A Compendium
of the Art News
and Opinion of
the World

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By Pablo Picasso
Lent to the Century of Progress Art Exhibition
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Chicago's spirit of "I will" has led the city, against the odds of the depression, to carry on the plans it made in prosperous days for its Century of Progress Exhibition. These plans were ambitious and have been executed without haste. Coming at this time, when the nation's hopes are set on a business revival, the exhibition 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 for modern progress.

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Lent by the Toledo Museum of Art.

"The Merry Little Player," by Franz Hal, Dutch, (1580-1660).
Lent by Mr. John R. Thompson and John R. Thompson, Jr.

Unusually America's greatest and most significant display of art will be opened to the public on June 1, when the Century of Progress Art Exhibitions 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. These plans were ambitious and have been executed without haste. Coming at this time, when the nation's hopes are set on a business revival, the exhibition 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 for modern progress.

Exploratory

The issue of the Art Digest is devoted to the Century of Progress Art Exhibitions. The magazine provides an information and opinion of the world, uncollected by art dealer ad

s Invocation. With royalty, capital, with no art dealer acting, with no subsidy, with the art dealer acting itself, that is not even the depreciation of the American dollar. If enough people to "Art Digest" will become a permanent reader, "Art Digest" will be grateful. "Man With a Wine Glass," by Pissarro, Spanish, (1590-1660). Lent by the Toledo Museum of Art. "The Merry Little Player," by Franz Hal, Dutch, (1580-1660). Lent by Mr. John R. Thompson and John R. Thompson, Jr.

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Magnificent Titian Reclining Nude Shown First Time in America

By TITIAN, Fracian, (1477-1576).

Letter by DEVEREUX BROTHERS, New York.

As a background for the Century of Progress Art Exhibitions, 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 disdained as merely “quaint” or even ugly. In the early XVIIIth century, particularly, there came a reaction against all things “Gothic” which these works implied. Indeed, the term “Gothic” became a term of reproach, meaning crude or barbarous.

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 “Five Fine Days” the sad fate of the enthusiast who brought a collection of altarpieces and predella panels to New York before World War I. Most galleries in Europe were closed one period or stop at a certain date; to pursue the story further one has to go to the Art Institute itself. The Art Institute will be transformed into a “miniature history of art,” where artists and their influence are the dominant factors. The new exhibit will convey the story of the 19th century, the one that really brought the world to the public. The visitor who passes through the galleries will find a remarkable collection of Italian, French, and German art. The visitor can compare the works of the masters of the 19th century with those of the primitives. The visitor can see the development of the primitives and the influence of the primitives on the masters of the 19th century.

As a result, the exhibition of early art is being shown first time in America. The selection of works includes many masterpieces. The visitor can see the development of the primitives and the influence of the primitives on the masters of the 19th century. The visitor can see the development of the primitives and the influence of the primitives on the masters of the 19th century. The visitor can see the development of the primitives and the influence of the primitives on the masters of the 19th century.

The exhibition will be open to the public from May 15th to July 15th. The exhibition will be open to the public from May 15th to July 15th. The exhibition will be open to the public from May 15th to July 15th. The exhibition will be open to the public from May 15th to July 15th.
American Analysis

(Not only to American art lovers and thinkers, but especially to the men who ad-

formed the founding of the Century of Progress Exposition and who transferred to 
The Art Institute of Chicago the deep respon-
sibility of creating a Department of Fine Arts, the Art Digest comments this article by Robert Macbeth, partner of his father, William Macbeth, pioneer dealer in American Art. Here is it strongly con-

indicated to "instantly" of both sides—radical and conservative. It is a document which

will open things.

by Robert macbeth

Don't say you're not interested in art! It does a great deal to make the world a happier

and piouser 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, flower 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 expression of the same things that enter into the design of a work of art, whether

it be painting for our home or the family tombs. When we are interested in art, we are not

interested in the "instantly" of both sides—radical and conservative. It is a document which

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interested in the "instantly" of both sides—radical and conservative. It is a document which

will open things.
El Greco Leads Spanish Masters in the Great Chicago Show

Two magnificent canvases, famous for years in the private collection of Mrs. H. O. Havemeyer. One of these belongs to the great landscapes of the world, the spiritual and impressive "View of Toledo," which the artist has seen, so it were in a dream, the barren hills and skeleton beauty of the Southern Plains. In the other, this spectator work might be called "the first modern landscape." In strong contrast is the full-length portrait, "Don Fernando Nino de Guevara," Archibishop of Toledo and local personage in Spain, whom El Greco has painted with all the magic of brush work and with the inscrutable eyes which he possessed. The Cardinal, swathed in wine-colored silks and brocades, is the agent of the man's chair; his expression, behind dark-rimmed spectacles, is one of coldly austere counsel. One critic has called it a picture "of The Devil in Vivid Reality."

Two compositions, which were executed between the early "Assumption of the Virgin" and the "Disparition of the Toledo," are the "Painting of Christ and Mary" (front from the Charles Dresner collection) and "St. Martin and the Beggar" (from Mr. and Mrs. Chasney McCorristin). The same nude in "Assumption" is the exception of the early "Assumption," lent by Mr. and Mrs. Chasney McCorristin. M. Cze of Cleveland, and the "Apocalypse in the Garden," lent by Arthur Sachs of New York, all date from El Greco's first works. These advanced developments meet with the disapproval of the Spanish public, and he bade farewell to Toledo.


Goya may be seen in a number of examples; the most important of these are a group of oil sketches and a set of engravings of the "Mona Lisa," from the Ryerson Collection, will be lent by the Art Institute of Chicago. Mrs. Chasney McCorristin, and the "Bull Fight," from the collection of Arthur Sachs, one of Goya's most important canvases dealing with the national character of the Spanish people. No exhibition will be the "Man with a Wrist Band," lent by the Art Institute of Chicago, according to Mayer, about 1825. Morals, Zurburaz, Mass, Ribera and other Spanish masters will complete the exhibition.

From the Metropolitan Museum comes Vermeer's "Lady in Waiting," by Jan Vermeer, Dutch, (1632-1675).

 Laurence Lefferts, poet laureate, in his introduction to the catalogue of the exhibition, said: "For a century or more, the name of El Greco has been synonymous in the minds of the public with the spiritual forces of art." El Greco was born in 1494 in Crete on the island of Crete. As a young man he went to Italy to study with Titian, an important and influential artist of the time. El Greco's paintings were characterized by their dramatic and emotional qualities, often depicting religious or mythological scenes.

The Chicago Art Institute was founded in 1884 by a group of wealthy Chicagoans who wanted to bring the fine arts to the city. The institute has been a leader in the field of art education and exhibition, and has played a significant role in the development of the arts in the Midwest.

The exhibition at the Chicago Art Institute included works by some of the most important artists of the 18th and 19th centuries, including El Greco, Goya, and Vermeer. It was a significant event for the art world, and helped to establish the institute as a major cultural institution.

The exhibition was well-received by the public, and helped to increase interest in the arts in the city. It was a turning point in the history of the Chicago Art Institute, and helped to lay the foundation for its continued success.

Vermeer's "Lady in Waiting" was a significant work in the exhibition, and helped to showcase the artist's mastery of light and shadow. The painting depicts a young woman sitting at a table, with a sleeping servant beside her. The use of light and shadow creates a sense of depth and realism in the painting, and the attention to detail in the clothing and setting adds to the overall sense of realism in the work.

The exhibition at the Chicago Art Institute was a landmark event in the history of art, and helped to establish the city as a center for the arts. It was a testament to the dedication and vision of the founders of the institute, and helped to create a lasting legacy for the arts in Chicago.

The American section of the exhibition included works by some of the most important artists of the 19th century, including Winslow Homer, John Singer Sargent, and Mary Cassatt. These works showcased the diversity of American art, and helped to establish the United States as a significant contributor to the global art scene.

The exhibition was a major event for the art world, and helped to establish the Chicago Art Institute as a major cultural institution in the United States. It was a testament to the dedication and vision of the founders of the institute, and helped to create a lasting legacy for the arts in Chicago.
Great Classical Theme by Rembrandt Lent by Duvene Brothers


Lent by Duvene Brothers, New York.

Three masterpieces from the treasure-house of Duvene 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 1663 for the Marquis Antonio Ruffo of Modica, Sicily. It remained in the patron's family until acquired from a descendants some time before 1815 by Sir Abraham Hume of Ashbridge Park, Harfordshire, England. It was bequeathed by him to his son-in-law, Eustace Hornel, who sold it to the present owner.

"Aristotle," Rembrandt. It was purchased by the present owner in the collections of Rockefeller Kahan of Paris and Miss Col. P. H. 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 background is dark and a strong light falls from the top left on the lower part of the face and sleeves of Aristotle. The Violinist 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 generally accepted authority that Rembrandt painted for this same patron the "Alexander" (1655), in Glasgow, and the "Homer" (1663), in The Hague.


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

The "narrative" picture of the Century of Progress Art Exhibition of the point of popular interest, will be Whistler's "Mother." Lent to America by the Louvre through the Museum of Modern Art, 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 see it at the Art Institute, and when the Fair is over the painting will retrace its tour of American art centers.

"Mother" was painted in 1871 and 1872, and it is one of the pictures 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 Fine Arts, and later at the Art Institute of Chicago, the artist offered to sell it, according to legend, for $5,000. No American would buy it, and years afterward the French government acquired it for $15,000. Later, the picture went abroad, and, finally, the world was allowed to see it at the museum, and the times were once again unimportant. American millionaires would pay $100,000 for it.

So, there is a phase of shame to America in the exhibition which now greets this great painting. This shame was expressed a few weeks ago by Roy Victor Stones of Panama, on the occasion of the exhibition of the work in Los Angeles. He said: "I saw in the Los Angeles Museum through the lens at Whistler's portrait of his mother, and I was forcibly impressed with the pension which are worth a world here. Here was a mob of people, most of whom I knew or cared little about art,17 scattered anybody, pre-

industrial society has been so alien to their own aesthetic needs.

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 loved the spectacle. Can you not imagine Whistler turning in his grave at the thought of such popular exhibition? Sure we must not forget that the man who painted this picture was also the author and one of theبلغاءن of the great of Making Enemies." With time, the general public has 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 main assumption, being, of course, that Whistler was a great artist in spite of his vitriolic attitudes towards ignorance and intellectualism and academicism. 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 him compliance with mediocrity, either in painting or in thinking. As usual, the majority are wrong. It is so comforting to believe that where genius disdains with the rest of us it is simply a little vibration which time, with the help of suitable social pressure, will correct. It is also a reassuring, nonsense, and nonsense of the type in which our variety of democracy is most prone to indulge. A glimpse of it is an ill-omen to be considered as a work of art as a crowd of a 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 connoisseurs. Of definite interest is the inclusion of the catalogue to the fact that this vast commercial and industrial city has been so alien to the own aesthetic needs.
CENTURY OF FRENCH PAINTING PRESENTED IN THE PROGRESS EXHIBIT

Five Great Prototypes of Modernism Are Revealed in All Phases

The Art Digest, 15th May, 1933

As an admirably drawn summary of the first half of the XIXth century in French painting before the Impressionists is presented in a large galley 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 section, "Spring," owned by Albert Gallatin, in which, critics have said, the artist challenged Rubens and Veronese on their own ground. Crow, whose contemporaries it is now observed admired his work for the wrong thing, is presented by means of the Chateau Drieu Collection's "View of Versailles," besides the Art Institute's great figure piece "Interrupted Reading" and "Jenifa," from the Smith College Museum of Art.

Millet and the Barony Schulz as well as Courbet and Daumier are also grouped in this room. Illustration of the art of Courbet is "Toilette of the Brides," turned 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 luminaries of the Impressionist School of painting, namely Monet and Degas. Examination of the room is the more pleasing as it is a selection of the most beautiful works of these artists. Several of the paintings by Monet show the artist in a more than usually happy mood. With the exception of a small still life of dead chrysanthemums, drawn by Mr. and Mrs. Potter Palmer, these paintings, beginning with the "Argonauti," of 1868, belong to the Art Institute collection. In his sensitive observation of daily life Degas several times had to paint over and over again, of which ballet girls was one. Degas, as is well known, is very fond of painting in thein from direct nature, and this is well brought out in his work. The painting in the Art Institute's collection "Laundresses" ("Ballet de La Source") (Brooklyn Museum) is an interpretation of the terpsichorean art and the stage. The rear zone, too, is represented 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 Lilith Bliss. Another large gallery has been devoted to twelve paintings by Manet and seventeen by Renoir, two of the greatest French Impressionists.

Renoir's early phase of his work some consider his more vital one, is represented largely in this show. In the period which grew directly out of his study in the museums, he is said to have translated the motifs of Goya, Zurburan, and Murillo into his own language. Early in his career he painted the "Boulogne Roadside" (Potter Palmer Collection), which was one of the first paintings in France to show the influence of Japanese simplification. Two cores of Pissaro's life, "In the Garden," lent by Mr. and Mrs. Watson J. Webb, and "The Saint Lazare Station" (Horsy Hammevicz) are being shown publicly for the first time in America. In these critics have said the artist has composed pictures with heightened color and force 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 Chateau Drieu collection; it is a nude painted in 1867 with a warmth which it is said the great man had never achieved. The Phillips Memorial Gallery has loaned its huge canvas, "The Crocodiles' Breakfast," which is considered one of the great landmarks of XIXth century paintings. An example of how Renoir handled a difficult painting problem is seen in "The Moulin de la Galette" owned by John Hays Whitney. Representative of the phase in which Renoir reduced painting to "a well of atmospheric tone" sought that strong design and sculptural form is "The Bartier" (lent by Durand-Ruel). In this the artist achieved constructive draughtsmanship and subordinated color. Paintings of both artists add a note of prestige to 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 and their native dance by a fire eye for design, as well as showed psychological insight. Type the "Spirits of the Dead" by Paul Gauguin, the tapestry of a theme he transformed into a large picture, a subject which was to be a "radical." Renoir's portrait was painted at the close of his life by his devoted pupil Auclert.

Five important masters of the late XIXth century in France, all of whom recognized as leaders and innovators of "modern" painting, will be superbly shown at the Century of Progress Art Exhibitions. 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 neo-impressionist, "A Sunday on the Grande Jatte," will make 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 those. "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 bankler 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 sense 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 and their native dance by a fire eye for design, as well as showed psychological insight. Type the "Spirits of the Dead" by Paul Gauguin, the tapestry of a theme he transformed into a large picture, a subject which was to be a "radical." Renoir's portrait was painted at the close of his life by his devoted pupil Auclert.

The Paintsman, by Francis Ven Gogh, Dutch, (1853-1890), lent by Robert Treat Paine, Del.

Cezanne Only Painter Given Whole Range

The story of Cézanne, who, living never well enough of his paintings to pay for his daily bread, was honored at the Century of Progress Art Exhibition with an entire gallery devoted exclusively to his work—the only one-man show in the exhibition. Although kept from "earning a penny" in the traditional manner by a monthly allowance of 300 francs from his father, Cézanne's life is the scraped-back story of an artist who, nourished by his contemporaries, came to be hailed as great by later generations. Those indeed exchanged a whirligig for the "Master of Aix," who lived, unromantically, to the last of his unswung canvases.

Paul Cézanne (1839-1906) was born in Aix-en-Provence, a family which came originally from Italy. The father was a tailor who made good head as well as he eventually ended up in a butcher. Measuring his son with his own yardstick of success, Cézanne the elder selected bishops as the profession for him. But Paul's youthful companions had been Emile Zola, later to become famous as a novelist, and Brieul, a painter 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, Pissaro and Gauguin—all of whom were turning away from Impressionism toward a more original, more personal line of art. Cézanne met with little or no success. Then at an important salon exhibiting the work of the new generation, he was launched into fame. The public adored, with a balloon, to refer to later that same year, the exposition of the Salon des Indépendants, made Cézanne a member of the famous "Salon des Indépendants," which is the primary annual exhibition for modern art. Cézanne's paintings, which have been described as "figurative in the modern sense," are now sold for thousands of dollars. Cézanne's art was characterized by a subtle, almost journeys, voice that gave the paintings a sense of depth and perspective. Cézanne's aesthetic goals were to create a new kind of art that would be free of the traditional constraints of painting. His work was considered revolutionary in his lifetime and is now recognized as one of the most important and influential movements in art history.