typical subject in "The Honorable Mrs. Watson" (lent by Arthur J. Secor through the Toledo Museum of Art). Raeburn, the Scotch member of the school who saw and recorded with admirable clarity the personalities of his day, will be seen in several portraits; the "Johnstone Group," lent from the collection of Robert W. Schuette, New York, is a brilliant example of his art. Romney, Lawrence, Turner and Bonington are some of the other contemporaries found in this gallery.

SEVENTEENTH AND EIGHTEENTH CENTURY FRANCE

Poussin and Claude and the Le Nains stand for the seventeenth century. From the Smith College Museum of Art comes one of Claude's classical landscapes, touched with the poetic envelopment of light that he loved. Poussin's more austere "St. John on Patmos" (owned by the Institute) is a pendant to the famous Landscape with St. Matthew in the Kaiser-Friedrich Museum, Berlin. The next century reveals French painting in all the gaiety of the rococo. Two Fragonards (one of them a "Rest on the Flight into Egypt," lent anonymously and never before exhibited in America), two excellent Paters, (one lent by Lillian S. Timken, the other by Edward J. Berwind), a Chardin, "The Industrious Mother" (lent anonymously), a charming Lancret, an unusual "Nymph" by Boucher—there is hardly a leading name of the century who goes unrepresented by a splendid picture. The David "Mme. de Richemond and her Son" (lent by Mr. Berwind) and the Ingres, "Mlle. Gonin" (from the Taft Collection, Cincinnati) are not only beautiful and rare examples, they lead directly on to the next section, "A Century of Progress in Painting."

PRE-IMPRESSIONISTS

The large gallery devoted to painting in France before the Impressionists gives an

admirable summary of the first half of the century. Delacroix will not only be seen in the Institute examples; from Albert Gallatin comes one of his wall decorations, "Spring," in which this great Romanticist challenges Rubens and Veronese on their own ground. Corot, the artist who had the strange fate of being admired by his contemporaries for the wrong thing, will show the breadth of his vision by such works as "View from Volterra" (lent from The Chester Dale Collection, New York), the "Jumièges" (Smith College Museum of Art), and the great figure piece owned by the Institute, "Interrupted Reading." Millet and the Barbizon School will be included in the same room, as well as two other "giants" of the century, Courbet and Daumier. To illustrate the first, the large "Toilette of a Bride" (Smith College Museum of Art), which Roger Fry, the English critic, has called "the greatest Courbet in the world," has been borrowed; "The Uprising" (Phillips Memorial Gallery, Washington, D. C.) and "The Drinkers" (Adolph Lewisohn Collection, New York) will present Daumier in other moods than the Institute's examples.

IMPRESSIONISM IN FRANCE

There seems scarcely any reason to doubt that the survey of painting in France, beginning with Monet and coming down the rest of the century, will be one of the great events of the exhibition. Not only is the Institute famous for its own pictures of this period, private collectors have been unusually generous in lending major canvases. In order that the public may study these masters in some detail, a special series of rooms has been arranged to throw into relief the culminating figures. The first of these will be given to Monet and Degas. Twelve examples of the former are included, eleven of them from the Institute. These begin with the brilliant "Argenteuil" of 1868 and show Monet in almost every mood. Two remarkable still-life compositions (one of them from the Ryerson Collection, the other lent by Mr. and Mrs. Potter Palmer of Chicago) show him

recording in a masterly way the appearance of objects in transforming light.

The paintings by Degas belonging to the Institute make the nucleus for the Degas group. Chief among them is the wonderful and sympathetic portrait, "Uncle and Niece," the recent legacy of Mrs. L. L. Coburn. The race-course—always a fertile subject for the painter—will be represented by such masterpieces as the "Carriage at the Races" (lent by the Boston Museum of Fine Arts) and the "Jockeys" from the collection of the late Miss Lizzie Bliss. Howard J. Sachs, of New York, is sending his brilliantly designed "Laundresses," a composition which shows Degas as the sharp and sensitive observer of daily life. The stage and ballet dancers will be shown by the pastel in the Potter Palmer Collection, by the "Mlle. Fiocri in the 'Ballet of La Source'" (lent by The Brooklyn Museum), and by two exquisite arrangements, lent, respectively, by Mr. and Mrs. Chauncey McCormick and Mr. and Mrs. Potter Palmer. Paintings like the "Milliner's Shop" (the gift of Mrs. L. L. Coburn) and the "Woman in the Red Hat," lent by Mr. Joseph Winterbotham of Burlington, Vermont, illustrate other sides of the painter's genius.

ONE-MAN EXHIBITION FOR CÉZANNE

The only one-man room in the exhibition is given to the work of Paul Cézanne, frequently called "the greatest painter of the century" and even today, some twenty-five years after his death, a most potent force in creative art. As a still-life painter Cézanne had no rivals save Rembrandt and Chardin. The exhibition will include the early "Still Life with a Clock" (lent by Wildenstein and Co.) which shows the artist under the spell of Manet; the "Basket of Apples" in the Birch-Bartlett Collection, the "Flowers and Fruit" in the Coburn bequest, and the vivid "Still Life with Apples" which formed the center of the Lizzie Bliss Collection. Equally great in landscape, Cézanne's development may be traced from the early "Auvers" (Coburn Collection) through the "Road

to Auvers," lent by John Nicholas Brown of Providence, to the later examples borrowed through the generosity of Smith College, Marie Harriman, and Knoedler and Co., as well as the "L'Estaque," bequest of the late Martin A. Ryerson.

The figure-pieces and compositions of the master will be represented by the "Card Players," lent by Stephen C. Clark, of New York, one of the most notable of the series dealing with this subject. Single figures from the Bliss, Bakwin, and Lewissohn Collections, and two wonderful figures in blue, one lent by A. Conger Goodyear and the other by Knoedler and Co., will further display Cézanne's power. "The Bathers," from Mrs. R. R. McCormick, is guaranteed to give anyone a new idea of the artist's range. All in all, the splendid group of this artist's work (some seventeen canvases are included) is bound to be one of the sensations of the show.

MANET AND RENOIR

Two great artists who followed in the French tradition but revitalized it are Manet and Renoir, combined into one large gallery. Manet's early style which grew directly out of his study in the museums is already represented in the Institute by such works as the two "Philosophers" and the "Christ Mocked." "The Music Lesson" (lent by Mrs. R. E. Danielson), the "Boulogne Roadstead" and "The Race Course at Longchamp" show the painter gradually adopting the out-of-door painting and blurred effects of Monet; these are in full power in such a work as "The Journal Illustré" (Coburn bequest). Two remarkable Manets, formerly in the H. O. Havemeyer Collection, are lent by Horace Havemeyer and Mr. and Mrs. J. Watson Webb of New York.

Renoir's great composition, "The Canoeists' Breakfast," one of the treasures of The Phillips Memorial Gallery, Washington, D. C., will face the beautiful "Moulin de la Galette" lent by John Hay Whitney of New York. The "Bather" (Durand-Ruel) and the early "Diana, the Huntress" (lent from The Chester Dale Collection)



"VENUS AND THE LUTE PLAYER" BY TITIAN (VENETIAN, 1477-1576). LENT BY DUVEEN BROTHERS NEW YORK. THIS RECENTLY DISCOVERED WORK, AMONG THE MOST NOTABLE IN ALL OF THE ARTIST'S CAREER, WILL BE SHOWN IN THIS EXHIBITION FOR THE FIRST TIME

show that no one in the century could surpass Renoir in the painting of the nude. Portraits of both artists (that of Manet by Fantin-Latour, that of Renoir by his pupil André) will add a note of biographical interest to this remarkable gallery. Of course, the most significant examples from the group of fifteen Renoirs belonging to the Institute will be shown, among them "The Two Little Circus Girls" (Palmer Collection) and "On the Terrace" (Coburn bequest). From Mrs. Martin A. Ryerson's collection comes the radiant, "At the Piano," a work of Renoir's full Impressionist period too rarely seen in Chicago.

GAUGUIN, SEURAT, TOULOUSE-LAUTREC

Three great masters of the later nineteenth century, Gauguin, Seurat and

Toulouse-Lautrec will share a single gallery. Thirteen canvases by the first will cover almost every phase of his original reaction to the Polynesian scene, "Mahana No Atua" (Birch-Bartlett), "Te Burao" (Winterbotham), "Tahiti Women and Children" (Birch-Bartlett), all from the Institute, will be amplified by such striking paintings as the "Tahitian Mary," (Adolph Lewisohn Collection, New York) and the "Two Tahitians" (William Church Osborn, New York). The "Sunflowers" of Mrs. R. R. McCormick of Chicago and the "Autrefois" of Gilbert E. Fuller of Boston show Gauguin not only as a great decorative artist exploring primitive motifs, but as painting they will hold their own with other important pictures in the exhibit.

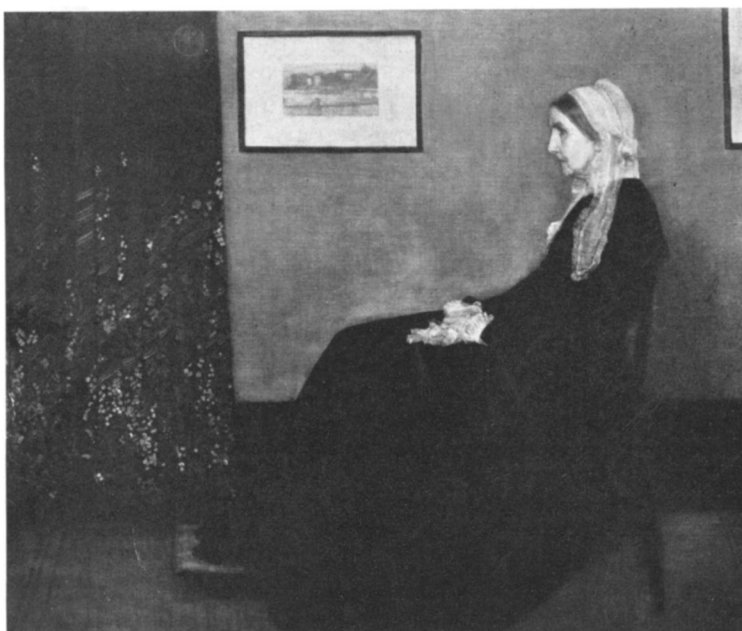
The Institute already owns some of the



"CARD PLAYERS" BY PAUL CÉZANNE (FRENCH, 1839-1906)
LENT BY STEPHEN C. CLARK, NEW YORK



"TOILET OF A BRIDE" BY GUSTAVE COURBET (FRENCH 1819-1877)
LENT BY SMITH COLLEGE MUSEUM OF ART



**"PORTRAIT OF HIS MOTHER" BY WHISTLER (AMERICAN, 1834-1903)
LENT BY THE LOUVRE MUSEUM, PARIS**



**"THE CANOEISTS' BREAKFAST," BY AUGUSTE RENOIR (FRENCH, 1841-1919)
LENT BY THE PHILLIPS MEMORIAL GALLERY, WASHINGTON, D.C.**

best of the brilliantly designed and drawn work of Toulouse-Lautrec, painter of the night-life of Paris, and one of the most original artists of the century. "The Dance at the Moulin de la Galette," and "At the Moulin Rouge" Lautrec never surpassed; "The Circus Fernando" and "The Opera Messalina" show characteristically mordant reactions to the tinsel of the circus ring and the pomposities of grand opera.

Seurat's masterpiece, "A Sunday on the Grande Jatte," will occupy the middle of one wall. This important work—the nucleus of the Birch-Bartlett gallery—is a magnificent exposition of all the qualities that went to make Seurat's art a profound, harmonious and moving expression. In this painting the young artist not only designed a composition of remarkable subtlety and beauty, he managed to give to his drastically simplified figures the very atmosphere of life. No exposition of nineteenth century painting would be complete without Seurat; no canvas could better illustrate his special achievement.

VAN GOGH AND HENRI ROUSSEAU

Another gallery will be given over to the



"BOY ON THE RAM" BY GOYA (SPANISH, 1746-1828). LENT BY MR. AND MRS. CHAUNCEY MCCORMICK, CHICAGO

work of Vincent van Gogh and Henri Rousseau. Rousseau's unique contribution of exact painting with imaginative design will be represented by the Birch-Bartlett "Waterfall," supplemented by "The Jungle" (lent by Mrs. Patrick Hill to the Winterbotham Collection) and "Exotic Landscape" from Mrs. R. R. McCormick.

Van Gogh's brilliant art, particularly his last period at Arles and Saint-Rémy, will be fully shown, but there is the attractive "Montmartre," with its suggestion of Manet and Sisley to recall the fact that at one time he painted in Paris with a cooler palette and more restraint. The group will not only contain such famous examples as the Institute's "Bedroom at Arles" and "La Berceuse," but the "Young Girl" (from The Chester Dale Collection), "The Postman" (lent by Robert Treat Paine, 2nd., Boston), the "Public Gardens" (Phillips Memorial Gallery, Washington, D. C.), and "The House on the Crau" (A. Conger Goodyear). Among others to be shown the "White Roses" (lent by The Marie Harriman Gallery, New York) and "Landscape with Boats" (M. Knoedler and Co.) and "Street in St. Rémy: The Pavers" (Miss Dorothy Sturges) are all superb examples. In addition there will be one of van Gogh's copies (not really a copy, but a translation) of Millet's "First Steps," lent by Julius Oppenheimer, New York.

MATISSE AND PICASSO

Matisse and Picasso, the two continuers of the tradition of the nineteenth century with the new experiments of the twentieth, will be combined in a gallery. Matisse's exquisite, flowing design and strange, exhilarating color will be revealed in such canvases as "Decorative Composition" and "Harmony in Yellow," both lent by Pierre Matisse, New York, and in the "Interior" (Cone Collection, Baltimore) and "Carnival at Nice" (Mr. and Mrs. Ralph Coe, Cleveland). Works like the "White Plumes" (lent by Stephen C. Clark of New York) and the "Woman Before an Aquarium" (Birch-Bartlett), and the early

"Pont St. Michel" (M. Knoedler and Co.,) display the artist in his soberer manner; "Still-Life: Histoires Juives" (lent by Samuel S. White III) and a flower-piece, from Robert H. Tannahill of Detroit, reiterate the fact that no one in our day can give more charm or elegance to the painting of objects than Matisse.

Picasso's early period, the years in which he experimented with "blue," "white," and "pink" harmonies, will be exceedingly well shown. (Picasso's abstract art will be exhibited in an international gallery given over to this development.) Such remarkable works as "The Woman with a Fan" (Marie Harriman Gallery), "Figures in Pink" (lent by Leonard C. Hanna, Jr., of Cleveland), "The Toilette" (Albright Art Gallery, Buffalo) and "Le Gourmet" (Josef Stransky), show Picasso in the role of a highly accomplished stylist. "The Woman in White" (here lent by The Trustees of the Bliss Estate in co-operation with The Museum of Modern Art) represents Picasso's return to the classical after many years of cubist experiment. A few pieces of sculpture by both artists are included.

AMERICAN PAINTING

That the public may balance French and American achievements, an exhibition paralleling the masters of France of the last century has been arranged from paintings by artists of the United States.

A gallery of distinguished American portraits of the Colonial and Federal periods, including significant works by Copley and Stuart and attractive examples of the art of Ralph Earl, Hesselius, Feke and several others will introduce the sequence.

In the selection of nineteenth century American work, the desire has been to show the greatest artists in more than a single example, so that the public may become more familiar with their art. Thus Albert P. Ryder, the "American mystic" whose strange and poetic "visions" give him a high place, will be represented by several works. Typical of his feeling for moonlight and the sea is the "Marine" in the

Martin A. Ryerson Collection; this will be supplemented by Ryder's fantasy, "Death on the Pale Horse," lent by the Cleveland Museum of Art, and by two paintings, "Diana's Hunt" and "Elegy in a Country Churchyard," lent by Ralph Cudney of Chicago.

The sober realist, Thomas Eakins, is already known to Chicago through "Music," a double portrait of his mature years. At times he comes close to the great Dutch masters of the seventeenth century; the canvas "Addie," lent by the Pennsylvania Museum of Art, has something of Rembrandt's penetrative feeling, as well as more than a bit of his grasp of the subject. A sketch for "The Pathetic Song," lent by the Babcock Gallery, New York, will supplement other works.

Winslow Homer, another American who looked hard at nature and painted her in varying moods but always with realistic intensity, will be particularly well shown. "The Herring Net," a brilliant painting lent by Mrs. Martin A. Ryerson, may be studied in comparison with "The Look



"THE INDUSTRIOUS MOTHER" BY CHARDIN (FRENCH, 1699-1779). LENT FROM A PRIVATE COLLECTION, NEW YORK

Out—"All's Well" from the Museum of Fine Arts, Boston, which some critics have claimed as Homer's masterpiece. "On the Lee Shore," sent by The Museum of Art, Rhode Island School of Design, is one of his most profound marines, while a group of deft and vigorous water colors of the sea and the Adirondacks (included in the Ryerson bequest) show Homer equally at home in another medium.

One of the aims in choosing works by John Singer Sargent is to throw into relief his qualities as an artist. Too much has been said of him as a painter; he was much more than the facile, swift manipulator of oil paint which his society portraits often show. "Mrs. Charles Gifford Dyer," from the Institute's own collection—a picture which has recently been seen in the Museum of Modern Art, New York, where it aroused great interest—and the "Robert Louis Stevenson," lent by Mrs. Payne Whitney of New York, show that in portraiture he could achieve incisive, restrained characterization as well as paint silks and satins with consummate skill. The famous "Egyptian Girl," lent from the Charles Deering collection, has seldom been exhibited since the Panama-Pacific Exposition in 1915. This, along with a canvas of an "Orchestra Rehearsal," from the collection of Mr. and Mrs. Chauncey McCormick, show Sargent as much more versatile than is ordinarily supposed.

Whistler's "Mother," from the Louvre Museum, Paris, is bound to be the center of one of the large galleries devoted to American painting. There will be several other examples by him, including a charming sketch "In the Studio" and a characteristic "Nocturne, Southampton Waters," from the Institute's own collection. Mary Cassatt, the one American woman to win a place along with Degas and Manet in French esteem, will be capably shown by "At the Opera," a superb piece of design and painting lent by The Museum of Fine Arts, Boston, and the "Girl Combing Her Hair," from the Chester Dale Collection, New York. Of this latter picture Degas himself remarked, "It has *style*" and it is

said no comment ever pleased Miss Cassatt more. "The Toilet," painted in 1894 and the property of the Institute is one of the artist's most sympathetic studies of mother and child.

A number of single distinguished works—in many cases the most famous examples by an artist—will be included. To this class belongs Duveneck's "Whistling Boy," a painting which approaches Hals in the swing of its brushwork and Rembrandt in the depth and richness of color. It comes to the exhibition through the courtesy of the Cincinnati Art Museum. One of Blakelock's chief works which has been little seen is "The Vision of Life," the property of Mr. and Mrs. Charles H. Worcester; this attractive canvas with its glowing color and wraith-like figures shows Romantic American painting at its best. Inness' "Coast of Cornwall," also lent by Mr. and Mrs. Worcester, reveals this master as the continuer of Turner in largeness and mistiness of effect; it, and the severe but strongly patterned "Storm" (in the Edward Butler Collection of the Art Institute), and "Moonlight on Passamaquoddy Bay" (Ryerson Collection) will show one of our great landscapists at his best.

Maurice Prendergast and Twachtman—two men who made original use of the Impressionist doctrines of heightened color and light—will add a decorative note to the sobriety of American realism and tonal painting. The late Arthur B. Davies belongs somewhat to their tradition; the Institute examples are supplemented by the "Italian Landscape" lent by the Trustees of the Estate of Miss Lizzie Bliss of New York. George Bellows is famous for the sincere and sympathetic portrait of his "Mother" owned by the Institute. There will be added other typical examples by him, "The Stag at Sharkey's," one of his most smashing records of the prize-ring, from The Cleveland Museum of Art, and the lyrical "Picnic" belonging to The Adolph Lewisohn Collection, New York, which round out the picture of Bellows as an authentic American painter.

AMERICAN CONTEMPORARY

Seven galleries will be given over to the showing of contemporary painting by Americans. This exhibit will be slightly retrospective in character and only one work by each artist will be shown. Various museums, as well as private collectors, art-dealers and the artists themselves have co-operated in this group. In every case an attempt has been made to choose an outstanding example, whether or not such a work is of recent execution. In fact some of the most interesting paintings in this division will go back to the early nineteenth hundreds, making a link with the artists of the preceding decades. The contemporary American section will include a generous representation of works by important Chicagoans.

INTERNATIONAL CONTEMPORARY

Impossible as it is to assemble a complete or representative survey of European painting entirely from American sources, the visitor who enters the galleries given over to contemporary foreign painting will see a number of stimulating works by artists of France, Italy, Germany, England, Switzerland, Poland, Norway, Spain, Russia, Mexico and Czechoslovakia. Derain, Bonnard, Vuillard, Segonzac, Dufresne will be among those standing for

France; a gallery given over to twentieth-century German art and containing strong and stirring work by Otto Dix, Beckmann, Jawlensky, Pechstein, Hofer and others, promises to be one of the most vital in the whole sequence. From Italy, Carena and Casorati; from England, Augustus John, Dod Proctor and John Nash; Marc Chagall, Jacques Shapiro, for Russia; Anglada, Junyer for Spain; one can see that this division will not be lacking in lively aspect.

Diego Rivera, one of the artists most in the public eye at the moment, will be represented by an attractive Mexican decoration, "The Rivals" (lent anonymously).

ABSTRACT GALLERY

The final painting gallery in the sequence will be given over to "abstractions." This gallery is international in

character and will include most of the important inventors of non-representational works of our century. Highly controversial as many of these works are, they represent the one new approach to art which our century has so far discovered. Picasso, Kandinsky, Léger, Souverbie, Lurçat, Miró, Survage, Gleizes, Picabia are a few of those shown. The great sensation of the Armory Show, "The Nude Descending the Stairs," by Marcel Duchamp is lent by Mr. and Mrs. Walter Arnesberg, Hollywood, California. About thirty abstract works in all will be shown.



"ARISTOTLE" BY REMBRANDT (DUTCH, 1606-1669). LENT BY DUVEEN BROTHERS, NEW YORK

SCULPTURE IN THE EXHIBITION

While nothing could be more desirable than to follow the exhibition of painting with a parallel showing of sculpture, such a scheme has been found impracticable. Not only are significant pieces of sculpture from many earlier periods lacking in American collections, but the transportation of such examples as are available is almost prohibitive. Sculpture, therefore, will be represented in its more contemporary phases alone. Joined to the group of originals or casts of nineteenth-century

sculpture already in the Institute, important pieces will be scattered through the corridors of the first and second floor and shown in certain of the contemporary galleries. Maillol, Bourdelle, Rodin, Jane Poupelet and Despiau will be among the French sculptors represented; from Germany, Lehmbruck, Belling, Di Fiori, Barlach, Kolbe. Others of international importance to be included are Mestrovic, Milles, Kai Nielsen, Epstein. In the American section, there will be shown a number of works by leading American contemporaries.

"LEONARDO DA VINCI" AT THE GOODMAN THEATRE

LEONARDO DA VINCI, heretofore relegated to the museums or to monographs by learned critics, has been of late an object of exacting investigation by literary men and psychoanalysts. It remained only for the theatre to discover him and so it has. On April 24, "Leonardo da Vinci," a play by Maurice Gnesin, will make its first appearance on the stage of the Goodman Theatre. Dr. Gnesin is best known to Chicago as Director of the Goodman, but he studied playwriting under Professor Baker as well.

"Leonardo da Vinci" is the sixth play of the Members' Series. There will be an extra production, however, opening May 22nd and running through May 26th. This play is Philip Barry's "Paris Bound," a witty, lively comedy, offering quite the proper note to end an unusually successful season. Philip Barry is, without doubt, the most important writer of

social comedy in the contemporary American theatre. "Holiday," "White Wings," "The Animal Kingdom," "Tomorrow and Tomorrow" have made his reputation secure for many years to come, but "Paris Bound" is without question better than most of these and as entertaining as the best.

Members who send in or present coupons No. 6 in exchange for "Leonardo da Vinci" will receive the tickets and the coupons properly stamped. They can then use the coupons again in exchange for tickets for "Paris Bound." Members who fail to exchange their coupons for "Leonardo da Vinci" may use coupons No. 6

for the production of "Paris Bound."

The production for the Saturday matinees in April in the Children's Theatre is a revival of "Jack and the Beanstalk," the most successful production in the Children's Theatre.



"PROCESSION OF THE MAGI" BY SASSETTA (SIENESE 1392-1450)
MAITLAND F. GRIGGS COLLECTION, NEW YORK