

24  
8  
*The*

CENTURY OF PROGRESS  
SPECIAL NUMBER

# ART DIGEST

*Combined with* THE ARGUS of San Francisco

THE NEWS-MAGAZINE OF ART

*J. W. Dabrymple*



"LADY WITH A FAN"

*By Pablo Picasso*

Lent to the Century of Progress Art Exhibition  
by the Marie Harriman Gallery, New York.

*A Compendium  
of the Art News  
and Opinion of  
the World*

---

---

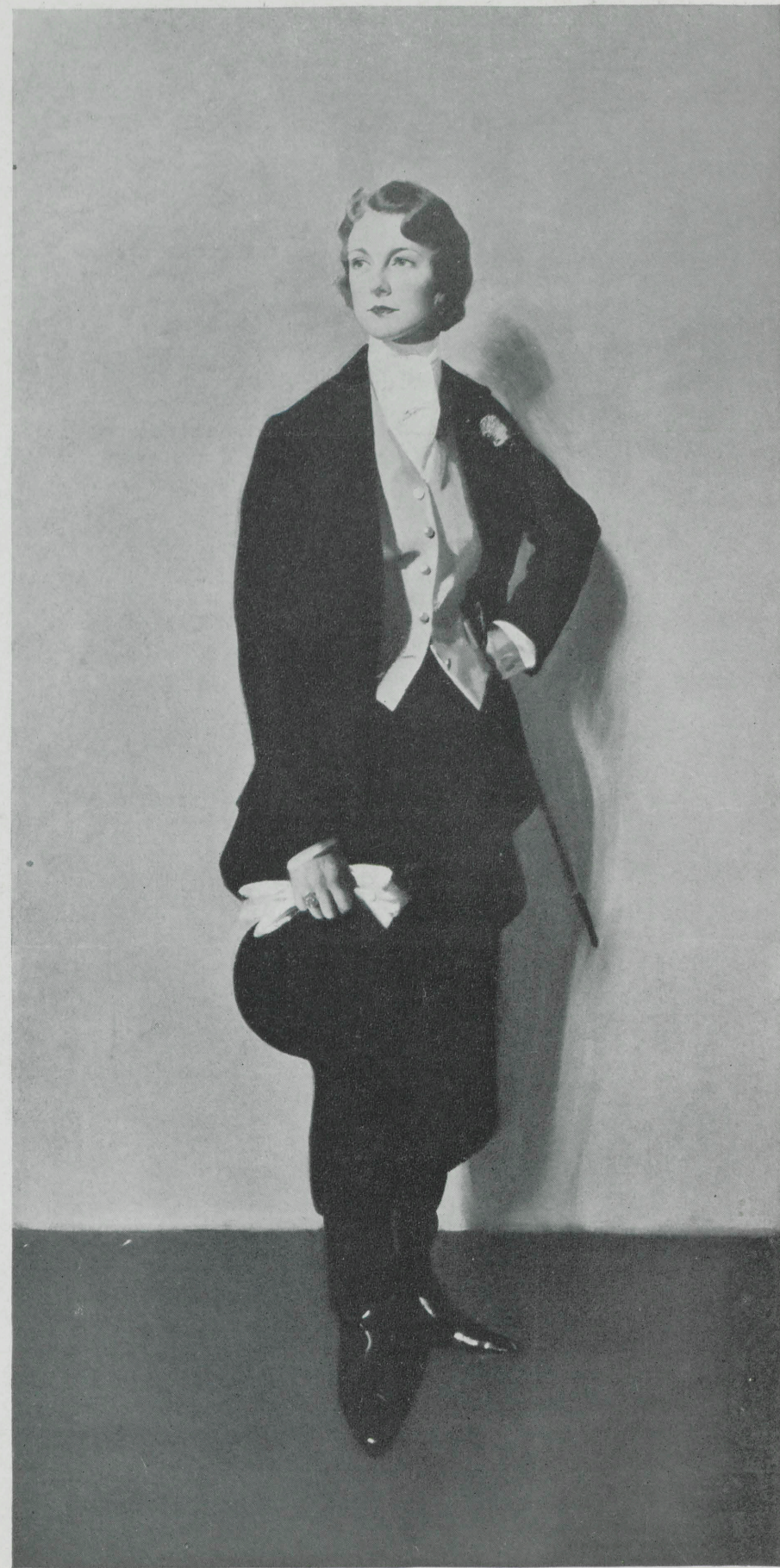
15th MAY 1933

25 CENTS

---

---





"BEATRICE"

By Leopold Seyffert

# GRAND CENTRAL ART GALLERIES

"All That Is Sane In Art"

15 VANDERBILT AVENUE

NEW YORK CITY

GRAND CENTRAL TERMINAL

PORTRAITS BY LEADING ARTISTS OF AMERICA. INFORMATION REGARDING PRICES AND NUMBER OF SITTINGS REQUIRED FURNISHED UPON REQUEST.

- WAYMAN ADAMS
- KARL ANDERSON
- CECILIA BEAUX
- LOUIS BETTS
- OLIVE BIGELOW
- CARLE J. BLENNER
- ROBERT BRACKMAN
- MARGARET FITZHUGH
- BROWNE
- GEORGE DeFOREST BRUSH
- WALTER L. CLARK
- RALPH CLARKSON
- RANDALL DAVEY
- CECIL CLARK DAVIS
- SIDNEY E. DICKINSON
- NICOLAI FECHIN
- GERTRUDE FISKE
- LILIAN WESTCOTT HALE
- HENRY HENSCHKE
- KYOHEI INUKAI
- ERNEST IPSEN
- WILLIAM JAMES
- JOHN C. JOHANSEN
- JOHN LAVALLE
- M. JEAN MacLANE
- F. LUIS MORA
- RAYMOND P. R. NELSON
- GEORGE LAWRENCE NELSON
- CARL J. NORDELL
- VIOLET OAKLEY
- IVAN G. OLINSKY
- MARIE DANFORTH PAGE
- PAULINE PALMER
- ELLEN EMMET RAND
- CATHERINE P. RICHARDSON
- HENRY R. RITTENBERG
- J. W. SCHLAIKJER
- FRANK H. SCHWARZ
- LEOPOLD SEYFFERT
- WILLIAM STEENE
- ALBERT STERNER
- LESLIE P. THOMPSON
- PAUL TREBILCOCK
- DOUGLAS VOLK
- CAMELIA WHITEHURST
- IRVING R. WILES
- ARTHUR W. WOELFLE

## JACQUES SELIGMANN & CO.

INCORPORATED

3 East 51  
NEW YORK

### PAINTINGS

ANTIQUE — MODERN

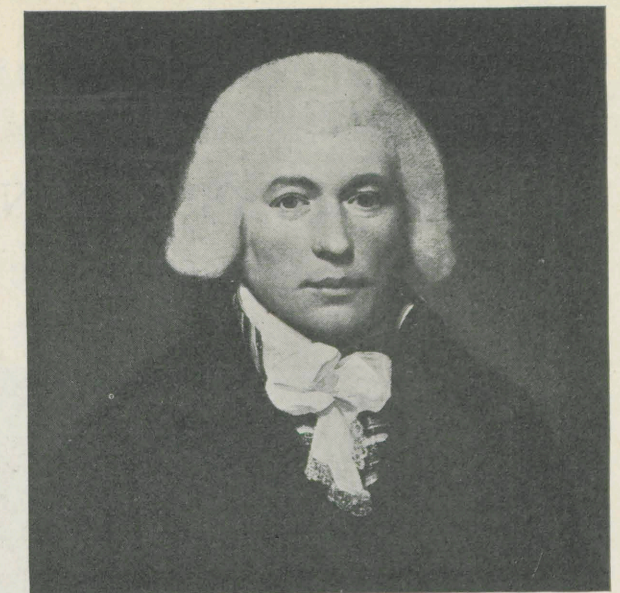
### WORKS OF ART

ALL PERIODS

### PARIS

9 rue de la Paix

Ancien Hotel de Sogan  
57 rue St. Dominique



Portrait of a Gentleman by Francis Lemuel Abbot

Just Received From England

### A Collection of Old English Paintings and Antique Furniture

The Director of our Galleries has just returned from abroad with a fine collection of old paintings, prints and furniture.

THE GALLERIES CHICAGO

CARSON PIRIE SCOTT & CO.

# DUVEEN BROTHERS

PAINTINGS

PORCELAINS

TAPESTRIES

OBJETS d'ART

PARIS

NEW YORK



77 YEARS  
of TASTE and DISCRIMINATION  
in THINGS ARTISTIC

Paintings  
Etchings  
Mezzotints



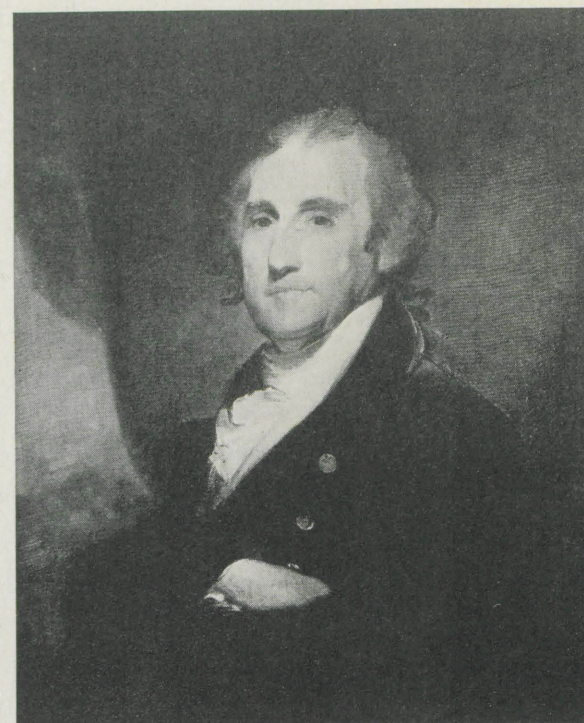
"PARIS, WINTER DAY" CHILDE HASSAM

The Galleries  
of  
**M. O'Brien & Son**  
673 NORTH MICHIGAN AVE.  
CHICAGO

HASSAM • BETTS • CASSATT • BROCKMAN  
SLOAN • HOMER • MELCHERS  
RYDER • INNESS • WYANT • HENRI • HART

AND OTHER ARTISTS OF DISTINCTION, BOTH AMERICAN AND EUROPEAN

We maintain our own shop for the correct framing of pictures.  
Expert service in the restoration of paintings.  
Appraisals and valuations.



COL. JOHN CHESNUT by GILBERT STUART

**PAINTINGS**      **SCULPTURE**  
**WATERCOLORS**      **ETCHINGS**

STUART	STERNE
EAKINS	BRUCE
INNESS	KROLL
MELCHERS	RITMAN
HASSAM	ETNIER
WARNEKE	LOVET LORSKI
WHORF	SPEIGHT
L. BLANCH	BURLIN

and others

**MILCH GALLERIES**  
108 WEST 57th STREET      NEW YORK

IT IS THE FIRM CONVICTION OF THIS GALLERY THAT A PORTRAIT OF AN AMERICAN, WHETHER MAN, WOMAN OR CHILD, SHOULD BE PAINTED BY AN AMERICAN PAINTER.

IT IS THE AMERICAN ARTIST ALONE WHO CAN BRING TO HIS AMERICAN SUBJECT A FULL UNDERSTANDING OF, AND A RESPONSE TO, THE PERSONALTIES AND CHARACTERS OF THE AMERICAN TYPE.

THE GALLERY'S FOREMOST THOUGHT IS TO PLACE EMPHASIS ON THE PORTRAIT FOR ITS INTRINSIC VALUE AS A WORK OF ART AND ITS IMPORTANCE IN THIS RESPECT TO POSTERITY AND TO THE TRADITIONS OF THE ART OF A COUNTRY; THIS BEING ENTIRELY APART FROM ITS VALUE AS A PORTRAYAL AND RECORD, WHICH IS, OF COURSE, CONCEDED TO BE THE PORTRAIT'S FUNDAMENTAL PURPOSE.

THE GALLERY HAS BEEN ORGANIZED TO PROMOTE AND STIMULATE INTEREST IN PORTRAITURE OF HIGH QUALITY BY LEADING AMERICAN PAINTERS, AND TO GIVE SOUND AND INTELLIGENT ADVICE ON THE SUBJECT. CHARACTERISTIC EXAMPLES OF THE FOLLOWING ARTISTS MAY BE SEEN ON PERMANENT EXHIBITION TOGETHER WITH PHOTOGRAPHS OF OTHER PORTRAITS EXECUTED BY THEM.

WAYMAN ADAMS, N.A.  
LOUIS BETTS, N.A.  
CHARLES S. HOPKINSON, N.A.  
JEAN MACLANE, N.A.

KARL ANDERSON, N.A.  
SIDNEY E. DICKINSON, N.A.  
JOHN C. JOHANSEN, N.A.  
LEOPOLD SEYFFERT, N.A.

CECILIA BEAUX, N.A.  
LYDIA FIELD EMMET, N.A.  
LEON KROLL, N.A.  
IRVING R. WILES, N.A.

**THE THAYER GALLERY**

A. E. Thayer, President (Mrs. Gerald Handerson Thayer)  
32-34 East 57th Street, New York





GRACE NICHOLSON'S  
TREASURE HOUSE OF  
ORIENTAL ART  
AND  
ART GALLERIES  
46 NO. LOS ROBLES AVENUE  
PASADENA, CALIF.

FINEST GALLERIES IN THE WEST  
MUSEUM and COLLECTORS  
Specimens From:  
China, Japan, Korea, Siam, Tibet, Mongolia, Java.

Scarce Antique Prints, Paintings, Fabrics, Jades,  
Glass, Masks, Ivories, Snuffs, Enamels, Lacquers,  
Silver, Chests and Screens

WHAT DO YOU NEED?



OLD & MODERN MASTERS  
**MARIE STERNER  
GALLERIES**

9 East 57th Street New York

# THE DOWNTOWN

Representatives for the Leading  
American Contemporary Artists

G  
A  
L  
L  
E  
R  
Y

- |                 |                 |
|-----------------|-----------------|
| Alexander Brook | Bernard Karfiol |
| N. Cikovsky     | Y. Kuniyoshi    |
| Glenn Coleman   | Reuben Nakian   |
| Stuart Davis    | Joseph Pollet   |
| Ernest Fiene    | Charles Sheeler |
| A. Goldthwaite  | Dorothy Varian  |
| Samuel Halpert  | A. Walkowitz    |
| "Pop" Hart      | Max Weber       |
| Stefan Hirsch   | M. Zorach       |
| Robert Laurent  | William Zorach  |

113 WEST 13th STREET NEW YORK

## The American Folk Art Gallery

The first art gallery established for the works  
of anonymous early American artists.

Paintings in oil, watercolor, pastel; paintings on velvet  
and on glass; Sculpture in all media, including Ships'  
Figureheads, weathervanes, toys, portraits, chalkware and  
miscellaneous carvings.



MAPLE TREE IN CENTRAL PARK by PAULA ELIASOPH  
Etching—Original size 10 1/4 x 7 1/2

### MODERN AMERICAN PRINTS

- |                 |                  |
|-----------------|------------------|
| LEWIS C. DANIEL | JOSEPH MARGULIES |
| PAULA ELIASOPH  | GRANT REYNARD    |
| J. W. GOLINKIN  | GEORGE SHOREY    |
| CHILDE HASSAM   | HARRY STERNBERG  |
| EUGENE HIGGINS  | HARRY WICKEY     |
| ROBERT NISBET   | HENRY ZIEGLER    |

Drawings by AUGUSTUS VINCENT TACK

The LEONARD CLAYTON GALLERY, Inc.  
PAINTINGS - ETCHINGS - WATER COLORS  
108 East 57th Street New York City

# MIDTOWN GALLERIES

COOPERATIVE EXHIBITIONS

559 FIFTH AVENUE (at 46th Street)

NEW YORK CITY

Directors: Alan D. Gruskin  
Francis C. Healey

PAINTINGS  
under \$100  
through JUNE

WATERCOLORS  
under \$50  
through JULY

by

CONTEMPORARY AMERICAN ARTISTS

(Photographs and catalogues mailed on request)

DIRECTORS OF RADIO ART APPRECIATION BROADCASTS



"CUPID ON TORTOISE" by JANET SCUDDER

# ART

For the Home & Garden

SCULPTURE - ANTIQUES  
PAINTINGS

Complete art service for  
home and garden

FERARGIL GALLERIES

63 East 57th Street  
New York







## WE RECOMMEND THE PURCHASE OF AMERICAN ART

A PROMINENT BANKER TOLD US, WHEN VISITING OUR GALLERIES RECENTLY, THAT HE WISHED HE HAD PLACED HIS MONEY IN *AMERICAN ART* THREE YEARS AGO INSTEAD OF INVESTING IT IN STOCK. AUCTIONS DURING THE PAST TWO YEARS, WHERE IMPORTANT AMERICAN PAINTINGS HAVE BEEN INCLUDED, HAVE ALSO GIVEN US A CONFIRMATION OF THIS IDEA.

ON EVERY SIDE ONE HEARS EXPRESSIONS OF REGRET OVER THE PURCHASE OF STOCKS AND REAL ESTATE BUT WE HAVE NOT HAD A CLIENT IN OUR GALLERIES DURING THE PAST THREE YEARS WHO HAS VOICED DISSATISFACTION OVER THE PURCHASE OF AN *AMERICAN* WORK OF ART.

WE HAVE ARRIVED AT THE DEFINITE CONCLUSION THAT CAREFULLY SELECTED *AMERICAN ART* IS A WORTH WHILE INVESTMENT, BOTH FROM THE CULTURAL AND FINANCIAL STANDPOINT.

IN OUR GALLERIES WE HAVE AT THE PRESENT TIME SEVERAL THOUSAND PAINTINGS AND PIECES OF SCULPTURE BY LEADING ARTISTS OF AMERICA. WE ARE PREPARED TO OFFER MANY OF THESE AT PRICES THAT HAVE BEEN GREATLY DEFLATED AND WE INVITE YOU TO VISIT THESE GALLERIES. WE BELIEVE THAT THE PURCHASE OF *AMERICAN ART* AT PRESENT DAY PRICES IS A SAFE INVESTMENT.

# GRAND CENTRAL ART GALLERIES

"All That Is Sane In Art"

15 VANDERBILT AVENUE

GRAND CENTRAL TERMINAL

NEW YORK CITY

(Open Daily, Excepting Saturday and Sunday, 9 A. M. to 5:30 P. M.)

1933 Year Book just published containing 45 half-tone reproductions, \$1.25 postpaid.

## JACOB HIRSCH

ANTIQUITIES & NUMISMATICS, INC.

30 West 54th Street, New York

OLD COINS AND MEDALS

Works of Art

EGYPTIAN - GREEK  
ROMAN - MEDIAEVAL  
and RENAISSANCE

ARS CLASSICA, S. A.  
31, Quai du Mont Blanc  
GENEVA  
SWITZERLAND

**FHRICH**  
GALLERIES  
PAINTINGS  
36 EAST 57<sup>th</sup> STREET  
NEW YORK

## THE PRINT CORNER

PUBLISHERS AND DISTRIBUTORS OF FINE PRINTS

Chiefly by Contemporary American Artists

EXHIBITIONS AND LECTURES

suitable for

Museums, Colleges and Schools

Prints sent on approval to responsible collectors.

Address: THE PRINT CORNER  
HINGHAM CENTER, MASS.  
Mrs. Charles Whitmore, Director

## G. R. D. STUDIO

9 East 57th Street New York

Exhibition of Paintings

HOWARD J. AHRENS

WILLIAM L. TAYLOR

May 22 to June 3 10 a. m. to 6 p. m.

## ILSLEY GALLERIES

Incorporated  
Paintings -- Sculptures  
Prints

AMBASSADOR HOTEL LOS ANGELES

## DELPHIC STUDIOS

JOSE CLEMENTE  
OROZCO

250 reproductions, frescoes, paintings, drawings, lithographs, mural sketches—Introduction, Alma Reed.

\$6.00  
DELPHIC STUDIOS — Publishers  
9 EAST 57th STREET NEW YORK CITY

## THE ART DIGEST

Combined with THE ARGUS of San Francisco

Semi-monthly, October to May, inclusive; monthly, June, July, August and September

Editorial and Advertising Office: 116 East 59th St. NEW YORK CITY

Telephone: Volunteer 5-3571

EUROPEAN OFFICE

26, rue Jacob Paris, France

Telephone: Littre 43, 55

Published by THE ART DIGEST, Inc.; Peyton Boswell, President; Joseph Luyber, Secretary; Peyton Boswell, Jr., Treasurer.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879.

Subscription Rates, NATIONAL EDITION  
UNITED STATES .....\$3.00  
CANADA .....\$4.20  
FOREIGN .....\$3.40  
SINGLE COPIES .....25c

Subscription Rates, DE LUXE EDITION  
U. S. ....\$5.00 FOREIGN .....\$5.40

Editor.....PEYTON BOSWELL  
Associate Editor.....PEYTON BOSWELL, JR.  
Assistant Editor.....HARRIET R. SHOBEN  
European Editor.....SUZANNE CIOLKOWSKI  
Business Manager.....JOSEPH LUYBER  
Circulation Manager.....MARCIA B. HOPKINS

Vol. VII 15th May, 1933 No. 16

### Art and the Fair

The Century of Progress Art Exhibition undoubtedly is the most important display of its kind ever held in America. It is of tremendous importance both from an aesthetic and an economic standpoint. Each of these phases deserves separate consideration.

The aesthetic side is the one that is most palpable, that can be most easily understood. The exhibition records the progress made by the American people in the appreciation (hence the collecting) of art, and it also affords a survey of the advance in the production of art. By these tokens it measures the growth of American culture as expressed in ideals of beauty. It shows how far the nation has emerged from the materialism that so strongly marked the first period of its development.

Only in the last few decades has America had time for art. When its people were struggling against the forces of nature, to make the soil yield subsistence, to convert the continent's raw materials into consumable necessities, and to construct means of transportation and communication, men's minds were so fixed on material things that there was neither time nor inclination for the pursuit or the creation of beauty. Though manifestly unavoidable, this period in which America ignored some of the finer things of life eventually became a reproach which began to be felt very keenly at the end of the last century.

The condition of art in America at the time of Chicago's first World's Fair, in 1893, affords an effective basis for compar-

## Pierre Matisse

MODERN  
FRENCH

Madison Ave. and 57th Street  
Fuller Building, New York

## RALPH M. CHAIT GALLERIES

EARLY CHINESE ART

600 Madison Ave. New York City  
(at 57th Street)

## VALENTINE GALLERY

69 East 57th Street New York

CEZANNE

BONNARD	MATISSE
BRAQUE	MIRO
DEGAS	MODIGLIANI
DERAIN	PICASSO
DUFY	RENOIR
LAUTREC	ROUSSEAU
LEGER	SEURAT
LURCAT	VAN GOGH

## P. JACKSON HIGGS

Inc.

DEALERS IN

PAINTINGS

BY OLD AND MODERN MASTERS

ART OBJECTS

CHOICE EXAMPLES OF FINE OLD FURNITURE

32 EAST 57th ST.

## MARINE EXHIBITION

Through May

THE GRANT STUDIOS

114 Remsen Street, Brooklyn Heights, N. Y.

## Morton Galleries

OIL, WATER COLORS AND PRINTS BY

YOUNG AMERICANS

127 East 57th Street, New York

## BELMONT GALLERIES

576 Madison Avenue, New York

OLD MASTERS

PORTRAITS OF ALL PERIODS

PRIMITIVES OF ALL SCHOOLS

Paintings Bought and Authenticated

## Schultheis Galleries

ESTABLISHED 1888

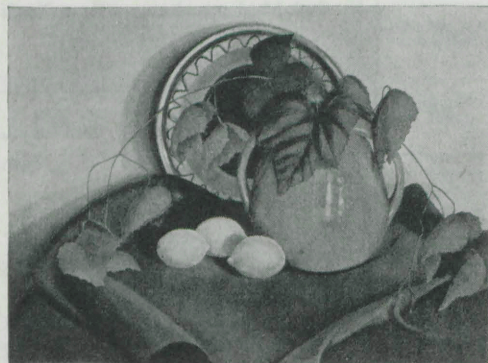
For sale, cheap, for account of client, taupe velvet draperies suitable for gallery, practically new, 76 feet by 8 feet, 6 inches.

142 FULTON ST., NEW YORK



## ARGENT GALLERIES

42 WEST 57th STREET  
NEW YORK CITY



STILL LIFE ELINOR F. HOPKINS

One-Man and Group Exhibitions

Paintings and Sculpture  
by  
Contemporary American Artists

## INCREASE ROBINSON GALLERY

PAINTINGS . . . WATERCOLORS  
DRAWINGS and PRINTS  
. . . BY . . .  
MIDWESTERN ARTISTS

Diana Court ■ ■ ■ Michigan Square  
540 North Michigan Avenue ■ ■ Chicago

son with the present time. Few art museums existed then; now almost every city has one. The museums that had already been founded possessed very few paintings and sculptures of importance. The same thing was true of collectors. The few who existed owned mainly foreign paintings of the salon type and works of the Hudson River School. The vogue for fine old pictures was still to come. The change that has been wrought in these forty years is fully reflected in the Century of Progress Exhibition, which has drawn works from about twenty-five American museums and from more than two hundred private collections.

The growth of the so-called art movement in America since the beginning of the twentieth century has been truly marvelous. Even the depression has not been able to stop it. Museums have continued to expand their collections, connoisseurs have retained their treasures or added to them, and the number of art schools has increased.

The Century of Progress Exposition undoubtedly will stimulate American manufacture to put better design into its products.

This leads to the other phase of the exhibition. In expressing the importance of the economic aspect of art this magazine can do no better than reprint a much quoted editorial entitled "Art and Wealth," which appeared in its issue of 1st February, 1927, and which reads as follows:

"Not all of those who respond to the aesthetic thrill of art have considered what art can mean to a people in a material way—how it can add to their collective prosperity and their national wealth.

"It is the simplest sort of problem in economics. An artistic people will take one dollar's worth of raw material and by converting it into an object of beauty and utility, make the product worth five dollars in the markets of the world; while an inartistic people will take the same raw material and transform it into an object of utility worth only half as much. In the aggregate of a nation's production, the wealth thus gained can easily run into billions—wealth obtained without using up one additional ounce of raw material, wealth that comes wholly out of the knowledge and taste of the people.

"Artists are the most marvelous creators of wealth. If Italy sold to the connoisseurs of the world out of her public collections the paintings and sculptures produced by only ten of her great masters she could pay the whole of her national debt. And Michael Angelo was not too proud to design a pitcher!

"One of the finest as well as one of the most material services an American citizen can render to the state is to aid in the nation's understanding and appreciation of art."

Chicago's spirit of "I will" has led the city, against the odds of the depression, to carry out the plans it made in prosperous days for its Century of Progress Exposition. These plans were ambitious and have been executed without hesitation. Coming at this time, when the nation's hopes are set on a business revival, the exposition ought to act as a decided stimulus to industry and trade. The department devoted to art ought, in its turn, to give new spirit to America's movement toward beauty.

### A Nation's Gratitude

When Dr. Robert B. Harshe, director of the Art Institute of Chicago, and Daniel Catton Rich, the associate curator of painting, set about to organize the Century of Progress Art Exhibition, their first step was to consult a card index describing 30,000 objects owned by American museums and collectors. They made a list of desirable pieces and asked the owners to lend them. About 25 museums and more than 200 collectors agreed. The thanks of the whole nation is extended to them.

### Explanatory

This issue of THE ART DIGEST will reach many persons for the first time. The magazine was founded in 1926, with the purpose of presenting "the art news and opinion of the world," uncolored by art dealer advertising or prejudice. With paltry capital, with no art dealer backing, with no subsidy from any rich art poseur, it soon established itself so firmly that not even the depression could endanger it. If the present casual reader will become a permanent reader, THE ART DIGEST will be grateful.

### "Belated" News

Nearly the whole of this issue of THE ART DIGEST is devoted to the Century of Progress Art Exhibition. The magazine promised an adequate presentation of this exhibition, and has tried to keep its word. Consequently the regular departments devoted to Prints, to Art Books and to Rare Books and Manuscripts, as well as many pages of text and reproductions devoted to "the news and opinion of the art world" have been omitted. These will all have a place in the June number.

# The ART DIGEST

General Offices  
New York, N. Y.  
116 East 59th St.

Combined with THE ARGUS of San Francisco  
A COMPENDIUM OF THE ART NEWS AND  
OPINION OF THE WORLD

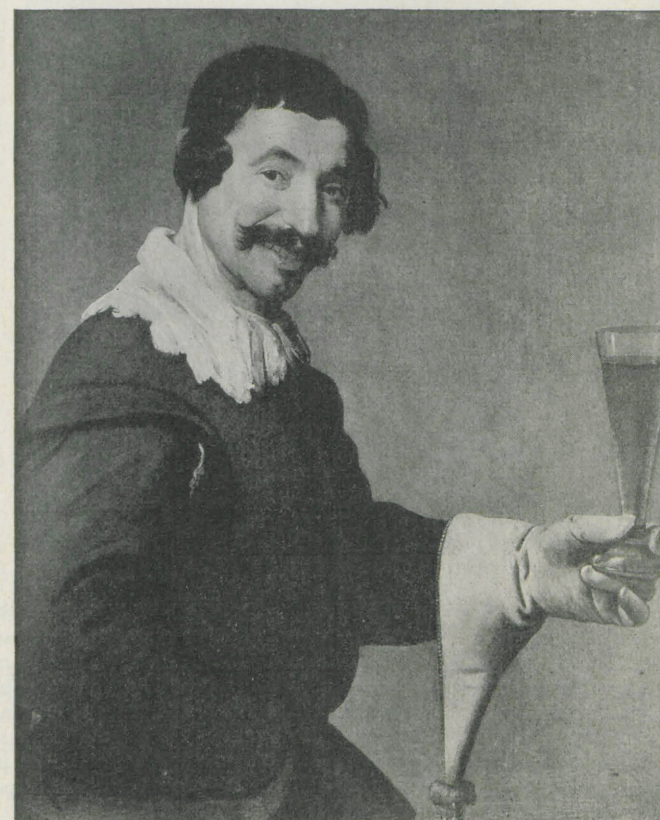
European Editor  
SUZANNE CIOLKOWSKI  
26 rue Jacob, Paris

Volume VII

New York, N. Y., 15th May, 1933

No. 16

## Art's Progress in America for 100 Years Shown at World's Fair



"Man With a Wine Glass," by Velasquez, Spanish, (1599-1660).  
Lent by the Toledo Museum of Art.



"The Merry Lute Player," by Frans Hals, Dutch, (1580-1666).  
Lent by Mrs. John R. Thompson and John R. Thompson, Jr.

Undoubtedly America's greatest and most significant display of art will be opened to the public on June 1, when the Century of Progress Art Exhibition is inaugurated at the Art Institute of Chicago. It will continue until November 1, through the duration of the World's Fair, of which it is the official art exhibition. The attendance will probably run into the millions. Although not on the grounds of the Fair, the exhibition is contiguous, the Art Institute being located close to one of the entrances.

Desiring that art should be adequately represented, and confronted with the great expense of erecting a fireproof structure to house the millions of dollars worth of paintings, sculptures and prints, the management of the Century of Progress Exposition turned to the Art Institute of Chicago, and made it the official art department of the Fair. It placed full authority in the hands of Robert B. Harshe, the Institute's director, and its success is due to his efforts and to those of his staff.

The measure of his success can be appreciated from the fact that, exclusive of the great display of graphic arts, 1,227 objects are included in the exhibition—795 paintings, 133 sculptures and 299 water colors, pastels and drawings. These come from an astounding number of sources—from 23 museums and from

more than 200 private collections and dealers' galleries.

A great catalogue has been issued, comprising about 300 pages and embellished with nearly 200 reproductions. It is from advance proofs of this catalogue that THE ART DIGEST is indebted for much of the material in this Century of Progress Special Number. Daniel Catton Rich, associate curator of painting, acted as editor of the catalogue.

The foreword to the catalogue describes succinctly the scope and significance of the exhibition. It says:

"The Exhibition of Painting and Sculpture celebrating 'A Century of Progress' has been assembled (with one exception, Whistler's 'Portrait of His Mother') entirely from American sources. Private collectors and the guardians of public collections have been so generous, that, with the significant examples already owned by the Institute, it has been able to arrange a sequence of the masterpieces of painting, beginning with European works of the thirteenth century and coming down to European and American examples of today.

"The theme of the 1933 Exposition, 'A Century of Progress,' has been broadly interpreted to mean, not only art of the last century, but a hundred years' progress in American collecting. In 1833 very few great works were on

this side of the Atlantic; today the United States possesses treasures of amazing quality, inspiring not only to our artists but to the rapidly growing public who are coming to feel the need of art in their daily lives. Particularly during the last twenty-five or thirty years many brilliant examples of painting have made their way westward, some going at once into the museums, more finding their way into private hands. One of the chief aims of the present showing is to exhibit works which are rarely if ever seen by the public, emphasizing in this way the resources of the nation.

"The exhibition contains paintings, water colors, drawings, and sculpture. The painting division is made up of three main parts. *First:* European painting from the thirteenth through the eighteenth centuries. These works have been hung in historical sequence. *Second:* Nineteenth century painting, mostly French and American (and containing one gallery of Early American examples), arranged in a series of galleries so as to throw into relief the great artistic personalities of the last hundred years. *Third:* Twentieth century painting, American and International, presenting the art of significant contemporaries.

"In the section given to water colors, drawings and pastels, there will be found a similar division. A small group of old-master draw-



## Magnificent Titian Reclining Nude Shown First Time in America



"Venus and  
the Lute Player,"

by

Titian, Venetian,  
(1477-1576).

Lent by

Duveen Brothers,  
New York.

One of the three Duveen contributions to the Century of Progress Art Exhibition is the magnificent Titian, "Venus and the Lute Player," never heretofore publicly exhibited in America. For many years this painting hung in Holkham Hall, Norfolk, England, founded in 1718 by Sir Thomas Coke, afterwards Earl of Leicester (1697-1759). As a youth of 15, Sir Thomas had set out on a pro-

longed tour of the Continent. The wealth and importance which his great inheritance gave him enabled him to surround himself on his grand tour with an imposing equipage. Much of his six years of travel he spent in Italy, where he collected pictures and statuary, later to be housed, like "Venus and the Lute Player," in the ancestral home.

In the Titian, Venus is portrayed as a nude

figure, reclining on a couch of dark reddish velvet, her head raised while Cupid crowns her with a wreath of flowers. In her left hand she holds a flageolet. Jewels, bracelets and rings adorn her. A young nobleman, richly dressed, sits at the feet of the goddess, playing a lute. A mountainous landscape is seen through a large wall opening. Rich draperies complete the composition.

ings will start the survey; then, works by nineteenth-century artists, and last, examples by contemporaries.

"Over a hundred pieces of sculpture (all of the last hundred years) complete this exhibition. At the same time, in the Print Galleries, a survey of masterpieces, in prints, closely paralleling the Exhibition of 'A Century of Progress,' is being held."

Mr. Harshe broadly interpreted "A Century of Progress" in art 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 the exhibition's chief aims, therefore, is to show the change that has come over American picture acquisitions. Since 1833, says the Art Institute's latest *Bulletin*, "magnificent works by Fra Angelico, Botticelli, Velasquez, El Greco, Holbein, Titian, Raphael, Rembrandt, Hals, Vermeer, Goya, Gainsborough, Bellini, Mantegna, Raeburn, Romney, Lawrence and Boucher (to mention only a few names) have found their way into American hands.

"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 ar-

ranged 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

**\$75,000,000**

*For those who, in spite of or because of these years of depression, are money minded, it should be told that the value of the objects shown in the Century of Progress Art Exhibition is \$75,000,000.*

*It is wrong to express the value of art in terms of money. Art belongs to the heart, to the soul.*

*Some day—man's physical necessities being satisfied through the machine, only heart and soul will require anything. There may conceivably be a day when no artist will receive ought for his work—beyond physical things—except an honored place among his brethren, some of whom will be scientists, some ditch-diggers. Conceivably, he may be happier then.*

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.

"All the galleries on the second floor of the Art Institute building will be rearranged so that the visitor may follow, 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 will be transformed into a 'miniature history of art,' where influences and trends, both historic and æsthetic, 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."

## World's New Appreciation of Early Art Is Given Scope at Fair

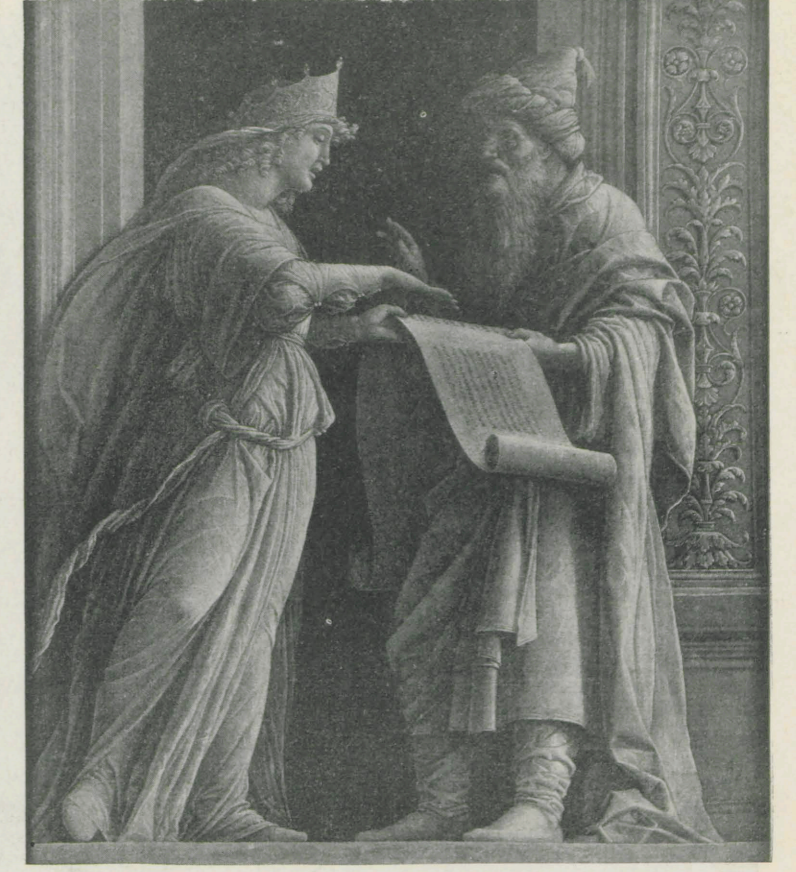


"St. Jerome in His Study," by Petrus Christus,  
Flemish, (c. 1410-after 1472). Lent by  
the Detroit Institute of Arts.

As a background for the Century of Progress Art Exhibition, particular stress is being laid on the primitives—a fitting gesture, for the appreciation of early painting really began in the XIXth century. For several centuries these panels, with their simplified designs and flat gold backgrounds, had been dismissed as merely " quaint " or even ugly. In the early XVIIIth century, particularly, there came a reaction against all the "Gothic" qualities which these works implied. Indeed, the term "Gothic" became a term of reproach, meaning crude or unschooled.

The XIXth century saw a complete reversal of opinion. The first of these primitives to be acclaimed were the Italians; the French and German were among the last. Edith Wharton has told in her "False Dawn" the sad fate of the enthusiast who brought a collection of altar-pieces and predella panels to New York before New York was ready for them. But after Yale University acquired the Jarves collection in 1871, the tide turned until in the last few years Bernhard Berenson was justified in exclaiming: "How far, how far we Americans have traveled in one generation! The same collector who thirty years ago would have bought nothing that was not Barbizon, who then had no familiarity with other names in Italian art than Raphael and Leonardo and Michelangelo, will now send our runners to secure him Cavallinis, Margaritones, Vigorosos and Guidos, Berlingheiris and Deodatis—or at least pictures of the glorious epoch."

In representing some of the great early Italian works owned in America four galleries have been set aside. The earliest picture works are from the dugento; a "Madonna and Child," and an exquisite small diptych, both from the Ryerson Collection. Martin A. Ryerson



"Tarquin and the Cumaean Sibyl," by Andrea Mantegna,  
Venetian, (1431-1506). Lent by the Cincinnati  
Art Museum.

son was one of the pioneers among American collectors to buy primitives of different schools. Mrs. Ryerson is sending another remarkable diptych, closely associated with the great Siennese master, Duccio. Allegretto Nuzi, Spinello, Aretino, The Master of the Bambino Vispo, two panels by Butinone, a typical Sano di Pietro, and a Taddeo di Bartolo are some of the treasures of the Ryerson Collection to be included. From the Yale Gallery of the Fine Arts (Jarves Collection) come three most attractive works; the "Vision of St. Dominic," by Bernardo Daddi, the "Rape of Deianira" by the rare Florentine, Antonio Pollaiuolo; and the "Lady with a Rabbit," attributed to Piero di Cosimo.

Fra Angelico, one of the most personal and delightful masters of the *quattro-cento* will be seen in his "Temptation of St. Anthony," lent by Mr. and Mrs. Percy S. Straus. Sassetta's fairy-tale, "Procession of the Magi," comes from the enviable collection of Italian primitives of Maitland F. Griggs, who is also sending a Masolino, "Crucifixion." One wall will be reserved for Mr. Ryerson's marvelous series of panels by Giovanni di Paolo, representing episodes in the life of John the Baptist. These six pictures were shown at the Italian Exhibition in London and have been long considered the masterpieces of this original and exciting master.

Sandro Botticelli has been a favorite with American collectors, and a number of his most important works are owned in the United States. Max Epstein of Chicago lends two panels, an early "Madonna with Angel," frequently compared with the Chigi Madonna in the Isabella Stewart Gardner Collection, Boston, and a later "Tondo" in which Botticelli's nervous, tense draughtsmanship is revealed at its

best. The attractive "Nativity," lent by Wildenstein and Co., was once given to Filippino Lippi; today, however, it has been recognized as a superb work by Botticelli. The artist painted a number of pictures of a young man, said to mirror his own features; one of these is lent to the show by the Milch Galleries.

Venetian primitives will include a "Madonna" by Giovanni Bellini and two "Oriental Heads," by Giovanni Bellini's brother, Gentile, whose work is much more rarely seen. All three are lent by Mr. and Mrs. Charles H. Worcester, Chicago. A remarkable "Head of a Youth," is being sent by Jules S. Bache. So strong and brilliant in design is this small panel, that the suggestion is that it was painted, not by Bellini, but by Antonello da Messina. Other Italian works which ought to make this section of the exhibition memorable are the Crivelli "Crucifixion," (owned by the Institute), the Lo Spagna, "St. Catherine," (Mrs. Ryerson), and the Ridolfo Ghirlandaio, "Portrait of a Florentine Gentleman," (Ryerson).

In the field of Flemish and Dutch primitives, the Institute, due to the generosity of Mr. Ryerson, already owns an enviable collection. Roger van der Weyden (two panels), Memling, Isenbrant, Gerard David, Colin de Coter, Quentin Massys, Joos van Cleef, Lucas Van Leyden—there is hardly a painter who is not represented by an outstanding work. To supplement the Ryerson primitives there have been borrowed such splendid works as the Mabuse, "Portrait of Anne of Burgundy," (lent by Governor Herbert H. Lehman) and the Patinir, "Miraculous Field of Wheat" (Minneapolis Institute of Arts), and an altar-piece by Jacob Cornelisz Van Oostanen.

French and German primitives, among the latest to be collected, will share another gallery.



## Carpaccio Is Represented by "St. Eustace"



"St. Eustace," by Vittore Carpaccio, Venetian, (c. 1455-1526).  
Mogomar Art Foundation, Inc.

Again it is the Ryerson paintings which begin the survey: the seven superb panels from Amiens, the Master of Moulins "Annunciation," and the Corneille de Lyon. The great French portrait school will be further shown in the Jean Clouet, "Charlotte of France" (Max Epstein) and two examples by Francois Clouet from Mrs. Lillian S. Timken, New York, and Arnold Seligmann, Rey & Co., New York. A charming "Pietà," showing Flemish influence, painted in the middle of the fifteenth century (Mr. Epstein) and the well-known "Deposition" (Art Institute of Chicago), which has recently been connected with the Paris School, c. 1500, will illustrate other phases of early French art. A medieval masterpiece from the School of Avignon is the "Madonna and Child with Saint and Donor," lent by the Worcester Art Museum.

Holbein, Cranach, Amberger, Bartel Bruyn—these are but a few of the names in the roster of the group of German primitives. Holbein's

remarkable portrait of the ill-fated Catherine Howard is lent by the Toledo Museum of Art (Edward Drummond Libbey Collection). The Cranach, "Crucifixion" (Worcester Collection), will be matched with another Cranach, "Madonna Among the Strawberries," (A. S. Drey & Co.). From Mr. Worcester's attractive group of early Germans come such panels as the little "Christ Bearing the Cross," possibly painted by Master Andre (Vienna, c. 1410) and two examples of the art of Hans Maler. The Alt-dorfer, "Nativity," (Drey & Co.) represents a remarkable German painter seldom encountered outside of his own country. The Institute's rare English panel is one of the very few English pictures of the period still in existence and perhaps unique in America. Such Spanish panels as the famous Ayala Altarpiece (dated 1396) and the lyrical "St. George and the Dragon," (by the Master of the St. Georges) already in the Museum will complete an extraordinary survey of pre-Renaissance paintings.

## Plain Words—1893

Speaking over the NBC network, Dr. Robert B. Harshe, director of the Art Institute of Chicago, carried his listeners back 40 years to 1893, when Chicago staged her first fair, the World's Columbian Exposition, and gave America her first big art exhibition:

"I am aware that what I am about to say will be considered by many of the radio audience to verge on sacrilege. The one great civic accomplishment to which Chicago points with pride is the first Chicago World's Fair. It was a magnificent achievement. It was, considered as a whole, the 'stepping stone of progress' that President McKinley called it. Up to that time there had been no notable exhibition of the fine arts in this country and the collection of paintings and sculpture arranged by Directors Ives and Kurtz was received with whole-hearted enthusiasm—an appreciative enthusiasm which has increased with time and which has been hallowed by the years.

"Some time ago, however, I glanced through an illustrated catalogue of the World's Columbian Exposition—a catalogue of the paintings—and I found it as a whole, appalling. It was filled with sentimental story-telling drivel, with 'Breaking Home Ties' and purring kittens and folks a-dying and mock heroic cavalry charges and all that was theatric and platitudinous in that era. And I remember my own boyish awe in the presence of these same paintings and my resolve to become an artist and to paint the same sort of salon howlers and the same kind of sentimental 'machines' for exhibition. You see I had thought, just as everybody else thought at that time, that these men were artists—these illustrators who wept with paint, who attitudinized with paint, these craftsmen that used paint to express the empty gestures and tawdry emotions of our present day moving-machine sage. Of course, there were artists like our own Whistler and Homer and good painters like Zorn and Liljefors and Mancini and Sargent in the Columbian Exposition, but they were swamped by the popular tide of pseudo-classical Tademas, the enamelled Bouguereaus, the opera comique guitarists of Naples and the marble ladies in marble hammock, manufactured also by light-hearted Italian marble cutters for the American trade.

"The second Chicago World's Fair Department of Art will be a very different sort of thing. The visitor will be able to see more in three days than in a three weeks' tour of European museums. You will see no noble emotional doggies expiring on the graves of departed masters, no German Emperor reviewing his troops, no vast areas of official painting from over-seas. You will see, however, five galleries of Italian painting from the XIIIth to the XVIIth century, rooms of Spanish, French, Dutch and Flemish primitives, a room of XVIIIth century English painting, French XVIIth and XVIIIth century rooms, twelve galleries of contemporary painting and sculpture, and eight galleries given over to retrospective and contemporary prints."

## Explaining the Exhibits

A series of lectures of almost continuous extent will be given in the Art Institute of Chicago during the Century of Progress Exposition. Every day from June 1 to Nov. 1, at 12:15, at 2:00 o'clock and at 4:00, talks on the exhibited works of art will be given by members of the Institute staff, under the direction of Dudley Crafts Watson, extension lecturer.

## American Analysis

[Not only to American art lovers and thinkers, but especially to the men who directed the forming of the Century of Progress Exposition and who transferred to the Art Institute of Chicago the deep responsibility of creating a Department of Fine Arts, THE ART DIGEST commends this article by Robert Macbeth, successor of his father, William Macbeth, pioneer dealer in American art. Also is it strongly commended to "fanatics" of both sides—radical and conservative. It is a document which will spur thought.]

By ROBERT MACBETH

Don't say you're not interested in art! It does a great deal to make the world a happier and pleasanter place. We may say that we are not interested in it, and yet most of us are demanding it in some form every day. We no longer tolerate over-decorated and badly designed furniture, flowery wall papers, or the ugly automobiles of the early days. Why? Because our taste has been improved through the creations of artists. Good taste is nothing but the recognition of the same things that enter into the design of a work of art, whether it be a painting for our home or the family motor car. When we come to realize that generally, we shall be in a fair way to become a nation of art lovers.

In these days of fast moving events in the field of business, art can be talked about only because it is a vital thing in our lives. The greatness of any country is judged in history by what it has contributed to the world's culture. We do not remember ancient Greece because of its wealth or prowess in battle, but because of the beauty that it gave to the world. Physical things like banking, prohibition and general business are important to us today, but it is well for us to remember that it is what we are that will count in the years to come, and what we are will then be measured by our contributions to the world's culture. Our native American art is important from this point of view. It has a splendid history.

Back in the late 18th century, Gilbert Stuart painted his celebrated Athenæum portrait of George Washington. We all know it well through its many reproductions, even though we may not have had a chance to see the original in the Boston Art Museum. Since Stuart's time we have had a succession of splendid artists through the years. Even the foreign critics have placed our American work high on the list of artists of the world, and we may all be proud of the record.

It is true that the fine arts hold no important place in the general American consciousness. The report to President Hoover on "Social Trends" paid scant attention to the place of art in our American life, but recent investigations of the Carnegie Corporation show a real and rapid spread of interest throughout the country. Art would interest more people if they could understand that they do not have to be artists to appreciate it. Too many feel that unless they themselves can paint, or draw, or model, they cannot understand a work of art. This is an entirely wrong point of view. Not everyone can write books, yet books are in wide circulation. Not everyone can play the piano, or an instrument in an orchestra, yet almost all of us can appreciate music in some form. It is equally easy to appreciate a good painting, print or sculpture, if we give ourselves the chance. Appreciation comes from seeing, not from doing. Only a small part of our population is

## Ringling Museum Lends a Paolo Veronese



"Rest on the Flight into Egypt," by Paolo Veronese, Venetian, (1528-1588).  
Lent by John and Mable Ringling Museum.

gifted to produce works of art, but almost all of us can study and appreciate them.

The rise of extreme ultra-modern art did a good deal to turn a good many people away from art of any kind. They did not understand it and they did not like it, but, because of the publicity it received, the publicity that greets any new thing,—they feared to trust their own judgment of what they did like, and so turned from art of any kind.

The trend of our minds today towards serious things is having a good effect on our art. In the good old days before the war we were satisfied with an art that gave us a fairly literal picture of the world about us. The unrest of the succeeding period was as chaotic in its effect on art as it was on life in general. The demand for excitement was met by so-called "stimulating" art, but, like other stimulants, there was no very permanent pleasure and in the last few years we have seen a return to an art which reflects nature, and natural forms. This condition has been true not only in America, but also abroad where

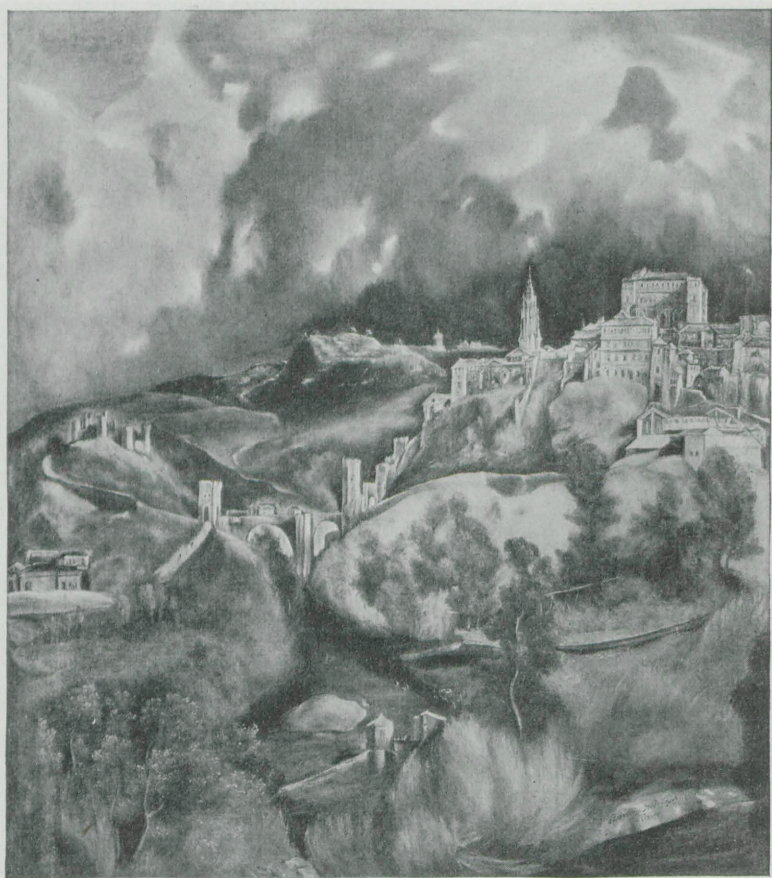
most of the newer forms of art came from.

While I am convinced that the more extreme modernism has definitely passed, we are not swinging back to the kind of art expression that was in vogue years ago. Much good came from the modern movement, and the ultra-conservative production is now as neglected as the ultra-modern. We no longer want the "kick" that ultra-modernism supplied, but we certainly have been spoiled for the placid, pretty things that dominated our exhibitions in the pre-modern era. We have been taught, through modernism, to like color, simplification, the essentials of design. From now on art that takes no heed of these things won't interest us permanently. Already a number of our younger painters are beginning to combine the best qualities of the old with what they have learned from the new.

At present we are in a state of flux. Most of our older artists have been more or less untouched by recent developments. The best of them made their place years ago, and they continue to occupy an important position in



## El Greco Leads Spanish Masters in the Great Chicago Show



"View of Toledo," by El Greco, Spanish, (1541-1614). Lent by the Metropolitan Museum.

Eleven paintings by El Greco will furnish the chief attraction of the Spanish section at the Century of Progress Art Exhibition. In a curious way, El Greco (Domenico Theotocopuli) deserves a "star" role in this exhibition, for more than any other great painter of an earlier period he is a discovery of the present age. As late as 1905, when the Art Institute of Chicago acquired the masterful "Assumption," his name was barely known; today he is ranked with Titian, Rembrandt, Velasquez, as one of the four or five supreme artists in Western painting.

El Greco was born in 1541 in Candia on the Island of Crete. As a young man he went

to Venice, where he studied under Titian, or worked directly under his influence. He quickly absorbed the technique and spirit of the most glorious period in Venetian painting, and when Titian refused to go to Spain to decorate the Escorial, El Greco went. The first great work he painted in Toledo, for the church of Santo Domingo Antiguo, was the "Assumption of the Virgin," the masterpiece of the Art Institute, and a picture which has frequently been called "the greatest Spanish painting outside of Spain." This glowing composition will be the center around which the other examples will be assembled.

From the Metropolitan Museum will come

American art history. The younger men present an interesting study, and it is probable that we shall find in what they are to give us the best really American Art that we have ever had.

We have with us today four rather definite types of contemporary painters. First, there are the trained artists, following the best traditions of the modern movement. They have something to say. Their craftsmanship is sound; they know how to draw and to use color. They give us simplification of form and the essential character of their subject. These men represent the backbone of our present day art.

Then we have what I call the charlatans of art. Their training is as good as the first class, but they have no convictions. Their one idea is to get attention and they will follow any leader or school which seems to attract the public. There is no sincerity in their work, but they have some considerable following among certain art lovers who are without too keen a sense of discrimination.

Then there is a large class of mediocre artists, following first one and then another of the more prominent men of the various schools. This class is the one that is found most frequently in all of our general exhibitions, both conservative and modern. They have nothing original to say, and what little they try to say, they say badly, because they do not know the fundamentals of their craft. Most of them will soon be forgotten, but meanwhile some of them are getting more attention than they deserve.

And lastly, we have a considerable number of morons and degenerates, a vicious class appearing too frequently in many of our modern exhibitions, debasing the whole structure of art. It is my personal belief that a good many of the more radical modern painters, both at home and abroad, belong in this class. I know one man who says that he thoroughly understands the work that these produce. That man is the superintendent of one of our largest state institutions for the insane.

two magnificent canvases, famous for years in the private collection of Mrs. H. O. Havemeyer. One of them belongs to the great landscapes of the world, the spectral and impressive "View of Toledo," where the artist has seen, as it were in a trance, the barren hills and skeleton buildings of his adopted city. In some ways, this spectacular work might be called "the first modern landscape." In strong contrast is the full-length portrait of "Cardinal Don Fernando Nino de Guevara," Archbishop of Toledo and head of the Inquisition in Spain, whom El Greco has painted with all the magic of brush work and the dramatic insight which he possessed. The Cardinal, swathed in wine-colored silks and lace, sits grasping the arms of his chair; his expression, behind dark-rimmed glasses, is tense and inwardly suspicious. One critic has called it a picture of "The Devil in Vestments."

Two compositions, which were executed between the early "Assumption of the Virgin" and the late "View of Toledo," are the "Parting of Christ and Mary" (lent from the Charles Deering Collection) and "St. Martin and the Beggar" (from Mr. and Mrs. Chauncey McCormick). The remaining canvases, with the exception of the early "Assumption," lent by Mr. and Mrs. Ralph M. Coe of Cleveland, and the "Agony in the Garden," lent by Arthur Sachs of New York, all date from El Greco's final period, when his experiments had met with the displeasure of the Spanish public, and he was considered mad. They are: "Coronation of the Virgin," lent by Max Epstein; "The Feast in the House of Simon," lent by Joseph Winterbotham; "Head of a Man," lent by Dr. F. H. Hirschland; "St. Ildefonso, Writing," lent by Andrew W. Mellon; and the "Parting of Christ and Mary," lent by Mrs. R. E. Danielson.

Goya may be seen in a number of examples; the series of the "Capture of the Bandit by the Monk," from the Ryerson Collection, will be balanced by the "Boy on a Ram," lent by Mrs. Chauncey McCormick, and the "Bull Fight" from the collection of Arthur Sachs, one of Goya's important canvases dealing with the national spectacle. Chief among the Velasquez exhibits will be the "Man with a Wine Glass," from the Toledo Museum, painted, according to Mayer, about 1623. Morales, Zurbaran, Mazo, Ribera and other Spanish masters will be seen in typical examples.

As I see the situation today, the most confusing thing that confronts us is the lack of a standard by which to judge the work of the younger men. It seems as though the fundamentals of craftsmanship which we have associated with conservative art for generations, no longer apply to the modern field. We find a curious mixture of good and bad painting, hung side by side, in all modern exhibitions, and apparently, they are accepted on an equal footing. It seems sometimes as though the sponsors of the newer art do not know what to look for themselves. This no doubt will straighten out in time, and standards will exist for the new as well as the older art. In the meantime it will be safe for us to use our own judgment in deciding on the things that are worth while for us, for the personal point of view is after all important in art of all kinds.

So much then for the present situation as regards the work being produced. Now a few words about the producers themselves.

As a nation we do nothing to encourage our

art and artists the way other countries do. France, for example, has a Ministry of the Fine Arts. She maintains a New York bureau, from which information about French art is circulated far and wide throughout our country. She sends distinguished lecturers to America, where they receive official support and are welcomed by society leaders. In certain circles throughout America today, French art is far better than our own.

There should be a counter influence exerted by our government, but there is none. Education in the field of American art depends entirely on private organizations like the American Federation of Arts, and the museums, and the dealers. Perhaps some day we too shall have a Secretary of the Fine Arts, and American artists will receive the official recognition they deserve. At that time perhaps the American portrait painter will be given the job of painting America's official portraits. These are now delegated to French and British artists, paid for with American money. At that time, too, perhaps, courses on American art will be given in our schools and colleges so that our children will know as much about our own art as they are now taught about the art of foreign countries. Perhaps then, too, our artists will receive the support of architects and decorators in making places for their work in American homes.

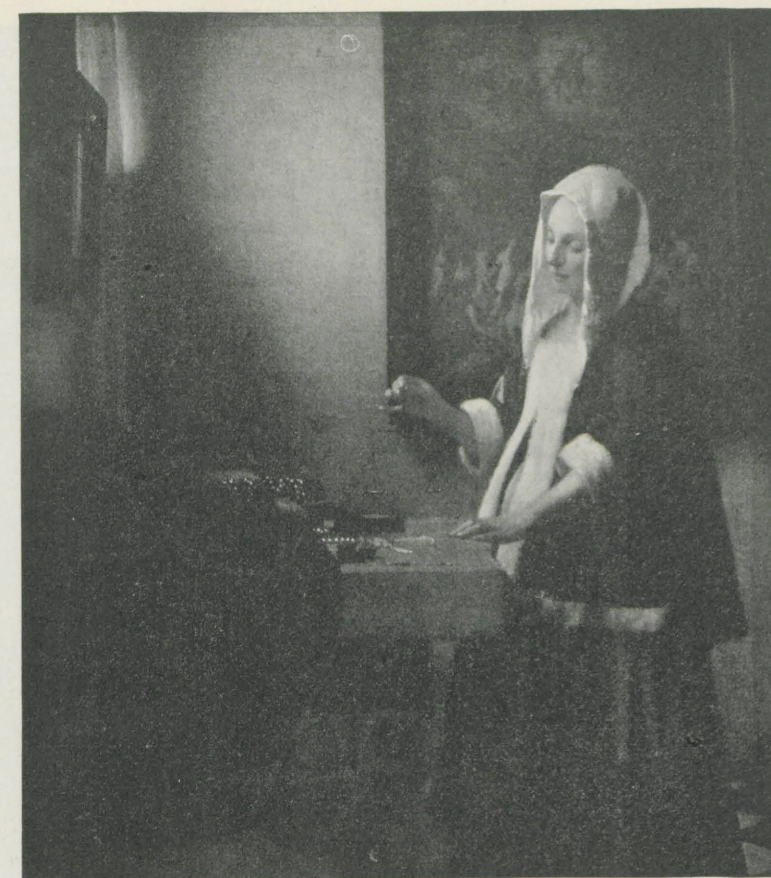
Until that day comes it is the job of the home owners of the country, to do their part in support of our American artists. They particularly need support now for, as you may guess, they are having a very hard time under present conditions. In many cases they are actually in great need. As a class they cannot find employment in other fields for most of them are not trained to do practical things. All they can do is to create and when the demand for their creations is cut off, there is nothing they can turn to to keep the wolf from the door. Pictures and other works of art are now within the means of a great many who until now, have had to think of such things as beyond their means. I urge you who are listening in to take advantage of these times. Our artists need you, American art needs you. In helping them you will be adding greatly to your own enjoyment in a way that you will never regret!

## Sculpture

A variety of styles of conception and treatment, all of importance in the field of plastic art during the last hundred years, will be presented in the selection of sculptural masterpieces in the Century of Progress Art Exhibition at the Art Institute of Chicago. Paralleling the important movements in painting in the last century have been the no less exciting ventures of the Realists, the Romantics, the Eclectics, the Cubists, the Primitives and the Abstractionists in sculpture. Of necessity, many significant examples of the earlier periods have been left out of the Chicago exhibition, not only because American collections are lacking such examples, but because the expense of transporting available pieces is prohibitive.

Beginning with the Art Institute's own sculpture by August Rodin (1840-1917), the exhibition will include many additions borrowed from private collections and museums. The French group will be augmented by two loans from the Rosenbach Company in Philadelphia, a "Sappho" and a "Sketch for Victory" by Bourdelle, by a loan from the Pierre Matisse Gallery, New York, of a "Seated Nude" by Aristide Maillol, who has been called "the greatest figure on our sculptural horizon today";

## Vermeer's "Lady" Travels in Special Car



"Lady Weighing Gold," by Jan Vermeer, Dutch, (1632-1675). Lent by Joseph E. Widener.

Like thoroughbreds off to the Derby, three of the most precious masterpieces from the Joseph E. Widener Collection were transported from Philadelphia to the Century of Progress Art Exhibition in a special car chartered from the Pennsylvania Railroad. One of the Widener loans is the famous "Lady Weighing Gold," said to be the finest Vermeer in America. Vermeer's marvelous color, his exquisite gradations and modulations of tone are apparent in this great work. Of the approximately 36 known authenticated Vermeers, eight are in American collections.

and by the exquisite portrait of "Mme. Waroquier" by Charles Despiau, the modern rival of the great Houdon, lent by Mr. Frank Crowninshield, of New York.

Wilhelm Lehmbruck (1881-1919) and George Kolbe, outstanding names in the recent German school, will be represented. Especially interesting is the "Head of a Woman" by Lehmbruck in his very personal and attenuated manner, lent by the Buffalo Fine Arts Academy, and a monumental three-quarter torso of artificial stone from the Downtown Gallery, New York. Kolbe's "Adagio," lent by Mr. and Mrs. Charles H. Worcester, and "Sorrow" from the Weyhe Gallery, New York, will give some feeling of the grace and rendering of arrested motion so characteristic of that sculptor's work. Ernst Barlach, compelling and robust, will be represented by a bronze head for the War Monument in the Gustrow Cathedral, simple and vigorously treated, from the Edward M. M. Warburg collection, New York. By Ernesto de Fiori, associated with the German School although Italian by birth, is a sketchy "Bust of Jack Dempsey," and by Renee Sintenis, the sculptor of charming small animals, is a "Self Portrait," both lent by the

Another of the Widener loans is a self portrait of Lorenzo di Credi, done in his 33rd year. The artist, born in Florence in 1475, was a pupil of Verrocchio and a fellow student of Leonardo da Vinci. The third is a "Portrait Bust of a Lady" by Neroccio di Bartolomeo Landi, a Siense painter and sculptor, who was born in 1447 and died 53 years later.

Chauncey McCormick, chairman of the World's Fair Art Committee, with other committee members, met the train on its arrival in Chicago and escorted the art treasures to the Art Institute.

Weyhe Gallery. The "Portrait of Von Sternberg" by Rudolf Belling, another German artist, lent by Josef von Sternberg of Hollywood, and the "Picador" by the Spaniard, Pablo Gargallo, from the La France Institute in Philadelphia, will indicate what the abstractionists are after in expression, for both are regarded as masterpieces of this style.

From the Italian school are Libero Andreotti's "Madonna and Child" from the Minneapolis Institute of Arts and Adolfo Wildt's "Head of a Virgin" in tender mood and finished modelling. Kay Nielsen, the great Danish illustrator of books, was also a sculptor and his "Eve and the Apple" represents him in a particularly charming and naive piece. The Brooklyn Museum is lending both the Wildt and the Nielsen.

An international gallery will contain works by Ivan Mestrovic of Yugoslavia, Chana Orloff of the Ukraine, Carl Milles of Sweden, Constantin Meunier of Belgium, Glyn Philpot of England, Pablo Picasso of Spain, and Constantin Brancusi of Rumania, whose sculptures are such a puzzle to the United States customs inspectors.

The American section will include pieces by



## Great Classical Theme by Rembrandt Lent by Duveen Brothers



"Aristotle With  
Bust of Homer,"  
by  
Rembrandt,  
Dutch, (1606-1669).

Lent by  
Duveen Brothers,  
New York.

Three masterpieces from the treasure-house of Duveen Brothers—a Titian, a Rembrandt and a Gainsborough—have been lent to the Century of Progress Art Exhibition. Reproduced above is the masterful Rembrandt, "Aristotle Before a Bust of Homer," painted in 1653 for the Marquis Antonio Ruffo of Messina, Sicily. It remained in the patron's family until acquired from a descendant some time before 1815 by Sir Abraham Hume of

Ashbridge Park, Herfordshire, England. It was bequeathed by him to his son-in-law, Earl Brownlow. Afterwards the great painting was in the collections of Rodolphe Kahn of Paris and Mrs. Collis P. Huntington of New York.

Aristotle is seen at three-quarter length, standing and gazing at a bust of Homer on a table at the left. His right hand rests on the bust and his left hand holds a golden chain looped from his right shoulder. The back-

ground is dark and a strong light falls from the top left on the lower part of the face and sleeves of Aristotle. Dr. Valentiner finds other Rembrandt works employing the same model, and notes that the bust of Homer is mentioned in an inventory of Rembrandt's art collections. It is presumed on good authority that Rembrandt painted for this same patron the "Alexander" (1655), in Glasgow, and the "Homer" (1663), in The Hague.

## Indiana's Mural

One of Indiana's contributions to the exhibits at the Century of Progress Exhibition is a 2,600 square-foot mural by Thomas Benton depicting the history of the state. The painting is 12 feet high and 230 feet long and is said to be one of the longest running compositions unbroken by frames in the history of art. Many consider it Benton's greatest achievement to date.

Frederick Polley, himself a well known painter and etcher, supplemented a drawing in the Indianapolis Sunday Star, showing Benton putting the finishing touches to his Indiana epic, with an article describing the work. "These murals," he wrote, "will not please all of our people, because they are of the advanced type of modern mural decoration, representing in their composition, drawing and raw elemental coloration the new school of painting which is rapidly developing in this country. These Indiana murals are interesting in picturization, technically well drawn and painted and highly dramatic in color con-

trasts. They will be caustically criticized and favorably praised. This may be expected of any work that is new, unique or radically different from accepted conservative standards. Our young artists will like them and they will inspire many to creative effort. There are hundreds of human figures in the mural and all but a few were sketched from life right here in Indiana from our own people. It will be an interesting and exciting experience to pick out our friends from the characters shown in the moving pictorial episodes, beginning with the mound builders and extending down to the wheat harvest of this very year."

Among the characters portrayed many well known Hoosiers are distinguishable including Governor Paul V. McNutt, pictured as a statesman; Dean Stanley Coulter, a planter of trees; William Forsyth, painter; Thomas Hibben, architect; Reynolds Selfridge, railroad laborer; Richard Lieber, director of the Indiana commission for a Century of Progress, as a forestry expert; Paul Brown as a politician, and many others.

## America Once Could Have Bought Whistler's "Mother" for \$1,000

"Portrait of  
the Artist's  
Mother,"

by  
James A.  
McNeill  
Whistler,  
American,  
(1834-1903).

Lent by the  
Louvre,  
Through the  
Museum of  
Modern Art.



The "star" picture of the Century of Progress Art Exhibition, in point of popular interest, will be Whistler's "Mother." Loaned to America by the Louvre, through the Museum of Modern Art, of New York, it has been on a tour of American museums. More than 100,000 persons saw it in New York, and more than 145,000 in San Francisco. Probably more than a million will view it at the Art Institute, and when the Fair is over the painting will resume its tour of the museums.

"Mother" was painted in 1870 or 1871, and it belongs to the period in which Whistler also painted his great "Portrait of Carlyle" and "Miss Alexander."

Because "Mother" is one of Whistler's masterpieces, America is very proud of it. Yet, when it was first exhibited in America, in 1881 at the Philadelphia Academy of the Fine Arts, and later at the Art Institute of Chicago, the artist offered to sell it, according to legend, for \$1,000. No American would buy it, and years afterward the French government acquired it. If the picture were placed on the market now, and the times were normal, undoubtedly some American millionaire would pay \$1,000,000 for it.

So, there is a phase of shame to America in the adulation which now greets this great painting. This shame was expressed a few weeks ago by Roy Vernon Sowers of Pasadena, on the occasion of the exhibition of the work in Los Angeles. He said:

"I saw in the Los Angeles Museum thousands of people struggling for a glimpse of Whistler's portrait of his mother, and I was forcibly impressed with the paradoxes which are worked by time. Here was a mob of people, most of whom knew or cared little about art, actuated mainly by curiosity, pre-

senting their tribute of sentiment before a picture which has become familiar to most of them through advertising for 'Mother's Day'. How the painter would have hated the spectacle. Can you not imagine Whistler turning in his grave at the thought of such popular adulation? For we must not forget that the man who painted this picture was also the author and one of the blithest exponents of the 'Gentle Art of Making Enemies'.

"With time, the general public have acceded to the canonization of this man as a genius; just as they have been willing to perform the same service for innumerable other independent-minded artists—after their deaths. The tacit assumption, being, of course, that Whistler was a great artist in spite of his vitriolic attitudes towards ignorance and sentimentality and academies. The facts are more likely the contrary: that he was a great artist because he was endowed with a species of intellectual honesty which would not permit his compliance with mediocrity, either in painting or in thinking. As usual, the majority are wrong. It is so comforting to believe that where genius disagrees with the rest of us it is simply a little aberration which time, with the help of suitable social pressure, will correct. It is also arrant nonsense, and nonsense of the type in which

our variety of democracy is most prone to indulge.

"James Abbott McNeill Whistler, for a time employed in our Coast Survey Department, was relieved of his duties due to his lack of respect for authority. Largely as a result, he shook the dust of the United States from his feet. In Paris and in London he continued to go on his own way, regardless of salons and Royal Academies. When Ruskin, in his well known pedantic way, publicly admonished him for his presumption, he entered suit, extracted his farthing damages (and costs) and began the ever-widening crack in the armor of that Victorian oracle. To remember this man primarily because he painted a picture of his mother is an offense against art, against honesty, and before God.

"The term 'caviar for the general' has been coined, I believe, since Whistler's day, but I am sure that he was well acquainted with many good people who 'knew nothing about art, but knew what they liked.' He knew them and scorned them. I suggest that we remember this.

"I do not regard the portrait now on view as Whistler's masterpiece, but this is simply a personal opinion. There are a dozen other paintings of his which could equally be called masterpieces, yet none of them have the popularity of the portrait of his mother. That also is irrelevant. By all means, let us go and look at the portrait. Let us appreciate the undoubted beauties it possesses, particularly that of composition, but let us remember that the fact that millions of people are willing to line up for a glimpse of it is as irrelevant to its standing as a work of art as a crowd of a hundred thousand people in the nearby football stadium."

## Chicago's Glory

The collections of the Art Institute of Chicago formed the nucleus for the Century of Progress Art Exhibition. These collections were provided mainly by Chicago art lovers. Of deep significance to American culture is the fact that this vast commercial and industrial city has been so alive to its own aesthetic needs.



## Whole Century of French Painting Presented in the Progress Exhibit



"Canoeists' Breakfast,"  
by  
Auguste Renoir,  
French,  
(1841-1919).

Lent by the  
Phillips  
Memorial  
Gallery.

An admirable summary of the first half of the XIXth century in French painting before the Impressionists is presented in a large gallery at the Century of Progress Art Exhibition.

Besides several of the Art Institute's examples by Delacroix, the great Romanticist is represented by a wall decoration, "Spring," owned by Albert Gallatin, in which, critics have said, the artist challenged Rubens and Veronese on their own ground. Corot, whose contemporaries it is now observed admired his works for the wrong thing, is presented by means of the Chester Dale Collection's "View of Volterra," besides the Art Institute's great figure piece "Interrupted Reading" and "Jumiéges" from the Smith College Museum of Art.

Millet and the Barbizon School as well as Courbet and Daumier are also grouped in this room. Illustrative of the art of Courbet is "Toilette of the Bride," termed by Roger Fry the "greatest Courbet in the world," which was borrowed from the Smith College Museum of Art.

Carrying on the survey, a special gallery is given over to the display of work by the leaders and launchers of the Impressionist School of painting, namely Monet and Degas.

Twelve examples by Monet show the artist in almost every mood. With the exception of a still life of dead pheasants, loaned by Mr. and Mrs. Potter Palmer, these paintings, beginning with the "Argenteuil" of 1868, belong to the Art Institute collection.

In his sensitive observation of daily life Degas chose several subjects which he painted over and over again, of which ballet girls was one and laundresses another. The latter are portrayed in the painting from the Howard Sachs collection "Laundresses." "Mlle. Fiocri in the Ballet of La Source" (Brooklyn Museum) is an interpretation of the terpsichorean art and the stage. The race-course, too, is rep-

resented by such masterpieces as the "Carriage at the Races," owned by the Boston Museum of Fine Arts, and a scene of jockeys from the collection of the late Lizzie Bliss.

Another large gallery has been devoted to twelve paintings by Manet and seventeen by Renoir, two of the greatest French Impressionists.

Manet's early phase of his work which some consider his more vital one, is represented largely in this showing. In this period which

### Yesterday, Today, Tomorrow

The Federal Office of Education of the Department of the Interior is including in its exhibit at the Century of Progress Exposition three large mural paintings, each five by six feet, representing education of Yesterday, Today and Tomorrow, which were painted by a 19-year-old Washington artist, William Thompson.

Each painting pictures the inside and outside of typical schools, together with school materials, actual or imagined, of the respective period. Together they convey a perspective of the swiftly changing world of education.

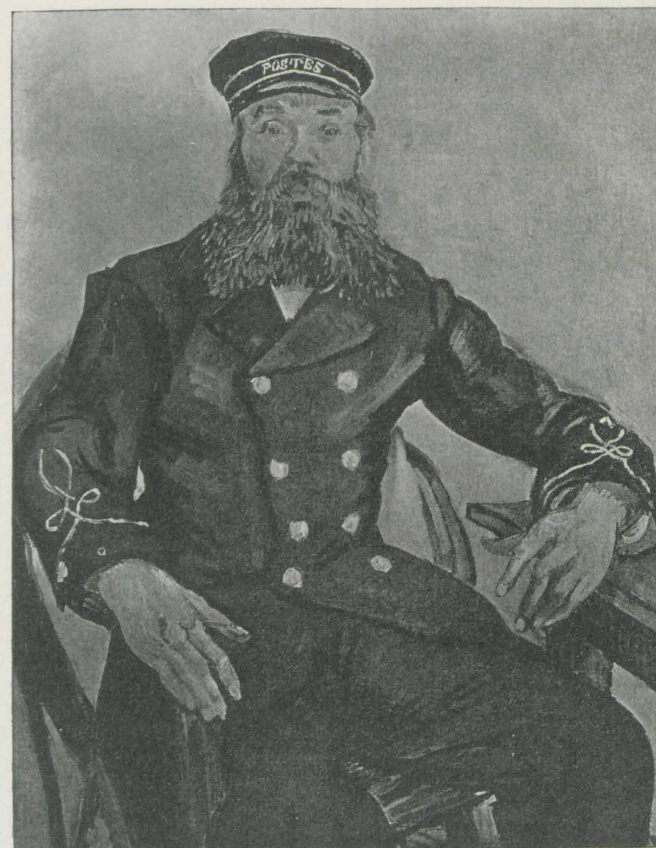
The painting of education Yesterday shows a schoolmaster at his high desk hearing the class in the Little Red Schoolhouse recite in unison. The mural of Today shows the extension of the facilities of education to accommodate the old and very young, as well as all ages in between. The conception of education Tomorrow is a conjectural panel showing children and their parents thronging to a Civic Center. The school materials of the future include television, a "talk-o-writer" instead of a typewriter or a pencil, a microphone, an automatic calculator, a racket and golf sticks,—the latter included because the school of Tomorrow is supposed to increase the time for play.

grew directly out of his study in the museums, he is said to have translated the motifs of Goya, Zurbaran, and Murillo into his own language. Early in his career he painted the "Boulogne Roadstead" (Potter Palmer Collection), which was one of the first paintings in France to show the influence of Japanese simplification. Two scenes of Parisian life, "In the Garden," lent by Mr. and Mrs. Watson J. Webb, and "The St. Lazare Station" (Horace Havemeyer) are being shown publicly for the first time in America. In these critics have said the artist has composed pictures with heightened color and finesse of pigment.

Renoir, who was Manet's contemporary, is represented in the Art Institute's collection by eleven canvases. To show him in other phases, six of his greatest works have been borrowed. "Diana the Huntress" is the earliest example, and comes from the Chester Dale collection; it is a nude painted in 1867 with a warmth which it is said the great realist seldom achieved. The Phillips Memorial Gallery has loaned its huge canvas, "The Canoeists' Breakfast," which is considered one of the great landmarks of XIXth century painting. An example of how Renoir handled a difficult painting problem is seen in "The Moulin de la Galette" loaned by John Hay Whitney. Representative of the phase in which Renoir reduced painting to "a veil of atmospheric tone" and sought strong design and sculptural form is "The Bather" (lent by Durand-Ruel). In this the artist emphasized constructive draughtsmanship and subordinated color.

Portraits of both artists add a note of biographical interest. The one of Manet is by Fantin-Latour, who was his ardent admirer, and portrays Renoir at the time he was a notorious figure, being condemned on all sides as a "radical." Renoir's portrait was painted at the close of his life by his devoted pupil André.

## Five Great Prototypes of Modernism Are Revealed in All Phases



"The Postman," by Vincent Van Gogh, Dutch, (1853-1890).  
Lent by Robert Treat Paine, 2nd.



"Two Tahitian Women," by Paul Gauguin, French, (1848-1903).  
Lent by William Church Osborn.

Five important masters of the late XIXth century in France, all of them recognized as leaders and innovators of "modern" painting, will be superbly shown at the Century of Progress Art Exhibition. The Dutch artist, Van Gogh, and the Frenchmen, Gauguin, Toulouse-Lautrec, Seurat and Henri Rousseau, will, with the exception of Seurat, be represented by characteristic groups. Seurat's masterpiece, "A Sunday on the Grande Jatte," will more than demonstrate to the public why he is so highly regarded today. This artist, who died young, left only seven large works; all the rest are studies or interpretations of these. "The Grande Jatte" will be displayed at the end of a gallery along with paintings by Gauguin and Toulouse-Lautrec.

Of all the artists who belong to the so-called "Post-Impressionist" group, Paul Gauguin is perhaps the most easily understood. Gauguin, a prosperous young banker and a "Sunday" painter, finally came to the place where he could no longer stand business and where he knew he must create art. After painting in France he longed for the South Seas and sailed there, finding in the primitive art of Tahiti and the Marquesas, the strong decorative note and brilliant, rich color which he craved. The group of thirteen canvases in the show will illustrate Gauguin's reactions to the Polynesian scene. The festivals made a great impression on him; witness the "Mahana no Atua" (Day of the God) in the Birch-Bartlett Collection. The natives, with their slow, heavy movements, their brilliantly patterned costumes he saw with a fine eye for design, as well as shrewd psychological insight. Types like the "Squatting Woman" (Worcester Art Museum) and the "Tahiti Woman and Children" (Birch-Bartlett Collection) show how closely Gauguin

caught and recorded the gentle grace of the people around him—those people whose frail civilization and racial memories were so soon to be complicated by European invasion. The wonderful scenic quality of the Islands, Gauguin employed as a backdrop for the action of his figures. Often, as in the "Autrefois" (lent by Gilbert Fuller, Boston) the figures themselves lost their way in a pattern of rich, semi-oriental color; at other times, as in the "Landscape, Tahiti," (lent by A. Conger Goodyear, New York) the figures appear in a frieze-like manner that recalls ancient Egyptian composition. Canvases like "The Village," from the collection of Mr. and Mrs. Walter Brewster, Chicago, and "Te Bura," (Winterbotham Collection, Art Institute of Chicago) are remarkably sensitive adaptations of the material of realism to the demands of controlled design. They show how much Gauguin learned in his close connection with the Tahitians, both in manner and in mood. "Two Tahitians," a sculptural pair of figures, lent by Mr. William Church Osborn of New York, and the harmonious and touching "Tahitian Mary," (lent from the Adolph Lewisohn Collection, New York) are both Gauguin in a slightly different mood. So, too is the "Sunflowers," from the collection of Mrs. R. R. McCormick of Chicago, a picture painted not long before Gauguin's death, and which recalls in its subject the flaming sunflowers which Vincent Van Gogh painted while he was in Arles, when he and Gauguin worked there together.

The Art Institute is fortunate in owning some of the best examples of the brilliantly drawn and designed work of Henri de Toulouse-Lautrec, the French painter of the underworld life of Paris. The room devoted to the other famous French masters, Seurat and Gauguin, will house such paintings by Lautrec as "The

Dance at the Moulin de la Galette," (Coburn Bequest) and "At the Moulin Rouge" from the Birch-Bartlett Collection. Both these show Lautrec at his heights as a recorder of the night-life of Paris. In these famous cabarets he found the decaying material of life out of which he made his art and which he expressed in great rhythmic strokes of paint, with a color scale wholly individual to him. "The Circus Fernando," (Winterbotham Collection) and "At the Opera Messalina" (Mr. and Mrs. Charles H. Worcester gift), show that Lautrec carried to the circus ring and stage the same preoccupation with life as a spectacle of movement and sinister meaning.

Another gallery will be largely given over to the work of Vincent Van Gogh and the "Douanier" Rousseau. The latter artist's career is one of the strangest in all the nineteenth century. By day, this little man worked in a customs-house; by night and on Saturday and Sunday taught music and painted away on strange canvases in which he remembered an early trip to the exotic country of Mexico. "Discovered" about 1904 by a group of sophisticates in Paris, Rousseau continued to paint more and more important works; his later canvases (like the three shown here) are marvels of design and pattern, and are infused with a child-like extravagance of mood.

Among the most famous is the "The Water Fall," from the Birch-Bartlett Collection. This will be supplemented by an "Exotic Landscape," lent by Mrs. R. R. McCormick of Chicago and the noted "Jungle," which originally belonged to the pioneer collector of modern art, John Quinn, and which for many years was the property of Mrs. John Alden Carpenter of Chicago. It is here lent by Mrs. Patrick Hill. These three works display the creative quality of Rousseau to a remarkable degree.



## Cézanne Only Painter Given Whole Room



"Card Players," by Paul Cézanne, French, (1839-1906). Lent by Stephen C. Clark, New York.

The memory of Cézanne, who, living, never sold enough of his paintings to pay for his paint and canvas, is being honored at the Century of Progress Art Exhibition with an entire gallery devoted exclusively to his work—the only one-man room in the exhibition. Although kept from "starving in a garret" in the traditional manner by a monthly allowance of 300 francs from his father, Cézanne's life is the oft-repeated story of an artist who, scorned by his contemporaries, comes to be hailed as great by later generations. Time indeed executed a whirligig for the "Master of Aix," who labored, unencouraged, to the last over his unwanted canvases.

Paul Cézanne (1839-1906) was born in Aix en Provence, France, of a family which came originally from Italy. The father was a hatter who made head gear so well that he eventually evolved into a banker. Measuring his son with his own yardstick of success, Cézanne the elder selected banking as the profession for him. But Paul's youthful companions had been Emile Zola, later to become famous as a novelist, and Braile, poet and musician, and he had set his heart on painting as his career. Zola, from Paris, wrote such enthusiastic letters to his friend in Aix that Cézanne, despite parental opposition, made up his mind. He went to Paris and came in contact with Monet, Renoir, Manet, Pissarro and Guillemet—men who were spreading the methods of impressionism across the world of art.

Years passed and Cézanne met with little or no success. Then at an important Salon exhibition one of his paintings was shown. He celebrated with a banquet, only to learn later that his friend Guillemet had rescued the painting from those rejected by using his prerogative as a juror to select a painting of his own choosing. But he toiled on.

Finally his friend Vollard gave him a one-man show and sold a few of his paintings. But the public and the press received his work with laughter and derision. *Le Soleil* said: "The most admirable thing about Cézanne is his perseverance in painting badly." Another critic: "Monsieur Cézanne has been called a 'sublime ignoramus.' But there is some dis-

agreement about the definition; some would omit the 'sublime' and some would omit the 'ignoramus.'"

The middle and end of Cézanne's life was passed in seclusion at Aix, broken only by infrequent visits to Paris and the attention of a few enthusiastic admirers. In 1904 the Autumn salon gave a retrospective exhibition of his work, revealing to a more receptive public the genius of this strange personality. It was a foretaste of the posthumous fame that was to come. Two years later Cézanne died.

Today the moderns regard him almost as their god, and proclaim him the "greatest painter of the last century." Vauxelles said: "To treat Cézanne as an ingenious bricklayer, a fierce and bizarre imagier, who sees nature cross-eyed, is no longer tenable. Really the joke has lasted too long. On the other hand, who the devil thinks of denying his defects? Irregularity, violent contrasts, unskilfulness; warped forms, backgrounds that come forward, planes that pitch and toss; portraits of crooked, ugly louts. We know all that. But has Rubens taste; has Renoir ideas?"

It is on his still lifes that many critics place the major portion of Cézanne's fame. In the Chicago exhibition, which includes 17 carefully selected Cézanne canvases, this field of his genius is represented by the early "Still Life With a Clock" (lent by Wildenstein & Co.), which shows the artist under the spell of Manet; "Basket of Apples," in the Birch-Bartlett Collection; "Flowers and Fruit," in the Coburn bequest, and the vivid "Still Life with Apples," which formed the center of the Lizzie Bliss Collection. Cézanne's development in landscape may be traced from the early "Auvers" (Coburn Collection) through the "Road to Auvers" (lent by John Nicolas Brown of Providence) to the later examples borrowed through the generosity of Smith College, Marie Harriman and Knoedler & Co.

In figure painting Cézanne will be represented by the notable "Card Players," lent by Stephen C. Clark; single figures from the Bliss, Bakwin and Lewisohn collections, and two wonderful figures in blue, one lent by A. Conger Goodyear, the other by Knoedler & Co.

## Matisse, Picasso

Displays of paintings by the Frenchman, Henri Matisse, and the Spaniard, Pablo Picasso, the two popular leaders of the modern Paris School, have been combined in one gallery at the Century of Progress Art Exhibition. Both are adequately represented by some of their best works, which have come into the hands of American collectors, a group of collectors who have perhaps furnished the artists with their most enthusiastic and material support.

Matisse's exquisite, flowing design and exhilarating color will be revealed in such canvases as "Decorative Composition" and "Harmony in Yellow," both lent by Pierre Matisse of New York, in the "Interior," from the Cone Collection, and in the "Carnival at Nice," lent by Mr. and Mrs. Ralph Coe of Cleveland. The famous "Woman with White Plume," painted in a somewhat academic style and lent by Stephen C. Clark, and the earlier "Pont St. Michel," lent by M. Knoedler & Co., display the artist in his soberer manner. "Still Life: Histoires Juives," from Samuel S. White III, and "Poppies," from Robert H. Tannahill, reiterate the view that no artist today can give more charm to the painting of objects than Matisse.

Matisse's "Woman with White Plume" brings to mind the fact that his art is founded on training in the traditional schools. In fact, when he began to teach, he found that his students had painted "large canvases with distorted shapes and colors that smote the eye." Matisse promptly warned them: "You must not think that you are committing suicide by adhering to nature and trying to picture it with exactness. In the beginning you must subject yourself to the influence of nature. After that you can turn back, motivate nature and perhaps make it more beautiful. But you must be able to walk firmly on the ground before you start tight-rope walking."

Someone once pointed out to Matisse that a woman's hand he had drawn had but three fingers. "Ah!" he said, "that is true, but I couldn't put in the other two without throwing the three out of drawing. It would destroy the composition and the unity of my ideal. Perhaps some day I may be able to get what I want of sentiment, of emotional appeal, and at the same time draw all five fingers! But the subjective idea is what I am after now. The rest can wait." Matisse, in contrast to Cézanne, is enjoying a vogue in the prime of his life, such as has seldom fallen to the lot of artists.

Picasso is the only other contemporary artist who has intrigued the public as has Matisse. From his studio, often called a "laboratory of painting," have come pictures possessing a daring that has swept most "traditionalists" off their feet. Picasso's early period, the years in which he experimented with "blue," "white" and "pink" harmonies, will be exceedingly well shown, while his abstract work will be exhibited in an international gallery given over to that development. Such remarkable creations as "The Woman with a Fan," lent by the Marie Harriman Gallery and reproduced on the cover of this issue of *THE ART DIGEST*; "Figures in Pink," lent by Leonard C. Hanna, Jr.; "The Toilette," from the Albright Art Gallery; and "Le Gourmet," lent by Josef Stransky, show Picasso in the role of a highly accomplished stylist.

"The Woman in White," 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 years of cubist experiment.

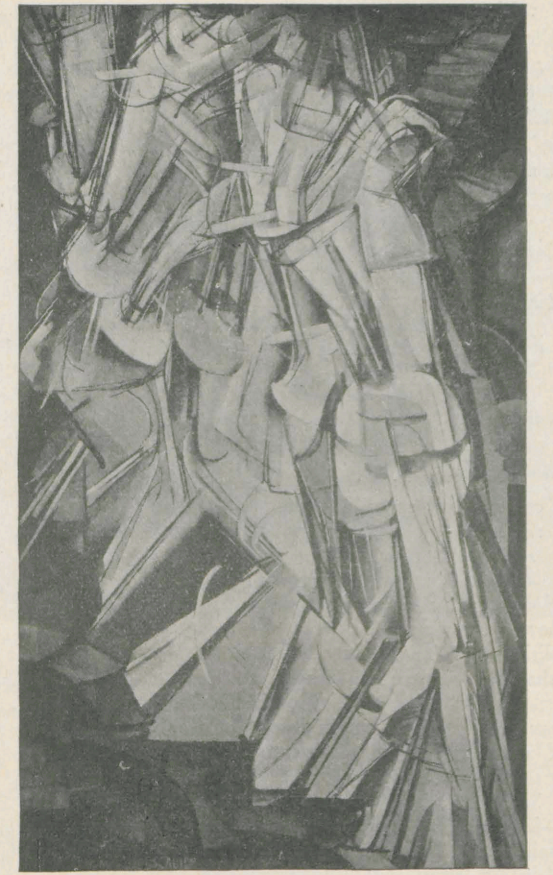
## "Nude Descending Stairs," Sensation of Armory Show, Seen Again



"Rabbi," by Marc Chagall, Russian Contemporary. Lent by P. M. Sweeney.

The sensation of the famous Armory Show of 1913 which introduced "modernism" to America has been lent to the Century of Progress Art Exhibition. This abstraction, "Nude Descending the Stairs," by Marcel Duchamp, which twenty years ago was described as a "cyclone in a shingle factory," comes back to the exhibition wars through the generosity of Mr. and Mrs. Walter Conrad Arensberg of Hollywood. It had previously been owned by Claus Spreckels, San Francisco sugar millionaire. One wonders how the public, now accustomed to Picasso, Braque, Chagall, etc., will receive it.

When examined in detail, the "Nude Descending the Stairs" is not as confusing as it would appear at first glance. In his book on modern art, Arthur Jerome Eddy gives a helpful explanation: "It is easy to distinguish a figure drawn in more or less cubist fashion, at the right of the confused mass of lines; it is quite easy, if the balance of the picture be covered. The confused mass is just so many overlapping figures coming down the stairs. As a child exclaimed one day: 'Why, I see them; there's one on every step.' M. Duchamp says in effect something like this: 'If you paint a girl coming downstairs, on any one step you will not show her moving. If you paint a girl on every step, like Burne-Jones with the 'Golden Stair,' you have a crowd and still no movement. But if you get the forms down to the simplest and most essential, just swaying shoulders and hip and knee bent, head and springy sole—and then show them on every step and between all the steps, passing and always passing one into the next, you give the sense of movement, as with a run of arpeggios on the harp or a cadenza on the violin. You and your friends don't feel the movement—too bad; my friends and I do.'"



"Nude Descending the Stairs," Marcel Duchamp, French. Lent by Mr. and Mrs. W. C. Arensberg.

The Dutchman, Vincent Van Gogh, who shared with Duchamp and others the role of disturbers of American art standards at the Armory Show, shares a gallery at the Century of Progress Art Exhibition with Henri Toulouse-Lautrec. From his group of 14 canvases, *THE ART DIGEST* has chosen for reproduction his famous portrait of "Roulin the Postman," lent by Robert Treat Paine, 2nd. Painted in Arles in August, 1888, it portrays his faithful friend Marcel Roulin the postman.

The career of Van Gogh, tragic as it was, ended in the painting of some of the most vital and vigorous pictures of the whole century. Obsessed with an evangelist streak, he turned to art with a fervor that resulted, before his suicide, in the production of a whole gamut of works, some of the finest of which are to be exhibited at the Art Institute. Van Gogh's final period in southern France, when the sun and atmosphere of Provence wrought a great change in him, will be represented most fully in the group of canvases here scheduled. The inclusion, however, of the attractive "Montmartre," with its suggestion of Manet and Sisley, will recall the fact that Van Gogh at one time painted in Paris with a cooler palette and more restrained technique.

The swarming, rhythmic forms of his later painting, the thick, heavy paint which builds almost magically compositions of yellow, indigo and black, suggesting at the same time the

tremendous illumination of the South; these are what Van Gogh achieved and which have given him fame. The landscape of Provence with its dusty white roads, its curling cypress trees, its fantastic burnt color; Arles, the old Roman capital, where the women still wore the quaint regional costume, formed his subject matter during his residence there. Chicago's group illustrates at the same time the wide diversity of his subjects, and the single-mindedness of his art.

The countryside and town may be seen in the "Public Gardens" (lent by the Phillips Memorial Gallery) and in the "Soleil du Midi" (Coburn Bequest), a painting in which Van Gogh himself describes the color admirably as "butter yellow." "Sunset Over Ploughed Fields," lent by Julius Oppenheimer; "House on the Crau," lent by A. Conger Goodyear; and the "Women of the Fields," from the Chester H. Johnson Galleries, illustrate Van Gogh's genius in translating nature into the realms of the simple and emotional.

No artist before or since is said to have given his figures greater intensity of effect. In his famous portrait of "Roulin the Postman," in the pendant of his wife "La Berceuse" (Birch-Bartlett Collection) and in the "Young Girl," from the Chester Dale Collection, Van Gogh painted pictures which have the decorative force of Japanese prints and the probing meaning of Rembrandt. His emotional handling of still life is demonstrated by the wonderful "White Roses" lent by the Marie Harriman Gallery. Other paintings representing him are "The Bedroom at Arles" (Birch-Bartlett Collection), "The First Steps" (lent by Julius Oppenheimer), "Portrait of Mlle. Gachet" (Chester Dale Collection), "Banks of the River: La Grenouillere" (M. Knoedler & Co.), and "The Pavers."

### 1893—1933

*It is a far cry from the sickly story-telling "salon" art of the 1893 World's Fair to the splendid 1933 display of paintings expressive of significant art forms, from the Primitives to the Moderns. It signals the growth of the American mind.*