"LADY JEAN" BY GEORGE BELLows (AMERICAN, 1882-1925). LENT ANONYMOUSLY TO THE CENTURY OF PROGRESS ART EXHIBITION FOR 1934

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THE CENTURY OF PROGRESS EXHIBITION OF ART FOR 1934

Canvases owned in this country illustrating "a century of progress in American collecting," but this season the Institute is also securing certain works from Europe, and exhibiting paintings many of which have belonged to the great foreign museums or have been shown on their walls. In addition the Institute is borrowing significant old and modern masters from American museums and collectors to amplify its own examples. Aside from a few paintings owned in Chicago, all loans will be new and will not repeat the loans of 1933.

AMERICAN PAINTING

It is the aim of this year's exhibition to present the masters of American art, much as the old masters or the nineteenth century French painters were presented last season. Ever since the war there has been in the United States a keener interest in native expression, a growing knowledge of our earlier artists, and a developing appreciation of their talents. In the last five years we have seen several well-merited attempts to present a survey of American achievement. In the exhibit of 1933 there was included a series of rooms given over to American painting, beginning with Robert Feke and covering the eighteenth and nineteenth century masters as prelude to the contemporary section.

The unique feature of the plan for 1934 lies in the fact that not only will the story of American art be told, gallery by gallery, but that the public will have the opportunity of seeing our significant artists in a number of examples. Large groups of Eakins, Sargent, Ryder, Mary Cassatt, and Bellows (to mention only some of the most outstanding) will emphasize the range of these painters, while special rooms given to Whistler and to the water colors of Winslow Homer will display two totally different traditions—the international and the native—as expressed by two leading exponents.

The same type of representation will be followed in the contemporary division. An exhibition of two or three hundred works by as many artists often confuses the visitor; brought face to face with so great a number of personalities and styles he is often unable to perceive the individual qualities which are most significant. In 1934 some of our leading men will be seen in groups and in turn these groups have been placed in special galleries illustrating some of the movements of the present day: Impressionism, Realism, The American Scene, Aesthetic Experimentation, etc.

MASTERS: OLD AND MODERN

The most stimulating kind of exhibition—as the Century of Progress Exhibit of 1933 conclusively proved—is one that presents, not the art of a single period, but the best of many periods. The rearrangement of the permanent collection of the Institute creates a perfect historical background for the American survey; but not content with that alone, certain galleries are being visibly strengthened by loans in this country and abroad. Paintings now in America which have been seen in foreign art galleries are to be featured; among the museums in which these works have hung (either as part of the original collection or on loan) are such world-famous institutions as the Louvre, Paris, the Kaiser Friedrich, Berlin, the Prado, Madrid, the Alte Pinakothek, Munich, and the Hermitage, Leningrad.

This means that the great educational opportunities of last season will be repeated this summer, for as all the critics remarked, it was the arrangement by chronological sequence, as well as by superb example, that made the Century of Progress Exhibition for 1933 memorable. Once again the visitor will be able to follow the history of painting through its great periods and once more such an exhibit offers boundless opportunities for comparison and study. All this is particularly valuable in the field of American art where the sources are plainly European.

Certain artists, seen in only one or two examples last year, will be represented by enlarged groups for 1934. Others not seen at all will be well shown this year. A number of collectors who did not lend their masterpieces last season have consented to show them publicly this summer so that the great crowds attending the fair will again be presented with this unique opportunity to become acquainted with works not on general view.

EARLY AMERICAN

The American sequence, which begins in Gallery 39, first presents a room of eighteenth and early nineteenth century masterpieces. For this group of pictures, all of the most famous collections of American portraits were studied, and only those works which excelled in painting as well
nots” comes from the important group of the artist’s work at The Cincinnati Art Museum, while Currier’s “Munich Boy” belongs to Carnegie Institute, Pittsburgh, Pa.

The feeling for American character, the striving for intensity and solidity in paint are yearly more and more apparent in the art of Thomas Eakins. Last summer, Eakins’ small portrait of “Addie” aroused unusual interest. This season a whole group of his paintings will be exhibited. The Institute has been so fortunate as to secure from The University of Pennsylvania, Eakins’ most ambitious composition, “The Agnew Clinic,” showing the famous surgeon and anatomist engaged in an operation. Starting with a commission merely to paint a portrait of Dr. Agnew who was retiring from the University after years of teaching, Eakins became so interested in the problem that he produced a great subject picture with a dramatic theme and a cast of scrupulously painted characters, worthy to be remembered with Rembrandt’s “Anatomy Lesson.” A pioneer among recorders of American sport, Eakins’ interest in boxing will be represented by the “Salutat” from The Addison Gallery of American Art, Phillips Academy, Andover, Mass., and “Between Rounds” from The Pennsylvania Museum. Many of his most famous subjects concerned music and the musicians who were his close friends in Philadelphia; as typical we may take the early canvas, “The Pensive Song” (Corcoran Gallery of Art, Washington) and his later and more expressive “Concert Singer” (Pennsylvania Museum).

In addition to such already famous examples by Sargent as the “Mrs. Dyer,” and “The Egyptian Girl” (The Charles Deering Coll. Lent by Mr. and Mrs. Chauncy McCormick), the Institute is privileged to exhibit one of Sargent’s most famous figure-pieces, “A Veil Gonfie,” lent from The Charles Deering Collection, and not seen by the public for many years.

The art of Winslow Homer—which will be seen to great advantage in a room dedicated to his water colors—may be studied in “The Herring Net” (lent by Mrs. Martin A. Ryerson, Chicago). Homer’s feeling for large, simple patterns—which at times approached the spatial traditions of the Orient—is brilliantly illustrated by “The Fox Hunt” from The Pennsylvania Academy, Philadelphia.

As a contrast to the darker palettes of these artists are such early Impressionists as Twachtman and Weir who weave delicate and elusive color harmonies suggestive of the French masters yet curiously native. Weir’s “Ploughing for Buckwheat,” lent by Carnegie Institute, Pittsburgh, is an excellent example of his personal solution of the discoveries of Monet and Pissarro.

Whistler—His Centenary

James McNeill Whistler was born in 1834 and all over America, museums, galleries and art societies have been celebrating the hundredth anniversary of his birth. It is altogether fitting that the whole of Gallery 41 be given over to him where his

“HEAD OF LAFAYETTE” BY SAMUEL F. B. MORSE (AMERICAN, 1791-1872). LENT BY THE NEW YORK PUBLIC LIBRARY
Henderson, New Orleans. The tenuous and delicate "Crepuscum Gardens, No. 1" is lent by The Metropolitan Museum of Art, New York. From the Henderson Collection and from the Walter S. Brewster Collection come several of those exquisite small pictures which manage to contain the very essence of Whistler's art.

One of the purposes of every great exhibition is to allow the critics and the public to reevaluate the work of certain men. At this moment Whistler's reputation is somewhat in decline, but there are those who feel that his best painting deserves an extraordinarily high place. A room of his canvases—exceedingly difficult to secure for he was not a prolific artist and many of his finest things are owned abroad—should help to settle the question—at least for 1934.

MARY CASSATT AND THE IMPRESSIONISTS

Gallery 42 will contain some of the most delightful pictures in the whole exhibition. These are the work of that courageous and independent American woman, Mary Cassatt, who left America for France where she became an admirer of the Impressionist group and one of their company. The charming and spirited "Self-Portrait" which comes from Mr. Richard Proskauer of Larchmont, N. Y., gives us a clue to the artist who could carry through such assured and complicated color patterns as "The Toilet" (The Art Institute) with its flat planes and decisive draughtsmanship. The translation of the "Madonna theme" occupied Miss Cassatt endlessly; two of the finest examples of it are here lent by The Cincinnati Museum and Mr. and Mrs. J. W. Webb. In quite a different vein is the shrewdly and sympathetically characterized "Portrait of the Artist's Mother" from Mr. Gardner Cassatt of Philadelphia.

Several other artists who supplement Mary Cassatt are the brilliant color-designer, Maurice Prendergast, the skillful Impressionist, Childe Hassam, and a landscapist who specializes in light and opalescent effects, Ernest Lawson. Work of these men and several examples by Arthur B. Davies, including "Sleep" (Mr. Cornelius N. Bliss), will be seen in this gallery. In addition five paintings of the late Robert Henri will illustrate his contribution to the history of American art; two of them are early landscapes, still under the spell of Monet but treated with a sombre power that is personal ("Storm Over Paris," The Adolph Lewisohn Collection and "The Seine at Twilight" lent by The Macbeth Gallery); and others are "Herself" and "Herself," in the Walter H. Schulze Memorial Collection of the Institute, famous as lively and understanding portraits of these Irish types.

WINSLOW HOMER'S ACHIEVEMENT

The Mr. and Mrs. Martin A. Ryerson Collection contains a series of splendid water colors by Winslow Homer, and these, in combination with other loans, will be seen in Gallery 43. In seriousness, honesty of purpose, and lack of technical display, Homer excellently represents the native tradition; even when he painted at Tynemouth he seemed consciously to be seeking types and effects that recalled his own New England. There will be water colors done at Prout's Neck, in the Adirondacks, at Marblehead, and some of the direct and stimulating impressions of the Bahamas and Nassau. Among the lenders

**BELLows, FLackENS, LUKs**

The large Gallery 45 is reserved for the work of three men. One of them, George Bellows, is frequently regarded as the most accomplished artist of our twentieth century; in the fields of portraiture, landscape, scenes of daily life and even in an occasional religious subject drawn from the great tradition he exhibited a force and brilliance that brought him to first rank before his early death in 1925. A number of the thirteen canvases shown this summer have not been seen in America for several years and are still the property of Mrs. Bellows. Among these "The Crucifixion" is bound to interest nearly everyone for the originality of its design and the sincerity of its mood. When a group of Bellows' paintings were exhibited in Venice in one of the great International shows, it was this canvas that brought foreign acclaim. The Italian critics, surrounded as they were by great past versions of the subject, nevertheless applauded Bellows' composition and the splendor of its painting.

Dramatic, powerful, simple is the "Edith Cavell"—a composition better remembered in its lithographed state. No one before or since in America has managed to lend quite the same vigor to subjects drawn from our everyday life and one of the best examples is the "River Front, No. 2," a large composition teeming with figures and complicated movement, yet unified through the artist's power of design and rich color.

**AMERICAN PAINTING OF TODAY**

The survey of American painting which fills the entire East Wing promises to be a remarkably complete showing of different directions and tendencies which go to form the pattern of contemporary art and make it so difficult a matter on which to generalize and predict.

That the public may find order in this complexity, several galleries have been arranged to show groups of artists who are in sympathy with an definite point of view. A room will be dedicated to later Impressionism, showing what our twentieth century artists have made out of this system and aesthetic of the French nineteenth century. Opposed to their light, gay palette, their sense of dissolving color and form will be the stalwart realism of such painters as Gifford Beal, John Sloan and Henry Schnakenberg, not to mention the serious compositions of Leon Kroll, the more stylized conceptions of Rockwell Kent, and the straightforward landscapes of Herbert Meyer. Francis Speight's American subjects have this objectivity but somewhat transformed by the full-blooded Romanticism of a Bellows. Still another tendency has been the recent interest in figure painting, which in its subtle harmonies of low color, its sense of exquisite surfaces and textures goes back through Renoir to Courbet and Corot. Eugene Speicher, Alexander Brook, and Henry Varnum Poor show highly accomplished work along this line, while Nicolay Cikovsky and Peppino Mangravite are somewhat allied though more brilliant in color and daring in effect—an influence that perhaps may be traced to Southern Europe. Two men who have benefited from their study of foreign models, yet who have set a stamp of personal style on whatever they paint are Maurice Sterne, here to be seen in a stunning group of works done at Bali and Antoicli, and Bernard Karfok, shown in one superb figure-piece and two colorful landscapes.

American art has always had its experimenters and some of these will be grouped in another gallery to include, among others, Kuniyoshi, the late Preston Dickinson, Franklin Watkins, Morris Kantor, Max Weber, Charles Sheeler and Georgia O'Keeffe.

A large gallery will be given to one of the most important movements of the day—the painting of the American scene. We tend to speak of this interest in American life and subjects as if it were new; as a matter of fact it had a strong tradition in the nineteenth century and a real revival at the beginning of the twentieth in the counsels of Robert Henri and in the work of such men as Sloan, Bellows, and Luks. Edward Hopper's distinguished and unadorned depictions of New England and his silent, lonely interiors stand for one side of the movement. The middle-western angle may be found in the sincere, indigenous expression of John Steuart Curry and in the brilliantly satirized characters of Grant Wood. Charles Burchfield manages to strike a note of fantasy in material which is often painted with an exterior realism. Reginald Marsh's vigorous draughtsmanship has a definite satirical side. With personal variations like this, it will be apparent that such a gallery is bound to contain some of the liveliest material in the whole exhibit.

Two galleries will show the work of Chicago painters and a final gallery will display a few significant examples of contemporary American decoration. Here will be sketches for murals, even a real mural or two, and one remarkable tapestry.
AMERICAN SCULPTORS

The display of American painting will be augmented by loans of American sculpture. These works will be scattered throughout the galleries of painting and those of a more stylized character will be shown in combination with the mural decorations in G61. A few pieces of heroic proportions will be found on the first floor, with the sculpture in the permanent collection.

THE BACKGROUND OF THE PRIMITIVES

Visitors this summer will find in the arrangement of the painting galleries by schools and periods a remarkably full and impressive sequence of early art. One of the interesting things about the exhibit of 1933 was the enthusiasm which the public showed for painting executed before 1900, and American collections are extraordinarily rich in works reflecting the medieval point of view. French and German primitives fill an entire gallery and begin the sequence. The most recent acquisition by the Institute in German painting is the "Nativity" attributed to Altdorfer, a splendidly decorative panel, gay in color, rhythmical in draughtsmanship and monumental in design. It enters a room already notable for the splendid series of paintings executed at Amiens (Ryerson Collection) and "The Crucifixion" of Lucas Cranach (Mr. and Mrs. C. H. Worcester Collection).

Besides, there is the "Young Noblewoman" Mr. Rudolph Heinemann-Fleischmann by Lucas Cranach and an attractive feminine portrait by the seldom-encountered Conrad Bauer (M. Knoedler and Co.). Jean Bourdichon's "Double Portrait" (lent by Mr. John M. Schiff, New York) will lend variety to the series of early French works.

A few colorful Italian primitives will be added to Gallery 47 which already contains some of the finest works in the whole museum. Fra Angelico's "Annunciation," a pair of radiant panels belonging to Mr. Edsel B. Ford and Signorelli's dignified "Classical Figure" (lent by Scott and Fowles, New York) represent two unservedly known figures in extraordinary examples. Benozzo Gozzoli, that decorative genius of the quattrocento, is splendidly seen in Mr. Ford's "Madonna and Child." The "Portrait of a Girl" from the collection of Mr. Jules S. Bache, New York, is one of those decorative and attractive profile portraits of the early Renaissance.

LATER ITALIAN PAINTING

This Gallery will again contain a series of remarkable pictures centering round El Greco's "Assumption of the Virgin." Chicago is widely known for its examples of the great masters of Spain, rare outside of their own country and for 1934 several new examples have been secured. Two splendid El Grecos, not seen in 1933, are the "Holy Family" from the Cleveland Museum of Art and "The Visitation" (M. Knoedler and Co., New York). By Goya is the "Manuel Romero" (The Charles Deering Collection). Lent by Mr. and Mrs. Chauncey McCormick, Del Mazo's "The Infanta Maria Theresa" approaches Velasquez in breadth of effect.

Though discussed and illustrated in the catalogue for 1933, the Ayala Altarpiece (The Charles Deering Collection of the Art Institute), because of its installation in Gallery M6, was not directly connected with the exhibition of Spanish painting. That fault has now been remedied, and the magnificent frontal and retable—among the greatest glories of primitive Spanish art—have just been cleaned and emerge in remarkable brilliance of decorative effect. The altarpiece will be flanked by two richly colored and gilded Spanish panels (French and Co. Inc.), attributed to the famous early painter, Jaime Huguet.

SEVENTEENTH CENTURY DUTCH PAINTING

Rembrandt is another master who will be represented by uncommonly important examples. Formerly in the great collection of the Hermitage Museum in Leningrad, and now the property of M. Knoedler and
Co., New York, is the "Joseph and Potiphar's Wife," a richly glowing and dramatic composition. The picture was bought by Catherine the Great of Russia in the eighteenth century. Ter Borch's "Music Lesson" (Wildenstein) once belonged to the same distinguished collection which has been broken up of late years by the Soviet government and widely dispersed to museums and private collectors.

An unusually effective portrait by Sustermans is the full-length "Gian Carlo dei Medici" lent by Mr. Jacob Epstein, Baltimore, which has been seen in a number of exhibitions and has always attracted notice through its quality of decorative elegance. The Metropolitan Museum of New York is lending the "Portrait of an Old Man" by Rubens, one of those superb studies of character for which he was famous, painted with a breadth and mastery that rank him among the very greatest artists of all time.

FLEMISH AND DUTCH PRIMITIVES

To supplement the characteristic group of early Flemish art in the collection from Flanders and Holland, the Institute is borrowing some notable panels. The primitives of Flanders with their incisive drawing, their meticulous craftsmanship and finish, their psychological insight, and perhaps above all, their bright and beautifully preserved color, are always appreciated by the public. The Dutch primitives, more fantastic and full of character, are less well known but are becoming yearly more popular. One of the virtues of such an exhibit as this of 1934 is that it allows the student to trace these national characteristics down from the early and formative periods to the later and more sophisticated development.

American private collections contain some unexcelled Flemish primitives. The fact that these paintings were mostly small and portable, and that they had not come into popular favor at a time when Americans were buying their greatest number of pictures, was extremely fortunate. By Petrus Christus, that careful follower of the Van Eyck, we have the "Portrait of a Man Wearing a Red Doublet" from Mr. Allan C. Balch, Los Angeles. Roger van der Weyden, whom the English critic, Roger Fry, praises for his "passionate sense of tragedy and psychological insight," will be represented by one of his stirring Pietas, lent by Mr. Henry Schniewind, New York, and by a rare subject picture, "Some from the Life of Pope Sergius" (lent by Mr. J. M. Schiff, New York). One of the greatest works by the anonymous "Master of St. Ursula is the "Madonna with Saints" belonging to Mr. Edward Jonas, New York, which will occupy an important place in the same gallery. A brilliant "Woman's Portrait" by Antonio Moro (Mrs. J. Horace Harding, New York) will complement the man's portrait by Moro in the Institute's collection.

FRENCH AND ENGLISH MASTERPIECES

This gallery of combined French and English painting of the seventeenth and eighteenth and early nineteenth centuries promises to be one of the most varied and colorful in the whole series. With the background of works already on exhibit in Gallery 53, augmented by a group of important loans, the public may here study these masters in a perceptive manner. The Poussin "Birth of Bacchus" (Mr. Samuel Sachs, New York) is one of his most attractive mythological compositions, beautifully planned and truly classical in spirit. Chardin's subtle figure piece, "Soap Bubbles" (Mrs. John Simpson, New York) is a famous composition while the "Still Life" by Chardin, lent by Mr. Henry P. McIlhenny, Philadelphia, shows how much this great master derived from Dutch tradition and how he increased this tradition in subtlety. One of the rarest examples in the room and a picture destined to be a sensation of the summer is Watteau's "Le Mezzetin" (Wildenstein & Co., Inc., New York), until recently a treasure of the Hermitage Museum in Leningrad. (Watteau was not represented in last summer's exhibition.) Hogarth is another artist who is so rare as to be scarcely ever seen in the United States by his best work. The man whom certain critics regard as the greatest painter England has produced will have three paintings to represent him. From the John G. Johnson Collection of Philadelphia comes the "Portrait of Mrs. Butler" and from the John G. Johnson Collection (National Gallery, Washington), the "Miss Price." Ga Innsborough, the freshets and most dazzling of the later portraitists, is found in two pictures of women, "Miss Juliet Mort" (Mrs. J. Horace Harding, New York) is in his most distinguished style, while "Mrs. Philip Thicknesse"—one of his undisputed masterpieces—shows how well Gainsborough caught the attractive rocco spirit of his age. This full-length portrait belongs to The Cincinnati Museum (Emery Collection).

THE NINETEENTH CENTURY FRENCH SEQUENCE

In 1933, the long series of French
masters, beginning with Ingres and Delacroix and continuing to French painting of the day, made a great impression on the public. For 1934 no such specialized treatment of the field is contemplated; however, a number of charming and unusual canvases have been added to illustrate certain movements and to represent certain artists more fully.

Galleries 25 and 26, housing the early Romantics and Realists of the century, have been very much changed from their present arrangement, and Delacroix, Corot, Daumier, and Courbet will here be seen fully. By Delacroix is the early "Combat between the Giaour and the Pasha" (Mr. and Mrs. Potter Palmer), a brilliantly painted picture recalling the eighteenth century; quite in contrast to its traditional artificiality is the "Fanatics of Tangiers" (Mr. Louis W. Hill, St. Paul, Minn.), done after the artist's return from his epoch-making trip to North Africa. In the spirit of his later development is the sombre and powerful "Entombment" (Museum of Fine Arts, Boston), one of the most notable religious pictures of the nineteenth century.

Corot's classical landscapes and his figure pieces will be stressed. From Paul Rosenberg's collection comes the monumental "Woman with Mandoline," while two of the most profound studies of Mlle. Dobiigny, formerly in the Havemeyer Collection, are lent by Mr. and Mrs. J. W. Webb of New York, "The Inn at Montigny" (Farnsworth Museum, Wellesley College), with its striking arrangement of dark and light planes, foreshadows the Post-Impressionists by some fifty years; from The Springfield Museum the Institute is borrowing the "View near Naples," one of Corot's most colorful and serene compositions of the South. Mr. Louis W. Hill is lending the great Salon painting of 1838, the "Silenus," which shows how implicitly this master continued the draughtsmanship of Ingres, bringing it to life and warmth by his own intimate feeling and understanding of low-keyed harmonies of color.

The achievement of Courbet along the lines of realistic technique set on fire with Romantic fervor may be found in the early "Midday Dream" (Detroit Institute of Arts) and "Young Woman Arranging Flowers" (Wildenstein & Co.), the latter remarkable for its painting of the still life as well as the figure. At times Courbet's realism comes close to the power of Rembrandt's; as an example one may cite "The Polish Exile, Mme. de Brayer," lent by The Metropolitan Museum of Art, New York (Havemeyer Collection).

Examples of Daumier's series celebrating "Don Quixote" (Dr. F. H. Hirschland, New York and The Art Institute), and "The Emigrants" (Mrs. Rainey Rogers, New York) as well as a bronze relief (Mr. and Mrs. Paul Lamb, Cleveland) will give a good account of this artist's range.

Impressionist and Modern French Painting

In the galleries devoted to the French Impressionists, where the Institute's own collections rank with any in the world, a certain number of important paintings have been added. Two famous Degas are included, the "Women Ironing" (Durand-Ruel, Inc.), in which his powerful drawing and broad color effects reach their height, and a marvelous double portrait, "Degas' Father Listening to Pagans" (Mr. John T. Spaulding, Boston). For the Renoir room Durand-Ruel are lending the "Girl with Falcon," "Woman Braiding Her Hair," and two excellent examples of Renoir's later period, "Gabrielle" and "Reclining Nude."

Mr. William Church Osborn, New York, is sending an early Pissarro, "View at Pontoise," a marvel of strong and sensitive painting. Manet's "Still Life: The Salmon" (Mr. and Mrs. J. W. Webb, New York) is in his most striking style of colors brilliantly opposed to blacks. Indicative of his development towards the more delicate style of Impressionism is the "Women on the Beach" (Wildenstein & Co.).

Visitors this summer will have the privilege of seeing two of the greatest modern French pictures, due to the generosity of their anonymous owner, who recently purchased the famous Cézanne, "Madame Cézanne in the Conservatory" and the Van Gogh, "Le Café de Nuit" from The Museum of Western Art, Moscow. Two of the most amazing examples known to all those familiar with modern art, will be exhibited for the first time in America at the Century of Progress Exhibition of 1933. Other excellent Cézannes, Van Goghs, and Giugns from private and public collections have been promised, and paintings by Matisse, Segonzac, Bonnard, Picasso, Dali, Braque, and other important French contemporaries are being lent for the occasion.

The Exhibition for 1934

The fact that over a million and a half people visited the Institute during the exhibition of 1933 indicates how great an interest the public takes in the display of art at the World's Fair. It cannot be stressed too much that the exhibit for 1934 is not a repetition of last summer's showing, but that in emphasizing American art, and presenting its development in a series of masterpieces, the Institute is once again making art history. It is not too much to predict that the public will not for many years see such exhibitions as these of 1933 and 1934. For one thing, the occasion of a world's exposition calls out many pictures which would not otherwise be available, and for another the Institute's beautiful and fire-proof building equipped with a trained museum staff, is able to guarantee safety for these treasures. Though hundreds of paintings were borrowed last season, not one suffered any damage, either during transportation or exhibition.

Another point to realize is that the exhibit of 1934 contains masterpieces in all fields of Western painting since the days of the primitives. For those who enjoyed the superb old masters of 1933, another...
the family not admitted on the membership ticket and other guests of members to admission to the Century of Progress Exhibition for twenty cents each. Additional coupons may be had upon application either in person or by letter to the Membership Department. To stress the importance of the reduction allowed with Members’ coupons it may be said that last year over 38,000 of these coupons were presented. Nor is that all, for special free entrance to members is being extended to the series of lectures given by Dudley Crafts Watson and his staff daily in Fullerton Hall (see announcement on p. 59).

A pre-view for Members will be held on Thursday afternoon, May 31, at 3 p.m., with the exhibit opening officially on June 1 at 9 A.M.

Those who attended the Institute last year will find that the exhibit of 1934 remarkably supplements that of 1933. For those who did not come before, the new exhibit presents an unrivaled opportunity to enjoy several hundred of the greatest pictures from America and Europe arranged and grouped in such a way as to illustrate their supreme qualities as art.

GOODMAN THEATRE

URING the month of May, the Goodman Theatre will present to the members of the Art Institute of Chicago the sixth and the seventh plays in the Members’ Series. The attention of the members is called to the fact that the coupons marked “6” will entitle them to a total of four tickets—two for each production. When the coupons are mailed for the sixth play, they will be returned to the members together with the tickets and must be returned to the theatre hold for further exchange for the seventh play.

The sixth play of the Members’ Series will be Ibsen’s “The Master Builder.” The play and the author need no introduction to our audience which has exhibited keen interest in previous Ibsen productions.

It may not be amiss to say that it is by all odds one of the most significant and finely written works of this modern master of drama. The play will open on May 8 and run through May 12, with a matinee on Thursday, May 10.

The seventh and last play of the season is a delightful and very amusing comedy of the English countryside, “The Farmer’s Wife” by Eden Phillpotts. When a somewhat conceited middle-aged farmer who fancies himself exceedingly desirable decides to marry again and proposes in turn to three women, the play takes a rollicking turn. The widower and “the desirables” are surrounded by types created with a keen sense of humor. The play will open May 22 and play through May 26, with a matinee on Thursday, May 24.

The last play of the children’s season will be “Rumpelstiltskin” which will continue with a matinee each Saturday at 2:30 P.M. through May 12. The play was dramatized by Charlotte Barrows Chorpenning from the old familiar story of the magic Rumpelstiltskin who could spin straw into gold made the miller’s daughter a queen and had such a violent temper that he stamped his foot right through the floor and at the end of the play flies into bits over the edge of the world.

THE EXHIBITION OF PRINTS FOR A CENTURY OF PROGRESS 1934

IT WOULD be difficult to try to bring together another exhibition of Old Master prints such as the Print Department exhibited last year for A Century of Progress without being guilty of a certain amount of repetition, so the department has decided to put on an entirely different kind of exhibit for 1934. In the past few years the Art Institute has presented two print showings each year, an International Exhibition of Lithography and Wood Engraving which has taken place in the fall, and an International Exhibition of Etching and Engraving which has taken place in the spring. The Print Department was anxious to present the Exhibition which would be the most interesting to those who come to the Art Institute during the summer, and a combination of these two was decided upon. It is hoped that in seeing such an inclusive show of contemporary graphic work the public will find an added interest in comparing the present-day work of many artists from many countries and in seeing all the mediums of print-making in as many types of prints as the jury cares to select for five galleries.

There are other kinds of exhibition which attract all who are interested in prints: the survey exhibition and the one-man show. In Gallery 18 and the above passageway 18A will be exhibited a choice selection of fine prints from the Clarence Buckingham Collection. The motivating idea behind the choice of these prints will be quality. There are no doubt many prints which are of prime importance in print history which will not be found on the walls of this gallery, but the prints which are found will each one be a masterpiece artistically and technically. Such exhibitions are all too few and it is felt...
that the visitor to A Century of Progress will enjoy looking at one small gallery of prints which are superior in brilliance and clarity.

The graphic work of James McNeill Whistler will supply the one-man show and will complete the Exhibition. In choosing the Whistler prints we shall aim to show superb proofs of the most important plates which he made, both in lithography and in etching, and thus to celebrate the hundredth anniversary of a great print-maker's birth with a showing of his truly finest work.

CLAIRESSA D. FLINT.

AN EXHIBITION OF WHISTLERIANA IN THE RYERSON LIBRARY

The remarkable collection of Whistleriana given to the Art Institute by Mr. Walter S. Brewster makes it possible to supplement the examples of his art shown in the museum galleries by a complete series of his literary masterpieces.

Comparing the Brewster Collection with the Catalogue of the Pennell Exhibition shown at the Library of Congress Catalogue, Whistler was "great also as an artist in words." Therefore first importance will be attached to the choice editions of the Ten O'Clock; The Gentle Art of Making Enemies; Eden versus Whistler, and other examples of his wit. Space available in the Library permits only a selected and inadequate showing of the rare and interesting items to be found in this collection. Of the Ten O'Clock will be found the first edition in the original brown paper covers delivered at the Princess Hall, Feb. 26, 1885; at Cambridge, March 24; at Oxford, April 30, the London edition of 1888, two Chicago editions including the Alderbrink Press one of 1907 suppressed by Freer, and the Mosher edition of 1916.

The pirated and suppressed editions of The Gentle Art edited by Sheridan Ford, Paris and New York, 1890, were earlier than the first authorized London edition, 1890, with full title "The Gentle Art of Making Enemies. As pleasingly exemplified in many instances, wherein the serious ones of this earth, carefully exasperated, have been prettily spurred on to unsimeliness and indiscretion while overcome by an undue sense of right."

The first edition of Nocturnes, Marines and Chevalet Places. London 1892, is from the Sidney Colvin Collection. It is a catalogue of the famous exhibition at the Goupil Gallery. Whistler called this "my heroic kick in Bond Street." It marked the beginning of public appreciation of his art.

Eden Versus: Whistler; the Baronet and the Butterfly. A Valentine with a verdict. Paris 1899. An account of the famous trial brought against Whistler by Sir William Eden, who won in the first trial, but lost finally in the higher French Court.

Wilde F. Whistler: being an acrimonious correspondence on art between Oscar Wilde and James A. McNeill Whistler, London 1906. Contains Oscar Wilde's notice of the Ten O'Clock published in the Pall Mall Gazette, July 8, 1893.

"THE COAST OF BRITTANY" BY JAMES McNEILL WHISTLER (AMERICAN, 1834-1903). LENT BY THE WADSWORTH ATHENEUM TO A CENTURY OF PROGRESS EXHIBITION

"THE LAST OF WESTMINSTER" BY JAMES McNEILL WHISTLER (AMERICAN, 1834-1903). LENT ANONYMOUSLY TO THE EXHIBITION
stalled in the Freer Gallery in Washington. Various pamphlets and illustrations give a graphic picture of this episode.

Of special note as part of the Brewster Collection (exhibited in the Print Department) is the Second Venetian Set; cancelled plates. This series consisted of 26 etchings published by Dowdeswell in 1886, and Her Majesty's Fleet at Spithead. This is the original portfolio presented by Whistler to Queen Victoria commemorating the fiftieth anniversary of her reign, July 27, 1887. It contains his choicest impressions of ten of the plates which he etched on that day during the review of the Grand Fleet which he was invited to attend. The title page and list of the plates are lettered by Whistler in pen and ink, and the leather portfolio lined with yellow moire silk was designed by him. It bears the Royal Arms on the front cover. This portfolio was.willed direct to one of her ladies-in-waiting by Queen Victoria; and in 1925 when this lady's effects came up at auction, the set became available, and Mr. Brewster added it at that time to his collection of Whistleriana.

The four hundred and more items of this library could all be examined with absorbing interest by anyone who cares to follow the career of the man whose artistic gifts and power of satire made him such a center of controversy during his lifetime. To look over the records even now brings to mind a vivid picture not only of the man himself, but of his many friends and foes.

(Notes taken from Mr. Brewster's Catalogue of the Exhibition held at the Art Institute of Chicago in April, 1917.)

Etheldred Abbot

EXHIBITIONS
April 1—November 1—Exhibition of Children in Art. The Children's Museum.
April 1—November 1—Japanese Textiles from the Ryerson and Other Collections. Gallery H.9.
June 1—November 1—A Century of Progress Loan Exhibition of Art for 1934. All second floor Galleries.
June 1—November 1—International Exhibition of Contemporary Prints for A Century of Progress. Galleries 11, 12, 13, 14 and 16.
June 1—November 1—Lithographs and Etchings by James McNeill Whistler. Gallery 17.
June 1—November 1—Prints by Old Masters from the Clarence Buckingham Collection. Galleries 18 and 18A.
June 1—November 1—Exhibition of Whistleriana. Gift of Mr. Walter S. Brewster. The Ryerson Library.

REASTURANT
The Cafeteria and Fountain are open every day except Sunday from 9 to 5 o'clock. On Sunday the hours are 12:15 to 8 o'clock. Arrangement for parties and luncheons may be made with Miss Aultman.

SPECIAL OFFER TO MEMBERS: Coupon ticket books in amounts of $1.00 and $2.00 are now on sale to members at a reduced price of 10%, making the cost of these books respectively $0.90 and $2.70.

PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE
(Unless otherwise stated, the programs are given by Dudley Crafts Watson)
Change of address—Members are requested to send prompt notification of any change of address to Gay U. Young, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:00 P.M. REPEATED AT 7:00 P.M. Fullerton Hall.

B. EVENING SKETCH CLASS FOR NOVICES
Mondays, 5:45 P.M. TO 7:00 P.M. Fullerton Hall.
Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials are supplied at a nominal cost.

MAY 7 THROUGH MAY 23

C. GALLERY TALKS IN THE CURRENT EXHIBITIONS

THURSDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.
Due to the early closing of the painting galleries in preparation for the Century of Progress Exhibition, subjects for the May gallery talks will be announced from week to week.


D. THE ENJOYMENT OF ART

THURSDAYS, 2:15 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

E. SKETCH CLASS FOR AMATEURS
FRIDAYS, 10:45 A.M. TO 12:00 NOON. Fullerton Hall.
Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

MAY 4 THROUGH MAY 31
F. GALLERY TALKS ON THE PERMANENT COLLECTIONS

FRIDAYS, 12:15 NOON.

Due to the preparation of the galleries for the Century of Progress Exhibition, subjects for the May gallery talks will be announced from week to week.


SPECIAL—HISTORY OF PAINTING IN THE PERMANENT COLLECTIONS

Gallery talks by Miss Helen Parker—MONDAYS AT 11:00 A.M. Free to Members.

Non-Members, fifty cents a lecture, or twelve lectures for five dollars.

May 7, 14, 21—The Decorative Arts Collections.

DEPARTMENT OF MUSEUM INSTRUCTION

Informal lectures on various subjects are offered by the Department of Museum Instruction. A ticket for twelve lectures (five dollars) may be used for any of the series, with the exception of the classes for which a special fee is charged.

The following subjects will be offered during May, with MISS HELEN PARKER as instructor unless otherwise stated:

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 11:00 A.M. Gallery talks on the Decorative Arts collections. Single lectures 50 cents. Morning series only free to members. Repeated at 6:15 P.M.

THE HISTORY OF ART. TUESDAYS FROM 6:15 TO 8:00 A.M. A survey course stressing French art of the nineteenth century.

SKETCH CLASS FOR NON-PROFESSIONALS. WEDNESDAYS FROM 10:00 TO 12:00. Drawing or painting from the costumes. Single lessons $2.00. Mrs. Burnham, instructor.

A TOUR OF THE GALLERIES. WEDNESDAYS AT 11:00 A.M. A gallery tour through a part of the collections. Fee 25 cents per person. Miss Barssaux, instructor.

ART AND LIFE IN FOREIGN LANDS. WEDNESDAYS AT 2:00 P.M.

May 2—The Hawaiian Islands
May 9—The Charm of France
May 16—The Lure of Italy
May 23—Picture towns of Europe

Repeated on Fridays following the above dates at 7:00 P.M. Single admissions 50 cents.

THE HISTORY OF ART. FRIDAYS AT 11:00 A.M. The same as the Tuesday evening course.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs by special appointment. Instruction for school groups who wish to visit the Institute either for a general survey of the collections or for a study of some particular field. Guide service for visitors.

REPRODUCTIONS OF PAINTINGS IN THE EXHIBITION

Reproductions, post-cards, photographs and color prints of many of the most famous paintings included in A Century of Progress Exhibition for 1933 may be secured in the Reproduction Room on the first floor and at the Sales Desk in Gallery 50.

THE NEEDLEWORK AND TEXTILE GUILD

The Needelwork and Textile Guild will close on June 30 for the summer months. Classes in crewel work will continue through the month of May on Tuesdays and Thursdays from ten to twelve and from two to four o'clock.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS

SATURDAYS, 11:30 A.M. TO 12:30 NOON. Fullerton Hall.


GALLERY TOURS AND GUIDE SERVICE FOR THE CENTURY OF PROGRESS EXHIBITION

The Century of Progress Exhibition will be of such importance and scope that many visitors will wish to see it under guidance. Accordingly the Art Institute offers the following gallery tours and guide service from June 1 to November 1, 1933:

A GENERAL TOUR of the galleries of the exhibition every week day at 9:30 A.M. A LECTURE in the galleries on a selected section of the exhibition every week day at 11:00 A.M. The subjects for the week will be announced on the bulletin board in the main lobby.

A GENERAL TOUR on Sunday afternoons at 1:00 P.M. (and evenings if the building is open). The fee for all gallery tours and lectures is TWENTY-FIVE CENTS person.

PRIVATE GUIDE SERVICE at any time, preferably by appointment in advance. One dollar per hour for one or two persons. Additional persons fifty cents each.

PRIVATE GROUPS may be formed upon request for more detailed study of the collections.

MISS HELEN PARKER, Head of the Department of Museum Instruction, is in charge of all gallery tours and lectures. She will be assisted by Miss Helen Barssaux, and other instructors engaged especially for this Exhibition.

CENTURY OF PROGRESS LECTURE PROGRAM

Again there has been arranged a special series of lectures in connection with The 1933 Century of Progress Exhibition of the Fine Arts to be given in Fullerton Hall, illustrated by specially prepared lantern slides in full color, and presented under the general title, "Masterpieces of the Exhibition." The lectures will be given every day during the Fair, including Sundays and holidays, at 12:30 noon and at 2:30 in the afternoon. Dudley Crafts Watson, membership lecturer, will lecture on Wednesdays, Thursdays, Fridays, and Saturdays. His assistant, George Buehr, will lecture on Sundays and Mondays. On Tuesdays at hours to be announced Miss Helen Parker, Head of the Department of Museum Instruction, Daniel Catin Rich, Associate Curator of Painting, and various visiting lecturers will supplement the regular program. The admission charge to the public will be twenty-five cents.

In addition to the lectures, the adult sketch class in Fullerton Hall will be continued during the five months of the Exhibition. This class will be held every Tuesday and Friday morning from ten to twelve o'clock. A model will be posed; Mr. Watson and Mr. Buehr will make demonstration drawings and a visiting artist will sketch for fifteen minutes each morning. Materials will be supplied at the door. The charge to the public will be twenty-five cents, to include cost of materials and to Art Institute members ten cents for materials.

IMPORTANT NOTICE TO MEMBERS:

Feeling that its members must, first of all, be acquainted with the Exhibition, The Art Institute has made special arrangements this year to present the entire program of lectures, from June first to November first, free to members. This means that the member and his immediate family (husband or wife of member and sons and daughters) only may be admitted on a membership ticket, which must be shown at the entrance. All others must pay twenty-five cents each.

CENTURY OF PROGRESS LECTURE PROGRAM FOR MEMBERS OF THE ART INSTITUTE

Free to Members and Their Immediate Families

50 MINUTE LECTURES IN FULLERTON HALL ILLUSTRATED WITH COLOR SLIDES

Lecture Program for the First Week, June 1 to 7 Inclusive

Friday, June 1

10:30 TO 12:00—SKETCH CLASS FOR NOVICES

12:30—MASTERPIECES OF THE EXHIBITION: THE FIRST TWENTY

1:30—THE Earliest Primitives and Old Masters

2:30—MASTERPIECES OF THE EXHIBITION: THE LATEST TWENTY

Significant Contemporary Masters

Dudley Crafts Watson

BULLETIN OF THE ART INSTITUTE OF CHICAGO
Saturday, June 2
12:30—Europe's Contribution
   Racial Traditions in Continental Art ... Dudley Crafts Watson
2:30—America's Contribution
   Native Achievement under European Influence ... Dudley Crafts Watson

Sunday, June 3
12:30—Masterpieces in the North Wing
       ........................................ George Buehr
2:30—Masterpieces in the South Wing
       ........................................ George Buehr

Monday, June 4
12:30—Masterpieces in the East Wing
       ........................................ George Buehr
2:30—One Picture from Every Gallery
       ........................................ George Buehr

Tuesday, June 5
10:00 to 12:00—A Sketch Class for Novices
       ........................................ Mr. Watson and Mr. Buehr
12:30—New Adventures with Old Masters
   A Survey of Early Pictures from Private Collections ... Dudley Crafts Watson
2:30—Great Adventures with 20th Century Masters
   Contemporary Paintings from Private Collections ... Helen Parker

Wednesday, June 6
12:30—Living Artists
   Our Contemporaries and What They Are Doing ... Dudley Crafts Watson
2:30—Italy's Contribution
   Italian Painting through the Eighteenth Century ... Dudley Crafts Watson

Thursday, June 7
12:30—Northern Europe
   The Art of Flanders, Holland and Germany ... Dudley Crafts Watson
2:30—Southern Europe
   The Contribution of Spain, France and Italy ... Dudley Crafts Watson
(Note—Specific titles for all lectures will be announced from week to week in bulletins available at the information desk on the main floor.)

CATALOGUES OF THE LOAN EXHIBITION

The Official Catalogue of The Century of Progress Exhibition consists of two parts:
Part I. PAINTING AND SCULPTURE, including full notes on all exhibits and about 100 full page illustrations. Price $1.00. In modern linen $1.50.
Part II. INTERNATIONAL EXHIBITION OF CONTEMPORARY PRINTS, ETCHINGS, LITHOGRAPHY AND WOOD ENGRAVING. Price $.25.

"Gabrielle" by Renoir (French, 1841-1919). Lent by Durand-Ruel Inc., New York