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DRAWINGS

Old & New



THE ART INSTITUTE OF CHICAGO

DRAWINGS

Old & New



18. Fragonard : The Letter

DRAWINGS

Old & New

COMPILED BY CARL O. SCHNIEWIND

THE ART INSTITUTE OF CHICAGO

1946

Open Shelf

N530

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1946

No. 4

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INTRODUCTION

ANY art museum worthy of the name must own a collection of drawings. This collection may be large or small but it must contain works where draughtsmanship—as an art in itself—is supremely revealed.

Fortunately the Art Institute possesses in the Leonora Hall Gurley Collection, a large group of drawings from various periods to illustrate the major European styles and traditions. Fortunately, too, donors like Robert Allerton, Emily Crane Chadbourne, Walter S. Brewster, Charles Deering and Mr. and Mrs. Carter H. Harrison have given over the years, a most unusual group of modern drawings which somewhat parallel the remarkable sequence of French paintings owned by the Institute.

Of late a new group of friends has come forward to present a series of superb works which are greatly needed if this side of the museum is to rank with our collection of prints or paintings. A brilliant start has been made in adding drawings which are great in themselves, and we can only hope that others interested in the field will continue the plan.

A selection of the Institute's drawings is now shown in a special exhibition. This exhibit emphasizes recently acquired nineteenth and twentieth century works, sets the standard for the future and suggests both the strength—and the lacks—of the collection.

It is symptomatic of the increased contemporary interest in drawings. Today this oldest of the arts is rapidly coming back in public favor to enjoy a popularity not felt since the eighteenth century when the great amateurs avidly collected sketches by the old masters and often commissioned artists of their day to create drawings for them.

DANIEL CATTON RICH

Director of The Art Institute of Chicago

DRAWINGS

MUCH attention has been paid in recent years, both in this country as well as abroad, to the study and collecting of drawings. More and more we have come to realize that often drawings alone can convey the deepest insight into a work of art and its creator. Just why the collecting of drawings was so sorely neglected in previous years is not always easy to understand. It most certainly had something to do with the more formalistic approach to art in the nineteenth century. Today, since psychology has aroused such increased interest in the functioning of the human mind, it is not surprising that drawing, as the most spontaneous expression of the artist should become of increasing interest to us. In the finished work of art the artist most frequently has consciously and unconsciously covered up much that he previously revealed about himself in his drawings. A drawing is as revealing as his handwriting; it *is* his handwriting. We must only learn to read it.

The Art Institute's collection of drawings has experienced so many notable additions within the last year that it was deemed desirable to issue this catalogue of a selection of the more important examples. Its purpose is mainly to be a picture book. The catalogue notes may serve as a guide for students of these drawings. In the selection emphasis naturally lies on the Institute's new acquisitions. Because of the limit of space, numerous outstanding drawings which came to the Institute in previous years have been omitted. However, the selection wishes to point to a trend in the collection: a trend towards the acquisition of drawings of real importance which are truly significant for the artists who made them and for the period in which they were created. Such a collection need not be vast, but it must be good above all else. Its growth has been slow and undoubtedly will remain slow, but it must never be dormant.

The generosity of the Institute's donors—past and present—has ensured that the collection has become an important and vital part of the museum. We

feel mainly indebted for the new impetus given the collection to Mrs. Tiffany Blake and Mrs. Potter Palmer whose contributions have been numerous and varied. Their active interest and enthusiasm have brought others to join them in achieving the remarkable results here shown to the Institute's visitors for the first time. We are greatly indebted to David Adler, Robert Allerton, Mrs. Chauncey McCormick, Mrs. Alice H. Patterson and several anonymous donors for their keen interest and active help. They have made important contributions, all of which are gratefully acknowledged.

CARL O. SCHNIEWIND

Curator of Prints and Drawings

ACKNOWLEDGEMENTS

The compiler of this catalogue wishes to express his sincere appreciation to Hugh Edwards, Assistant Curator of Prints and Drawings, for all his invaluable help in preparing the manuscript, as well as to Miss Etheldred Abbot, the Librarian, and the staff of the Ryerson Library for their splendid co-operation in finding numerous data related to the drawings here published.

CATALOGUE

In all cases measurements of the entire sheets are given, vertical measurements first. In cases where the paper is irregular, height and width are of maximum measurements.

Under entries for Collections, the name Lugt, followed by a number, refers to the entry in F. Lugt, *Les Marques de Collections de Dessins et d'Estampes*, Amsterdam, 1921, and under entries for Watermarks, Briquet with a number refers to C. M. Briquet. *Les Filigranes: Dictionnaire Historique des Marques du Papier*, 4 vols., Paris, London, etc., 1907; Second edition: Leipzig, 1923.

GEORGE WESLEY BELLOWS

Born, Columbus, Ohio, 1882

Died, New York City, 1925

1. THE CLIFF DWELLERS.

(Illustrated, Pl. XXXVII)

Charcoal, black crayon, India ink with brush, touched with water color

Signed: "Geo. Bellows" in ink in lower right

Paper: wove, white

Watermark: none

21 $\frac{7}{16}$ x 27 $\frac{1}{8}$ in. (542 x 688 mm.)

Collections: Mrs. Emma Bellows

Exhibitions:

This is our City. Whitney Museum of American Art, New York, 1941 (cat. no. 135)

Drawings and Lithographs by George Bellows, Phillips Memorial Gallery, Washington, D. C., 1945 (cat. no. 11)

Bibliography:

Cf. T. Dreiser. *The Cliff Dwellers, A Painting by George Bellows*. Vanity Fair, May 1925 (vol. XXV, pp. 55 and 118)

P. Boswell. *George Bellows*. New York, 1942 (reprod., p. 75.).

F. Sweet. *Some Recent Acquisitions in Water Colors*. Bulletin of The Art Institute of Chicago, 1942, vol. XXXVI (pp. 37-38, reprod.)

The Olivia Shaler Swan Memorial Collection
41.482 C 15841

NOTE: This is a study for the painting of the same subject, dated 1913, now in the Los Angeles County Museum. The date of our drawing may be presumed to be the same.

Another drawing of the same subject was exhibited in the *George Bellows Memorial Exhibition*, Metropolitan Museum of Art, New York, 1925 (cat. no. 3; reprod., p. 107).

2. DANCE IN A MADHOUSE.

(Illustrated, Pl. XXXVI)

Charcoal, black crayon (?) and India ink, slight touches of red crayon and Chinese white

Signed: "Geo. Bellows" in ink in lower right. Not dated

Watermark: none

18 $\frac{7}{8}$ x 24 $\frac{1}{16}$ in. (480 x 627 mm.)

Collections:

Mrs. Emma Bellows

Mr. and Mrs. Chas. H. Worcester, Chicago

Exhibitions:

Drawings by George W. Bellows, Frederick Keppel and Co., New York, 1936 (cat. no. 14)

Drawings by George Wesley Bellows, The Art Institute of Chicago, Chicago, 1936-1937

Modern Drawings, Museum of Modern Art, New York, 1944 (cat., p. 88; reprod., p. 57)

Drawings and Lithographs by George Bellows, Phillips Memorial Gallery, Washington, D. C., 1945 (cat. no. 101)

Bibliography:

Cf. (E. Bellows and T. Beer) *George W. Bellows, his Lithographs*. New York, 1927 (p. 244, cat. no. 92)

A. Kistler. *George Bellows' Drawings*. American Magazine of Art, 1936 (vol. XXIX, p. 744-745, reprod.)

J. Lane. *Notes from New York*. Apollo, 1936 (vol. XXIV, p. 294, reprod.)

A. Brewer. *A First Showing of some Bellows Drawings*. Art News, October 3, 1936 (vol. XXXV, p. 16, reprod.)

D. C. Rich. *Catalogue of the Charles H. and Mary F. S. Worcester Collection*. Chicago, 1938 (pp. 93-94, cat. no. 102)

P. Boswell. *George Bellows*. New York, 1942 (reprod., p. 79)

The Chas. H. and Mary F. S. Worcester Collection

36.223

NOTE: Inscribed *Dance at Insane Asylum* in ink in the artist's hand in lower left.

There is a lithograph of the same subject which was executed in 1917. Mrs. Bellows gives the date of the drawing as 1907.

Concerning the subject, the following quotation is given from the catalog, *Exhibition of Original Lithographs by George Bellows*, Albert Roullier Art Galleries, Chicago, 1919 (cat. no. 36):

"The artist as a young man was an intimate friend of the family of the superintendent of the great State Hospital at Columbus, Ohio. For years the amusement hall was a gloomy old, brown vault where on Thursday nights the patients indulged in 'Round Dances' interspersed with two-steps and waltzes by the visitors. Each of the characters in this print represents a definite individual. Happy Jack boasted of being able to crack hickory nuts with his gums. Joe Peachmyer was a constant borrower of a nickel or a chew. The gentleman in the center had suc-

ceeded with a number of perpetual motion machines. The lady in middle center assured the artist by looking at his palm that he was a direct descendant of Christ."

EUGENE BERMAN

Born, Leningrad, 1899

Living in the United States

3. THE PORTAL OF VICTORY. (Porte de la Victoire.)

(Illustrated, Pl. XXXV)

Pen and ink and wash

Signed: "E. B." in ink in lower right.

Dated: 1937

Paper: laid, orange-yellow

Watermark: none

11 $\frac{1}{16}$ x 7 $\frac{5}{8}$ in. (282 x 193 mm.)

Collections: American private collector

Exhibitions: no record

Bibliography: no record

Gift of Mr. and Mrs. William N. Eisendrath, Jr.

42.295

NOTE: Dedication in ink in the artist's hand on the mount.

CONSTANTIN BRANCUSI

Born, Pestisani-Gorgue, Rumania, 1876

Living in Paris

4. THREE INFANTS. (Illustrated, Pl. XXX)

Pen and India ink

Signed: "C. Brancusi" in ink in lower right. Not dated

Paper: wove, yellowed

Watermark: none

18 $\frac{13}{16}$ x 12 $\frac{5}{8}$ in. (478 x 320 mm.)

Exhibitions:

Renaissance Society at the University of Chicago, 1933

Modern Drawings, Museum of Modern Art, New York, 1944 (cat., p. 88)

Gift of Robert Allerton

24.930

NOTE: We are unable to establish the date of this drawing.

GEORGES BRAQUE

Born, Argenteuil, (Seine-et-Oise), France, 1882
Living in Paris

5. STILL LIFE WITH GLASS, FRUIT DISH AND KNIFE.

(Illustrated, Pl. XXXII)

Pastel in reddish brown crayon, heightened with white

Signed: "G. Braque" in pastel crayon in lower left. Dated: "'27"

Paper: laid, white

Watermark: "J. Perrigot. Arches (France)"
10 $\frac{5}{16}$ x 25 $\frac{11}{16}$ in. (262 x 655 mm.)

Exhibitions:

Petit Palais, Paris, 1937

Exhibition of Works by Matisse, Picasso, Braque and Laurens, Kunsternes Hus, Oslo, 1938 (cat. no. 71)

Bibliography: no record

Gift of Mrs. Potter Palmer

45.43

JACQUES CALLOT

Born, Nancy, (France), 1592
Died, Nancy, 1635

6. SKETCHES OF BALLET DANCERS.

(Illustrated, Pl. II)

Red crayon

Not signed. Not dated

Paper: laid, white

Watermark: flower or leaves in circle, surmounted by small crown (not in Briquet)

8 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in. (210 x 287 mm.)

Collections: M. Grosjean-Maupin, Paris

Exhibitions: no record

Bibliography:

J. Lieure. *Jacques Callot*. Part I: *La Vie Artistique*. Paris, 1929. vol. I (pl. LXIX, fig. 153); Part II, vol. II, (p. 28, left)

C. Schniewind. *Three French Drawings*. Bulletin of The Art Institute of Chicago. Sept.-Oct., 1942, vol. XXXVI (pp. 68-69, reprod.)

Gift of the Print and Drawing Club

40.59

NOTE: A number of the figure studies seem to have been used, in free interpretation, for Callot's famous set of etchings, *Balli di Sfes-*

sanìa (Lieure 379-402), which was published in Paris around 1622. But some also closely resemble figures in an etching entitled *Les Deux Pantalons* (Lieure 173), which was published about 1616. Our drawing might well have been executed around the latter of these two dates. Callot was in Florence from 1612 to 1621 when he returned to his birthplace, Nancy.

There are also studies of ballet dancers in red crayon on the reverse of the sheet.

ANTONIO CANALE

(called IL CANALETTO)

Born, Venice, 1697—Died, Venice, 1768

7. RUINS OF A COURTYARD.

(Illustrated, Pl. I)

Pen and ink with grey washes over light pencil sketch

Not signed. Not dated

Paper: laid, white

Watermark: none

11 $\frac{1}{2}$ x 8 $\frac{1}{8}$ in. (293 x 207 mm.)

Collections:

J. MacGowan (mark on back, Lugt 1496)

Exhibitions: no record

Bibliography: no record

The Samuel P. Avery Fund

43.514

NOTE: The following inscription appears on the back, in ink: "A present from Sig. Canale, / commonly called Canaletti" (sic). The hand has not been identified.

There is a faint, but carefully drawn pencil sketch in outline on the back of the sheet showing a doorway, staircase and second floor of a large building.

Stylistically our drawing closely resembles one in the Berlin Print Room (D. v. Hadeln: *The Drawings of Antonio Canal called Canaletto*, London, 1929, pl. 52).

PAUL CÉZANNE

Born, Aix-en-Provence, (France), 1839
Died, Aix-en-Provence, 1906

8. HARLEQUIN (STUDY FOR *Mardi Gras*).

(Illustrated, Pl. XXII)

Pencil

Not signed. Not dated
Paper: wove, white
Watermark: "Michallet"
18 $\frac{3}{8}$ x 12 $\frac{3}{16}$ in. (473 x 309 mm.)

Collections:

Paul Cézanne, son of the artist
W. Halvorsen
Private Collection

Exhibitions:

Thannhauser Galleries, Berlin, 1927
Centenaire de Paul Cézanne, Grand Palais,
Paris, March-April, 1939
Centenaire de Paul Cézanne, Musée de
Lyon, Lyon, May, 1939
Modern Drawings, Museum of Modern
Art, New York, 1944 (p. 26, reprod.; p.
89, text)

Bibliography:

L. Venturi. *Cézanne*. Paris, 1936 (cat. no.
1486, reprod.)
Vogue. New York, May 1, 1944 (vol.
CIII, p. 123, reprod.)

Gift of Tiffany and Margaret Blake

44.577

NOTE: Venturi dates this drawing around 1888 and states that Cézanne's son, in whose collection it was, told him that he had posed for it. It is the drawing for the right figure in Cézanne's important painting entitled *Mardi Gras* (Venturi 552), now in the Museum of Modern Occidental Art, Moscow. There are also three oil sketches which are closely linked with this drawing (Venturi 553-555).

GIORGIO DE CHIRICO

Born, Volo, (Greece), 1888
Living in Rome

9. AUTUMNAL STILL LIFE.

(Illustrated, Pl. XXXV)

Pencil

Signed: "G. de Chirico." Dated: "(1)917"

Paper: wove, somewhat yellowed

Watermark: none

11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (301 x 222 mm.)

The William McCallin McKee Memorial
Collection

44.585

NOTE: Stamped on reverse "Valori Plastici.
Roma."

HONORÉ DAUMIER

Born, Marseilles (France), 1808
Died, Valmondois, 1879

10. FRIGHT. (L'Épouvanté.)

(Illustrated, Pl. XII)

Pencil (?) and charcoal

Not signed. Not dated

Paper: laid, white

Watermark: none

7 $\frac{1}{16}$ x 9 $\frac{1}{4}$ in. (203 x 234 mm.)

Collections:

Roger-Marx, Paris
Robert Allerton, Chicago

Exhibitions:

A Century of Progress, The Art Institute of
Chicago, Chicago, 1933 (cat. no. 851)

Bibliography: probably unpublished

Gift of Robert Allerton

23.944

NOTE: The drawing has not been connected with any of Daumier's paintings, water colors or sculpture. Henri Marceau, Assistant Director of the Philadelphia Museum of Art, whom we consulted in this connection, has verified this fact with the aid of his extensive archives on the master.

EDGAR DEGAS

Born, Paris, 1834—Died, Paris, 1917

11. AFTER THE BATH: WOMAN DRYING HER FEET. (Après le Bain: Femme s'essuyant les Pieds).

(Illustrated, Pl. XIX)

Charcoal, touched with pastel in red, ochre and pale blue

Not signed. Not dated

Paper: wove (tracing paper), tan, mounted on white board

Watermark: none

22 $\frac{7}{16}$ x 16 $\frac{1}{8}$ in. (570 x 408 mm.)

Collections: no record

Exhibitions:

Mills College, Oakland, Cal., 1939

Bibliography:

Vente Degas, Paris, Dec. 11-13, 1918 (second sale), lot 307

Gift of Mrs. Potter Palmer

45.34

NOTE: The red stamp of the Degas sale (Lugt 658) appears on a strip $1\frac{3}{4}$ in. wide which has been added to the bottom of the sheet. The drawing is closely related to a number of other studies in pastel of the same subject (first sale, lots 222, 240, 243; second sale, lot 53) and drawing (lot 315). The date is probably about 1890.

12. DANCER BENDING FORWARD (THE CURTSEY).

(Illustrated, Pl. XV)

Charcoal, white chalk, light mauve and chrome pastel

Signed: "Degas" in charcoal, lower right.

Not dated

Paper: laid, blue

Watermark: none

$18\frac{1}{8}$ x 12 in. (460 x 305 mm.)

Collections: Mr. and Mrs. Martin A. Ryerson, Chicago

Exhibitions:

Minneapolis Institute of Art, 1922

A Century of Progress, The Art Institute of Chicago, Chicago, 1933 (cat. no. 862)

Bibliography: no record

Gift of Mr. and Mrs. Martin A. Ryerson
33.1230

NOTE: The date may be about 1885.

13. GENTLEMAN RIDER. (Étude de Cavalier)
(Illustrated, Pl. XX)

Pencil with a touch of Chinese white

Not signed. Not dated

Paper: wove, terracotta

Watermark: none

$17\frac{3}{16}$ x $10\frac{1}{2}$ in. (435 x 268 mm.)

Collections: Dr. G. Viau, Paris

Exhibitions:

Rhode Island School of Design, Providence, R. I., 1931

Bibliography:

Vente Degas, Paris, April 7-9 (third sale), lot 165

The Charles Deering Collection

45.16

NOTE: The red stamp of the Degas sale (Lugt 658) appears in the lower left corner.

This drawing has not been definitely linked with any datable painting. However, a comparison with such drawings as the portrait of Édouard Manet in the Fogg Museum (no. 666 in A. Mongan and P. J. Sachs. *Drawings in the Fogg Museum of Art*, Cambridge, Mass., 1940), which the authors dated 1864, would make our drawing of about the same period.

14. ITALIAN HEAD. (Illustrated, Pl. XVI)

Charcoal with estompe

Not signed. Not dated

Paper: wove, yellowed

Watermark: none

15 x $10\frac{1}{4}$ in. (380 x 260 mm.)

Collections:

René de Gas, Paris

Gustave Pellet, Paris

Maurice Exteens, Paris

Exhibitions:

Degas Exhibition, Buenos Aires, Argentina, 1934

Bibliography:

Property of J. K. Thannhauser. Parke-Bernet, New York, April 12, 1945, Catalogue 660, lot 58 (reprod.)

Gift of Tiffany and Margaret Blake
45.37

NOTE: Degas was first in Italy between 1856 and 1860. It is undoubtedly during this period that the present drawing, which is inscribed "Roma," was made. A number of similar studies of the same model were sold at the fourth sale of Degas' studio (July 2-4, 1919, lot 94).

15. STUDIES OF FOUR JOCKEYS.

(Illustrated, Pl. XXI)

Oil with brush, heightened with white

Not signed. Not dated

Paper: wove, brown

Watermark: "Canson Frères"

$17\frac{3}{4}$ x $13\frac{3}{16}$ in. (450 x 351 mm.)

Collections: Mrs. L. L. Coburn, Chicago

Exhibitions:

Mills College, Oakland, Cal., 1939

Seattle Art Museum, Seattle, Wash., 1939

Bibliography:

- Degas. Vingt Dessins, 1861-1896.* Paris, Goupil, n. d. (facsimile reprod., pl. 7)
Vente Degas, Paris, April 7-9, 1919 (third sale), lot 114

The Mr. and Mrs. L. L. Coburn Memorial Collection

33.469

NOTE: In the Goupil publication (see Bibliography) the date of this drawing is given as 1866 which may be assumed to be correct since the portfolio was issued under the personal supervision of Degas.

With the red stamp of the Degas sale (Lugt 658) in the lower left corner.

ANDRÉ DERAÏN

Born, Chatou (Seine-et-Oise), France, 1880
Living in France

16. BUST OF A WOMAN.

(Illustrated, Pl. XXXI)

Red crayon

Signed: "A. Derain" in pencil, lower right.

Not dated

Paper: laid, white

Watermark: "Canson & Montgolfier (France)"

23 $\frac{7}{8}$ x 19 $\frac{1}{16}$ in. (606 x 493 mm.)

Collections:

Mr. and Mrs. William N. Eisendrath, Jr., Chicago

Gift of Mr. and Mrs. William N. Eisendrath, Jr.

40.1045

NOTE: The date is presumed to be around 1924.

JEAN-HONORÉ FRAGONARD

Born, Grasse, (France), 1732-Died, Paris, 1806

17. HEAD OF BENJAMIN FRANKLIN.

(Illustrated, Pl. VIII)

Sepia (?) wash

Not signed. Not dated

Paper: laid, white

Watermark: none found because drawing is backed

10 $\frac{15}{16}$ x 9 $\frac{3}{8}$ in. (278 x 239 mm.)

Collections: Albert Meyer, Paris

Exhibitions:

Exhibition of French Art: 1200-1900, Royal Academy of Arts, London, 1932 (cat. no. 797)

Bibliography:

Commemorative Catalogue of the Exhibition of French Art: 1200-1900. Royal Academy of Arts, London, 1933 (no. 681; reprod., pl. 173)

Given in Memory of Charles Netcher II

33.806 C12380

NOTE: Inscribed "B. Franklin" in the lower left corner with brush in ink (in the artist's hand?).

This drawing was not made from life but rather after a terracotta bust by Houdon (executed 1778) which is now in the Louvre in Paris.*

R. de Portalis. *Fragonard*. Paris, 1889, (p. 293 ff.) tells us that Fragonard executed a drawing entitled *Au Génie de Franklin* (reprod., Portalis, p. 294) which he composed as a tribute to the great American statesman during his stay in France in 1778. In this allegorical drawing the central figure represents Franklin, but the features bear no resemblance whatsoever to his, probably because Fragonard had never seen him. The composition was then engraved in 1778 by Marguerite Gérard, the artist's sister-in-law and Fragonard is said to have pulled the first impression from the plate in Franklin's presence when he visited the Louvre where Fragonard was then working. In this engraving the central figure's features now bear resemblance to Franklin's. His head is turned the same way as it is in this drawing. It is likely, therefore, that our drawing after the Houdon bust was made so that it could serve as a model for the features of Franklin in the engraving. For this reason it is likely that this drawing also was executed in 1778.

18. THE LETTER OF SPANISH CONVERSATION.

(*La Missive ou La Conversation Espagnole.*)

(Illustrated, Frontispiece)

*We are indebted to Dr. Ulrich Middeldorf of the University of Chicago for calling our attention to this fact. Cf. E. Maillard. *Houdon*. Paris, 1931 (pl. 43).

Bistre (?) wash over pencil
Not signed. Not dated
Paper: laid, white
Watermark: a single fleur-de-lis and "D. & C. Blauw"
15 $\frac{1}{16}$ x 11 $\frac{3}{8}$ in. (399 x 290 mm.)

Collections:

Jean-Baptiste Pierre Lebrun (sold in 1791, cat. no. 247)

Duc de Montesquiou-Fezensac

D. David-Weill, Paris (from whose collection the drawing was acquired)

Exhibitions:

Exposition d'Oeuvres de J.-H. Fragonard, Musée des Arts Décoratifs (Pavillon Marsan), Paris, 1921 (cat. no. 126)

Exhibition of French Art: 1200-1900, Royal Academy of Arts, London, 1932 (cat. no. 808)

David-Weill Collection, Wildenstein Galleries, New York, 1937

Bibliography:

R. de Portalis. *Fragonard*. Paris, 1889 (p. 300)

Société de Reproduction des Dessins de Maîtres, 1913. Fifth Year (reprod.)

Renaissance de l'Art Français. July, 1921 (p. 359)

G. Henriot. *Collection David-Weill*. Paris, 1928 (vol. III, p. 117, reprod.)

Commemorative Catalogue of the Exhibition of French Art: 1200-1900. Royal Academy of Arts, London, 1933 (no. 687; reprod., pl. 174)

Gift of Tiffany and Margaret Blake

45.32 C 17626

NOTE: This drawing is also known under the following titles: *Femme assise sur un sofa, surprise par un homme qui lui porte une lettre* (*Woman seated on a sofa, surprised by a young man who is bringing her a letter*) and *La Surprise* (*The Surprise*).

The first owner, Jean-Baptiste Pierre Lebrun (1748-1813), was the husband of the famous painter, Mme. E. L. Vigée-Lebrun. He was a painter, etcher, writer and art dealer who conducted sales of works of art regularly in Paris. Our drawing, which Lebrun may have acquired directly from Fragonard,

was sold in Paris on April 11, 1791, together with an important group of paintings of all European schools and "mounted drawings." The next recorded owner, the Duc de Montesquiou-Fezensac, is said to have kept the drawing in a portfolio, a fact which would have contributed to its extraordinary state of preservation and freshness. During this period, however, it seems to have been rarely seen and though Portalis mentions it, his description is rather vague so that he may not have examined it.

Only after its rediscovery by a French art dealer and its subsequent sale to D. David-Weill did it really become known and soon it was recognized as one of the most brilliant examples of Fragonard's draughtmanship which is known to us today.

ROGER DE LA FRESNAYE

Born, Le Mans, (France), 1885

Died, Grasse, 1925

19. CLASSIC HEAD. (Tête Classique).

(Illustrated, Pl. XVI)

Red crayon (washed)

Signed: "de la Fresnaye." Dated: "24" (1924)

Paper: wove, white

Watermark: none

10 $\frac{9}{16}$ x 8 $\frac{3}{16}$ in. (269 x 209 mm.)

Collections:

Georges de Miré, the artist's cousin

Exhibitions:

Roger de la Fresnaye, The Arts Club of Chicago, Chicago, 1943 (cat. no. 11)

Retrospective Exhibition of Work by Roger de la Fresnaye, Phillips Memorial Gallery, Washington, D. C., 1944 (cat. no. 17)

Roger de la Fresnaye. Buchholz Gallery, New York, 1945 (cat. no. 27)

Bibliography:

G. Seligman. *Roger de la Fresnaye*. New York, 1945 (cat. no. 49)

Gift of Mrs. Potter Palmer

45.35

NOTE: In his catalogue Mr. Seligman suggests that this drawing may have been inspired by a composition by Odilon Redon.

PAUL GAUGUIN

Born, Paris, 1848
Died, Island of Dominique
(Marquesas Group), 1903

20. TAHITIAN WOMAN.

(Illustrated, Pl. XXV)

Pencil, charcoal and pastel

Not signed. Not dated

Paper: wove, tan

Watermark: none

21 $\frac{3}{4}$ x 18 $\frac{7}{8}$ in. (553 x 478 mm.)

Collections:

Alphonse Kann, Paris

Josef Stransky, New York

Bibliography:

R. Flint. *The Private Collection of Josef Stransky*. Art News, May 16, 1931, vol. XXIX (pp. 86 and 101, reprod.)

J. Rewald. *Paul Gauguin*. New York, 1938 (p. 157, reprod.; p. 167, text)

Gift of Tiffany and Margaret Blake

44.578 C 17440

NOTE: The present pastel is the study for the foremost of the two figures in a painting entitled *Nafea Foa Ipoipo* (*When are you to be married?*). This was executed in 1892 which is also probably the date for our pastel. Gauguin was in Tahiti for the first time from April 1891 to September 1893 and so this study was undoubtedly done during his first Tahitian trip.

On the back an important fragment of an outline drawing in charcoal of a Tahitian girl was found when the sheet was recently removed from its old backing.

There is a water color in the collection of the Art Institute (Gift of Mrs. Emily Crane Chadbourne) in which the present figure of the Tahitian girl has again been used, but in a different composition than in *Nafea Foa Ipoipo*.

21. WOMAN OF BRITTANY. (Une Bretonne.)

(Illustrated, Pl. XXVI)

Charcoal and pastel

Signed: "P. G." in charcoal, upper right.

Not dated

Paper: laid, white

Watermark: "Lalanne"

12 $\frac{15}{16}$ x 18 $\frac{15}{16}$ in. (329 x 482 mm.)

Collections:

Mr. and Mrs. Carter H. Harrison, Chicago

Exhibitions: no record

Bibliography: no record

The Mr. and Mrs. Carter H. Harrison Collection

33.910

NOTE: There is a dedication in the top right corner, above the signature: "à Mr. Laval, Souvenir, P. G.". This was probably Charles Laval, the painter, who worked with Gauguin in the so-called Pont-Aven group.

On the reverse there is an inscription in French, the translation of which reads, "The drawing on the other side of this sheet was used by Gauguin in the decoration of a ceramic jardinière made by Chaplet. This information was given to me at the Galerie Choiseul by Lenoble, son-in-law of Chaplet, on April 15, 1928. (signed) A. Cottereau."

The drawing was probably executed around 1888 while Gauguin was in Brittany.

THÉODORE GÉRICAUT

Born, Rouen, 1791—Died, Paris, 1824

22. NAPOLEONIC ARMY COACH.

(Illustrated, Pl. IX)

Pen and ink, brush and bistre (?)

Not signed (see Note). Not dated

Paper: wove, tan

Watermark: none

9 $\frac{3}{4}$ x 7 $\frac{1}{16}$ in. (248 x 180 mm.)

Collections: Léon Heiman, Paris

Exhibitions: no record

Bibliography: no record

The Joseph Brooks Fair Collection

41.136

NOTE: According to Ch. Clément. *Géricault*. (Paris, 1868) most of Géricault's drawings of Napoleonic subjects were executed between 1812 and 1816. The lithographs of Napoleonic subjects, however, are dated mostly between 1818 and 1819. We are inclined to feel that the present drawing is more nearly of the latter period because of the extraordinary sureness of the brush work.

Géricault's name is inscribed in the lower left in pencil. This does not, however, appear to be an original signature.

Judging from the old decorated mount onto which the drawing is pasted, it may have been kept in a scrap-book at an early period.

23. TWO HORSES CAVORTING.

(Illustrated, Pl. XIII)

Pencil

Not signed. Not dated

Paper: wove, white

Watermark: none

16 $\frac{1}{8}$ x 20 $\frac{3}{16}$ in. (410 x 514 mm.)

Collections:

Paul-Joseph Chenavard, painter (1807-1895)

Alfred-Philippe Roll, painter (1846-1919)

Madame Alfred-Philippe Roll

Duc de Trévisé

Exhibitions:

Gros, Géricault, Delacroix, Knoedler and Co., New York, 1938 (cat. no. 37)

Gros, Géricault, Delacroix, The Art Institute of Chicago, Chicago, 1938-1939 (cat. no. 37)

French Romantic Artists, San Francisco Museum of Art, San Francisco, Cal., 1939 (cat. no. 37)

Bibliography:

Cf. L. Delteil. *Théodore Géricault (Peintre-Graveur Illustré*, vol. XVIII). Paris, 1924.

See Exhibitions

Gift of Robert Allerton

45.33

NOTE: The horse to the left closely resembles the one in Géricault's lithograph, *Deux chevaux gris-pommelés se battant dans une écurie* (Delteil 12) only that it here appears in reverse. This fact strongly indicates a close connection between our drawing and the lithograph which is dated 1818. This may also be the date of the present drawing.

On the reverse: drawing of a man on horseback. The horse is tied to a hitching post and is kicking with its hind legs. At the left stands another man holding a whip above his head with his left hand. With his right hand

he seems to be holding the bridle of another horse which, however, does not appear in the composition. This drawing also seems to be of the same period as the one reproduced here.

WILLIAM GLACKENS

Born, Philadelphia, 1870

Died, Westport, Conn., 1938

24. "WE ALL THREE HUGGED AND KISSED EACH OTHER AND CRIED."

(Illustrated, Pl. XXXVII)

Charcoal, black crayon, India ink wash, heightened with Chinese white

Signed: "W. Glackens" in lower right (twice) in ink and crayon. Not dated

Paper: wove, white

Watermark: none found (the drawing is backed)

14 $\frac{3}{16}$ x 17 $\frac{13}{16}$ in. (360 x 452 mm.)

Exhibitions:

William Glackens Memorial Exhibition, Whitney Museum of American Art, New York, 1938-1939 (cat. no. 123)

William Glackens Memorial Exhibition, The Arts Club of Chicago, Chicago, 1939 (cat. no. 64)

Decatur Art Center, Decatur, Ill., 1945

Springfield Art Association, Springfield, Ill., 1945

Bibliography: see Exhibitions

The Olivia Shaler Swan Memorial Collection
40.61

NOTE: Drawing for an illustration for an unidentified text.

VINCENT VAN GOGH

Born, Groot Zandert, (Brabant), 1853

Died, Auvers-sur-Oise, 1890

25. GROVE OF CYPRESSES. (Le Bosquet de Cyprès.)

(Illustrated, Pl. XVIII)

Pencil and ink with reed pen

Not signed. Not dated

Paper: wove, white

Watermark: "Latune et Cie. Blacons (?)"

24 $\frac{11}{16}$ x 18 $\frac{5}{16}$ in. (626 x 465 mm.)

Collections:

Mme. J. Van Gogh-Bonger, Amsterdam
K. Fahraeus, Lidingö-Brevik (near Stockholm)
(Unidentified collector's mark: L with crown in oval, on back)

Exhibitions:

Municipal Museum, Amsterdam, 1905
(cat. no. 421)

A Century of Progress, The Art Institute of Chicago, Chicago, 1933 (cat. no. 880)

Van Gogh Exhibition, Museum of Modern Art, New York, 1935 (cat. no. 118, reprod.)

Van Gogh Exhibition, Pennsylvania Museum of Art, Philadelphia, Pa., 1936

Van Gogh Exhibition, Museum of Fine Arts, Boston, Mass., 1936

Mills College, Oakland, Cal., 1939

Seattle Art Museum, Seattle, Wash., 1939

Walker Art Center, Minneapolis, Minn., 1940

Carnegie Institute, Pittsburgh, Pa., 1943

The Art and Life of Vincent Van Gogh, Wildenstein Galleries, New York, 1943 (reprod. in catalogue, p. 120)

Modern Drawings, Museum of Modern Art, New York, 1944 (reprod. in catalogue, p. 21; text, p. 91)

Bibliography:

Elzevier's Geillustreerd Maandschrift. Amsterdam, 15th year, 1905 (vol. XXX, no. 10, p. 230, reprod.)

J. Meier-Graefe. *Vincent Van Gogh der Zeichner*. Berlin, 1928 (reprod., pl. 43)

J. de la Faille. *L'Oeuvre de Vincent Van Gogh*. Paris and Brussels, 1928 (cat. no. 1524, reprod.)

Further Letters of Vincent Van Gogh to his Brother. London, Boston and New York, 1929 (vol. III, pp. 350-351, letter no. 596)

Gift of Robert Allerton

27.543

NOTE: On June 25, 1889, Van Gogh wrote to his brother Theo from St. Rémy: "The *Cypresses* are always occupying my thoughts. I would like to make something of them like the canvases of the *Sunflowers*, because it astonishes me that they have not yet been

done as I see them. . . . I will send you the drawings of it [his canvas of the same subject] with two other drawings that I have done as well. . . ." (Letter no. 596).

Two drawings of this subject are known: this one and one in the collection of the Brooklyn Museum (de la Faille, no. 1525).

The ink in both versions has turned brown and is partly faded (see Note to No. 26).

26. TREE IN A MEADOW. (L'Arbre pleureur dans l'herbe.)

(Illustrated, Pl. XVII)

Charcoal (?) under ink with reed pen

Not signed. Not dated

Paper: wove, white

Watermark: "J. Whatman Manufacturer 1888"

19 $\frac{3}{16}$ x 24 $\frac{1}{8}$ in. (488 x 613 mm.)

Collections:

Mme. J. Van Gogh-Bonger, Amsterdam

Dr. Jan Veth, Amsterdam

Mrs. Christine Veth, San Francisco

Exhibitions:

Municipal Museum, Amsterdam, 1905
(no. 412)

Van Gogh Exhibition, Museum of Modern Art, New York, 1935 (cat. no. 114)

Bibliography:

J. de la Faille. *L'Oeuvre de Vincent van Gogh*. Paris and Brussels, 1928 (cat. no. 1468, reprod.)

Further Letters of Vincent van Gogh to his Brother. London, Boston and New York, 1929 (vol. III, p. 348, letter no. 595)

Gift of Tiffany and Margaret Blake

45.31

NOTE: This drawing is mentioned in a letter from the artist to his brother Theo, dated from St. Rémy, June 19, 1889: "The drawings *Hospital at Arles*, the *Weeping Tree in Grass**, the *Fields* and the *Olives* make a series with those of Montmajour, the others are hasty studies made in the garden." (Letter no. 595.) It has also become known under the title *Corner of a Park at Arles* (de la Faille).

The ink in all of Van Gogh's pen drawings

*An all too literal translation of Van Gogh's original French title for our drawing.

apparently was black originally but it turns brown and eventually fades considerably, as in the pen drawings of many old masters. The present example, therefore, gives an excellent idea of the original appearance of the artist's drawings in this medium. In only a few spots does the ink show signs of turning brown, a process which is greatly accelerated through exposure to daylight.

GEORGE GROSZ

*Born, Berlin, 1893
Living in Douglaston Manor
Long Island, New York*

27. PORTRAIT OF ANNA PETER, MOTHER-IN-LAW OF THE ARTIST.

(Illustrated, Pl. XXXIV)

Pencil

Signed: "Grosz" in pencil, lower right.

Dated: "Douglaston 1936"

Paper: laid, white

Watermark: "MBM (France)—Ingres d'Arches"

24¹⁵/₁₆ x 18³/₈ in. (633 x 466 mm.)

Exhibitions: no record

Bibliography:

(H. Bittner.) *George Grosz Drawings*. New York, 1944 (p. 14, reproduces pl. 45)

The Sidney B. Eastman Fund
45.72

NOTE: Inscribed on reverse, in pencil in the artist's hand, "Douglaston/ Aug 1936/ Anna Peter/ Grosz."

28. THE SURVIVOR. (Illustrated, Pl. XXXVI)

Pen and India ink

Signed: "Grosz" in ink in lower right.

Dated: "1936"

Paper: laid, white

Watermark: "MBM (France)" and "Ingres d'Arches"

19¹/₈ x 24¹⁵/₁₆ in. (485 x 634 mm.)

Exhibitions:

Decatur Art Center, Decatur, Ill., 1945

Springfield Art Association, Springfield, Ill., 1945

Gift of the Print and Drawing Club

39.311

NOTE: There is a painting of the same subject.

GIOVANNI ANTONIO GUARDI

Born, (Venice?), 1698—Died, Venice, 1760

29. THE MASKED BALL. (Il Ridotto.)

(Illustrated, Pl. III)

Pencil, pen and sepia (?) wash

Signed: "Ant^o Guardi" (on reverse in ink)

Not dated

Paper: laid, white

Watermark: (1) crossbow with flower and
(2) three crescents

11⁵/₈ x 20⁵/₁₆ in. (295 x 516 mm.)

Collections: Paul von Schwabach, Berlin

Exhibitions: no records

Bibliography:

H. Voss. *Studien zur venezianischen Vedutenmalerei*. Repertorium für Kunstwissenschaft, Berlin, 1926 (vol. XLVII, p. 42, fig. 20)

Art News. New York, 1940 (vol. XXXIX, p. 10, reproduces)

Cf. also: G. Fiocco. *Francesco Guardi*. Florence, 1923 (pl. XXVI, the painting)

Gift of Tiffany and Margaret Blake

44.579

NOTE: This is undoubtedly the study for the painting in the Museo Correr, Venice (Fiocco, Pl. XXVI, see Bibliography). Both the drawing and the painting were formerly attributed to the better known Francesco Guardi. Voss first called attention to this and another drawing (see Bibliography), both of which were signed "Ant^o Guardi." The signature on our drawing has since faded and is visible only under ultra-violet light. Though Giovanni Antonio Guardi was strongly influenced by his younger brother Francesco, his drawings show a marked difference in style. They are characterized throughout by a thinner and less accentuated line.

This drawing will be of great value in the revision of attributions of paintings to Francesco Guardi whose work has been confused frequently with that of Giovanni Antonio Guardi and other followers.

On the reverse: Sketch (in black crayon) for *Joseph Holding the Christ Child* (cf. Fiocco, Pl. XXIX, painting).

JEAN-AUGUSTE-DOMINIQUE
INGRES

Born, Montauban, (France), 1780
Died, Paris, 1867

30. CHARLES-FRANÇOIS MALLET, CIVIL ENGINEER.

(Illustrated, Pl. XI)

Pencil

Signed: "Ingres fecit." Dated: "Roma 1809"

Paper: wove, white, slightly yellowed

Watermark: none

10 $\frac{9}{16}$ x 8 $\frac{5}{16}$ in. (268 x 212 mm.)

Collections:

Baroness Mathilde von Rothschild, Frankfurt-on-Main

Heirs of the above (Goldschmidt-Rothschild family)

"A member of the royal house of Württemberg" (this ownership may have preceded that of the Baroness Rothschild)

Exhibitions: no record

Bibliography:

H. Delaborde. *Ingres, sa vie, ses travaux* . . . Paris, 1870 (p. 305, no. 359)

H. Lapauze. *Ingres, sa vie, son oeuvre*. Paris, 1911 (p. 98, reprod. of the engraving after the drawing by Boucheron)

A. Miller. *Ingres' Three Methods of Drawing*. . . . Art in America, 1938 (vol. XXVI, p. 14, footnote 25; p. 15)

D. C. Rich. *Monsieur Mallet by Ingres*. Bulletin of The Art Institute of Chicago, 1939 (vol. XXXII, pp. 66-69)

The Charles Deering Collection

38.166

NOTE: Charles-François Mallet became Chief Engineer in Rome in 1808 under Napoleon after having gone to Naples in 1805. He had served as a member of the Council on Bridges and Roads. His last position in Italy was that of Head of the Department of the Po and he was particularly noted as a builder of bridges.

The drawing was engraved by Angelo Boucheron, an architect and printmaker, who was born ca. 1779, and is recorded as having worked in Parma until after 1830.

Delaborde (no. 360, see Bibliography) mentions a companion drawing, a *Portrait of Madame Mallet*, which was in the Labouchère collection at the time his book was published in 1870. Since then this drawing, which is also dated 1809, seems to have been lost trace of.

OSCAR KOKOSCHKA

Born, Pöchlarn on the Danube, (Austria), 1888
Living in England

31. BUST OF A GIRL. (Illustrated, Pl. XXVII)

Red crayon

Signed: "Oskar Kokoschka," in pencil in lower right. Not dated

Paper: wove, ivory

Watermark: none

17 $\frac{3}{4}$ x 21 $\frac{7}{8}$ in. (449 x 553 mm.)

Collections: The artist

Exhibitions: no record

Gift of Tiffany and Margaret Blake

45.1

FERNAND LÉGER

Born in Normandy, (France), 1881
Living in New York

32. STUDY FOR "THE DIVERS" ("LES PLONGEURS").

(Illustrated, Pl. XXXII)

Pencil, pen and ink and ink wash

Signed: "F. L." in ink, lower right. Dated: "41"

Paper: parchment tracing paper

Watermark: none

11 $\frac{15}{16}$ x 17 $\frac{3}{4}$ in. (303 x 449 mm.)

Collections: The artist

Exhibitions: no record

Bibliography:

M.-A. Couturier, M. Gagnon and others. *Fernand Léger: La Forme humaine dans l'Espace*. Montreal, 1945 (reprod., fig. 37)

Gift of Tiffany and Margaret Blake

45.28

NOTE: One of a number of studies and paintings of this theme which was executed since the artist came to live in the United States.

ARISTIDE MAILLOL

Born, Banyuls, (South of France), 1861
Died, Banyuls, 1944

33. RECLINING NUDE.

(Illustrated, Pl. XXVII)

Red crayon, traces of charcoal

Signed with the monogram in a circle in red crayon in lower left. Not dated

Paper: laid, white

Watermarks: "IE" in circle, surmounted with a crown and a small crouching nude, designed by Maillol.

21 $\frac{1}{4}$ x 30 $\frac{11}{16}$ in. (538 x 780 mm.)

Collections:

Mr. and Mrs. William N. Eisendrath, Jr.,
Chicago

Exhibitions:

Pierre Matisse Gallery, New York, 1932
Recent Drawings by Aristide Maillol, The
Arts Club of Chicago, 1932 (cat. no. 14)
Modern Drawings. Museum of Modern
Art, New York, 1944 (cat., p. 93;
reprod., p. 63)

Aristide Maillol, Albright Art Gallery,
Buffalo, N. Y., 1945 (cat. no. 56;
reprod., p. 103)

Bibliography: see Exhibitions

Gift of Mr. and Mrs. William N. Eisendrath,
Jr.

40.1044

C16976

NOTE: Executed about 1932.

ÉDOUARD MANET

Born, Paris, 1832—Died, Paris, 1883

34. THE RUE MOSNIER (now Rue de Berne).

(Illustrated, Pl. XIV)

Pencil and brush with India ink

Signed: "E. M.," lower right in ink. Not dated

Paper: wove, slightly yellowed

Watermark: none

10 $\frac{15}{16}$ x 17 $\frac{3}{8}$ in. (278 x 441 mm.)

Collections: Jacques Doucet, Paris

Exhibitions: no record

Bibliography:

Cf. P. Jamot and G. Wildenstein. *Manet*.
Paris, 1932.

Given in Memory of Tiffany Blake by Mrs.
Alice H. Patterson

45.15

NOTE: The drawing is closely linked with two paintings of the same subject which are dated 1878 (Jamot and Wildenstein, nos. 289 and 291).

HENRI MATISSE

Born, Lateau, (France), 1869—Living in Nice

35. HEAD OF A GIRL WITH BRAIDS.

(Illustrated, Pl. XXXI)

Brush with India ink

Signed: "Henri-Matisse" in pencil in lower right. Not dated

Paper: wove (?), white

Watermark: none found (the sheet is laid down on cardboard)

22 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in. (561 x 375 mm.)

Anonymous gift

45.194

NOTE: Probably executed around 1916.

36. NUDE IN ARMCHAIR.

(Illustrated, Pl. XXVIII)

India ink with brush

Signed: "Henri Matisse," in ink in lower right. Not dated

Paper: laid, white

Watermark: coat-of-arms with caduceus and initials "C. F." (Fabriano)

25 $\frac{7}{8}$ x 18 $\frac{3}{8}$ in. (658 x 466 mm.)

Collections:

Dr. Heinz Braune, Breslau (who purchased the drawing from the artist)

Exhibitions:

Matisse Exhibition, Thannhauser Galleries, Berlin and Lucerne, 1930 (p. 63, no. 107, reprod.)
and others not traced

Bibliography:

R. Schacht. *Henri Matisse*. Dresden, 1922 (p. 62, reprod.)

Gift of Mrs. Potter Palmer

44.576

NOTE: The drawing was probably executed around 1906, a supposition which appears justified when comparing this work with similar dated drawings.

The artist enlarged his composition by adding a strip of paper along the top.

HENRY MOORE

*Born, Castleford, (Yorkshire), 1898
Living in England*

37. GROUP OF DRAPED STANDING FIGURES. (Illustrated, Pl. XXXIII)

Pencil, black crayon, India ink, grey wash,
Chinese white and touches of red crayon
Signed: "Moore." Dated "'42," in ink in
lower right

Paper: wove, white

Watermark: none

15 $\frac{3}{8}$ x 22 $\frac{3}{16}$ in. (390 x 565 mm.)

Exhibitions:

Buchholz Gallery, New York, 1943

Bibliography:

H. Read. *Henry Moore*. London, 1944 (p.
XV and illustration 221 b)

Gift of Mrs. Potter Palmer

45.2

JOSÉ-CLEMENTE OROZCO

*Born, Zapatlán, (Jalisco, Mexico), 1883
Living in Mexico City - 1949*

38. THE CONQUEROR.

(Illustrated, Pl. XXXVIII)

Brush drawing with India ink, touched
with water color

Signed: "J. C. Orozco" in ink in lower left.
Not dated

Paper: wove, white

Watermark: none

9 $\frac{7}{8}$ x 12 $\frac{13}{16}$ in. (251 x 325 mm.)

Collections: The artist

Exhibitions:

Colegio Nacional, Mexico City, 1944

Bibliography: no record

Gift of David Adler

45.22

NOTE: Executed in 1944, according to the
artist.

39. DEMONS SEATED AROUND A TABLE.

(Illustrated, Pl. XXXVIII)

Brush drawing with India ink, touched
with water color

Signed: "J. C. Orozco" in ink in lower left.

Not dated

Paper: wove, white

Watermark: none

9 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (251 x 326 mm.)

Collections: The artist

Exhibitions:

Colegio Nacional, Mexico City, 1944

Bibliography: no record

Gift of David Adler

45.24

NOTE: Executed in 1944, according to the
artist.

JULES PASCIN

*Born, Viddin, (Bulgaria), 1885
Died, Paris, 1930*

40. SPECTACLES OF LIFE. (Les Spectacles de la Vie.)

(Illustrated, Pl. XXXIII)

Pen and ink and water color

Signed: "Pascin" in pencil in lower right.

Not dated

Parchment laid down on white wove paper
6 $\frac{3}{16}$ x 10 $\frac{3}{4}$ in. (157 x 274 mm.)

Gift of Tiffany and Margaret Blake

45.29

NOTE: It is difficult to date this drawing.
On the one hand it closely resembles the
artist's illustrations for Heine's *Aus den Me-
moires des Herrn von Schnabelewopsky* which
were published in 1910, but it also seems
close to a group of satirical drawings dated
1920.

PABLO PICASSO

Born, Malaga, (Spain), 1881—Living in Paris

41. HEAD OF A WOMAN.

(Illustrated, Pl. XXIV)

Black crayon and gouache

Not signed. Not dated 1909

Paper: wove (?), white, cloth backing

Watermark: none found

24 $\frac{5}{16}$ x 18 $\frac{3}{4}$ in. (618 x 478 mm.)

Collections:

Alfred Flechtheim, Berlin

Walter P. Chrysler, Jr.

Exhibitions:

- Galerie Kahnweiler, Paris (date?)
Neuer Kunstverein, Munich (date?)
"Der Sturm," second exhibition, Berlin
(date ?, cat. no. 80)
Picasso Exhibition, Museum of Modern
Art, New York, 1939 (cat. no. 87)
Picasso Exhibition, The Art Institute of
Chicago, Chicago, 1940 (cat. no. 87)
Picasso Exhibition, City Art Museum,
Saint Louis, Mo., 1940 (cat. no. 87)
Picasso Exhibition, Museum of Fine Arts,
Boston, Mass., 1940 (cat. no. 87)
Walter P. Chrysler Collection, Museum of
Arts, Richmond, Va., 1941 (cat. no. 160,
reprod.)
Walter P. Chrysler Collection, Philadel-
phia Museum of Art, Philadelphia, Pa.,
1941 (cat. no. 160, reprod.)

Bibliography:

- Ch. Zervos. *Picasso*. Paris, 1940 (vol. II,
p. 72; reprod., pl. 140)
Walter P. Chrysler, Jr., *Collection* (Sale).
Parke-Bernet. New York, March 22,
1945 (lot 94, reprod.)
The Charles L. Hutchinson Memorial (Ed-
ward E. Ayer Fund)
45.136

NOTE: The date given by Alfred H. Barr
(no. 87 in *Picasso: Forty Years of His Art*,
Museum of Modern Art, 1939) is 1909.

42. LARGE STANDING NUDE.

- (Illustrated, Pl. XXX)
Brush with olive green wash
Signed: "Picasso" in pencil in lower left.
Dated: "25-12-23."
Paper: wove, white
Watermark: "Montgolfier. St. Marcel-les-
Annonay"
42⁵/₈ x 28¹/₄ in. (1082 x 717 mm.)

Collections: no record

Exhibitions:

- Thannhauser Galleries, Paris, 1939

Bibliography:

- Property of J. K. Thannhauser*, Parke-
Bernet, New York, April 12, 1945, (lot
116 reprod.)

Gift of David Adler

45.38 C-17594

R. 8369

43. TWO NUDES. (Illustrated, Pl. XXIX)

- Pencil and estompe
Signed (on back): "Picasso," in pencil.
Not dated
Watermark: "Ingres 1871"
24¹³/₁₆ x 18¹/₂ in. (630 x 469 mm.)

Collections:

- Arthur B. Davies, New York
Frank Crowninshield, New York
John Graham, New York

Exhibitions:

- Modern Drawings*, Museum of Modern
Art, New York, 1944 (reprod. in cat-
alogue, p. 42; text, p. 95)

Gift of Mrs. Potter Palmer

44.575

NOTE: The date of the painting for which
this drawing is a study is 1906, undoubtedly
also the date of the drawing.

AUGUSTE RENOIR

Born, Limoges, (France), 1841
Died, Cagnes, (near Nice), 1919

44. WOMAN IN ROCKING CHAIR. (Femme à la
Balancoire.)

- (Illustrated, Pl. X)
Charcoal and pencil
Not signed. Not dated
Paper: wove, white
Watermark: "J. Whatman/ Turkey Mill/
1881"
14³/₁₆ x 11¹⁵/₁₆ in. (361 x 303 mm.)

Collections:

- The artist's estate (stamped with the
artist's signature, lower right, not in
Lugt)

Exhibitions: no record

Bibliography: no record

The Samuel P. Avery Fund

43.520

NOTE: Though we have been unable to
connect this drawing with any particular
painting, judging from the general style, it
was probably executed around 1883. The
watermark's date, 1881, also points in this
direction.

DIEGO MARIA RIVERA

Born, Guanajuato, (Mexico), 1886
Living in Mexico City

45. PORTRAIT OF JEAN-PIERRE FAURE. (Son of the French art critic, Élie Faure.)
(Illustrated, Pl. XXXIV)

Pencil

Signed: "Rivera," lower left corner.

Dated: "'20"

Paper: laid, white

Watermark: "Coquelin (France)"

18 $\frac{5}{8}$ x 12 $\frac{9}{16}$ in. (472 x 319 mm.)

Collections: Anna Beloff

Gift of David Adler

45.21

GEORGE ROMNEY

Born, Dalton-le-Furness (Lancashire), 1734
Died, Kendal, 1802

46. FIGURE OF A WOMAN. (Supposedly Lady Hamilton as Ariadne.)
(Illustrated, Pl. VIII)

Sepia (?) wash

Not signed. Not dated

Paper: laid, white

Watermark: none found

17 x 9 $\frac{3}{8}$ in. (432 x 238 mm.)

Collections:

Dan Fellows Platt, Englewood, N. J.
(stamp on back of drawing, not in Lugt)

Exhibitions: no record

Bibliography:

B. Holme. *Master Drawings*. London and New York, 1943 (p. 15; reprod., pl. 88)

Gift of Tiffany and Margaret Blake

44.580

NOTE: The correctness of the traditional title, *Lady Hamilton as Ariadne*, could not be verified nor an approximate date established.

THOMAS ROWLANDSON

Born, London, 1756—Died, London, 1827

and AUGUSTUS PUGIN

Born Auvray (France), 1762—Died, London, 1832

47. VAUXHALL GARDEN. (Plate 88 of *The Microcosm of London*.)

(Illustrated, Pl. IX)

Pencil, pen and ink

Not signed. Not dated

Paper: wove, white

Watermark: none

10 $\frac{1}{16}$ x 7 $\frac{13}{16}$ in. (257 x 198 mm.)

Collections:

Augustus Pugin

Edward Quaile

Henry Yates Thompson

Desmond Coke

Exhibitions: Brooklyn Museum, Brooklyn, N. Y., 1939

Bibliography:

D. Coke. *Confessions of an Incurable Collector*. London, 1928 (p. 107–109, reprod. pl. 22)

C. Zigrosser. *The Microcosm of London*. Print Collector's Quarterly. London, 1937, vol. XXIV (p. 145 ff., reprod., p. 166—detail)

C. Schniewind. *A Unique Copy of The Microcosm of London*. Bulletin of The Art Institute of Chicago. September, 1940, vol. XXXIV, (pp. 77–78)

The Charles Deering Collection

40.1059/92

NOTE: This is one of one hundred and eighteen original drawings by Rowlandson and Pugin which were contained in Pugin's copy of *The Microcosm of London*, published by R. Ackermann in London in 1808–1810, the entire set of which is now at the Art Institute of Chicago. Pugin and Rowlandson worked jointly on the plates of this important work. Pugin drew the architectural setting and then Rowlandson enlivened Pugin's careful drawings with figures. For publication in the book the plates were etched after these drawings, aquatint added and later colored by hand after water color models (probably by Rowlandson). Thus we have preserved an extraordinary and intimate record of the making of one of the great books of 19th century England.

All of the drawings were bound into the three volume work, together with monochrome proofs of the aquatints. Recently they have been carefully removed from the bindings in order to insure their best possible preservation.

AUGUSTIN DE SAINT-AUBIN

Born, Paris, 1736—Died, Paris, 1807

48. STUDIES OF A GIRL.

(Illustrated, Pl. VII)

Pencil with slight touches of red crayon
(on the figure in the upper right)

Not signed. Not dated

Paper: laid, white

Watermark: letter "L" surmounted with a crown

8 $\frac{1}{8}$ x 6 $\frac{1}{2}$ in. (207 x 165 mm.)

Collections:

Baron Pichon, Paris

Baron Jérôme, Paris

J. P. Heseltine, London

Exhibitions: no record

Bibliography:

Drawings of the French School from the Collection of J. P. Heseltine. London, 1911. (cat. no. 30, reprod.)

C. Schniewind. *Three French Drawings.* Bulletin of The Art Institute of Chicago. Sept.-Oct., 1942, vol. XXXVI (pp. 68-69, reprod.)

Gift of the Print and Drawing Club

41.137

NOTE: The figure of the girl (at the top, left), emptying a vessel, was used in an engraving in color by Antoine S. Philippeaux and Jean-Baptiste Moret, entitled *La Jardinière* (E. Bocher: *Saint-Aubin Catalogue*, Paris, 1879, no. 416). Bocher dates the engraving around 1793. Our drawing, then, would have to precede that date.

GABRIEL DE SAINT-AUBIN

Born, Paris, 1724—Died, Paris, 1780

49. FOUR STUDIES OF A YOUNG GIRL.

(Illustrated, Pl. V)

Pencil and black crayon

Not signed. Not dated

Paper: laid, white

Watermark: fragment of a coat of arms
(not deciphered)

6 $\frac{9}{16}$ x 8 $\frac{11}{16}$ in. (167 x 220 mm.)

Collections:

H. Destailleur, Paris

Baron Pichon, Paris

D. David-Weill, Paris

Bibliography:

de Goncourt. *L'Art du XVIIIe Siècle.* Paris, 1880. (vol. I, p. 436)

H. Destailleur Sale, Paris, 1893. Lot no. 23

Baron Pichon Sale, Paris, 1897. Lot no. 139

G. Henriot. *Collection David-Weill.* Paris, 1928. (vol. III, p. 447, reprod.)

E. Dacier. *Gabriel de Saint-Aubin.* Paris and Brussels, 1931. (vol. III, p. 59, no. 389)

Gift of David Adler

44.592

NOTE: On the back of the drawing, which has been folded twice in the form of a letter, there is the following inscription in ink in a large, bold hand: "Monsieur Vallayer orphevre/ du Roy aux Gobelins." This is written at the top of the one side of the paper, as if intended for an address on the folded sheet.

Joseph Vallayer, a goldsmith, was the father of Anne Vallayer-Coster who was born on December 21, 1744 and became an artist. It is not impossible that she is the girl represented in our drawing. The subject portrayed here was hardly more than twenty years old. If, therefore, this girl is Anne Vallayer-Coster, the drawing must have been executed around 1764.

GEORGES SEURAT

Born, Paris, 1859—Died, Paris, 1891

50. LADY WITH MUFF (called "La Frileuse").
(Illustrated, Pl. XV)

Conté crayon

Not signed. Not dated

Paper: laid, white

Watermark: none visible (the drawing is backed)

12 $\frac{5}{16}$ x 9 $\frac{5}{16}$ in. (313 x 238 mm.)

Collections: Robert Allerton, Chicago

Exhibitions:

Twenty-four Paintings and Drawings by Georges Pierre Seurat, Renaissance Society at the University of Chicago, Chicago, 1935 (cat. no. 23)

Bibliography:

R. H. F(ischkin). *Notes on Some Modern Drawings*. Bulletin of The Art Institute of Chicago. April 1927, vol. XXI (p. 51; reprod., p. 49)

D. C. Rich. *Seurat and the Evolution of La Grande Jatte*. Chicago, 1935 (p. 59, no. 7)

Gift of Robert Allerton

26.716 *C 7552*

NOTE: This drawing is perhaps one of a large group of studies related to the famous *Grande Jatte*, painted between 1884 and 1886 and was probably executed during the same years.

GIOVANNI BATTISTA TIEPOLO

Born, Venice, 1696—Died, Madrid, 1770

51. HEAD OF A BOY WITH TURBAN.

(Illustrated, Pl. IV)

Red crayon heightened with white chalk

Not signed. Not dated

Paper: laid, blue-gray

Watermark: a crescent moon

10¹⁵/₁₆ x 8⁵/₁₆ in. (276 x 210 mm.)

Collections: Dr. H. Wendland, Lugano

Exhibitions: no record

Bibliography: unpublished

The Simeon D. Williams Fund

42.453

NOTE: This drawing shows the same kind of ink-written inventory number and price on the back as the group of similar drawings in the Stuttgart Museum. Von Hadeln* makes the following interesting comment on the history of these drawings:

"The red crayon and chalk drawings appear to have been less attractive to the collector of the eighteenth century than the pen drawings. At least they were not considered worth pasting into scrap books, probably because two, three or even four individual studies were found next to each other on a single sheet. Since drawings were appreciated more for their illustrative value, these studies did not meet collectors' requirements. The major part of the red crayon studies came to Germany in the first half of the nineteenth

century, packed into portfolios. In this connection it is not clear whether the entire lot was purchased by a single person. At any rate the group which is now in Stuttgart and in the collection of Dr. H. Wendland is only a part of the collection of studies which were united in the South of Germany at the time. The total number must have been about three thousand. This may be concluded from price annotations in a South German currency and from the old inventory numbering which will be found on the Stuttgart as well as on the Wendland sheets."

The comparatively small size of the sheets in their present state, the crowding of the individual studies on them and the irregular edges of the paper, indicate that their former owner or owners cut up the larger sheets with several studies, as mentioned by Hadeln, and sold them separately.

52. STUDY OF AN ANGEL HOLDING AN OPEN BOOK.

(Illustrated, Pl. IV)

Red crayon heightened with white chalk

Not signed. Not dated

Paper: laid, blue-gray

Watermark: none

9¹⁵/₁₆ x 7⁹/₁₆ in. (253 x 193 mm.)

Collections: Dr. H. Wendland, Lugano

Exhibitions: no record

Bibliography: unpublished

The Simeon D. Williams Fund

42.456

NOTE: With old prices and inventory numbers on back in ink. See note to the preceding number of this catalogue.

HENRI DE
TOULOUSE-LAUTREC

Born, Albi, 1864—Died, Céléryan, 1901

53. AT THE CIRCUS: TRAINED PONY AND BABOON. (Au Cirque: Cheval et Singe dressés.)

(Illustrated, Pl. XXIII)

Pencil, color crayon, estompe

Signed with the monogram in pencil, lower right. Not dated

*D. v. Hadeln: *Zeichnungen von G. B. Tiepolo*. Florence and Munich, 1927, 2 vols, (vol. I, p. 5).

Watermark: "B Crayon Ancne Manufre
Canson-Montgolfier Vidalon-les-An-
nonay"

17 $\frac{5}{16}$ x 10 $\frac{1}{2}$ in. (439 x 267 mm.)

Collections:

Maurice Joyant

"Madame D." (Madame Dortu)

Exhibitions:

Toulouse-Lautrec Exhibition, Musée des
Arts Décoratifs, Paris, 1931 (cat. no.
245)

Society of Arts and Crafts, Detroit, Mich.,
1933 (no. 53)

Modern Art Loan Exhibition, Palm Beach,
Fla., 1936 (no. 96)

Toulouse-Lautrec Exhibition, Knoedler and
Co., New York, 1937 (no. 43)

Fifty Famous Painters, Newport, R. I.,
1938 (no. 72)

Bibliography:

Manzi-Joyant & Cie. *Au Cirque* (twenty-
two facsimile reproductions). Paris,
1905 (reprod., pl. 4)

M. Joyant. *Toulouse-Lautrec: Dessins—
Estampes—Affiches*. Paris, 1927 (p. 234,
no. 4)

E. L. Cary. *The Last of Lautrec*. Parnassus.
New York, 1931 (vol. III, pp. 1-3;
reprod., p. 2)

B. Holme. *Master Drawings*. New York
and London, 1943 (p. 13; reprod., pl.
118)

Gift of Tiffany and Margaret Blake

44.581

NOTE: This is one of a series of twenty-two
drawings which Toulouse-Lautrec created
from memory while he was interned in a
sanatorium near Paris in 1899.

With the stamped artist's monogram
(Lugt 1338) in the lower left corner.

VERONESE (PAOLO CALIARI)

Born, Verona, 1528—Died, Venice, 1588

54. STUDIES FOR A DESCENT FROM THE
CROSS. (Reverse: Sketches of Allegorical
Figures for Spandrels.)

(Illustrated, Pl. VI)

Pen and ink with wash (and faint traces of
charcoal)

Not signed. Not dated

Paper: laid, white

Watermark: a sun (cf. Briquet 13949)

11 $\frac{3}{16}$ x 8 $\frac{3}{16}$ in. (283 x 208 mm.)

Collections:

Unidentified collector's mark (crowned L
in oval, not in Lugt)

Philip Hofer, Cambridge, Mass.

Exhibitions:

*Art in New England; Paintings, Drawings,
Prints, from Private Collections in New
England*, Museum of Fine Arts, Boston,
Mass., 1939, (cat. no. 217; reprod.,
pl. 88)

Bibliography:

Cf. G. Pallucchini. *Mostra di Paolo Vero-
nese*. Venice, 1939 (p. 138, no. 59,
painting)

The Robert Alexander Waller Memorial
Fund

43.1060

NOTE: The sketches appear to be related to
a monochrome painting of the same subject
in the Villa Reale at Strà (Italy).

JAMES ABBOTT McNEILL
WHISTLER

Born, Lowell, Mass., 1834—Died, London, 1903

55. RECLINING DRAPED NUDE.

(Illustrated, Pl. XXVI)

Pencil

Signed with the butterfly (twice). Not
dated

Paper: wove, white (coated with a white
granular size)

Watermark: none

6 $\frac{5}{16}$ x 9 $\frac{1}{16}$ in. (161 x 246 mm.)

Collections:

Walter S. Brewster (acquired at a sale
conducted by Loys Delteil in May,
1924; reproduced in the catalogue)

The Walter S. Brewster Collection of Whist-
leriana

33.213

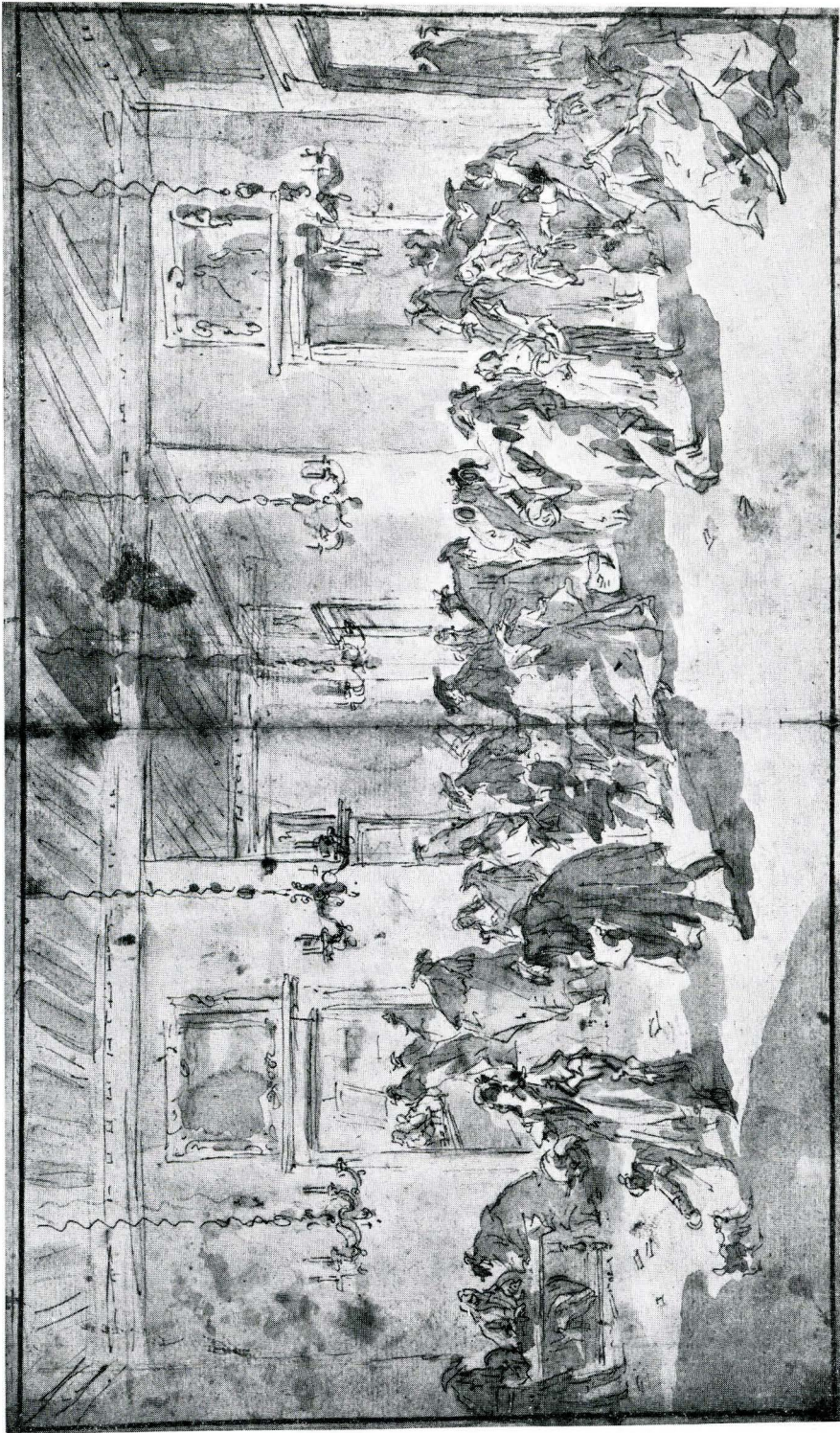
NOTE: Whistler did a number of drawings
and lithographs of a nude and draped model
between 1890 and 1895. This drawing is per-
haps most closely related in composition to
the lithograph known as *Nude Model Reclin-
ing* (Way 47) which was executed in 1893.



7. Canaletto : Ruins of a Courtyard



6. Callot : Sketches of Ballet Dancers



29. Giovanni Antonio Guardi : The Masked Ball



51. G. B. Tiepolo : Head of a Boy with Turban



52. G. B. Tiepolo : Study of an Angel Holding an Open Book



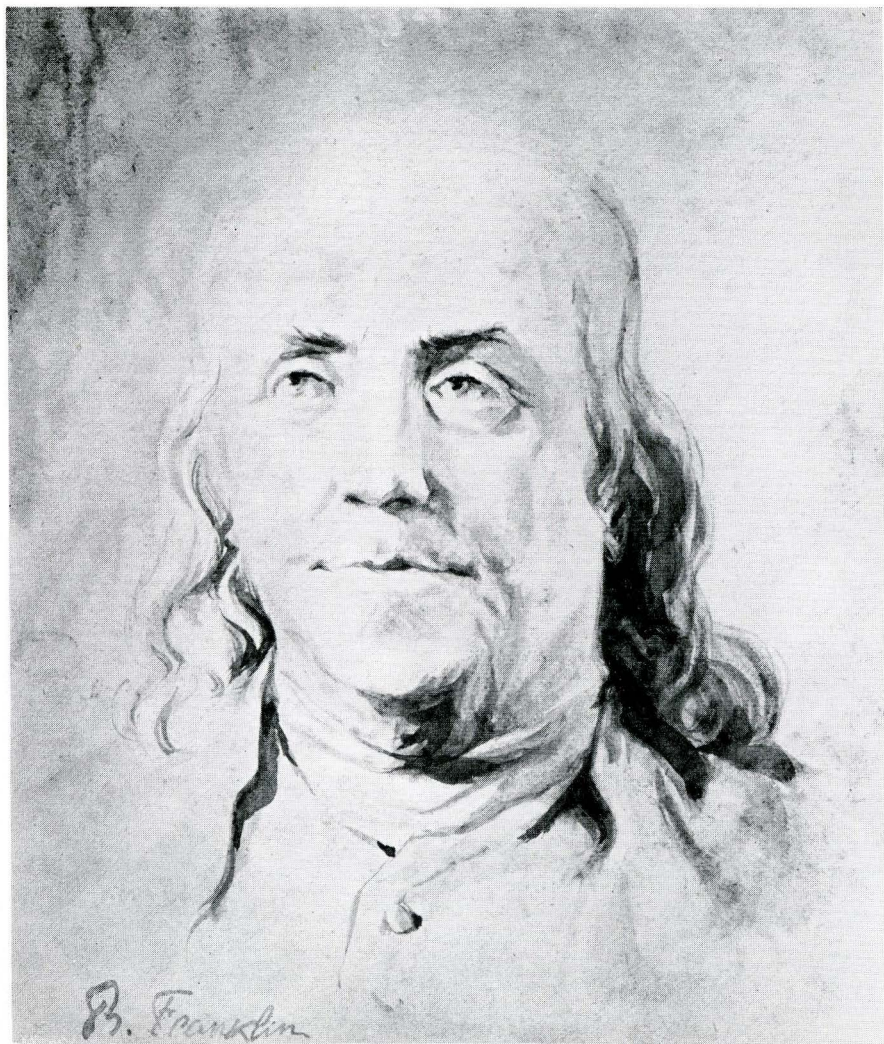
49. Gabriel de Saint-Aubin : Four Studies of a Young Girl



54. Veronese : Studies for a Descent from the Cross



48. Augustin de Saint-Aubin : Studies of a Girl



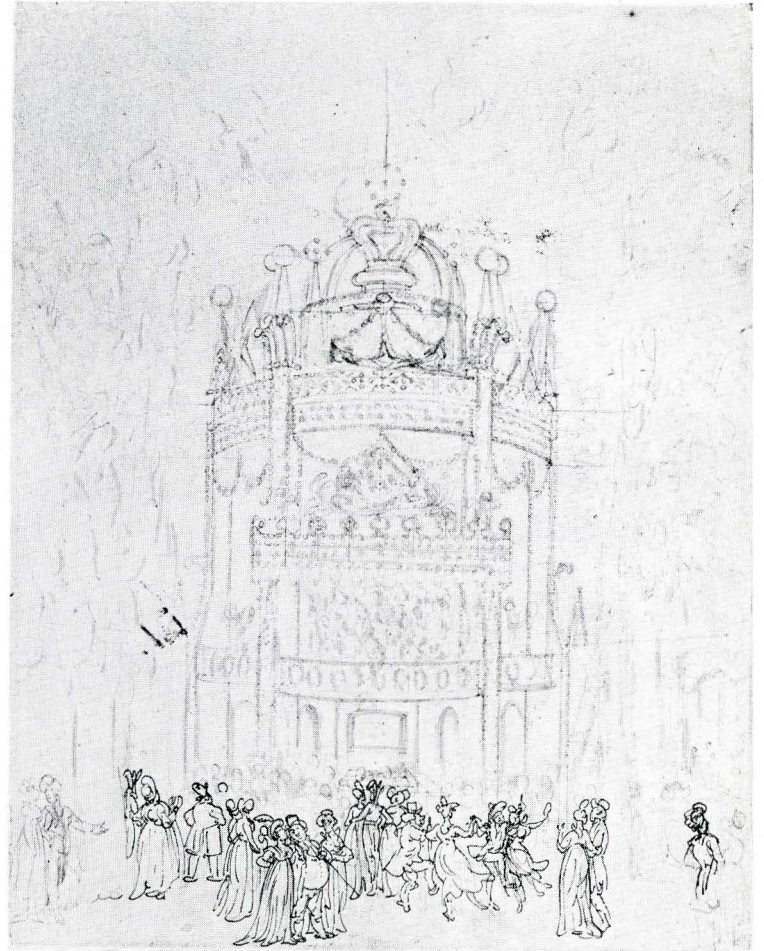
17. Fragonard : Head of Benjamin Franklin



46. Romney : Figure of a Woman



22. Géricault : Napoleonic Army Coach



47. Rowlandson and Pugin : Vauxhall Garden



44. Renoir : Woman in Rocking Chair



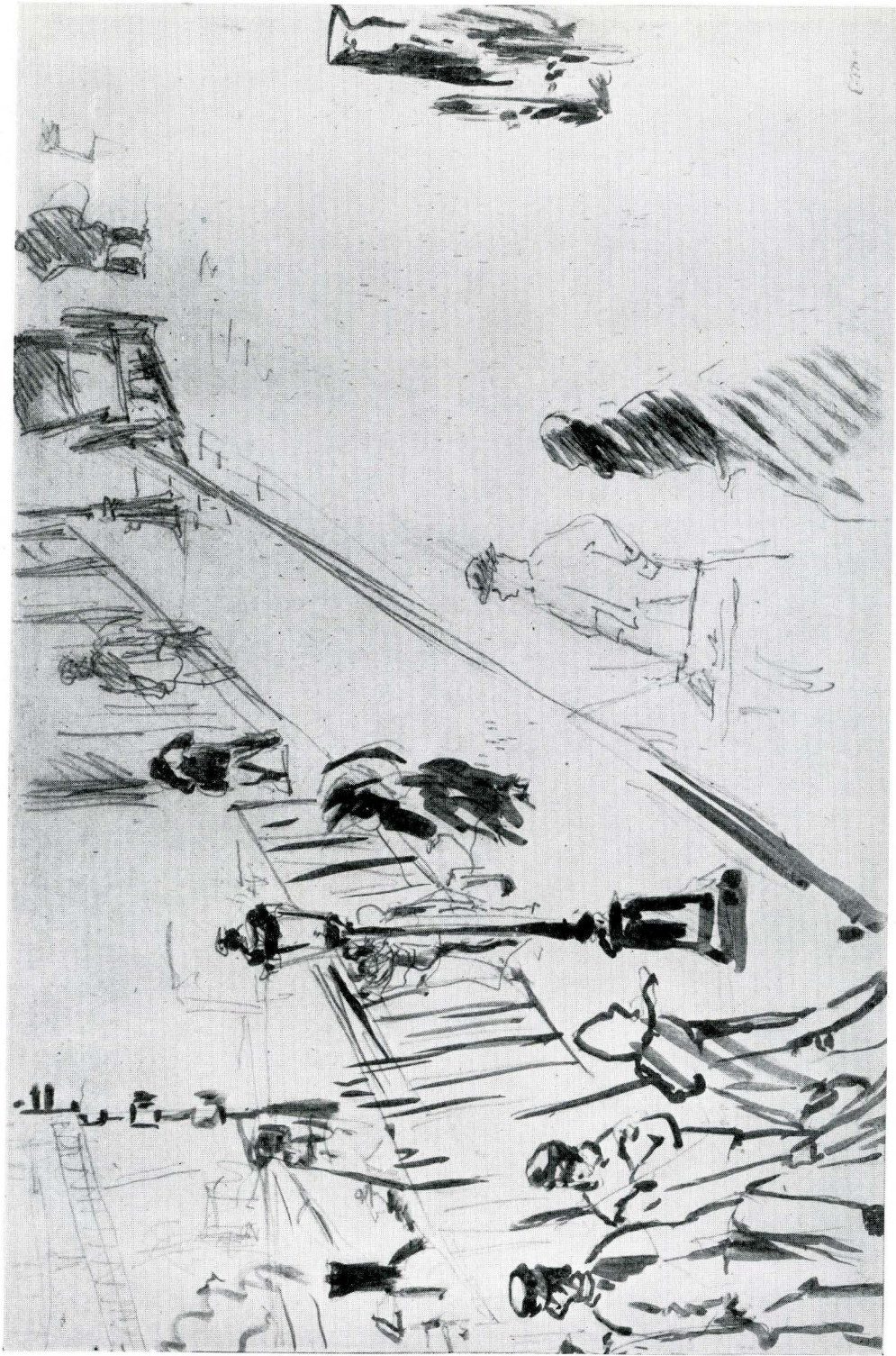
30. Ingres : Charles-François Mallet, Civil Engineer



10. Daumier : Fright



23. Géricault : Two Horses Cavorting



34. Manet : The Rue Mosnier



12. Degas : Dancer Bending Forward (The Curtsey)



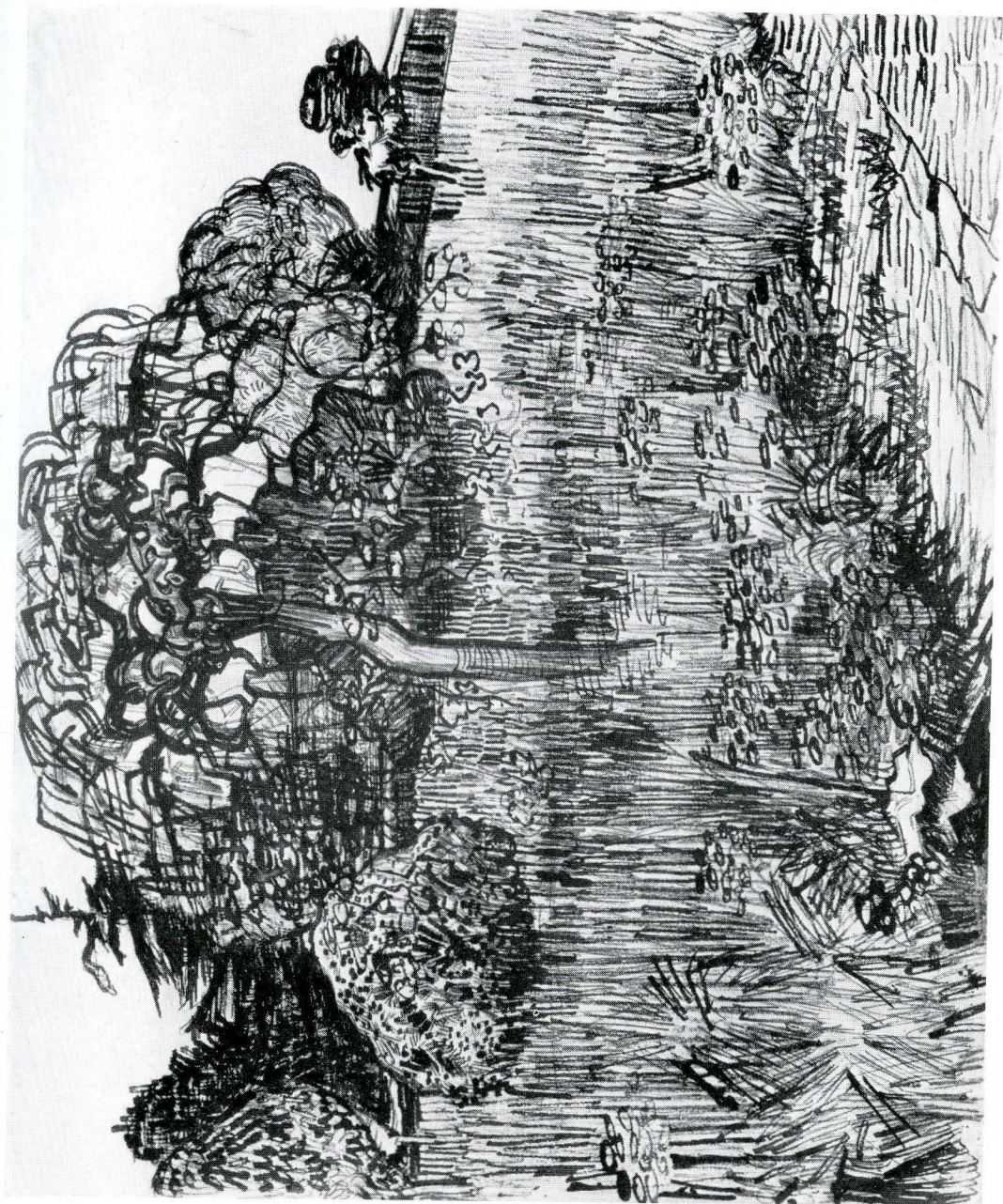
50. Seurat : Lady with Muff



19. de la Fresnaye : Classic Head



14. Degas : Italian Head



26. Van Gogh : Tree in a Meadow



25. Van Gogh : Grove of Cypresses



11. Degas : After the Bath



13. Degas : Gentleman Rider



15. Degas : Studies of Four Jockeys



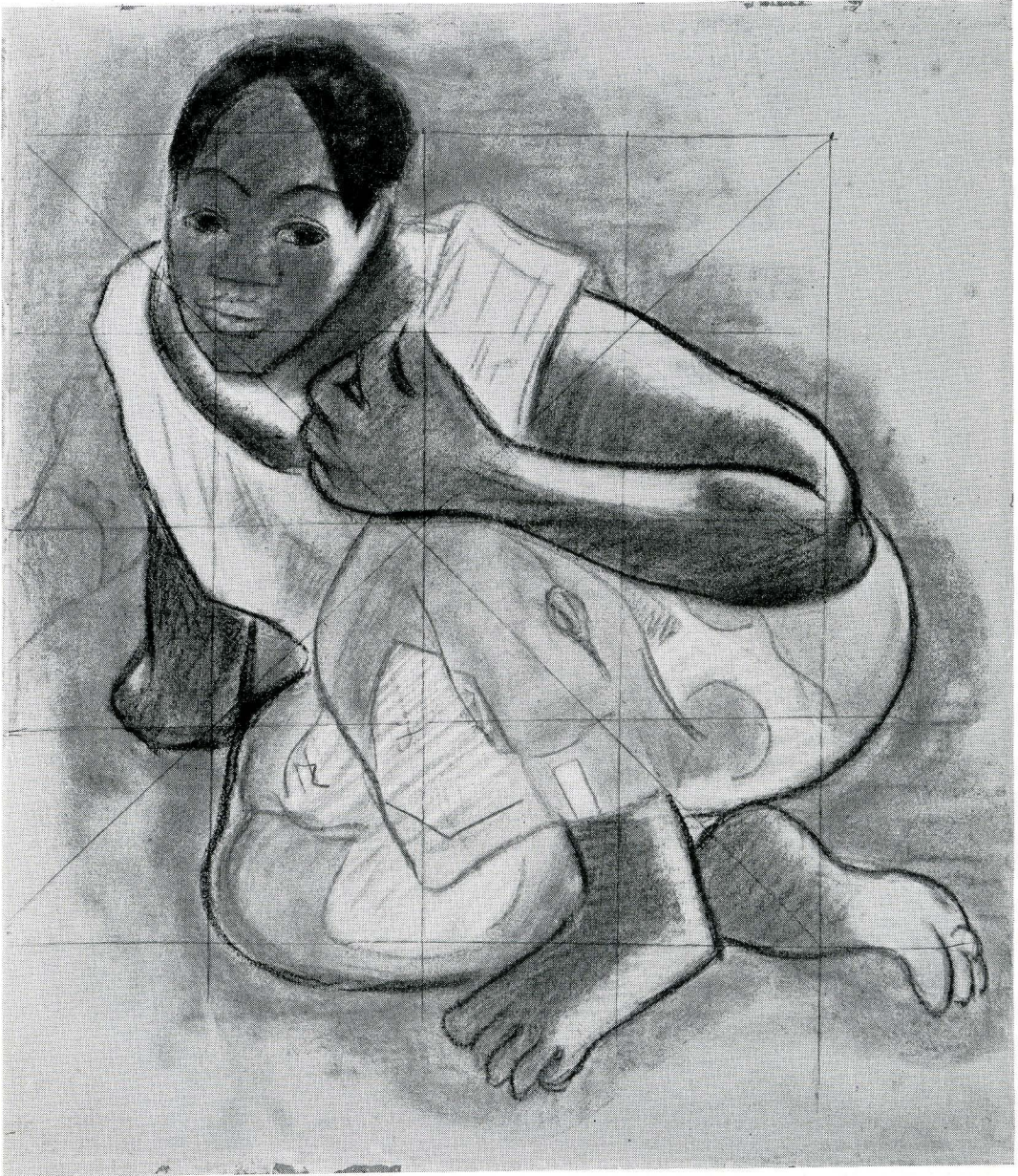
8. Cézanne: Harlequin



53. Toulouse-Lautrec : At the Circus, Trained Pony and Baboon



41. Picasso : Head of a Woman



20. Gauguin : Tahitian Woman



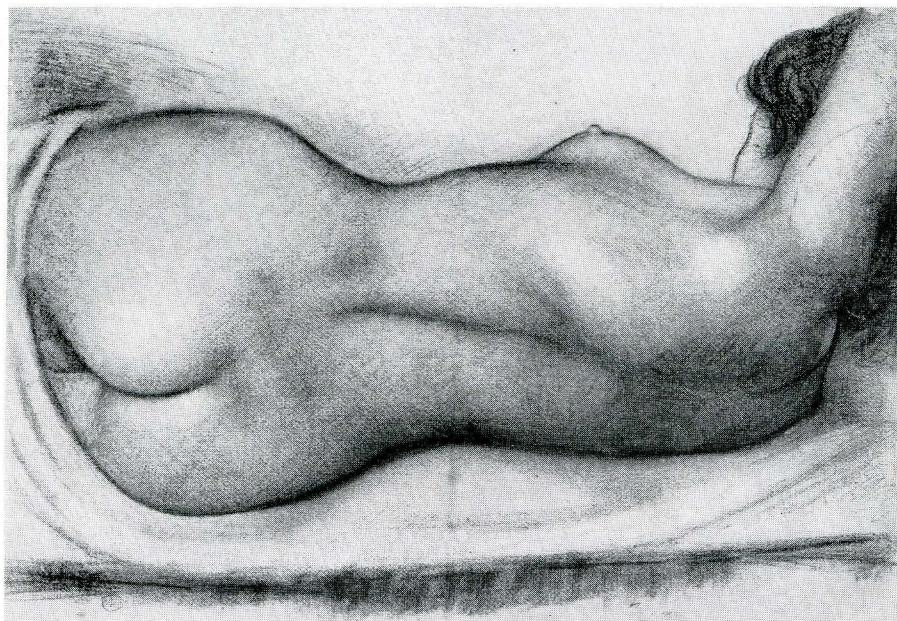
55. Whistler : Reclining Draped Nude



21. Gauguin : Woman of Brittany



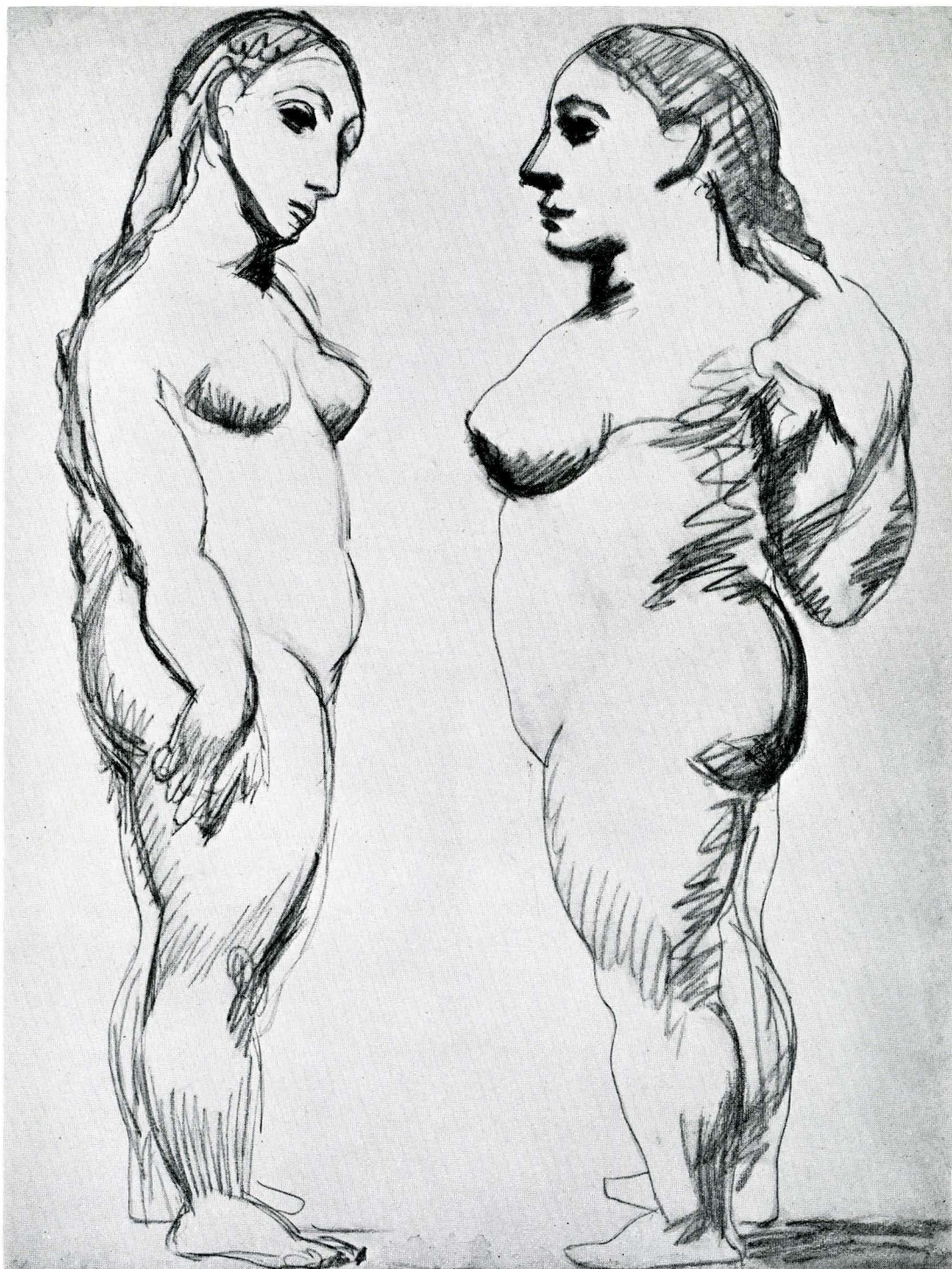
31. Kokoschka : Bust of a Girl



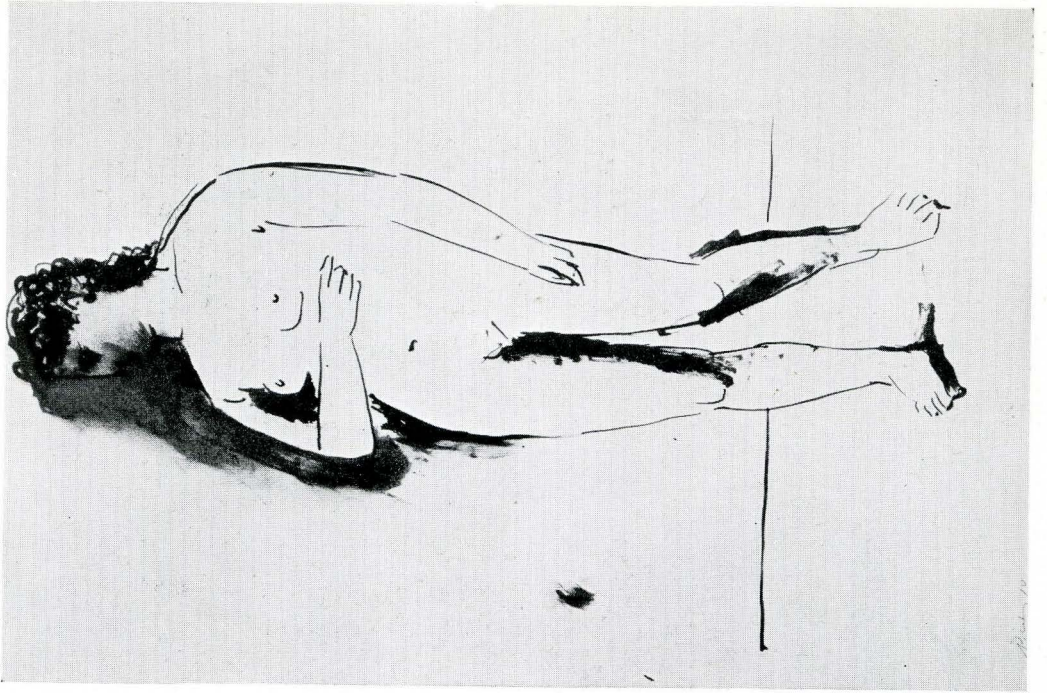
33. Maillol : Reclining Nude



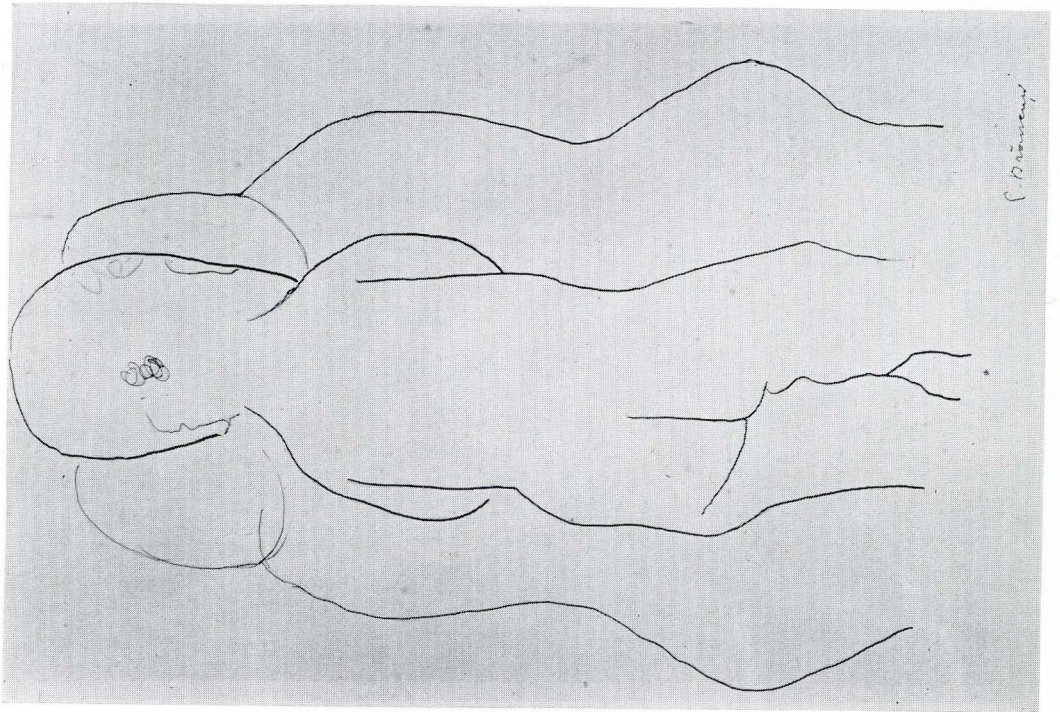
36. Matisse : Nude in Armchair



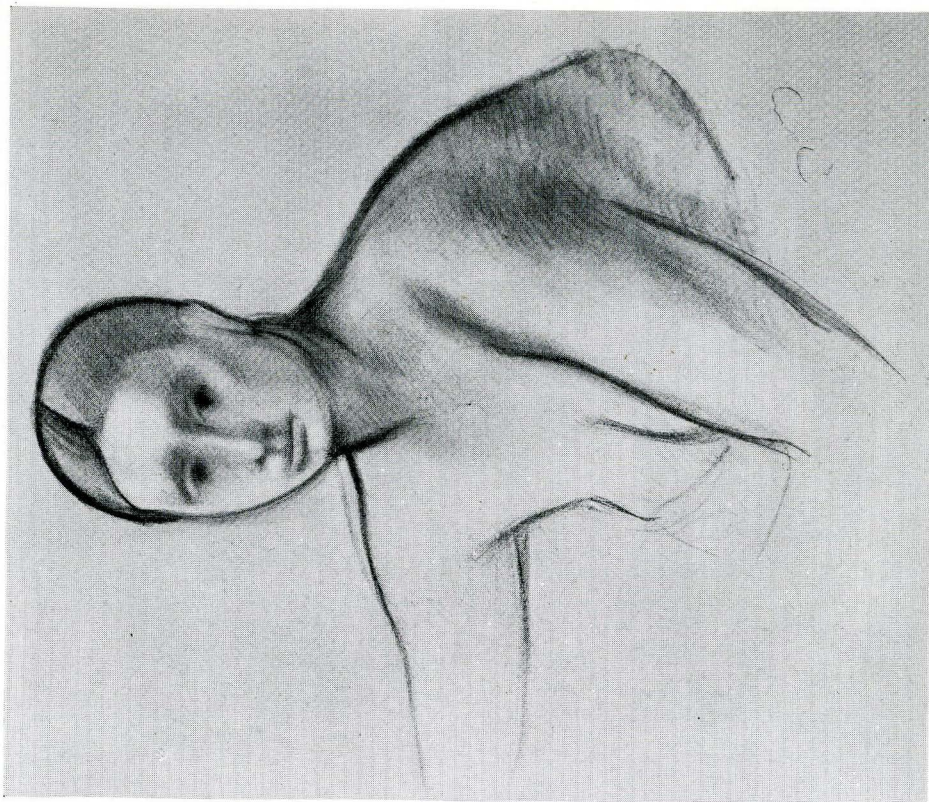
43. Picasso : Two Nudes



42. Picasso : Large Standing Nude



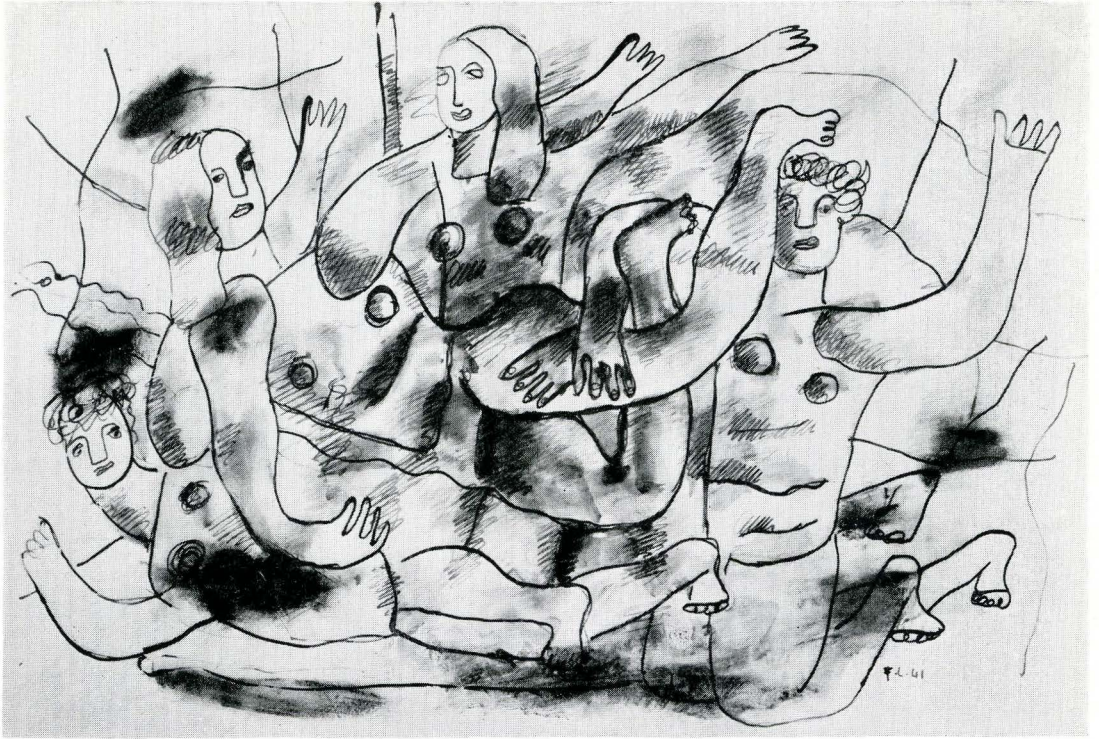
4. Brancusi : Three Infants



16. Derain : Bust of a Woman



35. Matisse : Head of a Girl with Braids



32. Léger : Study for "The Divers"



5. Braque : Still Life with Glass, Fruit Dish and Knife



40. Pascin : Spectacles of Life



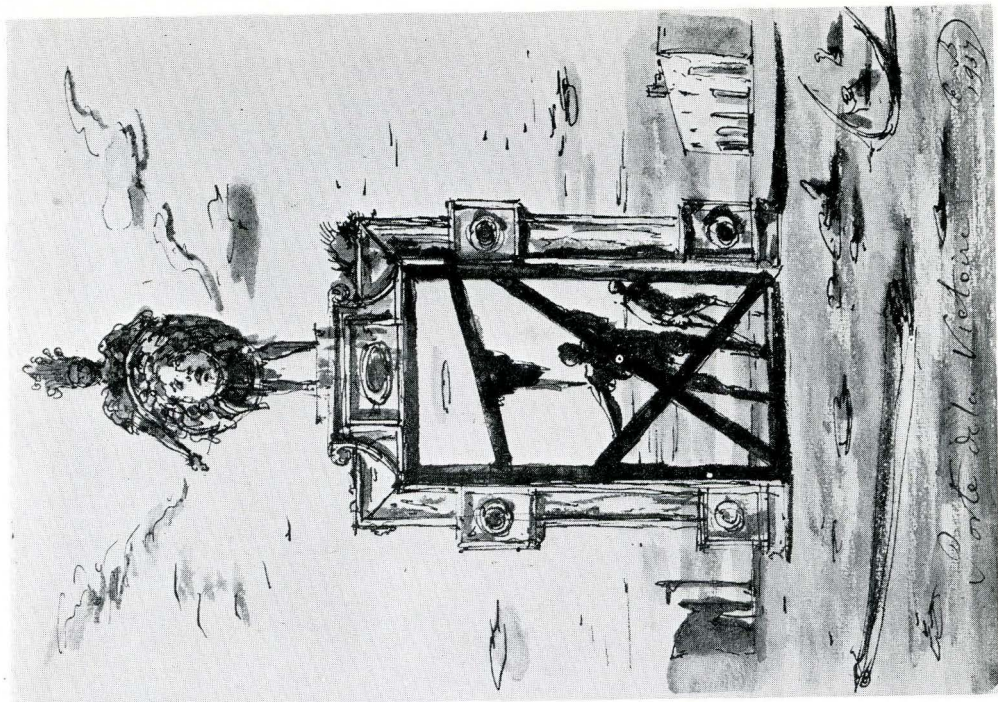
37. Moore : Group of Draped Standing Figures



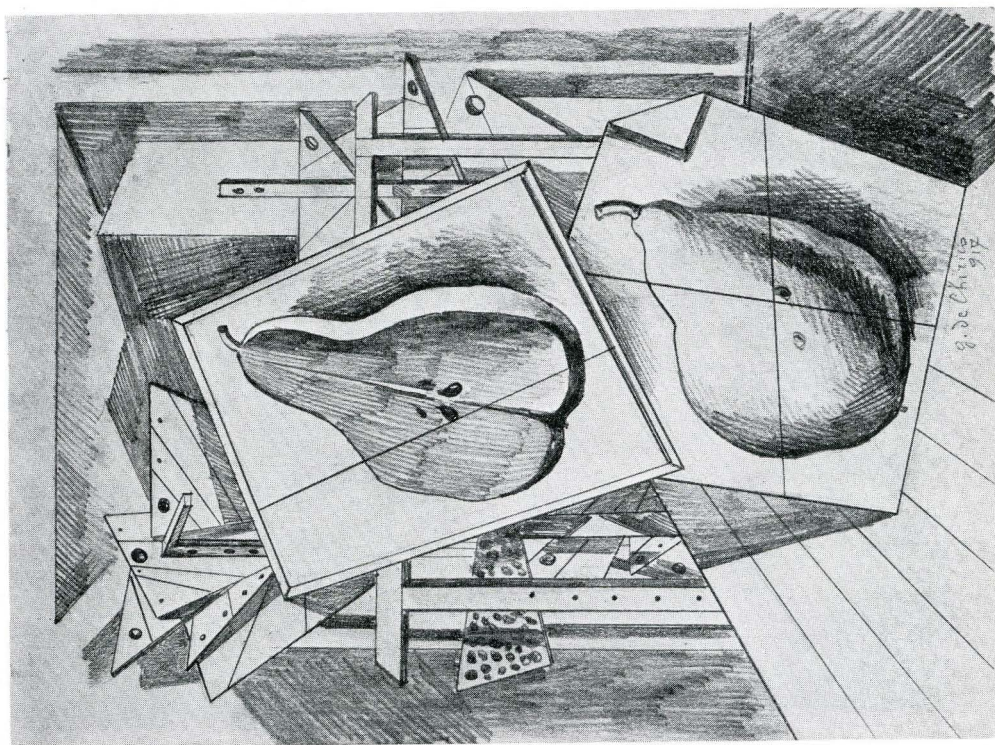
27. Grosz : Portrait of Anna Peter



45. Rivera : Portrait of Jean-Pierre Faure



3. Berman : Portal of Victory



9. de Chirico : Autumnal Still Life



28. Grosz : The Survivor



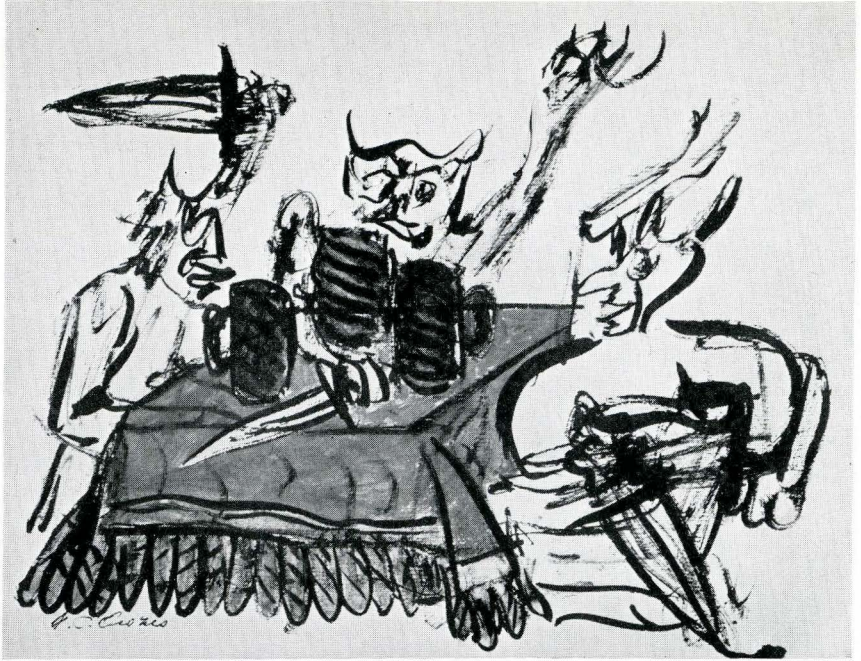
2. Bellows : Dance in a Madhouse



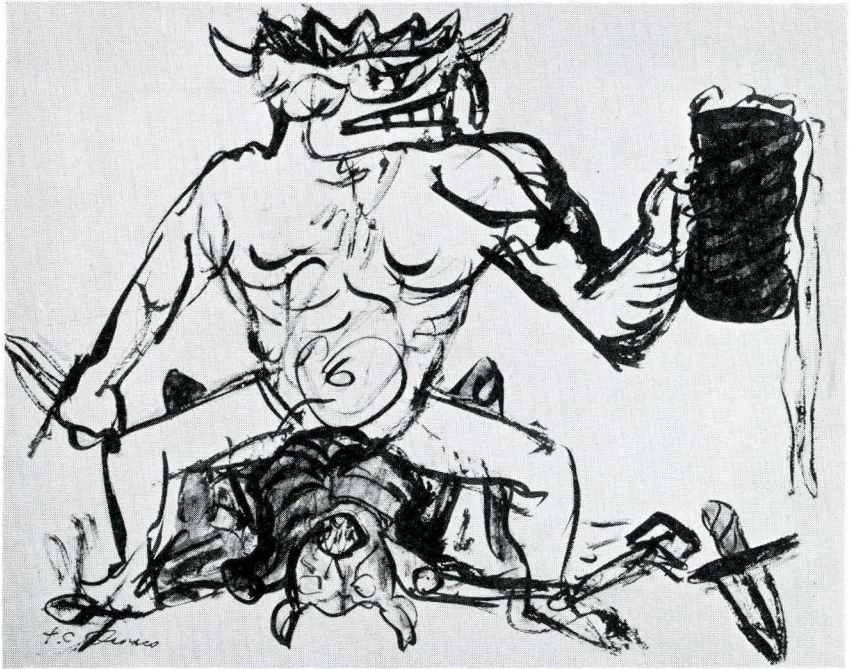
1. Bellows : The Cliff Dwellers



24. Glackens : "We all three hugged and kissed"



39. Orozco : Demons Seated around a Table



38. Orozco : The Conqueror