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COMING EXHIBITIONS

FOR the remainder of the season the exhibition schedule will remain as outlined in the March Bulletin and as listed in this issue. Opening on the sixth of this month at 8 o'clock will be the twenty-ninth annual architectural exhibition, in connection with which will be shown a group of dog portraits by Miss Persis Kirmse. Following will be a display of Newark posters. Still later in April will be a series of three exhibitions comprising work by the Palette and Chisel Club, the Art Students' League of Chicago and sculpture by Stanislaus Szukalski, a former student of the school.

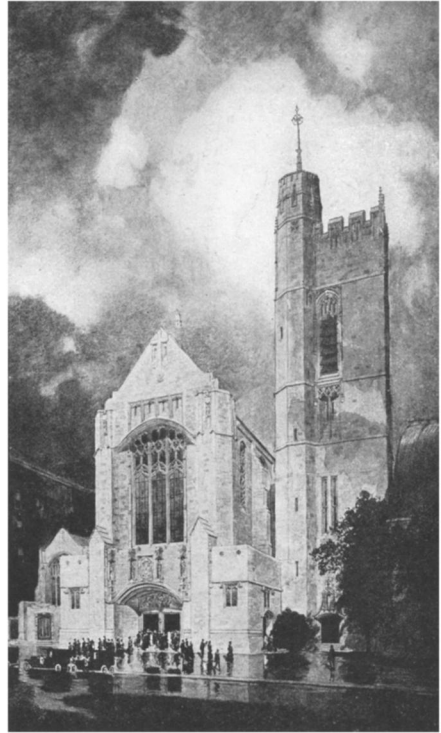
The Architectural Exhibition will be held in the galleries of the Art Institute from April 6 to April 23. For many years, the annual exhibition has been assembled and directed by the Chicago Architectural Club. Last year, with a desire to make the exhibition a more effective and complete expression of the vital artistic forces of Chicago, the Archi-

tectural Club sought the coöperation of the Art Institute, the Illinois Chapter of the American Institute of Architects, and the Illinois Society of Architects. The 1915 exhibition was held under the direction of these four organizations and with such success that the joint control has been continued for this year's exhibition.

The aim of the exhibition is to stimulate public appreciation of good architecture and to furnish inspiration to those concerned with its creation. Emphasis is given to the intimate relationship existing between architecture and the allied graphic and plastic arts. The exhibits therefore consist not only of the noteworthy architectural achievements of the day, but of mural decorations, sculpture, and the work of the craftsman.

Interesting features of this year's exhibition will be Violet Oakley's studies for her decorations in the State Capitol at Harrisburg, Pennsylvania, depicting incidents in the life of William Penn;

Bertram G. Goodhue's imaginative conception of the new Grace Church for Chicago, to replace the edifice recently destroyed by fire; representative work by the talented young men of the American Academy in Rome, including a collaborative problem in architecture, sculpture, and painting; a loan exhibit of furniture, tapestries, and objets d'art from Chicago collectors; and an original and decorative series of drawings by Claude Bragdon, in which he makes use of the mysterious "fourth dimension" as an element in design. A collection of academic work from the eastern and western architectural schools, and premiated designs from the ateliers connected with the Society of Beaux Arts Architects, is to be offered as a separate feature. This exhibit is shown in collaboration with the American Federation of Arts, who have assembled and circulated the drawings.



GRACE CHURCH—B. G. GOODHUE

AYER COLLECTION

TO the student and collector a rare opportunity offers itself in the collection of manuscripts and printed books loaned to the museum by Edward E. Ayer, the well-known traveler and collector. Persian and Turkish scrolls, calendars, albums, poems, and astrologies vie in interest with the illuminated manuscripts and early examples of printing.

As our admiration for Persian art is growing, our interest is immediately centered in the oriental examples. In Persia and India have been collectors of native paintings and drawings which they made into albums, or Mouraqqas. The

works which served to form the Mouraqqas did not come from manuscripts, but were isolated paintings or drawings and hardly ever have a date or artist or author's name.

Albums were also made of the writings of the greatest calligraphers, for calligraphy was even more highly prized than painting. This fact explains why the Europeans and Persians do not look at the value of a manuscript from the same viewpoint. To the Persian the calligrapher and his work is the only important thing to consider, illuminating being but a slight though honorable embellishment to a scrivener's masterpiece.