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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.

The concrete which is enriched by Potomac River gravel is the result of the experiments of John J. Early who sought a material which would combine beauty and durability. The peculiar climatic conditions of Chicago were considered in the production of the material. In the erection of the fountain engineering principles were applied in the casting and in the construction of a self-sustaining monolithic shell. Howard L. Shaw was architect.

Mr. Taft's conception inspired by Dobson's lines, "Time goes, you say? Ah, no. Alas, time stays; we go," has been realized after years of labor on the part of the sculptor and his associates. The details and various stages of the project have been so closely followed by everyone interested in art that they need no discussion here. Mr. Taft's colossal undertaking will stand as his individual message to his time.

THE CHILDREN'S ROOM—The announcement that the Municipal Art League has decided to further the project of a Children's Room is gratifying news. For eight years the Institute has been considering the installation of a Children's Room, which will be, in brief, a museum in little within the parent institution, especially equipped for children and with exhibits of a nature that will appeal to them. To find the space for the room in a building already over-taxed, and the money to equip and maintain it have been the stumbling-blocks that have kept this a project and not an achievement. Now that it is in sight, we earnestly hope that more funds will be forthcoming from those who see the value of educating children in the appreciation of art, not only for their own sakes, but for the development of the citizenry of Chicago into an art-loving and art-supporting community. The work for children in the Art Institute has been carried on for eight years without equipment and with an undermanned staff. Now with a docent appointed by the Board of Education and the interest of the Municipal Art League, it is launched on smoother waters.

ALUMNI ASSOCIATION—The chairmen of the committees appointed by the Alumni

Association in connection with the Second Retrospective Alumni Exhibition are as follows: entertainment, Mrs. Willis F. Pryor; publicity, Minnie Harms Neebe; dramatics, Louise Van Voorhis Armstrong; catalogue, James Cady Ewell. The calendar of social affairs includes the opening reception and dinner for the Alumni, December 15; tea by the artists of the Tree Studio Building, December 16; inspection of the School and reception at the Midway Studios, December 18; presentation of two plays—Kenneth Sawyer Goodman's "Ephraim and the winged bear" and Louise Van Voorhis Armstrong's "Dolls"—on the evenings of December 19 and 20.

The catalogue for the exhibition promises to be a unique one in that it will contain illustrated reminiscences of the school days of the Alumni. Mr. Ewell is editor of this publication.

ART AND INDUSTRY LECTURES—On Sunday afternoons during January a series of lectures will be given in the Club Room at four o'clock under the auspices of the Alliance of Art and Industry. The following talks will be given, January 7, "Printing," Charles S. Peterson; January 14, "Furniture," Lionel Robertson; January 21, "Art craft needlework," Elizabeth Wells Robertson; January 28, "Interior decoration," Paul Chalfin. These lectures are open to the public.

WILD FLOWER LECTURES—In connection with the exhibition of the Wild Flower Preservation Society held at the Institute from December 15 to January 21 the following lectures will be held in Fullerton Hall: December 30, 2:30 p.m. "The meaning of a flower," Dr. Samuel C. Schmucker; January 2, 2 p.m. "The meaning of a fruit," Dr. Samuel C. Schmucker; January 6, 2:30 p.m. "Experiences in a South American laboratory," William Beebe; January 13, 2:30 p.m. "The world of wild folk," Samuel Seaville, Jr.

THE LIBRARY—In connection with the exhibition of the James F. Ballard collection of oriental rugs now being held on the



FOUNTAIN OF TIME BY LORADO TAFT ERECTED THROUGH B. F. FERGUSON FUND

main staircase and in Gallery 50, attention is called by the Ryerson Library to a few of its books on oriental rugs. The latest accession on this subject is *Der Orientteppich* by Werner Grote-Hasenbalg, a work in three volumes, published in Berlin in 1922. The first volume contains the text, in which the general subject of rugs is discussed in detail with regard to their manufacture, care, purchase, marks of identification, and the characteristics of patterns used in Persia, Turkey, China, Asia Minor and other countries where native peoples use this form of artistic expression. The second and third volumes consist of colored plates showing over a hundred examples of oriental rugs.

The following notable publications on rugs are also in the library: *Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München*, 1910, edited by F. Sarre and F. R. Martin and in three volumes; *Ancient Oriental Carpet Patterns after Pictures and Originals of the Fifteenth and Sixteenth Centuries*, with descriptive text by Julius Lessing, 1879; *Ancient Oriental Carpets from the Imperial Royal Austrian Museum of Art and Industry, Vienna*, edited by A. von Scala, with introduction by Wilhelm Bode and text by Friedrich Sarre, 1908.

The Art Institute's own catalogue of the Ballard rugs by J. Arthur MacLean should not be overlooked by those who would exhaustively study this subject.

CHINESE ART IN GALLERY 5—The installation in Gallery 5 has been rearranged

during the current month with the idea of especially augmenting the groups of Chinese pottery and bronzes. Examples of Sung porcelain and Korean ware of the same period have been added, also Chinese bronze mirrors of the Han and T'ang dynasties. An important landscape painting of the Sung dynasty has been hung in the south end of the gallery.

CHANGES OF ADDRESS—In order to facilitate the prompt delivery of mail, the members of the Art Institute are earnestly requested to send notification of any change in address to Guy U. Young, Manager, Membership Department.

MUSEUM INSTRUCTION—Ten years ago the Department of Museum Instruction was instituted to supply a need that was beginning to make itself felt among laymen of knowing the collections of the Art Institute. Since that time the classes have grown until now there is an average of two classes a day meeting regularly once a week, where those who want to have more than a casual acquaintance with the collections of the Art Institute and who want to know more of the history of art and develop their appreciation of it, can come and learn. There are at present classes in Oriental Art, in the History of Architecture, in Interior Decoration and House-furnishing, in Comparative Painting, and in Art in England. A new class which meets on Friday mornings deals with The Appreciation of Pictures. More detailed information will be given upon request.

BENEFACTORS—In appreciation of their gifts to the Art Institute the following names have been added to the roll of Benefactors: George A. McKinlock, Marion R. McKinlock, Evaline M. Kimball, and Wirt D. Walker.

WIRT D. WALKER FUND—The Wirt D. Walker Fund has now become a part of the regular endowment funds of the Museum. It consists of \$615,000 and will be used for a gallery of paintings in accord with the intention of the donor.

THE KIMBALL COLLECTION—The Kimball Collection, the bequest of Mrs. Evaline M. Kimball, has now become the property of the Art Institute. This collection contains twenty-two paintings of the French, English, and Dutch schools and is the most valuable of any of its size in the Institute. The complete list of the paintings is given in the accession list below. Gallery 27 where the collection has been on exhibition for the last few years is now being re-decorated preparatory to the permanent installation of the paintings.

THE SCHOOL—The following instructors in the School are represented in the Annual Exhibition of American Paintings and Sculpture: Karl A. Buehr, awarded the Norman Wait Harris Bronze Medal, Albert H. Krehbiel, awarded the Martin B. Cahn Prize, Leopold Seyffert, Ethel L. Coe, and Laura Van Pappelendam.

A new room has been made available for the use of the Printing Arts Department in which the press, type cases, and other equipment have been placed. This room

thus becomes a practical printing shop. An additional class in jewelry has been organized for Saturday mornings.

On December 15 the Normal Department will give its annual Christmas party to a group of children from the Chicago Commons. A Christmas tree with presents largely made by the students of this department will be a part of the entertainment in the Club Room.

EXHIBITIONS ON CIRCUIT—A new activity of the Museum which has been greatly developed within the last year is the sending out of exhibitions on circuits to other museums. The majority of the exhibitions are those which have been organized by the Museum and displayed for the first time in our galleries. They have been sent to museums in all parts of the country, the east, far west, as well as the mid-west. The exhibitions include two groups of 85 paintings each selected from the Second International Exhibition of Water Colors, which have been booked by 15 museums; paintings by A. Iacovleff are being sent to 4 museums; paintings and drawings by Leopold Seyffert, to 8 museums; etchings by Jules DeBruycker, to 6 museums; an exhibition of room models and mural paintings, to 4 museums; paintings by Nicholas Roerich, to 20 museums. These statistics include both exhibitions already held and those contracted for future dates. Many works have been sold in the various cities. Three different groups of paintings from the annual exhibition are to be sent to three museums.

ACCESSIONS AND LOANS

AUGUST—NOVEMBER, 1922

PAINTINGS AND SCULPTURE

22 paintings—3 of the Dutch school, including *Wooded landscape with cottage and horseman*, by Hobbema; *Harmen Gerritsz van Rijn (his father)*, by Rembrandt; *Waterfall near a castle*, by Ruisdael; 8 of the English school, including *Stoke-by-Nayland*, by Constable, *Countess of Bristol*, and *Skirts of the wood*, by Gainsborough; *Mrs. Wolff*, by Lawrence; *Lady Sarah Bunbury*, by Reynolds; *Lady Francis Russell*, by Romney; *Dutch fishing boats*, by Turner; *Italian landscape*, by Wilson; 11 of the French school, including *Bathing nymphs and child*, by Corot; *Pond in the woods*, by Diaz; *Landscape*, by Jules Dupré; *Woods (village church in background)* by d'Espagnat; *The keeper of the herd—sunset*, by Millet; *Nymphaea—waterscape*, Bordighera (1884), *A field of flowers in France*, by Monet; *Banks of river*, by Pissarro; *The stout poplar*, by