

Another Triumph for the Brooklyn Museum

Even with a subway station less than a block away, access to the Brooklyn Museum on Eastern Parkway was rendered rather laborious by the heavy snow, last Monday afternoon, when the first collective exhibition of Swiss art ever displayed in this country, was formally opened with a reception to the Swiss Minister and Mme. Marc Peter. Nevertheless, there was a large attendance of the very people one would expect to meet on such an occasion, that is to say the best people, so far as aesthetic appreciation warrants that designation. The Swiss Minister and his wife had previously been the guests at luncheon of Mr. Frank L. Babbott, of the Honorary Committee in charge of the exhibition, and his daughter Miss Helen Babbott, at their home, 149 Lincoln Place, in company with Mr. Louis H. Jounod, Swiss Consul in New York, Mr. and Mrs. A. Augustus Healy, Mr. William Henry Fox, director of the Museum, and Mrs. Fox, Mrs. Robert W. Paterson, Miss Thompson and Mr. Walter H. Crittenden. Mr. Fox was the only American member of the committee of organization in Zurich which made the selections and it is certainly another big feather in the caps of the directors of the Brooklyn Museum that it should again have taken the lead in bringing to this country a collection of paintings distinctively national and sufficiently diversified to indicate clearly the various influences that have determined its general character. It is certainly a very attractive and interesting collection, but while the writer in the introduction, Christian Brinton, contends that "Swiss art has attained a homogeneity of expression which is national," apart from the fact that the subjects naturally enough are for the most part Swiss, the ordinary observer would scarcely be impressed by this fact, which certainly does not stand out in the same bold relief as it does in the case of more homo-

e, geneous nations, such as Spain and Sweden. In a brief
y, and rather hasty survey without noticing which were
r. which, the writer discovered upon consulting the cata-
s. logue that he had been, generally speaking, more im-
ss pressed with the work of the deceased Swiss painters
F. than with that of the living. Yet on the strength even
k, of the latter, the art of Switzerland is certainly on a
s. high plane, even if there are no towering geniuses
is, among the newer men.

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