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CURRENT EXHIBITIONS

THE Thirty-fifth Annual Exhibition of American Paintings and Sculpture will continue until December 10. On December 15 the Second Retrospective Exhibition of the Alumni Association of the School will open with a reception. Both of these exhibitions have been treated elsewhere in the BULLETIN.

The exhibition of oriental rugs from the collection of James F. Ballard was opened with a private view on November 28. Mr. Ballard was present at the opening and spoke informally of the collection. The grand stairway and the spacious walls of Gallery 50, the east room at the head of the stairway, make an ideal setting for the rugs. Hung over the railing of the balcony, they present a festive air somewhat like that in oriental countries when rugs are hung out-of-doors on the balconies of houses or in courtyards on festivals. In Gallery 50 the rugs are shown in a simple architectural setting in which have been used the characteristic motifs found in the buildings of the ancient Persian city of Ispahan. Some of the long rugs have been hung on the walls and placed on steps, making it possible to see the difference in the play of light and shade when a rug is put in a vertical or horizontal position. The grouping together of all the rugs of a certain district will assist the student of art in differentiating the various types. The collection which consists of seventy-four rugs offers a splendid opportunity for studying the various kinds of rugs. Especially fine is the group of Ghiordes ex-

hibited on the east wall. All the four main classifications of oriental rugs are represented—Persian, Turkish, Caucasian, and Asia Minor. The November BULLETIN contained an article on one of the rarest rugs in the collection. A well illustrated catalogue with details in color of the four main groups has been published by the Art Institute on this collection.

Gallery 260 has now been set for a series of special displays arranged by the Arts Club. Their first exhibition which will open December 15 will consist of bronzes by the French sculptor Emile Bourdelle, who has been called the direct successor of Rodin, and paintings and drawings by the French artist, Jean Forain. The latter is more popularly known in this country through his war posters. This exhibition will reveal him as the modern French satirist on whom the mantle of Daumier has fallen.

During this month there will also be held in Gonsaulus Hall an exhibition of handicrafts from the Artists Guild of Chicago. On December 28 will commence the annual exhibition of the Wild Flower Preservation Society.

English and French drawings recently acquired by the Museum have been hung in the east and west corridors. The Department of Prints is also showing engravings by Dürer and etchings by Rembrandt from the Wrenn collection, Dutch drawings from the Gurley collection, and early Italian engravings from the Paul J. Sachs collection, which are described on this and the following page. In Gallery 46 are being displayed Japanese prints, *Setsu-Getsu-Ka*—moon, flower, and snow subjects by Hiroshige, from the Clarence Buckingham Collection.

EXHIBITION OF EARLY ITALIAN ENGRAVINGS

IT is the youth of artistic development and its naive joy and freshness of outlook that holds us with an ever increasing spell in viewing the succession of early Italian engravings displayed in the Print Rooms (Gallery 45) during December.

They are loaned to the museum by Paul J. Sachs and the Fogg Art Museum of Harvard University. In the development of engraving they pretty well cover the period during which its working traditions were being accumulated. Though mostly by men of secondary rank with little creative ability of their own, it is curious to witness the charm that pervades most of their work.

The practice of engraving for purposes of reproduction came into use in the goldsmiths' workshops about the middle of the fifteenth century. Vasari credits the discovery to Finiguerra, the famous Florentine goldsmith, but there are engravings of the German school extant which were produced prior to 1460, the date of invention claimed by that chronicler. It was the northern influence on the Italian engravers that made for the stylization that was their bane.

There are two broad classifications of the Italian prints of this early time, the fine and broad manners. The former was evolved by the metal worker in his adaptation of the drawings or paintings of the artists for his own use: cross-hatching is resorted to, and the result is similar in effect to a wash drawing. The Nielli and the other prints of the Finiguerra workshop and school shown are in this fine manner.

The broad manner, the next step in the development of their style, is illustrated in the magnificent "Battle of naked men" by Pollaiuolo owned by Mr. Sachs. The modeling, or perhaps more aptly termed **shading**, in method is very like that used in pen drawing, parallel lines being used with a light return stroke at an acute angle.

The four Mantegnas shown are the broad manner at its best. Thereafter, the Italians' technique became a compromise between their own and that of the northern masters such as Dürer. Giulio Campagnola did make some individual and successful experiments in the use of the flicked or dotted work, notably in the St. John here shown, but Jacopo da Barbari, Giovanni da Brescia, Montagna, Mocetto, Jacopo Francia, and the rest all became infected



ST. JOHN THE BAPTIST—BY GIULIO CAMPAGNOLA
IN EXHIBITION OF EARLY ITALIAN ENGRAVINGS
LENT BY PAUL J. SACHS

by the northern way of working, and the Italian prints became the hard and dry work that culminated in the facile productions of Marcantonio Raimondi.

McK.

NOTES

FOUNTAIN OF TIME—On November 15, the anniversary of a hundred years of peace between America and England, Lorado Taft's "Fountain of Time" was dedicated. The fountain was erected by the Trustees of the B. F. Ferguson Monument Fund and formally presented to the South Park Commission by Frank G. Logan. Mr. Taft was commissioned to make the model in 1913. It was set up full size in plaster in the Midway at the entrance of Washington Park in 1920. The erection of the fountain in concrete was completed during the last nine months, marking an innovation in the use of a new medium for sculpture.