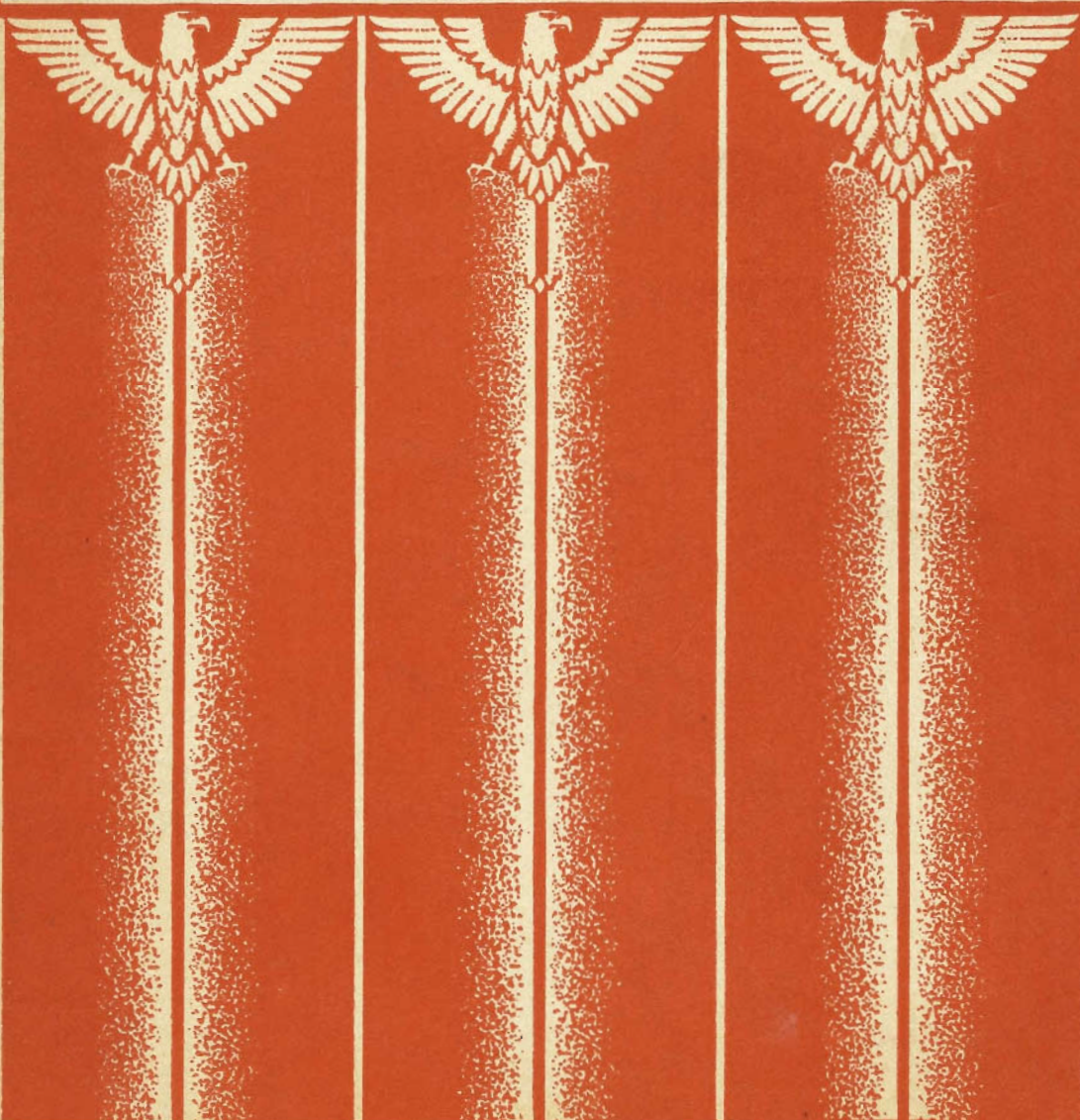


A CENTURY OF PROGRESS
EXHIBITION OF
PAINTINGS AND
SCULPTURE
JUNE 1 TO NOVEMBER 1, 1934



EXHIBITION OF
PAINTINGS AND SCULPTURE



154. WATTEAU

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CATALOGUE OF
A CENTURY OF PROGRESS
EXHIBITION OF PAINTINGS
AND SCULPTURE

1934

First Edition



THE ART INSTITUTE OF CHICAGO
JUNE 1 TO NOVEMBER 1, 1934

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 The Detroit Institute of Arts, Detroit
 The Farnsworth Museum, Wellesley College, Wellesley, Massachusetts
 The Fogg Art Museum of Harvard University, Cambridge, Massachusetts
 The Hackley Art Gallery, Muskegon, Michigan
 The Logan Museum, Beloit College, Beloit, Wisconsin
 The Metropolitan Museum of Art, New York
 The Minneapolis Institute of Arts, Minneapolis
 The Museum of Art, Rhode Island School of Design, Providence, Rhode Island
 The Museum of Modern Art, New York
 The Museum of the City of New York, New York
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 The Seattle Art Museum, Seattle
 The Springfield Museum of Fine Arts, Springfield, Massachusetts
 The Wadsworth Atheneum, Hartford, Connecticut
 The Whitney Museum of American Art, New York
 The Worcester Art Museum, Worcester, Massachusetts
 Yale University, Gallery of Fine Arts, New Haven, Connecticut

Foreword

FOR 1934 The Exhibition of Paintings and Sculpture of "A Century of Progress" has been arranged with two objectives: First, to show the characteristics and development of American painting from the eighteenth century to today; Second, to exhibit a certain number of outstanding works which have either originally belonged to the great European collections and museums or have at one time hung on their walls.

Last year the exhibition stressed a hundred years' progress in American picture collecting and convincingly demonstrated to the greatest number of visitors attending a museum during a world's exposition, that our public galleries and private owners possessed treasures of amazing worth belonging to every period and nation in the history of Western art. This year native achievement is the theme. For the past twenty-five years, an increasing interest has been manifest in the work of our own artists and there have been a number of well-merited attempts to show the finest of their work. The visitor to the present exhibition will see here revealed a sequence of American painting, arranged by a series of galleries in chronological order, built round the dominating personalities of the last two hundred years.

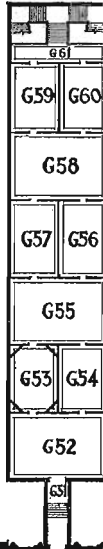
In addition, the permanent collections of the Institute (beginning with works of the mid-thirteenth century) have been chosen as a background for this development. Many of the galleries have been entirely rehung, and a number of outstanding examples of old and modern masters have been borrowed from public and private sources, strengthening this division of the exhibit. Certain artists will be seen in larger and more representative groups of their work than in 1933, and other important painters, missing from last year's display, will be found in 1934. Like the showing of 1933 this contains paintings, water colors, drawings and sculpture, chiefly installed in the second-floor galleries. At the same time the Print Galleries on the first floor contain a contemporary International exhibit of etching, wood engraving and lithography, varied with rooms given to Whistler and the old masters.

It cannot be repeated too often that the exhibition for 1934—like that of 1933—is dependent upon the coöperation of the museums, the private collectors and the art dealers who have generously lent their masterpieces for a period of five months in order that the great public may enjoy them. To these lenders, who have made such exhibitions possible, The Art Institute of Chicago makes grateful acknowledgment.

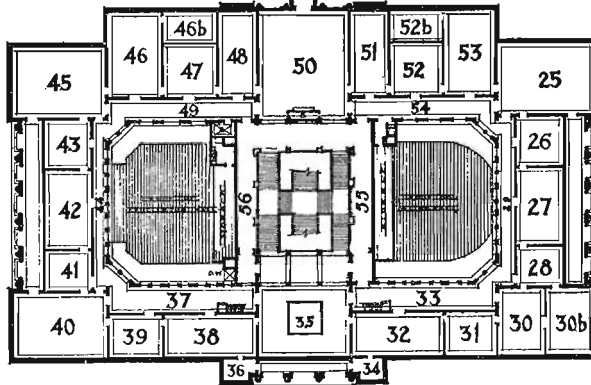
Plan of the Second Floor Galleries

English, French and German Painting, Fourteenth, Fifteenth, and Sixteenth Centuries.....Room 46
 Italian Painting, Thirteenth, Fourteenth, and Fifteenth Centuries.....Room 47
 Italian Painting, Fifteenth, Sixteenth, Seventeenth and Eighteenth Centuries.....Room 48
 Spanish Painting, Fourteenth, Fifteenth, Sixteenth, Seventeenth, Eighteenth and Early Nineteenth Centuries....Room 50
 Dutch and Flemish Painting, Seventeenth Century.....Room 51
 Dutch and Flemish Painting, Fifteenth and Sixteenth Centuries.....Room 52
 French and English Painting, Seventeenth, Eighteenth and Early Nineteenth Centuries.....Room 53
 French Painting, Nineteenth Century.....Rooms 25, 26
 Paintings by Degas and Monet...Room 27
 Paintings by Renoir.....Room 28

French Painting, Impressionist. Room 30B
 Paintings by Manet, Pissarro and the Impressionists.....Room 30
 Paintings by Cézanne, Gauguin and Redon.....Room 31
 Paintings by Van Gogh, Hodler, Henri Rousseau, Seurat, and Toulouse-Lautrec.....Room 32
 Four Paintings by Hubert Robert.Room 35
 French Painting, Twentieth Century....Room 38
 Early American Painting.....Room 39
 American Painting, Nineteenth Century.....Room 40
 Paintings by Whistler.....Room 41
 American Painting, Later Nineteenth Century and Twentieth Century...Room 42
 Water colors by Winslow Homer. Room 43
 Paintings by Bellows, Glackens and Luks.....Room 45
 American Painting, Contemporary.....Rooms G52-G61



Water colors, drawings and pastels are installed in Corridors 29, 33, 37, 44, 49, and 54. Sculpture is displayed throughout the contemporary exhibition and in the Entrance Hall



(first floor), the other first floor galleries, and the ground floor. In the Children's Museum (first floor) will be found an exhibition, "Children in Art."

The Cafeteria and Soda Fountain (open all day) may be reached by staircases from the Entrance Hall. On the same floor will be found a rest room provided with writing materials.

The Department of Reproductions has for sale post cards, photographs, color reproductions and framed pictures of many examples in the exhibition. These may be purchased in the Reproduction Room off the Main Lobby or at the sales desk in Gallery 50.

A catalogue for The International Print Exhibition illustrated with fifteen plates and containing prices on entries is also for sale at \$.25.

A few copies of A Century of Progress catalogues of Paintings and Sculpture and of Prints for 1933 are available.

Editorial Note

In the preparation of the catalogue, Mr. Daniel Catton Rich has acted as general editor. He has been assisted by Mr. John E. Lerch who has compiled most of the material on old masters borrowed for 1934, by Miss Eleanor Z. Mercier who has written entries for certain nineteenth century French works and by Mr. G. E. Kaltenbach who has brought last year's notices up to date. The material on sculpture was prepared by Miss Helen F. Mackenzie; Mrs. Mary K. Kiesau wrote the numbers on contemporary American painting.

Appreciation is due many members of the Staff. Among these Miss Etheldred Abbot, Librarian of the Ryerson and Burnham Libraries, and Miss Wiebe A. White, Assistant Librarian, and Miss Carolyn A. Binder, Miss Dorothy J. Hallauer, Miss Edith Papadopoulos and Mr. Charles B. Harbaugh, Jr. of the Reference Department, have given accurate and systematic aid. Mr. G. E. Kaltenbach has very kindly read the proof; Miss Daisy M. Meyer has made the Index. Miss Louise Lutz has given valuable assistance throughout. In addition, the aid of the Chicago Public Library, the John Crerar Library, Chicago, the Library of Congress, Washington, D. C., the Frick Art Reference Library, New York, the Newberry Library, Chicago, the Library of The Fogg Art Museum, Harvard, and the University of Illinois Library, is gratefully acknowledged.

ROBERT B. HARSHE, *Director*

Explanatory Note

In *sizes* height always precedes width.

Under many of the entries in the catalogue will be found the following:

- Coll.: (which refers to collections through which the work has passed.)
Exh.: (which refers to exhibitions in which the work has been seen.)
Lit.: (which refers to books and periodicals where the work has been published. In this third category only important references are given; the notes are necessarily incomplete and merely suggest material dealing with further history and description of the work. It has been found impossible to carry through this form with *contemporary* entries.)

In the literary references the following abbreviations have been employed:

B. Berenson, *Cent. Ital.*

Bernhard Berenson, *The Central Italian Painters of the Renaissance*, 1909.

B. Berenson, *Flor.*

Bernhard Berenson, *The Florentine Painters of the Renaissance*, 1909.

B. Berenson, *Ital. Pict.*

Bernhard Berenson, *The Italian Pictures of the Renaissance*, 1932.

- B. Berenson, *Venetian*
Bernhard Berenson, *The Venetian Painters of the Renaissance*, 1894.
- Bull.*
Bulletin of The Art Institute of Chicago, I (1907)—XXVIII (1934).
- Crowe and Cavalcaselle.
J. A. Crowe and G. B. Cavalcaselle, *History of Painting in Italy*, I–VI. Edited by Langton Douglas, I–IV, T. Borenius, V–VI, 1903–1914.
- Crowe and Cavalcaselle, *North Ital.*
J. A. Crowe and G. B. Cavalcaselle, *History of Painting in North Italy*, I–III, 1912. Edited by Tancred Borenius.
- J. B. de la Faille
L'Oeuvre de Vincent van Gogh, I–IV, 1928
- Guide*
A Guide to Paintings in the Permanent Collection of The Art Institute of Chicago (2nd edition), 1932
- H. de Groot
C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Dutch Painters of the Seventeenth Century* (tr. and ed. by Edwin G. Hawke), I–VIII, 1907–1927
- Jamot-Wildenstein-Bataille
P. Jamot, G. Wildenstein, and M. L. Bataille, *Manet*, I and II, 1932
- Van Marle
Raimond van Marle, *The Development of the Italian Schools of Painting*, I–XV, 1923–1934 (in progress).
- Reinach, *Répertoire*
S. Reinach, *Répertoire de Peintures du Moyen-Age et de la Renaissance*, I–VI, 1907–1923
- J. Smith
John Smith, *Catalogue Raisonné of the Works of Dutch, Flemish, and French Painters*, I–IX, 1829–1842
- Tabarant
A. Tabarant, *Manet*, 1931
- Thieme-Becker, *Künstlerlexikon*
U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, I–XXVII, 1901–1934 (in progress).
- A. Venturi, *Storia*
Adolfo Venturi, *Storia dell'Arte Italiana*, I–IX, 1901–1934 (in progress).
- L. Venturi, *Pitt. Ital.*
Lionello Venturi, *Pitture Italiane in America*, 1931.

The majority of the books referred to in this catalogue are in the Ryerson Library, where they may be consulted.

Paintings

An * preceding a number indicates that this painting has been exhibited in a foreign museum or state gallery. Two ** before a number indicate that this painting has once been the property of a foreign museum or gallery.

Red dots on the pictures in the galleries give the same information.

Paintings and Sculpture marked † are for sale. Prices on application at Sales Desk in Gallery G55

ENGLISH, FRENCH AND GERMAN PAINTING

Fourteenth, Fifteenth and Sixteenth Centuries

GALLERY 46

ATTRIBUTED TO ALBRECHT ALTDORFER, GERMAN, 1480-1538

1. NATIVITY (Pl. I)

Oil on panel, 43¾ x 29¼ in.

Owned by The Art Institute of Chicago (The Wilson L. Mead Fund)

COLL.: Leo Blumenreich, Berlin; Böhler and Steinmeyer, Lucerne.

EXH.: Böhler and Steinmeyer Gall., Lucerne, 1933.

Dr. Max J. Friedländer considers it by Altdorfer and painted around 1512. The pendant, "Purification of the Virgin" belongs to Böhler and Steinmeyer.

CHRISTOPH AMBERGER, GERMAN, 1500-1563

2. PORTRAIT OF A MAN

Oil on panel, 16½ x 13½ in.

Owned by the Art Institute of Chicago.

COLL.: Dartrey Collection, Monaghan, Ireland, 1780-1923; Barbizon Hse., Lond.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 2.

LIT.: *Barbizon Hse.*, 1924, No. 38 (repr.); *Guide*, 1932, 31 (repr.).

The attribution is traditional.

AMIENS SCHOOL, FRENCH, c. 1480

*3a. MADONNA AND CHILD

*b. ST. JOHN THE BAPTIST

*c. THE LAST SUPPER

*d. THE ASCENSION

*e. DESCENT OF THE HOLY GHOST

*f. SAINT HONORÉ, BISHOP

*g. SAINT HUGH, BISHOP OF LINCOLN

Oil on panel, each, 45⅜ x 19⅞ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: St. Honoré, Thuison-lès-Abbeville; Church of the Holy Sepulchre, Abbeville, 1795; Kraemer Coll., Paris (Sale, 1913, Nos. 17-23); M. A. Ryerson, Chi. (1913).

EXH.: Exposition of French Primitives, Paris, 1904, No. 353; Kleinberger Gall., N. Y., 1927, Nos. 25-31 (repr. in cat.); the panel of St. Honoré was shown at Detroit Inst. of Arts, 1928, No. 7; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 3 a-g (3c, 3d, Pl. V of cat.).

LIT.: For early literature, see E. Délignières, *Réunion des Sociétés des Beaux-Arts des Départements*, 1898, 305-343 (repr.); Reinach, *Répertoire*, V, 1922, 266 (fig. 1); W. Hausenstein (Ed.), *Tafelmalerei der alten Franzosen (Das Bild—Atlanten zur Kunst)*, 1923, Pl. 18 (Last Supper) and Pl. 19 (St. Hugo); F. J. Mather, *The Arts*, XII (1927), 246-7 (repr.); W. Heil, *Pantheon*, III (1929), 76, 78 (for the St. Honoré panel); A. C. Barnes and V. de Mazia, *The French Primitives and their Forms*, 379-81, 525 (Last Supper, repr. 378).

These seven panels are all that remain of a large altarpiece painted for the high altar of the ancient Carthusian Monastery of St. Honoré at Thuison, a suburb of Abbeville, which, having flourished and grown rich during the fourteenth century, was completely destroyed during the French Revolution. Originally the panels were four, painted on both sides, but they have been sawed apart; one, "The Resurrection of Christ," has disappeared. In the center of the altar was a gilded sculpture of the "Passion of Christ" (since lost). During the Revolution, in 1795, the furniture, altars, retables and paintings were auctioned off; at that time these panels were purchased by the Abbé Cauchy, Curate of the Church of the Holy Sepulchre at Abbeville.

Dr. M. J. Friedländer suggests that they were executed c. 1470.

St. Honoré was born in Port-le-Grand (near Abbeville). He died in 600 A.D., and his remains, after working many miracles, were removed to the cathedral of his episcopal see in the ninth century.

St. Hugh, scion of a noble Burgundian house, took orders at the Grande Chartreuse near Grenoble. Later he was Prior of the Carthusian Monastery of Wittham in England and was made Bishop of Lincoln in 1181. His relics were given to the monks of Thuison-lès-Abbeville.

CONRAD BAUER, AUGSBURG, FIRST HALF OF THE SIXTEENTH CENTURY

†4. PORTRAIT OF A YOUNG WOMAN (1530)

Oil on panel, 15¼ x 11⅜ in.

Lent by M. Knoedler and Company, New York

EXH.: M. Knoedler and Co., N. Y., 1933, No. 9.

LIT.: *Town and Country*, January, 1934, 30 (repr.).

On the reverse side of the picture is painted the Besserer crest and under it the following poem (translation):

As I am in reality
So do I appear on this painting
I have just reached nineteen years
Which up to now flowed in free youth
But I shall now give myself away
To the one to whom I swore to be true
God will keep the two of us
May we experience His freedom.
1530

May each keep to the other the fidelity sworn.

The noble family of Besserer flourished in the sixteenth century. A portrait of Extel Besserer (died 1533), painted for the Besserer chapel in the Münster at Ulm, bears the date of 1516. What relation to the Besserers the nineteen-year-old girl was, remains unestablished. Büchner speaks of a companion portrait of a man, aged 45 years, who, according to the inscription, took the nineteen-year-old girl as his wife on August 17th, following the death of his first spouse. (This picture is now in the sacristy of the Münster and is repr. in S. Graf Pückler-Limbürg, *Martin Schaffner*, 1899, Pl. 7, there attributed to Schaffner.)

Büchner believes the painter of these portraits to be Conrad Bauer, the Swabian monogrammist, C. B.

JEAN BOURDICHON, FRENCH, c. 1457-1521

5. PORTRAITS OF HUSBAND AND WIFE (Diptych)

Oil on wood panel, each, 8 x 5 in.

Lent by Mr. John Mortimer Schiff, New York

COLL.: Prince Borosselski, Warsaw; Mortimer L. Schiff, N. Y.

EXH.: Kleinberger Gall., N. Y., 1927, No. 33 (repr. in cat.).

BARTEL BRUYN, THE ELDER, COLOGNE SCHOOL, 1493-1555

***6. MADONNA AND CHILD WITH ST. ANNE, ST. GEREON AND DONOR**

Oil on panel, 30½ x 22½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Neven (Sale, 1879, No. 2); E. F. Weber, Hamburg (Sale, Berlin, 1912, No. 64, Pl. 29); M. v. Nemes, Budapest (Sale, Paris, 1913, I, No. 23, repr. in cat.); Kleinberger, N. Y.; M. A. Ryerson, Chi. (1913).

EXH.: Düsseldorf, 1904, No. 468; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 6.

LIT.: J. J. Merlo, *Die Meister der Altkölnischen Malerschule*, 1852, 159 (new edition, 1895, 136); J. Pflugh-Hartung, *Repertorium für Kunstwissenschaft*, VIII (1885), 3; H. Janitschek, *Gesch. der deutschen Malerei*, III, 1890, 522; E. Firmenich-Richartz, *Bartholomäus Bruyn und seine Schule*, 1891, 108-9; C. Aldenhoven, *Geschichte der Kölner Malerschule*, 1902, 383; M. Escherich, *Die Schule von Köln*, 1907, 131; Firmenich-Richartz, *Thieme-Becker, Künstlerlexikon*, V, 1911, 156.

Painted c. 1525-30. St. Gereon, a favorite saint with painters of this school, was a commander of the Theban Legion in the third century A.D. and was put to death at Cologne with many of his soldiers for refusing to renounce Christianity at the command of the Emperor Maximianus.

BARTEL BRUYN, THE YOUNGER, COLOGNE SCHOOL, 1530-1610

7. WOMAN WITH PRAYERBOOK

Oil on panel, 17¾ x 12¾ in.

Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

COLL.: Sedelmeyer, Paris; C. H. Johnson, Chi.

EXH.: Kleinberger Gall., N. Y., 1928, No. 54 (repr. in cat.); The Art Inst. of Chi., 1930-3; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 7.

According to Dr. M. J. Friedländer, painted c. 1560.

BURGUNDIAN SCHOOL, FIFTEENTH CENTURY

8. MARTYRDOM OF SAINT PETER MARTYR

Oil (?) on wood panel, 23 x 19 in.

Lent by Mr. and Mrs. Robert Woods Bliss, Georgetown, D. C.

At one time connected with the School of the Marches, the panel, on the authority of Fernand Mercier, formerly of the Museum of Dijon, is now assigned to the School of Burgundy.

St. Peter, the Martyr of Verona (1206-1252), Evangelist and General Inquisitor. He waged war against the Manichaean heresy and was finally assassinated by a group of Manichaeans near Milan. Struck on the head by an ax, he dipped his fingers in his blood, writing on the ground, "Credo in Deum" (in the panel the inscription reads: "Credo in unum Deu . . .," "I believe in one God"), before he was pierced through the heart by a dagger. He was canonized March 25, 1253.

JEAN CLOUET, working c. 1516-1546

***9. CHARLOTTE OF FRANCE**

Oil on panel, 12 x 9 in.

Lent by Mr. Max Epstein, Chicago.

COLL.: Reinhardt Gall., New York.

EXH.: Kleinberger Gall., N. Y., 1927, No. 46 (repr. in cat.); The Art Inst. of Chi., 1927, 1930; Royal Academy, Lond., 1932, No. 49 (in the cat. this picture is confused with a replica); *Commemorative Catalogue*, 1933, No. 58 and Pl. XVII; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 8 (Pl. VI of cat.).

Painted c. 1540. Clouet painted a replica with several variations. Formerly in the collection of Mrs. Thomson, Lond., it was exhibited in Paris in 1904. (See L. Dimier,

Hist. de la Peinture de Portrait en France, I, 1924, Pl. 5.) This replica has recently been acquired by Mr. John R. Van Derlip, Minneapolis. F.R.G. and C.R.G., *Connoisseur*, XCII (1933), 119-20, insist that the costume belongs to 1540-7, and suggest that the sitter is a member of the house of Valois, but certainly not Charlotte who died in 1524.

Charlotte of France, first daughter of François I (1516-1524). She is here portrayed at about the age of seven.

CORNEILLE DE LYON, FRENCH, c. 1520-1574

10. LOUISE HALLEWYN, DAME DE CYPPIERRE

Oil on panel, 8 x 6 $\frac{3}{4}$ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1913.

EXH.: Kleinberger Gall., N. Y., 1927, No. 66 (repr. in cat.). Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 11.

Louise de Hallewyn (Halluin, Hallewin) was married in 1560 to Philibert de Marcilly, Seigneur de Cypierre, Governor of King Charles IX. Another painting of her, almost identical, but somewhat smaller, is in the Museum at Versailles (Soullé, *Catalogue*, No. 3205; C. Gavard, *Galerie Historiques de Versailles*, VIII, 1838, No. 33). According to L. Dimier, painted c. 1555.

LUCAS CRANACH, THE ELDER, GERMAN, 1472-1553

11. CRUCIFIXION (1538)

Oil on panel, 47 $\frac{1}{4}$ x 32 $\frac{3}{4}$ in.

Signed with winged dragon and dated 1538.

Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

COLL.: Sir Fairfax Cartwright, Squire of Aynho; J. Böhler, Munich.

EXH.: Kleinberger Gall., N. Y., 1928, No. 28 (repr. in cat.); Van Diemen Gall., N. Y., 1929; Renaissance Society, University of Chicago, 1930; The Art Inst. of Chi., 1930-3; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 13 (Pl. I of cat.).

LIT.: *The Art News*, XXVII, Pt. 1 (Nov. 10, 1928), 5; *International Studio*, XCI (December, 1928), 65 (repr.), 78; *Bull.*, XXIII (1929), 6-7 (repr.); M. J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, 1932, 85, No. and Pl. 302 (where the suggestion is made that the date is probably 1538).

LUCAS CRANACH, THE ELDER, GERMAN, 1472-1553

†12. PORTRAIT OF A YOUNG NOBLEWOMAN

Oil on panel, 23 x 17 in.

Lent by Dr. Rudolph Heinemann-Fleischmann and Arnold Seligmann, Rey and Co., New York.

COLL.: Private Coll., Italy; Dr. Rudolph Heinemann-Fleischmann, Munich.

LIT.: M. J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, 1932, 73, No. 238d; A. L. Mayer, *Pantheon*, XI (1933), 106, Note 1., 110 (repr.); *The Art News*, XXXII (December 9, 1933), 16 (repr.).

Dated between 1526 and 1536.

ENGLISH (?) SCHOOL, SECOND HALF OF THE FOURTEENTH CENTURY

13. THE MARTYRDOM OF ST. CATHERINE OF ALEXANDRIA

Tempera on panel, 14 x 13 in.

Owned by The Art Institute of Chicago.

COLL.: Arnold Seligmann, Rey and Co., Paris and N. Y. EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 17.

The date and nationality of this panel are uncertain. According to Mr. Mann, Assistant-Director of the Courtauld Inst., Lond., an authority on armor, the soldier's helmet, gorget and close-fitting tunic would place its execution in the second half of the fourteenth century. J. A. Herbert, who has made a special study of the painting, suggests that it may have been done in Scandinavia, under English influence, and compares it with A. Lindblom, *La Peinture Gothique en Suède et en Norvège*, 1916, especially Pl. 36. L. Réau calls it "Anglo-Norman School" and dates it in the first quarter of the fourteenth century.

St. Catherine of Alexandria, virgin and martyr, upbraided the Emperor Maxentius for his cruelty and false religion, whereupon she was sentenced to be broken upon a wheel, which, however, was miraculously shattered before the execution could be carried out.

ATTRIBUTED TO MATTHIAS GERUNG, GERMAN, c. 1500-1568/70

14. JUDGMENT OF PARIS (1536)

Oil on panel, 18 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in.

Signed (monogram): P.G. and inscribed: 1536 O.W. Above appear the letters: PARIS TRRM (?). Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

COLL.: Dr. Reuling, Baltimore, 1902; Dr. John E. Stillwell, N. Y. (Sale, Anderson Gall., N. Y., 1927, No. 454, repr. in cat.).

EXH.: Kleinberger Gall., N. Y., 1928, No. 51.

LIT.: H. Wescher-Kauert, *Zeitschrift für Bildende Kunst*, LXIII (1929), 150-155 (repr.); *Guide*, 1932, 193 (attributed to Georg Pencz).

Gerung most frequently used the signature M. G. in combination with the letters O. W. O. N. of which the first two letters O. and W. graphically resemble those on the Worcester painting. Possibly these letters stood for "O Weh O Not" (Woe is me!). Gerung's "Lot and His Daughters" in Strasbourg is also dated 1536 and bears a monogram P. G.

"The Judgment of Paris" is depicted in Gerung's "Destruction of Troy" (1540) with costumes identical to those in the Worcester painting. The rendition of the nudes and the scale of colors, predominantly consisting of reds and greens, are also alike. Gerung came to depend more and more on Cranach whose many versions of "The Judgment of Paris" doubtless inspired him to similar conceptions.

JOHANN KOERBECKE, MÜNSTER SCHOOL, fl. 1446-1491

15. ANNUNCIATION

Tempera on panel transferred to canvas, 36 $\frac{1}{4}$ x 24 $\frac{3}{8}$ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Abbey of Marienfeld, Westphalia, 1457-1803; M. A. Ryerson, Chi. (1923).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 21.

LIT.: For complete bibliography on the Marienfeld altar see M. Lippe, *Thieme-Becker*, XXI (1927), 176. There is to be added an important article by W. Hügelschöfer, *Der Cicerone*, XXII (1930), 371-6.

Probably to be identified with the Marienfeld altar painted for the Westphalian Abbey of Marienfeld by Koerbecke in 1457. The coat-of-arms, according to various critics, suggests that it was ordered by a Cistercian abbey. Originally the work consisted of sixteen panels, but in 1804 one was known to have been broken. Of the remaining, all but one have come to light. Three are in the Mus. of Münster, four in the Musée Calvet, Avignon, one is in the Cracow Mus., one in the Brocard Coll., Moscow, one is in the Kaiser-Friedrich Mus., Berlin, one in the H. Wagner Coll., N. Y., one in the Castle Rohoncz Coll., one the property of the Hinrichsen and Lindpainter Gall., Berlin, and one appeared in the Doetsch Sale, Lond.

According to Hügelschöfer, eight depicted the life of Christ and Mary and eight the Passion of the Lord. He believes the present panel to have occupied an inside position.

MASTER OF THE KRAINBURG ALTAR, AUSTRIAN, fifteenth century

16. THE FUNERAL OF ST. FLORIAN

Tempera on panel, 32½ x 33 in.

Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

COLL.: Roerich Mus., N. Y., (Sale, 1930, No. 129, repr. in cat.).

EXH.: The Art Inst. of Chi., 1930-3; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 27.

LIT.: O. Benesch, *Wiener Jahrb. für Kunstgeschichte*, VII (1930), 138.

According to Dr. Otto Benesch, this panel is one of a series representing scenes in the life of St. Florian, further examples of which are in the Museum Joanneum at Graz. Another panel, "The Massacre of the Innocents," has since disappeared. Dr. Benesch dates it c. 1499. (See a monograph by Benesch, published by Dr. Benno Filser Verlag, Augsburg, on the altar.)

During the persecution of the Christians under the Emperor Diocletian, in 304 A.D., the soldier Florianus was thrown into the Enns at Lauriacum (Lorch).

MASTER OF MOULINS, FRENCH, active 1480-1520

***17. THE ANNUNCIATION**

Oil on panel, 29 x 20 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Private Coll., Paris; Messrs. Dowdeswell & Dowdeswell, Lond., 1906; M. A. Ryerson, Chi., 1914.

EXH.: Grafton Gall., Lond., 1909, No. 76 (repr. in cat.); Kleinberger Gall., N. Y., 1927, No. 35 (repr. in cat.); Detroit Inst. of Arts, 1928, No. 9; Royal Academy, Lond., 1932, No. 63 and *Commemorative Catalogue*, 1933, No.

28 and Pl. XII; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 28 (Pl. V of cat.).

LIT.: R. Fry, *Burlington Magazine*, IX (1906), 330-1 (repr.); Reinach, *Répertoire*, IV, 54 (repr.); M. Nicolle, *Revue de l'Art Ancien et Moderne*, XXVII (1910), 55 (repr.); F. Monod, *Gaz. des Beaux-Arts*, Per. 4, III (1910), 243 (repr.), 244-5; Monod, *Revue de l'Art* (1910), 55; J. Guiffrey and P. Marcel, *La Peinture Française: les Primitifs*, 1913, 18, Pls. 53 and 54; M. Conway, *The Van Eycks and their Followers*, 1921, 187; M. Brockwell, *The Connoisseur*, LXII (Apr., 1922), 206; M. J. Friedländer, *Burlington Mag.*, XLVII (1925), 186-188 (repr.); W. Heil, *Pantheon*, III (1929), 76; A. C. Barnes and V. de Mazia, *The French Primitives and their Forms*, 1931, 431-2, 437 (repr.).

According to Friedländer, painted c. 1495. He believes this and "The Meeting of Joachim and St. Anne" in the Nat. Gall., Lond., to have belonged to the same altarpiece, the central portion of which is missing.

NORTH FRENCH SCHOOL, c. 1460

18. PIETÀ (Pl. II)

Oil on panel, 16¾ x 11¼ in.

Lent by Mr. Max Epstein, Chicago.

EXH.: The Art Inst. of Chi., 1930; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 30.

The attribution and date are Dr. M. J. Friedländer's.

ATTRIBUTED TO MICHAEL PACHER, GERMAN, 1435-1498

†19. ST. CATHERINE

Oil (?) on wood panel, 18 x 17¼ in.

Lent by Mr. Henry Schniewind, New York.

EXH.: Hugo Perls, Berlin, 1928, No. 31.

Painted c. 1475.

SEBASTIAN SCHEL, SCHOOL OF INNSBRUCK, c. 1479-1554

20. ALTARPIECE: MADONNA AND CHILD WITH SS. AGATHA, APOLLONIA, BARBARA, CECELIA, LUCIA, AND MARGARET

Tempera on panel, 54½ x 39½ in.

ST. AGNES,—ST. URSULA.

Tempera on panel, each 54½ x 16¼ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: J. Böhler, Munich; M. A. Ryerson, Chi., 1913.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 32.

The reverse of the wings is decorated with a scene of Pilate and the populace. On the left wing are Pilate's words: "INNOCENS EGO SUM A SANG: HUIUS" ("I am innocent of the blood of this man."); on the right "CRUCIFIGE! CRUCIFIGE!" ("Crucify! Crucify!").

SCHOOL OF PARIS (?), c. 1500

21. ENTOMBMENT

Oil (?) on panel, 18¾ x 27¼ in.

Owned by The Art Institute of Chicago (Munger Collection).

COLL.: R. Kann., Paris; A. Chiesa (Sale, N. Y., 1926).

EXH.: Kleinberger Gall., N. Y., 1927, No. 9; Detroit Inst. of Arts, 1928, No. 6; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 33 (Pl. VII of cat.).

LIT.: R. M. F., *Bull.*, XX (1926), 73 (repr.), 75-6; W. Heil, *Pantheon*, III (1929), 78 (repr.); *Guide*, 1932, 37 (repr.).

Formerly attributed to the School of Avignon. Heil suggests that it was painted by the artist of the Louvre panel representing a Pietà with St. Germain-des-Prés in the background and assigns it to School of Paris, c. 1500.

BERNHARD STRIGEL, GERMAN, c. 1460-1528

22. MARIE OF BURGUNDY, FIRST WIFE OF EMPEROR MAXIMILIAN I

Oil on panel, 28½ x 15½ in.

Lent by Mr. and Mrs. Robert Woods Bliss, Georgetown, D. C.

COLL.: H. Sax, Vienna; Prückl, Vienna; Albert Figdor, Vienna (Sale, Berlin, 1930, Part I, Paintings, No. 97).

LIT.: M. Dreger, *Künstlerische Entwicklung der Webe- und Stickerie*, 1904, II, Pl. 259 (for the costume); M. J. Friedländer, *Cat. of the Figdor Coll.*, Part I, III, 1930, No. 97 and Pl. LIII; *International Studio*, XCVI (August, 1930), 66 (repr.).

Friedländer mentions two replicas, one in the Ferdinandeum, Innsbruck (*Cat.*, 1928, No. 100, Pl. 12 in cat.) and another in the Collection of Coins at the Kunsthistorisches Museum, Vienna.

Marie of Burgundy (1457-1482), daughter of Charles the Bold. She married Archduke Maximilian in 1477 and was killed by a fall from her horse in 1482. Her husband (1459-1541) became Emperor Maximilian I. Strigel was court painter to Maximilian.

ITALIAN PAINTING

Thirteenth, Fourteenth and Fifteenth Centuries

GALLERY 47

FRA ANGELICO, FLORENTINE, 1387-1455

23. GABRIEL (Pl. III)

Tempera on wood panel, 14¹/₁₆ x 9⁷/₈ in.

Lent by Mr. Edsel Ford, Detroit.

COLL.: Duke of Hamilton, Hamilton, Scotland; J. E. Taylor, Lond.; Sedelmeyer, Paris; Carl W. Hamilton, N. Y.

EXH.: Duveen Gall., N. Y., 1924, No. 3 (repr. in cat.); Montclair (N.J.) Art Mus., 1925-6, No. 54 (repr. in cat. 20-1); Detroit Inst. of Arts, 1933, No. 15 (repr. in cat.).

LIT.: *The Hamilton Palace Coll.*, 1882, No. 356; B. Berenson, *Flor.*, 1909, 107; *Cat. of the Twelfth Series of Paintings by Old Masters*, Sedelmeyer Gall., 1913, No. 29 (repr.); R. Ofner, *The Arts*, V (1924), 245; *International Studio*, LXXIX (1924), 228 (repr.); E. Singleton, *Old World Masters in New World Collections*, 1929, 32-5 (repr.); Van Marle, X, 1928, 160-161; L. Venturi, *Pitt. Ital.*, 1931, Pls. CXLVII and CXLVIII; B. Berenson, *Ital. Pict.*, 1932, 20.

According to Berenson painted c. 1425. Van Marle calls them "School of Fra Angelico." L. Venturi suggests that they are fragments of an "Annunciation" and dates them between 1430 and 1440.

FRA ANGELICO, FLORENTINE, 1387-1455

24. VIRGIN ANNUNCIATE (Pl. IV)

Tempera on wood panel, 14¹/₁₆ x 9⁷/₈ in.

Lent by Mr. Edsel Ford, Detroit.

Pendant to No. 23.

BUTINONE (BERNARDINO JACOBI), NORTH ITALIAN, 1436-1507

25. DESCENT FROM THE CROSS

Tempera on panel, 9⁷/₈ x 7³/₄ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Count de Malherbe, Kleinberger Galleries; M. A. Ryerson (1927).

LIT.: D. C. R., *Bull.*, XXI (1927), 86-88 (repr.); E. S. Siple, *Burlington Mag.*, LI (1927), 240, 241 (repr.); L. Venturi, *Pitt. Ital.*, 1931, Pl. CCCXXVI; B. Berenson, *Ital. Pict.*, 1932, 121.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 83.

This composition is closely related to that of a woodcut by Mantegna in the British Museum.

Salmi dates it c. 1480-1485, pointing out its being earlier but close in style to the Treviglio predella of 1485.

This was first attributed to Butinone by Berenson.

It is to be compared with a triptych by Butinone in the Museo Municipale, Milan. L. Venturi says it formed part of a polyptych which contained also (1) "Nativity," Nat. Gall., Lond. (No. 3336); (2) "Circumcision," Accademia Carrara, Bergamo (No. 283); (3) "Supper at Bethany," Coll. Suida, Baden; (4) "Incredulity of St. Thomas," Malaspina, Gall., Pavia; and (5) "Deposition," (6) "Resurrection," both in Coll. Crespi Morbio, Milan; (7) "Adoration of the Magi," Mme. Emile Paravicini, Paris; (8) "Wedding at Cana," Coll. Borromeo, Milan (No. 39), (cf. *Dedalo*, X [1929], 342, 344-50, repr.).

BUTINONE (BERNARDINO JACOBI), NORTH ITALIAN, 1436-1507

26. FLIGHT INTO EGYPT

Tempera on panel, 9⁷/₈ x 8¹/₄ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Count de Malherbe; F. Kleinberger Galleries; M. A. Ryerson, Chi., 1927.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 82.

LIT.: D. C. R., *Bull.*, XXI (1927), 86-88 (repr.); E. S. Siple, *Burlington Mag.*, LI (1927), 240, 241 (repr.); M. Salmi, *Dedalo*, X (1929), 351, 347 (repr.); L. Ven-

turi, *Pitt. Ital.*, 1931, Pl. CCCXXV; B. Berenson, *Ital. Pict.*, 1932, 121.

(Notes, see No. 25.)

CARLO CRIVELLI, VENETIAN, 1430/5- c. 1493/5

27. CRUCIFIXION

Tempera on panel, 30¹⁵/₁₆ x 22³/₄ in.

Owned by The Art Institute of Chicago (W. D. Walker Collection).

COLL.: Alexander Barker, Lond., 1874; Baron de Beurnonville (Sale, Paris, 1881, No. 632); J. Spiridon (Sale, Paris, 1929, No. 15, Pl. XXIII of cat.).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 115.

LIT.: F. Drey, *Carlo Crivelli*, 1927, 89f, 147, Pl. LXXXIV; D. C. Rich, *Bell.*, XXIII (1929), 141 (repr.), 145-147; *Guide*, 1932, 3 (repr.); B. Berenson, *Ital. Pict.*, 1932, 161.

Drey dates it c. 1490, the period of the Odoni Altar.

FRANCESCO DI GIORGIO, SIENESE, 1439-1502

28. THE CHESS PLAYERS

Tempera on wood panel, 34 x 40 in.

Lent by Mr. Maitland F. Griggs, New York.

LIT.: P. Schubring, *Apollo*, V (1927), 156 (repr.); F. M. Perkins, *Art in America*, XVI (1928), 69-71 (repr.); H. Comstock, *International Studio*, LXXXIX (April, 1928), 34 (repr.); L. Venturi, *Pitt. Ital.*, 1931, Pl. CCXXXII; B. Berenson, *Ital. Pict.*, 1932, 202.

Painted late in the artist's career.

Perkins suggests that a panel, in another private collection in New York, is a companion piece; it represents a young woman at an open window beneath which are grouped four young men. These two panels, with others yet unknown, probably originally adorned a large cassone or some elaborate piece of furniture.

GIOVANNI DI PAOLO, SIENESE, 1403?-1482

29. SCENES FROM THE LIFE OF JOHN THE BAPTIST

*a. ST. JOHN IN THE DESERT

*b. ST. JOHN ON THE BANKS OF THE JORDAN

*c. ST. JOHN IN PRISON

*d. SALOME BEFORE HEROD

*e. THE BEHEADING OF ST. JOHN

*f. SALOME PRESENTS THE HEAD OF ST. JOHN

Tempera on panel, each, 27 x 15 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: É. Aynard, Lyons (Sale, Paris, 1913, No. 51, repr. in cat.); M. A. Ryerson, Chi., 1913.

EXH.: Kleinberger Gall., N. Y., 1917, Nos. 54-59 (repr. in cat.); Met. Mus. of Art, N. Y., 1923, Nos. 12-17 (No. 17 repr. in cat.); Royal Academy, Lond., 1930, Nos. 927-932; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 85a-f (85a Pl. XII of cat.).

LIT.: Crowe and Cavalcaselle (ed. by Borenius), V, 1914, 178; Reinach, *Répertoire*, I, 1905, 516 (2), 523 (2);

F. M. Perkins, *Rassegna d'Arte Senese*, III (1907), 82-3 (repr.); Berenson, *Cent. Ital.*, 1909, 177; P. Schubring, *Rassegna d'Arte*, XIV (1914), 163-8; Schubring, *Cassoni*, 1915, 324-5, Pls. CIV-CVI; G. de Nicola, *Burlington Magazine*, XXXIII (1918), 45-54 (repr.); F. J. Mather, *Hist. of Ital. Ptg.*, 1923, 94-5 (repr. of 29a); R. van Marle, IX, 1927, 427-30 (repr.); R. Offner, *Ital. Prim. at Yale*, 1927, 40; L. Venturi, *Pitt. Ital.*, 1931, Pls. CXXXVI-CXLI; G. H. Edgell, *A History of Sieneese Painting*, 1932, 218-20, Figs. 307 (polyptych), 309 (a), 310 (c), 311 (f.); Berenson, *Ital. Pict.*, 1932, 245.

Executed c. 1450-60. These six panels very likely formed part of an altarpiece dedicated to St. John the Baptist, of which two scenes are missing, or as Schubring (*supra*) assumes were parts of an octagonal tabernacle, painted for a baptismal chapel. Two panels of a similar series are in the Provincial Mus. at Münster, and a third is in the Philip Lehman Coll., N. Y. (See De Nicola [*supra*] for further suggestions as to their original arrangement.) Four predella panels with similar scenes, formerly in the Chas. Butler coll., are now the property of J. P. Morgan, N. Y.

BENOZZO GOZZOLI, FLORENTINE, 1420-1497

30. MADONNA AND CHILD WITH CHERUBIM (Pl. V)

Tempera on panel, 25¹/₂ x 20 in.

Lent by Mr. Edsel Ford, Detroit.

COLL.: Baron v. Tucher, Vienna.

EXH.: Detroit Inst. of Arts, 1933, No. 17 (repr. in cat.).

LIT.: B. Berenson, *Flor.*, 1909, 116; A. Venturi, *Storia*, VII, Pt. I, 1911, 430; Van Marle, XI (1929), 151 (repr.).

Van Marle dates it c. 1455 and considers it a fragment of a larger work. The motif of the Madonna is found in a similar panel in the Fogg Art Mus., Harvard.

JACOPO DI CIONE (?), FLORENTINE, mentioned 1368-1394

†31. VISION OF ST. AUGUSTINE AND HIS MOTHER, ST. MONICA

Tempera on panel, 11¹/₂ x 16 in.

Lent by A. S. Drey, Munich and New York.

EXH.: A. S. Drey Gall., 1932.

LIT.: B. Berenson, *Dedalo*, XI, Pt. 2 (1931), 1054 (repr.), 1057; *The Art News*, XXX (November 19, 1932), 9; *The Connoisseur-International Studio*, (January, 1933), 66.

Painted about 1360 (?).

This episode represents an ecstatic vision of St. Augustine, 3rd Doctor of the Church (354-430), less commonly depicted than one showing him borne aloft by angels while his mother, St. Monica, watches below, or another wherein the Christ-child speaks with him on the seashore.

St. Monica is aptly represented near to her son in his ecstasy, for during her life she abetted his intellectual development and Christian enterprises.

MATTEO DI GIOVANNI, SIENESE, c. 1430/5-1495

***32. VISION OF ST. AUGUSTINE**

Tempera on wood panel, 14¹/₂ x 25¹/₂ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Earl Brownlow, Berkhamsted, England; M. A. Ryerson, Chicago, 1925.

EXH.: Burlington Fine Arts Club, London, 1904, No. 43, 61.

LIT.: C. F. Hartlaub, *Matteo da Siena und seine Zeit*, 1910, 78; B. Berenson, *Cent. Ital.*, 194; Berenson, *Ital. Pict.*, 1932, 350.

A pendant "Flagellation" of a saint is in the Institute. See Hartlaub for the reconstructed altarpiece.

MELIORE TOSCANO, TUSCAN, SECOND HALF OF THIRTEENTH CENTURY

33. MADONNA AND CHILD ENTHRONED

Tempera on keyhole shaped panel, 32 x 18 $\frac{3}{4}$ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Achille di Clemente.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 99 (Pl. XI of cat.).

LIT.: R. M. F., *Bull.*, XX (1926), 77; C. H. Weigelt, *Art Studies*, VI, 1928, 215; E. Sandberg-Vavalà, *La Croce Dipinta Italiana*, 1929, No. 8, Note 39 (who associates it with the "St. Francis" altarpiece in the Bardi Chapel, Santa Croce, and that at Panzano); L. Venturi, *Pitt. Ital.*, 1931, Pl. III (middle XIII C); R. Offner, *Burlington Magazine*, LXIII (1933), 80.

Oswald Siren places the panel closest to the Tuscan painter whom he calls the Master of Mary Magdalene. R. van Marle finds it nearest to the Madonna formerly in the Cathedral at Fiesole, now Museo Bandini, Fiesole. R. Offner attributes it to Meliore Toscano who in 1271 painted a polyptych now in the Academy, in Florence.

SANO DI PIETRO, SIENESE, 1406-1481

34. THE MADONNA WITH SAINTS JEROME AND BERNARDINE OF SIENA AND ANGELS

Tempera on panel, 20 $\frac{1}{4}$ -26 x 17 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. . . ., Lond. (Sale, 1882, No. 72); J. Dollfus (Sale, Paris, 1912, No. 76, repr. in cat.); F. Hermann, N. Y., No. 46; Kleinberger Gall., N. Y.; M. A. Ryerson, Chi.

EXH.: Kleinberger Gall., N. Y., 1917, No. 62 (repr. in cat.).

LIT.: B. Berenson, *Cent. Ital.*, 239; E. Gaillard, *L'Antiquario* (June, 1913), 80; Reinach, *Répertoire*, V, 1922, 383 (repr.); E. Gaillard, *Sano di Pietro*, 1915, 204 (repr. frontispiece); *Bull.*, XVII (1923), 1 (repr.), 5; J. Trübner, *Sano di Pietro*, 1925; Van Marle, IX, 1927, 494 (cf. Fig. 314); B. Berenson, *Ital. Pict.*, 1932, 498.

Van Marle dates it prior to 1450, while Sano was still strongly under the influence of Sassetta.

SCHOOL OF LORENZO VENEZIANO, VENETIAN, fl. 1357-1379

35. ST. JOHN THE BAPTIST AND ST. CATHERINE OF ALEXANDRIA

Tempera on panel, 30 x 19 $\frac{1}{4}$ in.

Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

COLL.: Grimaldi, Venice; Roerich Mus., N. Y. (Sale, New York, 1930, Nos. 150-51, repr. in cat.).

LIT.: *Bull.*, XXIV, 1930, 86-89 (repr.); E. Sandberg-Vavalà, *Burlington Magazine*, LVII (1930), 171, 177, No. 8.

Vavalà identifies the Master of the Pirano Altarpiece, to whom this and the next panel are more related than to Lorenzo Veneziano, with Master Paolo Veneziano, fl. 1333-1358, and attributes them to Paolo and his sons.

SCHOOL OF LORENZO VENEZIANO, VENETIAN, fl. 1357-1379

36. ST. AUGUSTINE AND ST. PETER

Tempera on panel, 30 x 19 $\frac{1}{4}$ in.

Lent anonymously.

Pendant to No. 35.

LUCA SIGNORELLI, FLORENTINE, 1441-1523

†37. CLASSICAL HERO (JOSEPH?) (Pl. VI)

Oil on panel, 35 x 21 in.

Lent by Scott and Fowles, New York.

COLL.: Ed. Kann (Sale, Paris, 1895); Lord Northampton; Lord Ashburnham, Lond. (Sale, 1901, No. 94 in cat.); Dowdeswell Brothers; Edouard Collection, Paris.

LIT.: L. Venturi, *Italian Paintings in America*, 1931, II, Pl. CCLXXX; G. De Nicola, *Burlington Magazine*, XXXI (November, 1917), 224-228; B. Berenson, *Dedalo*, XI, Pt. I (April, 1931), repr. opp. 750, 753; Berenson, *International Studio*, XCVIII (April, 1931), 18-20 (repr.).

Painted c. 1500.

One of seven panels originally destined for a room and celebrating famous heroes and heroines. Berenson believes that Signorelli designed and painted only four of the figures, the "Alexander" in the Cook Coll., Richmond, the "Fides," of the Poldi-Pezzoli Mus., Milan, the "Tiberius Gracchus" in Budapest, and the present example whose name is unknown because that portion of the canvas painted as an inscribed pedestal has been cut off; "Claudia," formerly in the Dreyfuss Coll., is now the property of Duveen Bros., N. Y., and was painted by Neroccio; "Scipio," in the Bargello, is by Francesco di Giorgio; "Sulpice," in the Walters Coll., Baltimore, is attributed by Berenson to Pacchiarotto.

The landscape with figures of this panel is attributed to the author of the cassone in the National Gallery, London, depicting the story of Griselda, hence called "the Griselda Master."

SPINELLO ARETINO, FLORENTINE, c. 1346-1410

38. ST. FRANCIS AND HIS COMPANIONS BEFORE POPE HONORIUS III

Tempera on panel, 33 $\frac{3}{8}$ x 24 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Picture dealer in Città di Castello; H. Morison, Boston; M. A. Ryerson, Chi., 1916.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 96.

LIT.: F. Mason Perkins, *Rassegna d'Arte*, XVIII (1918), 5 (repr.), 6; Van Marle, III, 1924, 606 (note 1); Berenson, *Ital. Pict.*, 1932, 548.

Van Marle calls it a late work. Berenson says it is in great part by Spinello.

A drawing in the J. P. Morgan Coll., N. Y., attr. to Spinello Aretino, repeats the composition but in reverse. According to Vasari the artist executed the same subject in fresco in San Francesco at Arezzo, in the chapel of the Marsuppini.

Pope Honorius III died in 1227.

TUSCAN SCHOOL, SECOND HALF XIII C.

39.

DIPTYCH { LEFT WING: MADONNA AND CHILD,
ANGELS, GABRIEL AND RAPHAEL
RIGHT WING: CRUCIFIXION, WITH
VIRGIN AND S. JOHN

Tempera on panel, each $11\frac{1}{2} \times 8\frac{3}{4}$ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Albin Chalandon, Paris, 1850; Henri Chalandon, La Grange Blanche, Parcieux; Capt. L. Douglas, Lond.; M. A. Ryerson, Chi., 1924.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 100.

LITT.: *Bull.*, XX (1926), 78-79 (repr.); E. Sandberg-Vavalà, *International Studio*, XCV (April, 1930), 32-36 (repr.), 88.

Vavalà says it is by a Bolognese painter under Umbrian influence. Dr. Valentiner calls it Central-Italian, one generation before Cimabue and Duccio.

MARCO ZOPPO, BOLOGNESE, 1433-1498

40. PIETÀ

Tempera on panel, $27\frac{1}{16} \times 21\frac{1}{2}$ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Delaroff, 1914; M. A. Ryerson, Chi., 1923.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 101.

LIT.: R. M. F., *Bull.*, XX (1926), 55-6 (repr.).

This painting, though differing somewhat in detail, follows the composition of a "Pietà" by Cosimo Tura in the Museo Correr, Venice. Valentiner thinks it a contemporary replica by a Ferrarese Master, possibly done in Tura's workshop c. 1500.

ITALIAN PAINTING

Fifteenth, Sixteenth, Seventeenth and Eighteenth Centuries

GALLERY 48

ANTONELLO DA MESSINA, SICILIAN, 1422/30-1479

41. PORTRAIT OF A MAN (Pl. VII)

Oil on wood, $21\frac{1}{2} \times 10\frac{1}{2}$ in.

Lent by The Trustee of the John G. Johnson Collection, Philadelphia.

LIT.: F. Mason Perkins, *Rassegna d'Arte*, V (1905), 130 (repr.); J. Kirby Grant, *Connoisseur*, XXI (May, 1908), 9 (repr.); B. Berenson, *Cat. of the John G. Johnson Coll.*, I, 1913, No. 159 (repr. 343); A. V. V. Brown and W. Rankin, *Short History of Italian Painting*, 1914, 340; Berenson, *Venetian Painting in America*, 1916, 29, Fig. 15; L. Venturi, *Pitt. Ital.*, 1931; Berenson, *Ital. Pict.*, 1932, 25.

GENTILE BELLINI, VENETIAN, 1429-1507

†42. GIOVANNI MOCENIGO, DOGE OF VENICE (Pl. XII)

Oil on canvas, 27×20 in.

Lent by The Howard Young Galleries, New York

COLL.: Baron Lazzaroni, Paris.

EXH.: Detroit Inst. of Arts, 1933, No. 94 (repr. in cat.).

LIT.: A. L. Mayer, *Pantheon*, V (1930), 19-20 (repr. in color); *Parnassus*, II (January, 1930), 8 (repr.): *The Art News*, XXXI, Pt. 2 (March 18, 1933), 9 (repr.).

According to Mayer, Gentile Bellini painted two extant portraits of Giovanni Mocenigo, Doge of Venice from

1478 to 1485. The bust portrait, now in the Museo Correr, Venice, was executed c. 1478, and he thinks this one was done about 1485, comparing it with profiles painted in "The Miracle of the True Cross" (Academy, Venice). A third likeness of Mocenigo, once the property of the family and today in the National Gall., Lond., has been attributed to the workshop of Gentile Bellini. It portrays the Doge kneeling before the Madonna, beseeching her aid against the plague. Commenced in 1478, the features, says Mayer, were originally those of the reigning Doge (Andrea Vendramin) but were changed to Mocenigo's upon the death of Vendramin the same year.

In the present portrait, Mocenigo wears the ermine robe seen in Gentile's portrait of his predecessor, Andrea Vendramin, executed c. 1476.

GENTILE BELLINI, VENETIAN, 1429-1507

43. TWO ORIENTALS

Tempera on canvas, $27\frac{1}{2} \times 25$ in.

Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

COLL.: Formerly Count Giovio, Padua; in a collection at Treviso; Carlo Foresti, Milan.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 103.

Attributed by G. Fiocco, A. Morassi, W. Suida, Van Marle, who compare it with the "Portrait of Mohammed II" in the Nat. Gall., Lond. (Layard Coll.). According to Van Marle painted after 1479 and part of a larger work.

GIOVANNI BELLINI, VENETIAN, c. 1428/30–1516

44. MADONNA AND CHILD

Oil on panel, 28 x 22 in.

Signed: IOANNES BELLINUS.

Owned by The Art Institute of Chicago (Mr. and Mrs. C. H. Worcester Collection).

COLL.: Ferrari, Turin; Carlo Foresti, Milan; C. H. Worcester, 1930.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 105 (Pl. XVI of cat.).

LIT.: Van Marle, XV, 1934, 560 (Note 1).

Bode, Fiocco and Van Marle attribute this panel to Giovanni Bellini, calling it earlier than its replica in the John N. Willys collection, New York. Gronau mentions three replicas. Fiocco, Van Marle date the Institute picture c. 1480 under influence of Antonello.

SANDRO BOTTICELLI, FLORENTINE, 1444–1510

45. MADONNA AND CHILD

Tempera on panel, 35¼ x 23¼ in.

Lent by Mr. Max Epstein, Chicago.

COLL.: Féral, Paris, 1917; sold to a Scandinavian collector in 1919; Van Buuren (Sale, Amsterdam, 1925).

EXH.: The Art Inst. of Chi., 1928; 1930; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 108 (Pl. XVI of cat.).

LIT.: A. Venturi, *Gazette des Beaux-Arts*, Per. 3, XXXVIII (1907), 6–11 (repr.); Y. Yashiro, *Botticelli*, I, 1925, 227 and 234; W. von Bode, *Botticelli*, 1926, 4 (repr.); A. Venturi, *Botticelli*, 1927, 116, Pl. CLXXXV; R. Valland, *La Renaissance*, XI (1928), 354 (repr.); E. Singleton, *Old World Masters in New World Collections*, 1929, 64–66 (repr.); Van Marle, XII, 1931, 46, 48 (repr.).

Bode dates it c. 1468–1469; Yashiro, c. 1472. The picture is closely related to the Chigi Madonna (c. 1470) in the Isabella Stewart Gardner Collection, Boston.

A replica, with variations, was formerly in the collection of Mrs. Austin, Horsmonden, Kent.

SANDRO BOTTICELLI, FLORENTINE, 1444–1510

46. MADONNA, CHILD, ST. JOHN AND ANGEL (Pl. IX)

Tempera and oil on wood, 30¼ in. in diameter.

Lent by Mr. Carl W. Hamilton, New York.

EXH.: Montclair (N. J.) Art Museum, 1925–6, No. 9; Art Gall., Toronto, 1927, No. 9; City Art Mus., St. Louis, 1928, No. 9; Palace of the Legion of Honor, San Francisco, 1928, No. 9 (repr. in cat.).

LIT.: Van Marle, XII, 1931, 241; Y. Yashiro, *Sandro Botticelli*, 1925, I, 246.

Van Marle, in a letter of Oct. 2, 1933, revises his tentative attribution to the third assistant of Botticelli, and now believes it to be a work of the master. It closely resembles a school version with four added figures in the Corsini Gall., Florence, and another tondo, with variations, in the Lambert Sale, N. Y., 1916, No. 329. Yashiro calls it a school work.

Painted c. 1490.

FRANCESCO BOTTICINI, FLORENTINE, 1446–1497

46A. ADORATION OF THE MAGI

Tempera on panel, 31 in. in diameter.

Lent by Mrs. Martin A. Ryerson, Chicago.

COLL.: Émile Gavet, Paris.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 112.

LIT.: E. Kühnel, *Botticini*, 1906, 16–17, No. 23, 37, Pl. XI, 3; Berenson, *Flor.*, 1909, 119; Berenson, *Ital. Pict.*, 1932, 107.

Formerly given to Filippino Lippi. Van Marle suggests that it may belong to the early period of Signorelli. Berenson considers it a late work of Botticini.

RIDOLFO GHIRLANDAJO, (RIDOLFO DI DOMENICO BIGORDI), FLORENTINE, 1483–1561

47. A GENTLEMAN OF FLORENCE

Oil on panel, 25 x 19 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Prince Brancacci, Rome; Wm. Beattie, Glasgow; M. A. Ryerson, Chi., 1901.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 116 (Pl. XV of cat.).

LIT.: W. Armstrong, *Art Journal*, LIII (1901), 46–7 (repr.); Berenson, *Flor.*, 1909, 139; C. Gamba, *Dedalo*, IX (1929), 465–67 (repr.); L. Venturi, *Pitt. Ital.*, 1931, Pl. CCCXXXVIII; Berenson, *Ital. Pict.*, 1932, 226.

Gamba assigns it to the early period of the artist.

Bode first attributed it to R. Ghirlandajo. A drawing from the same model is said to be in the coll. of the Duke of Devonshire, Chatsworth.

A. L. Mayer believes the artist to be Piero di Cosimo.

ALESSANDRO MAGNASCO, GENOESE, 1681–1747

*†48. DAVID DANCING BEFORE THE ARK

Oil on canvas, 37 x 49½ in.

Lent by Jacques Seligmann and Co., Inc., New York.

COLL.: Count Giacomo Carrara di Bergamo, 18th century; Max Rothschild, Lond., 1925.

EXH.: The Magnasco Society, Lond., 1925, No. 5; The Springfield Mus. of Fine Arts, Springfield, Mass., 1933, No. 78.

LIT.: C. G. Ratti, *Alessandro Magnasco*, 1914, xxii; *Apollo*, II (November, 1925), 297–8.

Ratti lists a painting "Un caromatto con molte figure" in the Carrara Coll., Bergamo, which possibly refers to the above painting.

PIERFRANCESCO MOLA, ROMAN, 1612–1666

49. HOMER DICTATING

Oil on canvas, 28 x 38 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

COLL.: Metropolitan Art Gall., New York; C. H. Worcester, Chi., 1930.

EXH.: Durlacher Bros., N. Y., 1931; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 151 (Pl. XXIII of cat.).
LIT.: D. C. Rich, *Bull.*, XXIV (1930), 69-71 (repr.).
Painted 1660-65.

A replica with variations is in the Rummyantsev Museum, Moscow. The subject was a favorite one with the artist.

GIOVANNI BATTISTA MORONI, BRESCIAN, 1510/25-1578

50. LUDOVICO MADRUZZO

Oil on canvas, 79½ x 46 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

COLL.: Madruzzo Castle of Buonconsiglio, Trent, 1658; Barons of Roccabruna, 1837; Barons I. and V. Salvadori, Trent; J. Stillman, N. Y., 1906 (Sale, N. Y., 1927, No. 27, repr. in cat.); C. H. Worcester, Chi., 1927.

EXH.: Met. Mus. of Art, N. Y., 1921-26; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 129 (Pl. XXII of cat.).

LIT.: G. Morelli, *Italian Painters*, II, 1893, 65; L. Oberziner, *Rassegna d'Arte*, II (1902), 88-89 (repr.); Berenson, *North Ital.*, 1907, 272; G. Lafenestre, *Revue de l'Art*, XII (1907), 358; A. Locatelli-Milesi, *Emporium*, XLIV (1916), 380; Gino Fogolari, *Trento* (1916), 142 (repr.), 158-161; R. M. F., *Bull.*, XXI (1927), 45 (repr.), 47-9; L. Venturi, *Pitt. Ital.*, 1931, Pl. CCCXCVIII; *Guide*, 1932, 5 (repr.); B. Berenson, *Ital. Pict.*, 1932, 381.

Painted before 1561 in which year Ludovico was made cardinal. There are two companion portraits to this: the one, of Cristoforo Madruzzo, by Titian, belongs to the Stillman heirs, the other, by Moroni, of Gian Federico Madruzzo, belongs to Mrs. W. R. Timken, N. Y.

Ludovico Madruzzo, born in 1532, nephew of Cristoforo Madruzzo, Cardinal and Prince-Bishop of Trent, was papal legate to Diet of Augsburg, 1555. Created Cardinal of Trent, 1561, he played a part in the Council of Trent, which was reopened in 1562.

NORTH ITALIAN SCHOOL (?), VERONESE (?), c. 1600

†51. PORTRAIT OF A MAN HOLDING A DOG

Oil on canvas, 38 x 30 in.

Lent by Scott and Fowles, New York.

COLL.: George William Frederick, 4th Earl of Clarendon, (British Ambassador at Madrid, 1833-1839); Rt. Hon. George Herbert Hyde Villiers, 6th Earl of Clarendon.

Attributed to El Greco by Juan de Allende-Salazar, this portrait is now tentatively connected with Marcantonio Bassetti (1588-1630), (a Veronese artist who was influenced by Tintoretto at Venice) at the suggestion of Dr. Hermann Voss.

PERUGINO (PIETRO VANNUCCI), UMBRIAN, 1445-1523

***52. MADONNA AND CHILD WITH TWO ANGELS (Pl. X)**

Oil on wood, 50 in. in diameter.

Lent by Mr. Carl W. Hamilton, New York.

COLL.: Lord Northwick.

EXH.: Art Treasures Exh., Manchester, 1857, No. 46; Glasgow Art Gall.; Montclair (N.J.) Art Mus., 1925-6, No. 39; Palace of the Legion of Honor, San Francisco, 1928, No. 40 (repr. in cat.).

LIT.: Van Marle, XIV, 1933, 384; Van Marle, *Apollo*, XVIII (1933), 84-5 (repr.).

According to Van Marle painted a few years after 1507. In a letter of July 24, 1924, Berenson dates it c. 1510.

GIOVANNI BATTISTA PIAZZETTA, VENETIAN, 1682-1754

***53. THE BEGGAR BOY**

Oil on canvas, 26 x 20½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

COLL.: Fischer, Viroflay, France, 1929; C. H. Worcester, Chi., 1930.

EXH.: Venice, 1929, No. 17 (*Cat. Settecento Italiano*, 46, 49, repr.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 152.

LIT.: D. C. Rich, *Bull.*, XXVI (1932), 53 (repr.), 55-6.

Painted in Piazzetta's later period. The model is a favorite one, appearing many times in the artist's work.

RAPHAEL, ROMAN, 1483-1520

54. PORTRAIT OF A MAN

Oil on panel, 29¼ x 25½ in.

Lent anonymously.

COLL.: Pallavicini family; E. and A. Silberman Gall., N. Y.

EXH.: The Art Inst. of Chi., 1930 to 1933; Cent. of Prog. Exh., 1933, No. 125.

LIT.: D. C. Rich, *Bull.*, XXIV (1930), 57-59 (repr.).

According to Raimond van Marle, Adolfo Venturi and Wilhelm Suida, painted c. 1509. Suida suggests that this may be the lost portrait of Evangelista Tarascono Parmigiano mentioned by the "Anonimo" of Morelli (see translation by Mussi, edited by G. C. Williamson, with Frizzoni's notes abridged, 1903, 107) as being in the house of "Messer Antonio Foscarini in Venice in 1530." "The Parmesan" was papal secretary to Pope Leo X (not Julius II as stated by the "Anonimo").

TINTORETTO (JACOPO ROBUSTI), VENETIAN, 1518-1594

55. VENUS AND MARS WITH THREE GRACES IN A LANDSCAPE

Oil on canvas, 41 x 55¾ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

COLL.: London collection; D. Heinemann, Munich; Charles H. Worcester, Chi., 1928.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 137.

LIT.: D. C. Rich, *Bull.*, XXII (1928), 101-3 (repr.); L. Venturi, *Pitt. Ital.*, 1931, Pl. CCCXCIX; Berenson, *Ital. Pict.*, 1932, 558; *Guide*, 1932, 4 (repr.).

L. Venturi dates it 1583-87.

A pendant, "Venus and Adonis," is in the possession of Frank T. Sabin, Lond.

TITIAN, VENETIAN, 1477-1576

56. DOGE ANDREA GRITTI (Pl. XIV)

Oil on canvas, 33½ x 26 in.

Lent anonymously.

COLL.: Count of Altamira; Don José de Madrazo; Marquis de Salamanca; Marquis de Molin; Barón de Cortis; Trotti, Lond., 1909; M. Knoedler and Co., N. Y.; Nathan Allen, Kenosha.

EXH.: Detroit Inst. of Arts, 1928, No. 5 (repr. in cat. where it is erroneously stated that the painting once belonged to Ruskin).

LIT.: O. Fischel, *Tizian* (Klassiker der Kunst), 1904, 312; B. Berenson, *Ital. Pict.*, 1932, 570.

Painted c. 1530. Andrea Gritti was elected Doge in 1523 and died in 1538. A replica (with slight changes in costume, background, etc.) was formerly in the Friedsam Coll., N. Y., and now belongs to The Met. Mus. of Art., N. Y. The Czernin Coll., Vienna, contains a differently posed portrait; Otto Gutekunst, Lond., owns a profile portrait which D. v. Hadeln suggests is a fragment of Titian's votive picture, most of which was destroyed by fire. Tintoretto in a later version repeated the composition of the lost Titian. Gritti—a great patron of Titian—was also painted by other artists of the time, Catena (picture in The Met. Mus. of Art) among them. (See J. A. Crowe and G. B. Cavalcaselle, *The Life and Times of Titian*, 1881, I, 300–2, for mention of other portraits.)

TITIAN, VENETIAN, 1477–1576

*†57. A MEMBER OF THE CONTARINI FAMILY (Pl. XIII)

Oil on canvas, 37½ x 28 in.

Lent by Wildenstein and Co., New York.

COLL.: Contarini Palace, Venice; Sir Abraham Hume, Ashridge Pk.; Lord Alford; Earl Brownlow, Belton Hse., Grantham, Lincolnshire.

EXH.: British Institution, Lond., 1831 and 1837; Nottingham, 1878; Art Gall. of Toronto, 1931, No. 20 (repr. in cat.); Los Angeles Mus., 1933, No. 5.

LIT.: C. Ridolfi, *Le Maraviglie dell'Arte* (Ed. by D. v. Hadeln), II, 1924, 225; Sir A. Hume, *Notice on the Life and Works of Titian*, 1829, 66; Dr. Waagen, *Art Treasures in Great Britain*, II, 1854, 313; A. Graves, *A Century of Loan Exhibitions*, 1317, 1318, and 2291; M. F. Sweetser, *Titian* (Artist-Biographies), 1877, 157; *A Portrait by Titian* (brochure, priv. print. by *Les Beaux-Arts*), n.d., repr. as frontispiece; *The Art News*, XXXII, Pt. I, (Nov. 25, 1933), 3 (repr.).

Berenson dates it 1545. The model holds a small, round box—perhaps a watch—on the top of which are engraved the twelve hours of the day. He was originally thought to be Andrea Navagero, but as the picture is known to have come from the Contarini Palace, Venice, it is now said to be connected with the canvas mentioned by Ridolfi as a family portrait of a man "in profile, in a very proud attitude."

PAOLO UCCELLO, FLORENTINE, 1397–1475

*58. PORTRAIT OF A GIRL (Pl. VIII)

Tempera on wood panel, 15¼ x 10¼ in.

Lent by Mr. Jules S. Bache, New York.

COLL.: Robert S. Holford, Westonbirt, Glouc.; Sir George Lindsay Holford, Westonbirt; Duveen Bros., Inc., N. Y.

EXH.: Burlington Fine Arts Club, Lond., 1910, No. 5 (repr. in cat., Pl. V) and 1921–1922, No. 12 (mentioned in cat., 17).

LIT.: B. Berenson, *Flor.*, 186; R. Fry, *Burlington Magazine*, XVI (1910), 274 (repr.); O. Fischel, *Berliner Museen. Berichte aus den Preussischen Kunstsammlungen*, XLI (February, 1920), Col. 116–117 (repr.); R. H. Berenson, *Cat. of the Holford Coll., Westonbirt*, 1924, No. 14, 42–43, Pl. XXII; *The Art News*, XXVII, Pt. 2 (April 27, 1929), 32 (repr.); *Cat. of the Jules S. Bache Coll.*, 1929, No. 6 (repr.); L. Venturi, *L'Arte*, 1930, I (N.S.), 64, Fig. 13; H. E. Wortham, *Apollo*, XI (1930), 353 (repr.); L. Venturi, *Pitt. Ital.*, 1931, Pl. CLXIII; Berenson, *Ital. Pict.*, 1932, 172.

Formerly attributed to the Umbrian School, Berenson first gave it to Uccello, then to Domenico Veneziano. L. Venturi believes it to be Uccello.

Fischel suggests that it may be a portrait of Elisabetta da Montefeltro, wife of Roberto Malatesta (1468–1482).

PAOLO VERONESE, VENETIAN, 1528–1588

59. CREATION OF EVE

Oil on canvas, 31½ x 40¼ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

COLL.: Böhler and Steinmeyer; C. H. Worcester, Chi., 1930.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 141.

LIT.: D. C. Rich, *Pantheon*, VII (Jan., 1931), 20–3 (repr. and detail); Berenson, *Ital. Pict.*, 1932, 420; *Guide*, 1932, 7 (repr.).

Attributed to Paolo by Berenson and Hadeln and dated by the latter c. 1570.

PAOLO VERONESE, VENETIAN, 1528–1588

*60. THE REPENTANT MAGDALEN (Pl. XI)

Oil on canvas, 66¾ x 53 in.

Lent by The National Gallery of Canada, Ottawa.

COLL.: De Housset, Venice; Falconet, France; Jacob Fletcher, Allerton, near Liverpool; Durlacher Bros. (Sale, Lond., 1926).

EXH.: Royal Academy, Lond., 1880; Detroit Inst. of Arts, 1928.

LIT.: Dr. Waagen, *Galleries and Cabinets of Art in Great Britain*, 1857, 421; C. Ridolfi, *Le Maraviglie dell'Arte*, (ed. by D. von Hadeln), I, 1914, 336; Hadeln, *Apollo*, III (1926), 311 (repr. in color); *The Art News*, XXVI, (October 15, 1927), 4 (repr.), 12; XXVI, (February 4, 1928), 1 (repr.); *National Gallery of Canada, Ottawa, Picture Cat.*, 1928, 111, repr. opp. 65.

Painted c. 1555, the year of the artist's arrival in Venice. In the seventeenth century it belonged to De Housset, French Ambassador to Venice.

PAOLO VERONESE, VENETIAN, 1528–1588

**61. REST ON THE FLIGHT INTO EGYPT

Oil on canvas, 92¹¹/₁₆ x 63³/₁₆ in.

Signed: PAVLI CALIARI VERONESI FACIEBAT.

Lent by The John and Mable Ringling Museum, Sarasota, Florida.

COLL.: Electoral Gall., Düsseldorf; Gall. in Castle, Schleissheim, 1912; Alte Pinakothek, Munich, 1912; J. Böhler, Munich, 1928.

EXH.: Reinhardt Gall., N. Y., 1928, No. 8 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 143 (Pl. XVIII of cat.).

LIT.: G. Karsch, *Désignation des peintures à Düsseldorf*, 1719; J. von Gool, *De nieuwe Schouburg, s'Gravenhage*, II, 1751, 5. (*Katalog der Düsseldorfer Galerie beim Tode des Kurfürsten Johann Wilhelm*, 1716); N. de Pigage, *La Galerie Electorale de Düsseldorf*, 1778, No. 116, Pl. 12; *Ibid. La Galerie Electorale de Düsseldorf*, 1781, 125-6, No. 116; *Pietro Calviari, Veronese*, 1888, 384; *Galerie*

Schleissheim, Katalog, 1905, No. 517 (985); *Katalog der alten Pinakothek, München*, 1925, No. 921 (1593); A. Venturi, *P. Veronese*, 1928, 116; W. Valentiner, *Das Unbekannte Meisterwerk*, I, 1930, 30 (repr.); B. Berenson, *Ital. Pict.*, 1932, 425; *Art Digest*, VII (May 15, 1933), 17 (repr.).

Hadeln dates it in the first half of the 1570's, basing his judgment on stylistic evidence and a document containing notices in Veronese's own writing from the years 1570-72, in the Coll. of J. Böhler.

SPANISH PAINTING

Fourteenth, Fifteenth, Sixteenth, Seventeenth, Eighteenth and Early Nineteenth Centuries

GALLERY 50

FRANCISCO GOYA, SPANISH, 1746-1828

65. BOY ON A RAM

Oil on canvas, 50 x 44 in.

The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

COLL.: G. Stuyck, Madrid; M. Knoedler and Co., Lond.; Ch. Deering, Chi.

EXH.: Art. Inst. of Chi., 1922-1931; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 161 (Pl. XXXII of cat.).

LIT.: P. Lafond, *Goya*, 1902, 148, No. 45; V. von Loga, *Francisco de Goya*, 1903, 223, No. 598; A. E. Calvert, *Goya*, 1908, 174, No. 45 and Pl. 310; L. C., *Bull.*, XVII (1923), 77 (repr.), 79; A. L. Mayer, *Francisco de Goya*, 1923, 218, No. 722, and Pl. 26. (Eng. trans., 1924, 184, No. 722, Pl. 26.); J. M. Wilson, *The Delphian Quarterly*, XVI (July, 1933), 4.

A cartoon (over-door) for one of four tapestries woven for the King's study in the Palace of the Escorial by the Royal Tapestry Factory of Santa Barbara in 1791. (See Cruzada Villaamil, *Los Tapices de Goya*, Madrid, 1870.) The tapestry itself is now in the Escorial.

FRANCISCO GOYA, SPANISH, 1746-1828

66. THE BULL FIGHTER, PEPE ILLO

Oil on canvas, 25 x 19½ in.

Lent by Mrs. Charles S. Payson, New York.

COLL.: Earl of Clarendon (Sale, 1919, No. 177.)

EXH.: Met. Mus. of Art, N. Y., 1928, No. 18 (repr. in cat.).

LIT.: A. L. Mayer, *Francisco de Goya* (Eng. trans.), 1924, 159, No. 322.

According to Mayer, painted 1783-1789.

FRANCISCO GOYA, SPANISH, 1746-1828

67. DON MANUEL ROMERO

Oil on canvas, 41½ x 34½ in.

The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

COLL.: Don Isidoro de Urzaiz, Madrid; M. Knoedler and Co., Lond.; Charles Deering, Chi.

LIT.: P. Lafond, *Goya*, 1902, 136, No. 198; V. von Loga, *Francisco de Goya*, 1903, No. 319; A. E. Calvert, *Goya*,

1908, 140, No. 223; H. Stokes, *Francisco Goya*, 1914, 334, No. 167; A. de Beruete, *Goya, Pintor de Retratos*, 1916, Pl. 41 and 117; *Bull.*, XVII (1923), 81 (repr.); A. L. Mayer, *Francisco de Goya*, 1923, No. 403 and Pl. 197 (Eng. trans., 1924, the same).

Painted c. 1809.

The sitter was minister to Joseph Bonaparte, King of Spain.

FRANCISCO GOYA, SPANISH, 1746-1828

68. SEÑORA SABASA GARCÍA (Pl. XVI)

Oil on canvas, 23 x 28 in.

Lent by the Hon. Andrew W. Mellon, Washington, D. C.

COLL.: Herrera, Madrid; Dr. James Simon, Berlin, 1927; Paalen, Berlin; Sklarz, Berlin.

EXH.: M. Knoedler and Co., N. Y., 1934, No. 8 (repr. in cat.).

LIT.: A. de Beruete y Moret, *Goya, Pintor de Retratos*, 1916, 123; A. L. Mayer, *Francisco de Goya*, 1923, No. 499, Pls. 175 (detail 178); (Eng. trans., 1924, 171, Pl. 175 [detail 178], No. 499.)

Painted 1805-10.

FRANCISCO GOYA, SPANISH, 1746-1828

SIX EPISODES IN THE CAPTURE OF THE BANDIT MARGATO BY THE MONK PEDRO DE ZALDIVIA:

69a. MARGATO ROBS A FAT PURSER

Oil on canvas, 11½ x 15⅞ in.

b. MARGATO POINTS HIS GUN AT FRAY PEDRO DE ZALDIVIA

Oil on canvas, 11½ x 15⅞ in.

c. FRAY PEDRO WRESTS THE GUN FROM THE BANDIT

Oil on canvas, 11¾ x 15½ in.

d. FRAY PEDRO CLUBS MARGATO

Oil on canvas, 11½ x 15⅞ in.

e. MARGATO SHOT

Oil on canvas, 11½ x 15⅞ in.

f. MARGATO BOUND

Oil on canvas, 11½ x 15½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Lafitte, Madrid; J. Böhler, Munich; M. A. Ryerson, Chi., 1911.

EXH.: Met. Mus. of Art, N. Y., 1928, Nos. 7-12 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 166a-f (166e, Pl. XXXI of cat.); M. Knoedler and Co., N. Y., 1934, Nos. 16-21 ("Margato Shot" repr. in cat.).

LIT.: P. Lafond, *Goya*, 1902, 110, Nos. 64-9; V. von Loga, *Francisco de Goya*, 1903, 110, 215, No. 485 and Pls. 51-3; A. E. Calvert, *Goya*, 1908, 152-3, No. 24-9; H. Stokes, *Francisco Goya*, 1914, 351, Nos. 501-6; A. de Beruete y Moret, *Goya: Composiciones y Figuras*, II, 1917, 95-6 and Pl. 38 ("Margato Bound"); A. L. Mayer, *Francisco de Goya*, 1923, 83, 211, No. 597 (a-f) and Pls. 185-90 (Eng. trans., 1924, 177, No. 597 [a-f] and Pls. 185-90); A. P. McMahon, *The Arts*, XIII (1928), 182 (repr. "Margato Shot"), 183; *Art Digest*, VI (Apr. 15, 1934), 6 (repr. "Margato Shot").

The name of the bandit is usually misspelled. Mayer in 1924 discovered it to be "Margato" (the word "gato" being the Spanish for cat). Painted according to him c. 1806. The episode was well known and Goya's series became famous, woodcuts of it being published at the time. Mayer also mentions songs and stories having to do with Margato.

EL GRECO (DOMENICO THEOTOCOPULI), SPANISH, 1541-1614

**70. THE ASSUMPTION OF THE VIRGIN (1577)

Oil on canvas, 158 x 90 in.

Signed (in Greek): "DOMENIKOS THEOTOKOPOULOS PAINTED THIS PICTURE A. D. 1577"

Owned by The Art Institute of Chicago (A. A. Sprague Memorial).

COLL.: Santo Domingo el Antiguo, Toledo, 1577; Museo Nacional de Fomento, Madrid; Don Sebastian Gabriel de Bourbon, Pau; Infanta Doña Cristina of Spain; Durand-Ruel, Paris, 1904.

EXH.: Prado Mus., Madrid, 1902, No. 6; 1902-5; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 169 (Pl. XXV of cat.).

LIT.: A. Lavice, *Revue des Musées d'Espagne*, 1864, (Museo Nacional de Fomento); P. Lafond, *Les Arts*, V (1906), No. 58, 4-5, (repr. w. det.); M. B. Cossio, *El Greco*, 1908, 132-141, 594, No. 279 and Pl. 16; A. F. Calvert and C. G. Hartley, *El Greco*, 1909, 79-81 and Pl. 29; A. L. Mayer, *El Greco*, 1911, 11 (repr.), 29; *L'Art et les Artistes*, XVI (1912), 3; L. M. Bryant, *What Pict. to See in Amer.*, 1915, 257-8 (Fig. 167); Mayer, *El Greco*, 1916, Pl. 6; M. C., *Bull.*, XVIII (1924), 30-31 (repr.); E. Trapier, *El Greco*, 1925, 26-7 and Pl. 6; Mayer, *El Greco*, 1926, xii, 19, No. 114, Pl. VII; F. Saxl, *Kritische Berichte*, 1927/28, No. 3, 88 and Figs. 9 and 10; E. Waterhouse, *Art Studies*, VIII (1930), I, Pls. 30-33, 81, 88; Mayer, *El Greco*, 1931, 41-2, 54, and Pl. 32; *Guide*, 1932, 96 (repr.); J. M. Wilson, *The Delphian Quarterly*, XVI (July, 1933), 4 (repr.), 9.

Painted for the reedos of the high altar of Santo Domingo el Antiguo, in Toledo, 1577. For a reconstruction see Saxl, *supra*.

EL GRECO (DOMENICO THEOTOCOPULI), SPANISH, 1541-1614

71. CORONATION OF THE VIRGIN

Oil on canvas, 21¾ x 29¼ in. (oval)

Lent by Mr. Max Epstein, Chicago.

COLL.: J. Böhler, Munich.

EXH.: The Art Inst. of Chi., 1930; 1932; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 171 (Pl. XXVII of cat.).

LIT.: A. L. Mayer, *El Greco*, 1931, 100, 119, Pl. 86.

One of a number of versions of the same subject. Mayer connects it most closely with the composition in the Hospital de la Caridad at Illescas, painted between July, 1603 and the close of 1605. A missing oval sketch of the same subject is mentioned in one of the El Greco inventories.

EL GRECO (DOMENICO THEOTOCOPULI), SPANISH, 1541-1614

72. THE FEAST IN THE HOUSE OF SIMON

Oil on canvas, 57 x 40¾ in.

Lent by Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont.

COLL.: Guinea, Bilbao; Plasencia, Bilbao; Prince de Wagram, Paris; Miethke, Vienna; Durand-Ruel, N. Y.

EXH.: Durand-Ruel, N. Y., 1924; The Arts Club, Chi., 1931; The Art Inst. of Chi., 1931; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 172 (Pl. XXVIII of cat.).

LIT.: M. B. Cossio, *El Greco*, 1908, 353, 602, No. 325; H. Kehrler, *Die Kunst des Greco*, 1914, 41, No. 19 (repr.); A. L. Mayer, *El Greco*, 1926, 9, No. 46a and Pl. XLIV; J. F. Willumsen, *La Jeunesse du Peintre El Greco*, 1927, II, 657-8, Pl. CI; Mayer, *El Greco*, 1931, 117, 119, 132, Pl. 97.

Mayer dates it 1608-13, noting that it closely resembles the slightly earlier version of the subject in the Hess Coll., Berlin.

EL GRECO (DOMENICO THEOTOCOPULI), SPANISH, 1541-1614

*73. THE HOLY FAMILY (Pl. XV)

Oil on canvas, 51⅞ x 37½ in.

Lent by The Cleveland Museum of Art (Gift of the Friends of The Cleveland Museum of Art In Memory of J. H. Wade).

COLL.: Parish Church of Torrejón de Velasco (near Toledo); Varga Muchuca, Madrid; Albarran; Stanislas O'Rossen, Paris; Marczell von Nemes, Budapest (Sale, 1913, No. 31, repr. in cat.); M. Bousquet, Paris; Gentile di Giuseppe, Paris.

EXH.: Budapest Museum of Fine Arts; Alte Pinakothek, Munich, 1911, No. 14; Düsseldorf, 1912, No. 45.

LIT.: M. B. Cossio, *El Greco*, 1908, No. 310, I, 332, II, 333, III, Pl. 45bis; A. F. Calvert and C. G. Hartley, *El Greco*, 1909, Pl. 53; A. L. Mayer, *El Greco*, 1911, 40, 44, 47 (repr.), 89; G. von Térey, *Cicerone*, III (1911), 4; G. von Térey, *Kunst und Künstler*, IX (1911), 218; *Die Galerien Europas* (ed. by Seeman), 1912, VII, 496; *Les Arts*, XII (June, 1913), 12, 19 (repr.); *Burlington Magazine*, XXIII (July 15, 1913), 238; H. Kehrler, *Die Kunst des Greco*, 1914, 71, Pl. 47; Mayer, *El Greco*, 1916, 23,

64, Pl. 38; *Les Arts*, XIV (1917, No. 162), 7, 9 (repr.); Mayer, *El Greco*, 1926, 7, No. 27, and Pl. XXXI; *Bull. of the Cleveland Mus. of Art*, XIV (January, 1927), 5 (repr. on cover); E. Siple, *Burlington Magazine*, L (1927), 211; *The Art Digest*, I (February 1, 1927), 7 (repr.); *Art and Archaeology*, XXIII (February, 1927), 64 (repr.); *Country Life*, LIV (September, 1928), 34 (repr. in color); Mayer, *El Greco*, 1931, No. 83.

The earliest version (dated between 1594 and 1599) of three almost identical paintings made during the last twenty years of the artist's life. It equals in size that in the Van Horne Coll., Montreal, No. 39 (c. 1604), and there is a third version in The Royal Museum, Bucharest, painted between 1600 and 1603.

Ella Siple maintains that a close analogy may be drawn between this picture and the figures in the upper part of the "Virgin With Saints Inés and Tecla," now in the Widener Coll., Philadelphia, while the St. Anne of "The Holy Family" of the Prado is unquestionably the same model as that of the Cleveland picture.

EL GRECO (DOMENICO THEOTOCOPULI), SPANISH, 1541-1614

*74. PURIFICATION OF THE TEMPLE

Oil on canvas, 45¾ x 57⅞ in.

Signed (in Greek Capitals): "DOMENIKOS THEOTOKOPOULOS, A CRETAN, PAINTED IT."

Lent by The Minneapolis Institute of Arts, Minneapolis.

COLL.: Duke of Buckingham, 1758; Earl of Yarborough, No. 18; Steinmeyer, Lucerne; Reinhardt Gall., N. Y.

EXH.: British Institution, 1850, No. 130 as "Veronese"; Art Treasures Exh., Manchester, 1857, No. 282, as "Veronese"; Grafton Gall., Lond., 1913-14, No. 118 (repr. in illustrated catalogue, Pl. LVI).

LIT.: Dr. Waagen, *Treasures of Art in Great Britain*, II, 1854, 87, and IV, 1857, 70 as "Tintoretto"; Sanpere y Miquel, *Hispania* (1906), 28, 32, 39; M. B. Cossio, *El Greco*, 1908, I, 76ff and 608, No. 348; II, Pl. 7; C. Justi, *Miscellaneen aus drei Jahrhunderten Spanischen Kunstlebens*, 1908, II, 213ff and Pl. 215; A. L. Mayer, *El Greco*, 1911, 24 and 83; Mayer, *El Greco*, 1916, 15, 54; Mayer, *El Greco*, 1926, 10, No. 50 and Pl. IV; *Handbook of Paintings in the Minneapolis Institute of Arts*, 1926, 23 (repr.) and 24 (detail repr.); E. Siple, *Burlington Magazine*, L (1927), 211; J. F. Willumsen, *La Jeunesse du Peintre El Greco*, 1927, II, Pl. LX and 413-427; E. K. Waterhouse, *Art Studies*, VIII (1930), I, Pls. 15, 16, 17 and 76, 86, No. 14.

Cossio dates it 1571-1575; Mayer, 1571-1576; Waterhouse suggests 1571. Painted in Rome. In the right-hand lower corner are four heads of artists, Titian, Michelangelo, Don Giulio Clovio (miniature painter and friend of El Greco), and probably Raphael (the last has sometimes been thought of as a self-portrait). Other versions of the composition are in the Cook Coll., Richmond, H. C. Frick Coll., N. Y., Fogg Art Mus., Harvard (Naumberg bequest), the National Gall., Lond., and the Church of S. Ginés, Madrid. Another was acquired in 1927 by The Museum of Fine Arts, Boston (ex Marques de Tablantes, Seville) and another belonged to John Quinn, N. Y. (withdrawn from 1926 sale). Mayer records a weak copy, formerly in Jerez in the possession of D. Ramón Diaz and school versions and reproductions of later date are known to exist.

EL GRECO (DOMENICO THEOTOCOPULI), SPANISH, 1541-1614

75. ST. JAMES THE LESS

Oil on canvas, 27½ x 21½ in.

Signed with (Greek) initials: D TH

The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

LIT.: *Bull.*, XVIII (1924), 33b (repr.); A. L. Mayer, *El Greco*, 1926, 31 (repr.), 32 (No. 183).

Painted 1593-1597.

See Mayer, *supra*, for a discussion of the Apostle Cycle to which this example belongs.

EL GRECO (DOMENICO THEOTOCOPULI), SPANISH, 1541-1614

76. ST. MARTIN AND THE BEGGAR

Oil on canvas, 46¾ x 24½ in.

Signed (in Greek): "DOMENIKOS THEOTOKOPOULOS, I PAINTED IT"

The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

COLL.: M. Knoedler and Co., N. Y.; Ch. Deering, Chi. EXH.: Art Inst. of Chi., 1922-30; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 176.

LIT.: M. C., *Bull.*, XVIII (1924), 29 (repr.), 32; A. L. Mayer, *El Greco*, 1926, 48, No. 298; F. Rutter, *El Greco*, 1930, 62, 98, No. 78 and Pl. LXIX.

According to Mayer, painted 1599-1604. A later version of a composition first painted 1597-99 and today in the Joseph Widener Coll., Philadelphia. Three other versions exist in the Bucharest, Durand-Ruel (1926) and Andrew W. Mellon Coll.

EL GRECO (DOMENICO THEOTOCOPULI), SPANISH, 1541-1614

†77. THE VISITATION

Oil on canvas, 28 x 36 in.

Lent by M. Knoedler and Company, New York.

COLL.: Arthur Byne, Madrid.

From El Greco's last period, 1604-1614.

MASTER OF ST. GEORGE, CATALAN, early fifteenth century

78. ST. GEORGE AND THE DRAGON

Tempera (?) on panel, 56 x 38 in.

Owned by The Art Institute of Chicago (The Charles Deering Collection). Gift of Mrs. R. E. Danielson and Mrs. Chauncey McCormick.

COLL.: Rocca-bruna family; Vidal Ferrer y Soler, Barcelona; Ch. Deering, Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 178 (Pl. III of cat.).

LIT.: Sanpere y Miquel, *Los Cuatrocentistas Catalanes*, 1906, I, 193-4 (repr.); II, 276; E. Berteaux in André Michel, *Histoire de l'Art*, 1908, III, Pt. 2, 772-5 (repr.); M. A. Dieulafoy, *Art in Spain and Portugal*, 1913, 175, 179 (repr.); R. B. H., *Bull.*, XVI (1922), 17-21 (repr.); *International Studio*, LXXVI (1922), 59 (repr.); C. R.

Post, *History of Spanish Painting*, II, 1930, 393-402, Fig. 223; B. Rowland, Jr., *Jaume Huguet*, 1932, 24; J. M. Wilson, *The Delphian Quarterly*, XVI (July, 1933), 3. Sanpere brings forth evidence to connect it with four panels in the Louvre, depicting the Martyrdom of St. George. The whole probably formed an altarpiece with the Institute composition as the central panel. Originally the painting was attributed to Benito Martorell, but subsequent authorities believe it to be the work of an anonymous Catalan, whom Post has christened "The Master of St. George." Date c. 1430.

JUAN BAUTISTA MARTINEZ DEL MAZO, SPANISH, c. 1612-1667

†79. THE INFANTA MARIA THERESA (LATER QUEEN OF FRANCE)

Oil on canvas, 30 x 24 in.

Lent by Wildenstein and Company, Inc., New York.

COLL.: Fanién.

Attributed to Del Mazo by Beruete, Von Loga, and A. L. Mayer. An identical version (cut just below the collar and a fragment of a larger canvas) is in the Jules S. Bache Collection, New York. This latter is attributed by most critics to Velasquez, although F. J. Mather believes it a work of Mazo on account of the painting of the wig. There is also much discussion as to the identity of the sitter who until 1924 was generally thought to be Queen Marianna of Austria, second wife of Philip IV of Spain, whom Maria Theresa much resembled. (For a complete discussion see Walter W. S. Cook, *The Art Bulletin*, VII [1924], 54-63.) An inferior copy, the third example, is in the John G. Johnson Collection, Philadelphia.

Maria Theresa, daughter of Philip IV, King of Spain, and his wife, Isabella of Bourbon, was born in 1638. At the death of her brother, Prince Balthazar, in 1646, she became heir-presumptive to the Spanish throne. Her mother died in 1644, and after her father's second marriage in 1649 to Marianna of Austria, who was fourteen years of age at the time (Maria Theresa being three years her junior), for twelve years these two young princesses lived together in the same court. At the age of twenty-two, Maria Theresa married her cousin, Louis XIV, King of France. The dowry was fixed at 500,000 crowns, and Philip made it a condition that his daughter should renounce for herself and her descendants every right to the Spanish succession. The dowry was never paid, which resulted in the War for the possession of Flanders in 1667-1668. Maria Theresa bore Louis XIV several children; when she died, in 1683, he declared that her death was his first pain. (For a portrait of her mother by Velasquez see No. 82.)

SCHOOL OF NAVARRE (?), fourteenth century

80. SCENES FROM THE LIVES OF CHRIST AND THE VIRGIN (1396). THE LOPEZ DE AYALA RE-TABLE AND FRONTAL

Tempera on panel, 99¾ x 251¾ in.; predella, 33½ x 102 in.

Owned by The Art Institute of Chicago (The Charles Deering Collection). Gift of Mrs. R. E. Danielson and Mrs. Chauncey McCormick.

COLL.: Until 1913 in the chapel of the De Ayala family in the Dominican Convent of San Juan at Quejana; Ch. Deering, Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 182 (details repr. in cat., Pl. IV).

LIT.: *Boletín de la Sociedad Española de Excursiones*, XXIV (1916), 154ff; V. von Loga, *Die Malerei in Spanien*, 1923, 13 and Pl. 10; R. M. F., *Bull.*, XX (1926), 95ff (repr.); C. R. Post, *History of Spanish Painting II*, 1930, 126-133 (repr.).

Donated in 1396 by Don Pedro López de Ayala and his wife Leonor de Guzmán to a chapel in a Dominican nunnery at Quejana (Alava) founded 1374 by Don Pedro's father. The donor (1322-1407) was a Chancellor of Castile and one of the most famous men of his day, scholar, poet, statesman and soldier. He was the author of the "Chronicles of Castile."

For the inscriptions and their translation see *Bull.*, *supra*.

CATALAN SCHOOL (?), late fifteenth century

81. ST. GEORGE WITH BANNER

Tempera on panel, 70 x 33¼ in.

The Charles Deering Collection. Lent by Mrs. R. E. Danielson and Mrs. Chauncey McCormick.

LIT.: *Pantheon*, VI (1930), 419 (repr.).

St. George stands on a Moorish star-carpet.

DIEGO SILVA Y VELASQUEZ, SPANISH, 1599-1660

82. ISABELLA OF BOURBON, FIRST QUEEN OF PHILIP IV OF SPAIN

Oil on canvas, 49¾ x 40 in.

Lent by Mr. Max Epstein, Chicago.

EXH.: Art Inst. of Chi., 1927, 1930; Met. Mus. of Art, N. Y., 1928, No. 57 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 183 (Pl. XXX of cat.).

LIT.: A. L. M(ayer), *The Art News*, XXV (May 14, 1927), 67 (repr.); D. C. R., *Bull.*, XXI (1927), 91-2 (repr.); *Bull. of the Met. Mus. of Art*, N. Y., XXIII (1928), 69 (repr.); R. Cortissoz, *International Studio*, XC (June, 1928), 38, 45 (repr.); A. P. McMahon, *The Arts*, XIII (1928), 180, 182; *The Amer. Mag. of Art*, XXVI (1933), 280 (repr.); J. M. Wilson, *The Delphian Quarterly*, XVI (July, 1933), 10.

According to Mayer, painted c. 1631. A very similar picture is in the Kunsthistorisches Mus., Vienna; other portraits of the Queen, some of them full-length, and all disputed, are in the collections of the Prado, Madrid, National Gall., Copenhagen, Hampton Court Palace, Uffizi and (formerly) H. Huth.

Isabella of Bourbon [christened Elisabeth] (1603-1644), daughter of Henri IV of France and Marie de Médicis, married Philip IV of Spain, 1615.

DIEGO SILVA Y VELASQUEZ, SPANISH, 1599-1660

****83. ST. JOHN IN THE WILDERNESS**

Oil on canvas, 69 x 60 in.

The Charles Deering Collection. Lent by Mr. and Mrs. R. E. Danielson, Boston.

COLL.: J. Williams, Seville; F. H. Standish, Duxbury Hall, Lincolnshire (until 1841); King Louis Philippe, 1841-1853; Sold at Standish Sale, Lond., 1853, No. 93 to Anthony; R. P. Nichols, 1857; H. Blaker, Islesworth-

on-Thames, 1922; T. Agnew & Sons, Ltd., Lond.; Ch. Deering, Chi.

EXH.: The Louvre, Paris (1841-1848); Art Treasures Exh., Manchester, 1857, No. 795; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 185 (Pl. XXXII of cat.).

LIT.: F. H. Standish, *Seville and its Vicinity*, 1840, 185; R. Ford, *Athenaeum*, (June 4 and June 11, 1853); Head, *Foreign Quarterly*, XXVI, 257; Wm. Stirling, *Velasquez et ses Oeuvres*, 1865, 192; C. B. Curtius, *Velasquez and Murillo*, 1883, 12, No. 18; A. L. Mayer, *Burlington Magazine*, XL (1922), 3 (repr.), 4-9; M. C., *Bull.*, XVIII (1924), 13-16.

According to Mayer painted c. 1622.

FRANCISCO DE ZURBARAN, SPANISH, 1598-1661

84. SAINT ROMANUS, MARTYR (1638)

Oil on canvas, 97 x 73 in.

Dated 1638.

The Charles Deering Collection. Lent by Mrs. R. E. Danielson and Mrs. Chauncey McCormick.

COLL.: Stchoukine Coll., Moscow; Dr. Carvallo, Paris; Grafton Gall., Lond.

EXH.: Grafton Gall., Lond., 1914, No. 98; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 186.

LIT.: H. Kehrler, *Francisco de Zurbarán*, 1918, 82 and Pl. 40; *Bull.*, XVI (1922), 58-59 (repr.); *Rev. de Arch.*, 1922, 54 (repr.).

Saint Romanus was a deacon of Caesarea, who in 303-4 suffered martyrdom for his teachings. Before his death at the hands of Diocletian, however, he had his tongue cut out and was subjected to fire. The child beside him is thought to be St. Barulas.

DUTCH AND FLEMISH PAINTING

Seventeenth Century

GALLERY 51

ATTRIBUTED TO JAN BREUGHEL, FLEMISH, 1568-1625

86. MOUNTAIN ROAD

Oil on wood panel, 19½ x 31 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi.

According to Dr. Hans Wendland (1925) and Dr. Erwin Panofsky, this is a Joos de Momper of his middle period.

AELBERT CUYP, DUTCH, 1620-1691

87. TRAVELERS ARRIVING AT AN INN

Oil on panel, 7⅞ x 11½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

LIT.: *Guide*, 1932, 179.

Dr. W. R. Valentiner calls it an early work of Cuyp, done under the influence of Van Goyen.

ANTHONY VAN DYCK, FLEMISH, 1599-1641

88. HELENA DU BOIS

Oil on canvas, 39 x 31⅞ in.

Owned by The Art Institute of Chicago (In memory of Mr. William T. Baker).

COLL.: Simon Du Bois (son of the artist), Lond.; Earl Somers, Lord Chancellor of England, 1708; Earl of Hardwicke, Wimpole; Prince A. Demidoff, San Donato; Prince P. Demidoff, Pratinolo, 1890 (not in 1880 sale).

EXH.: Detroit Inst. of Arts, 1929, No. 34 (repr. in cat.).

LIT.: Dr. Waagen, *Treasures of Art in Great Britain*, IV, 1857, 519; L. Cust, *Anthony van Dyck*, 1900, 83, 254; Cust, *Anthony van Dyck*, 1906, 77, 82, 131; G. Glück, *Van Dyck* (Klassiker der Kunst), 1932, 287 (repr.); *Guide*, 1932, 16 (repr.), 152.

Cust, Valentiner, Martin, and Wendland agree in dating the portrait around 1631 (the second Antwerp period). Helena Du Bois, daughter of Eland Gysbrechts Tromper of Rotterdam, in 1614 married Hendrik Du Bois, a painter of Antwerp, pupil of Hans de Wall, and friend of Anthony van Dyck. They settled in Rotterdam where Van Dyck paid them a visit about the year 1631, possibly on his way to England. He painted their portraits which remained together until 1884. The companion portrait of her husband is today in the Stadel Institute at Frankfurt-am-Main (see *Verzeichnis der Gemälde, Stadelisches Kunstinstitut*, 1924, 70).

Engraved by Cornelis Visscher.

ARENT DE GELDER, DUTCH, 1645-1727

*89. PORTRAIT OF A GIRL

Oil on canvas, 26 x 21 in.

Owned by The Art Institute of Chicago (W. D. Walker Collection).

COLL.: H. Ker-Colville, Jr., Bellport Towers, England; D. A. Hoogendijk and Co., Amsterdam, 1929.

EXH.: Royal Academy, Lond., 1929, No. 289; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 60 (Pl. XXXIX).

LIT.: D. C. Rich, *Bull.*, XXVII (1933), 33-6 (repr.); *The Art Digest*, VII (Feb. 15, 1933), 27 (repr.).

According to Dr. K. Lilienfeld executed c. 1690.

FRANS HALS, DUTCH, 1580-1666

90a. GIRL SINGING FROM A BOOK

b. SINGING BOY WITH VIOLIN

Oil on panel, each, 10½ in. sq.

Signed: FH.

Lent from The Angell-Norris Collection (The Art Institute of Chicago).

COLL.: D. Lawrie Gall., Lond.; C. T. Yerkes, N. Y., Nos. 37 and 38; J. N. Gates, Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, Nos. 61a, b.

LIT.: E. N. Moes, *Frans Hals*, 1909, 110, Nos. 237, 238; H. de Groot, III, 1910, Nos. 118 and 87; W. Bode, *Frans Hals*, 1914, I, 18A and 18B (repr.), Nos. 45 and 46; W. R. Valentiner, *Frans Hals* (Klassiker der Kunst), 1921, 66 (repr.); W. A. P., *Bull.*, XVII (1923), 51-2 [63-4], (repr.).

According to Valentiner painted 1627-30.

FRANS HALS, DUTCH, 1580-1666

91. PORTRAIT OF AN ARTIST (1644)

Oil on canvas, 32½ x 25½ in.

Signed: FH and inscribed: AETA. 32, 1644.

Owned by The Art Institute of Chicago.

COLL.: Prince A. Demidoff, San Donato, Italy (Sale, 1880, 235, No. 1105, repr. in cat.); Prince P. Demidoff, Pratinolo, Italy, 1890; C. L. Hutchinson, Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 63.

LIT.: E. N. Moes, *Frans Hals*, 1909, opp. 82 (repr.), No. 39; H. de Groot, III, 1910, No. 185; W. Bode, *Frans Hals*, 1914, II, 241, Pl. 152B; W. R. Valentiner, *Frans Hals* (Klassiker der Kunst), 1921, 204 (repr.); A. M. Frankfurter, *The Antiquarian*, XIII (1929), 34 (repr.), 90; *Guide*, 1932, 15 (repr.).

Traditionally known as a portrait of Harmen Hals, second of the artist's seven painter sons. Valentiner suggests that it may possibly represent the Haarlem painter, Leendert van der Cooghen, as it is known Hals painted him and his age agrees with the inscription.

FRANS HALS, DUTCH, 1580-1666

92. WILLEM VAN HEYTHUYZEN (?)

Oil on panel, 9½ x 7¾ in.

Signed: FH 163 . . .

Owned by The Art Institute of Chicago.

COLL.: H. Hecht, Paris; C. L. Hutchinson, Chi.

EXH.: Hudson-Fulton Exh., Met. Mus. of Art, N. Y., 1909; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 65.

LIT.: E. N. Moes, *Frans Hals*, 1909, 102 (No. 47); W. Bode, *Frans Hals*, 1914, II, 226, Pl. 144A; H. de Groot, III, 1910, No. 189; W. R. Valentiner, *Frans Hals* (Klassiker der Kunst), 1921, 152 (repr.); *Bull.*, XIX (1925), 101 (repr.), 103; A. M. Frankfurter, *The Antiquarian*, XIII (1929), 34 (repr.), 88.

The identification is traditional; painted c. 1637.

MEINDERT HOBBEEMA, DUTCH, 1638-1709

93. THE WATER-MILL WITH THE GREAT RED ROOF

Oil on canvas, 31¾ x 43⅞ in.

Signed: MEINDERT HOBBEEMA.

Owned by The Art Institute of Chicago.

COLL.: J. Ellis, 1755; Lord Mount Temple, 1870-90 (?); Prince A. Demidoff, San Donato, Italy; Prince P. Demidoff, Pratinolo, Italy, 1890; F. G. Logan, Chi., 1903.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 66 (Pl. XXXVIII of cat.).

LIT.: J. Smith, VI, 1835, No. 105 (described as in reverse from a drawing); J. H. Vanderpoel, *Brush and Pencil*, II (1898), 49 (repr.), 53; H. de Groot, IV, 1912, No. 71;

W. Bode, *Die Meister der Holländischen und Vlämischen Malerschulen*, 1919, 191; H. de Groot, *Thieme-Becker, Künstlerlexikon*, XVII (1924), 161; *Guide*, 1932, 25 (repr.).

A painting by Hobbema in the Rijks Mus., Amsterdam (No. 1187), shows the same mill seen from in front.

CORNELIS HUYSMANS, FLEMISH, 1648-1727

94. THE HOLLOW ROAD

Oil on canvas, 9½ x 12¼ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Rothan Collection, Paris, 1890.

Valentiner and Wendland attribute it to Huysmans.

JACOB JORDAENS, FLEMISH, 1593-1678

*†95. THE SATYR AND THE PEASANT WHO BLEW HOT AND COLD

Oil on canvas, 25 x 31 in.

Lent by Mr. Richard Ederheimer, New York

COLL.: Le Roy, Frères, Brussels; Baron Janssen, Brussels.

EXH.: Jordaens Exh., Antwerp, 1905, No. 56 (repr. in album); Exposition d'Art Ancien: l'Art Belge au XVIIIe Siècle, Brussels, 1910, No. 24.

LIT.: *La Chronique*, July 20, 1905; *L'Art Moderne*, August 20, 1905; M. Rooses, *Jacob Jordaens*, 1908, 22; W. Martin, *La Collection du Baron Janssen*, 1923, 76, opp. 76 (repr.), 77.

About twelve versions exist (see Rooses, *supra*, 18-23 for five variants of the subject, and p. 264 for a list of others). The subject is taken from Aesop.

NICOLAES MAES, DUTCH, 1632-1693

96. PORTRAIT OF A MAN

Oil on canvas, 12 x 10½ in.

Owned by The Art Institute of Chicago (Charles L. Hutchinson Bequest).

LIT.: H. de Groot, VI, 1916, No. 389 (?); W. R. Valentiner, *Nicolaes Maes*, 1924, 60, Pl. 50; *Bull.*, XIX (1925), 102 (repr.), 103; *Guide*, 1932, 161.

Painted between 1655 and 1660, and showing the influence of Rembrandt. Pendant to the "Portrait of a Woman," No. 97.

NICOLAES MAES, DUTCH, 1632-1693

97. PORTRAIT OF A WOMAN

Oil on canvas, 11¾ x 10½ in.

Owned by The Art Institute of Chicago (Charles L. Hutchinson Bequest).

LIT.: H. de Groot, VI, 1916, No. 440; W. R. Valentiner, *Nicolaes Maes*, 1924, 60, Pl. 51; *Bull.*, XIX (1925), 102 (repr.), 103; *Guide*, 1932, 161.

Pendant to the "Portrait of a Man," No. 96.

GABRIEL METSU, DUTCH, 1629-1667

98. THE LETTER

Oil on canvas, 42 x 33 in.

Lent by Mrs. Constance Haass McMath, Detroit.

COLL.: Julius H. Haass, Detroit.

LIT.: T. Borenius, *Apollo*, III (1926), 83-5 (repr.).

JOOS DE MOMPER, FLEMISH, 1564-1635

99. LANDSCAPE

Oil on wood panel, 25 x 41½ in.

Lent by Mr. and Mrs. Frank G. Logan, Chicago.

COLL.: Ehrich Galleries, N. Y. (Sale, Nov. 3, 1927, No. 57).

EXH.: Wadsworth Atheneum, Hartford, 1931, No. 13.

Dr. H.-G. Törnell in a letter of Oct. 20, 1933, endorses the attribution to Momper.

Executed in the artist's later period.

CASPAR NETSCHER, DUTCH, 1639-1684

100. LADY BEFORE A MIRROR

Oil on panel, 14⅞ x 14½ in.

Owned by The Art Institute of Chicago (C. L. Hutchinson Collection).

COLL.: Charles L. Hutchinson, Chi., 1905.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 68.

JACOBUS OCHTERVELT, DUTCH, 1634/5-1708/10

*101. THE ELEGANT COMPANY

Oil on canvas, 18½ x 18½ in.

Owned by The Art Institute of Chicago.

COLL.: Bottenwieser Gall., N. Y.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 69 (Pl. XXXVII of cat.).

LIT.: W. A. P., *Bull.*, XVII (1923), 25-8 (repr.); H. Gerson, *Thieme-Becker, Künstlerlexikon*, XXV, 1931, 556; *Guide*, 1932, 24 (repr.).

JACOBUS OCHTERVELT, DUTCH, 1634/5-1708/10

102. THE MUSICIANS

Oil on panel, 31 x 25¾ in.

Signed: JAC. OCHTERVELT F.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi. (1911).

EXH.: Toledo Mus., 1912, No. 197; Detroit Inst. of Arts, 1929, No. 46 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 70.

LIT.: W. R. Valentiner, *Art in America*, XII (1924), 269, 270, 274, 277 (Fig. 5); F. E. W. Freund, *Cicerone*, XXI, Pt. 2 (1929), 705 (repr.); 707; W. Heil, *Pantheon*, V (1930), 35 (repr.); 36; H. Gerson, *Thieme-Becker, Künstlerlexikon*, XXV, 1931, 556.

KAREL VAN DER PLUYM, DUTCH, c. 1620-1672

103. THE OLD GEOGRAPHER

Oil on canvas, 28 x 20 in.

Signed: KAREL VAN D . . .

Lent by Mr. Chester D. Tripp, Chicago.

COLL.: Dr. J. E. Stillwell, N. Y. (Sale, 1927, No. 210, repr. in cat.).

EXH.: The Art Inst. of Chi., 1931; Cent. of Prog. Exh., 1933, No. 72.

LIT.: A. Bredius, *Oud-Holland*, XLVIII (1931), 246-7, 255, Pls. 4 and 6.

Bredius mentions a replica or good copy known to Hofstede de Groot.

REMBRANDT VAN RIJN, DUTCH, 1606-1669

*104. HARMEN GERRITZ. VAN RIJN (Rembrandt's father) (Pl. XIX)

Oil on canvas, 33 x 30 in.

Signed: RD.

Owned by The Art Institute of Chicago (W. W. Kimball Collection).

COLL.: M. P. W. Boulton, Tew Park, England (Sale, 1911, No. 14); P. and D. Colnaghi and Obach, Lond.; J. Böhrler, Munich; M. de Nemes, Budapest (Sale, Paris, 1913, No. 60, repr. in cat.); J. Böhrler, Munich; Reinhardt, N. Y.; Mrs. W. W. Kimball, Chi.

EXH.: Düsseldorf, 1912, No. 43; Detroit Inst. of Arts, 1930, No. 9 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 74.

LIT.: W. Bode, *Zeitschrift für Bildende Kunst*, XXIII (1912), 210 (repr.); H. de Groot, VI, 1916, No. 675; J. C. Van Dyke, *Rembrandt and his School*, 1923, 111; Valentiner, *Rembrandt, Wiedererfundene Gemälde* (Klassiker der Kunst II), 1921, XVI (No. 19), 17 (repr.); Valentiner, *Rembrandt Paintings in America*, 1931, 5 (Pl. 5); *Guide*, 1932, 17 (repr.), 18.

Valentiner dates it 1629. See H. de Groot (*supra*) for notice of copies. A replica, by a weaker hand, was at one time in the collection of S. Neumann of Lond.

Harmen Gerritsz. van Rijn, born in Leiden, 1568, buried there, April 27, 1630.

REMBRANDT VAN RIJN, DUTCH, 1606-1669

**†105. JOSEPH AND POTIPHAR'S WIFE (1655) (Pl. XVIII)

Oil on canvas, 41½ x 38¼ in.

Signed: REMBRANDT, F. 1655

Lent by M. Knoedler and Company, New York.

COLL.: G. van Hoet, The Hague (Sale, 1760, No. 44); J. E. Gotskowsky, Berlin; Catherine II, The Hermitage, St. Petersburg, 1763, No. 794.

EXH.: Knoedler Gall., N. Y., 1933, No. 2.

LIT.: J. Smith, VII, 1835, No. 21; Ch. Vosmaer, *Rembrandt*, 1877, 551; W. Bode, *Rembrandt's Künstlerischer Entwicklungsgang*, 1883, B, No. 319, 508, 599; E. Dutuit, *Tableaux et Dessins de Rembrandt*, 1885, No. 14, 39, 59, 69; Von Wurzbach, *Rembrandt Galerie*, 1886, No. 389; J. W. Mollett, *Rembrandt*, 1886, 93; E. Michel, *Rembrandt*, 1893, 399, 566 (English edition, 1894, II, 80, 81, 245); Bode, *The Complete Works of Rembrandt*, 1901, VI, No. 401, Intr. iii-iv, 34; M. Bell, *Rembrandt and His Work*, 1901, 71, 151; E. A. Sharp, *Rembrandt*, 1904, 148; A. Rosenberg, *Rembrandt* (Klassiker der Kunst), 1906, 301 (repr.), 403, 427, 429; N. Wrangell, *Les Chefs-d'oeuvre de l'Ermitage*, 1907, xiv, xxix, 127 (repr.); Rosenberg and W. R. Valentiner, *Rembrandt* (Klassiker der Kunst), 1909, 373 (repr.); 560; Von Wurzbach, *Niederländisches Künstler Lexicon*, 1910, II, 409; Bénézit, *Dictionnaire des Peintres*, 1911, II, 619; H. de Groot, VI, 1916, No. 18; I. Errera, *Répertoire*

des Peintures Datées, 1920, I, 282; D. S. Meldrum, *Rembrandt's Paintings*, 1923, Pl. CCCXCVI, 201; F. Watson, *Parnassus*, V (April, 1933), 1 (repr.); *Connoisseur*, XCI (April, 1933), 276 (repr.); *Pantheon*, XI (April, 1933), 136 (repr.); *Fine Arts*, XX (May, 1933), 8.

This is a slightly smaller version of a similar painting by Rembrandt now in the Kaiser-Friedrich Museum, Berlin. Both are inscribed 1655 but Bode maintains that under the last figure of the date of this example a figure 4 is visible, indicating that it was painted by the master in 1654 and worked over by him again in 1655. This makes the Berlin example a slightly altered repetition of the present one. Michel and Somof believe 1655 the original date in both instances.

Rembrandt painted few pictures in 1655. He was in great financial distress and in the following year he was declared bankrupt. Somof considers that Rembrandt's son, Titus, was the model for Joseph, and adds that a drawing (by Rembrandt?) for this composition is in the Pinakothek, Munich.

REMBRANDT VAN RIJN, DUTCH, 1606-1669

†106. SELF-PORTRAIT (Pl. XX)

Oil on canvas, 32¼ x 27 in.

Signed: REMBRANDT, F. 1650

Lent by Mr. N. B. Hersloff, West Orange, N. J.

COLL.: Marivaux, Paris; Rostopchin, Moscow; Lord Islington.

EXH.: Detroit Inst. of Arts, 1930, No. 66 (repr. in cat.); M. Knoedler and Co., N. Y., 1933.

LIT.: C. Hofstede de Groot, *Die Holländische Kritik der Rembrandt-Forschung*, 1922; W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde*, (Klassiker der Kunst), 1923, 96 (repr.); Valentiner, *Rembrandt Paintings in America*, 1931, Pl. 104 and No. 104; E. S. Siple, *Burlington Mag.*, LXII (1928), 190, 191 (repr.); A. L. Frankfurter, *The Fine Arts*, XX (May, 1933), 9 (repr.) and 50.

Painted in 1650. The date was formerly incorrectly given as 1660. The artist portrays himself at the age of forty-four.

REMBRANDT VAN RIJN, DUTCH, 1606-1669

*107. YOUNG GIRL AT AN OPEN HALF-DOOR (Hendrickje Stoffels?) (1645)

Oil on canvas, 40⅝ x 34⅛ in.

Signed: REMBRANDT F. 1645.

Owned by The Art Institute of Chicago.

COLL.: De Gueffier, Paris, 1791; Robit (Sale, Paris, 1801); G. Hibbert (Sale, Lond., 1829); Christie, Lond., 1829; N. Hibbert, Lond., 1857; Prince A. Demidoff, San Donato, Italy (Sale, 1880, No. 1114, repr. in cat.); Prince P. Demidoff, Pratolino, Italy, 1890; M. A. Ryerson, Chi., 1894.

EXH.: British Institution, Lond., 1818, No. 100; 1844, No. 23; 1857, No. 87; Hudson-Fulton celebration, Met. Mus. of Art, N. Y., 1909, 91 (repr. in cat.); Detroit Inst. of Arts, 1930, No. 42 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 75 (Pl. XXXIV of cat.).

LIT.: J. Smith, VII, 1836, No. 532; W. Bode, *Rembrandt's Künstlerischer Entwicklungsgang*, 1883, B, No. 373; E. Dutuit, *Tableaux et Dessins de Rembrandt*, 1885, 21; Wurzbach, *Rembrandt Galerie*, 1886, 358; E. Michel, *Rembrandt*, 1893, 303, 561-2 (English edition, 1894, I, 303, II, 248); W. Bode, *The Complete Work of Rem-*

brandt, IV, 1900, 194-5, No. 301 (repr.); A. Rosenberg, *Rembrandt*, 1906, Pl. 225, 400, 413; W. R. Valentiner, *Rembrandt* (Klassiker der Kunst), 1909, 313 (repr.); H. de Groot, VI, 1916, No. 324; J. C. Van Dyke, *Rembrandt*, 1906, Pl. 225, 400, 413; W. R. Valentiner, *Rembrandt Paintings in America*, 1931, Pl. 90, Chronol. List, 90; *Guide*, 1932, 19 (repr.).

Engraved by F. C. G. Geysler.

Valentiner believes that it represents Hendrickje Stoffels (b. 1623 or 1626) who probably came into Rembrandt's household at this time. The motif of the girl at the open half-door was a favorite with members of the Rembrandt school.

PETER PAUL RUBENS, FLEMISH, 1577-1640

108. PORTRAIT OF AN OLD MAN (Pl. XIX)

Oil on wood panel, 25⅞ x 20¼ in.

Lent by The Metropolitan Museum of Art, New York.

COLL.: Martius, Kiel.

LIT.: B. Burroughs, *Bull. of the Met. Mus. of Art*, N. Y., XVIII (1923), 116-7 (repr.); *Cat. of Paintings, The Met. Mus. of Art*, N. Y., 1931, 313.

According to Burroughs, painted 1610-20.

PETER PAUL RUBENS, FLEMISH, 1577-1640

109. SAMSON AND DELILAH (SKETCH)

Oil on panel, 19¾ x 25¾ in.

Owned by The Art Institute of Chicago.

COLL.: F. T. Sabin, Lond.

EXH.: Detroit Inst. of Arts, 1929, No. 10 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 77 (Pl. XXXVIII of cat.).

LIT.: R. M. F., *Bull.*, XVIII (1924), 35-7 (repr.); E. Tietze-Conrat, *Burlington Magazine*, LXI (1932), 245-6 (repr.).

Attributed to Van Dyck by Dr. W. R. Valentiner. He calls it the first of four versions. The other three are in Dulwich College, R. von Hirsch Coll., Frankfurt, and the Vienna Mus. He dates this example c. 1620.

E. Tietze-Conrat connects it with Rubens, showing its likeness to another sketch and to the finished picture in the Munich Pinakothek.

JUSTUS SUSTERMANS, FLEMISH, 1597-1681

*110. PRINCE (AFTERWARDS CARDINAL) GIAN CARLO DEI MEDICI (Pl. XXI)

Oil on canvas, 81½ x 46½ in.

Lent by Mr. Jacob Epstein, Baltimore, Md.

COLL.: Sir George Holford, Lond., No. 122 (Sale, 1928); M. Knoedler and Company, N. Y.

EXH.: Royal Acad., Lond., 1908, No. 128 (lent by Maj. G. L. Holford); Flemish and Belgian Art Exhibition, Royal Acad., Lond., 1927, No. 148 (lent by the Executors of the late Sir George Holford).

LIT.: *Arundel Club Publication*, 1908, No. 9 (repr.); P. Bautier, *Juste Suttermans*, 1912, 32, 123, Pl. X; R. H. Benson, *The Holford Collection, Dorchester House*, 1927, II, No. 122, Pl. CX; Sir M. Conway, *Flemish and Belgian Art*, 1927, No. 148, Pl. LXVII; P. Lambotte and others, *Flemish and Belgian Art, 1300-1900*, 1927, 118 (repr.); *Illustrated Souvenir of the Exhibition of Flemish and Belgian Art, 1300-1900*, 1927, 53 (repr.); P. Lam-

botte, *Flemish Painting Before the 18th Century*, 1927, Pl. XC; M. Chamot, *Country Life, London*, LXIII, Pt. 2 (May 5, 1928), 635-636 (repr.); *The Studio*, XCVI (August, 1928), 106 (repr.); *International Studio*, XC (July, 1928), 72 (repr.); W. Gibson, *Apollo*, VII (May, 1928), 203, frontispiece (in color); *The Illustrated London News*, CLXVI (May 26, 1928), 951 (repr. in color).

Sustermans was court painter to the Medici, as his portraits in the Pitti Palace, Florence, prove.

The model is supposed to be Giovanni (Gian) Carlo, the second son of Cosimo II dei Medici, 4th Grand Duke of Tuscany, and Maria Maddalena (b. 1611), sister of the Emperor Ferdinand II. In compensation for giving up the hand of Anna Caraffa di Stigliano at the command of the King of Spain, he was given the title of General of the Mediterranean. In 1644 Pope Innocent X created him a cardinal and Sustermans accompanied him to Rome to receive his hat from the Pope. When Queen Christine of Sweden renounced her throne and came to Rome, Cardinal Gian Carlo became her spiritual adviser until Pope Alexander VII sent him to Florence. There he governed the financial affairs of Tuscany at the wish of his ruling brother, Ferdinand II.

Cardinal Giovanni Carlo was a great collector of pictures and objets d'art, forming the original nucleus of the Pitti Gallery. He died in 1663.

DAVID TENIERS THE YOUNGER, FLEMISH, 1610-1690

111. THE GUARD HOUSE

Oil on copper, 25 $\frac{5}{8}$ x 21 $\frac{3}{4}$ in.

Signed: D. TENIERS

Owned by The Art Institute of Chicago (Gift of Mrs. George N. Culver).

COLL.: Prince A. Demidoff, San Donato; Prince P. Demidoff, Pratolino, 1890.

LIT.: *Important Facts Regarding the Art Inst. of Chi., with Demidoff Masterpieces*, 1905, 11 (repr.), 24; *Guide*, 1932, 173.

A replica, also attributed to Teniers, was in the Porgès-Dery Sale (New York, April 20, 1923, No. 147, repr. in cat.).

W. Martin believes it an authentic work of Teniers. Barnouw thinks it more likely to be by Jacob Duck and painted c. 1600.

GERARD TERBORCH, DUTCH, 1617-1681

***112. THE MUSIC LESSON (Pl. XVII)**

Oil on canvas, 34 x 27 in.

Lent by Wildenstein and Co., Inc., New York.

COLL.: Jullienne, Paris (Sale, 1767); Duc de Choiseul, Paris (Sale, 1772); Prince de Conti, Paris (Sale, 1777); Catherine II, Palais de l'Ermitage, St. Petersburg.

EXH.: Los Angeles Art Museum, 1933 (repr. in cat., No. 15).

LIT.: A. Somof, *Le Cat. de la Gal. de Tableaux de l'Ermitage Impérial*, 1895, No. 874, 385; N. Wrangell, *Les Chefs-d'oeuvre de la Gal. de Tableaux de l'Ermitage Impérial*, 1909, 159 (repr.); F. Hellens, *Gérard Terborch*, 1911, repr. opp. 96, 126 (called "The Concert"); H. de Groot, V, 1913, No. 140 (called "The Duet").

A second version was in the collection of the late Baron Ferdinand de Rothschild, Waddesdon Manor (1897).

From Terborch's later period.

GERARD TERBORCH, DUTCH, 1617-1681

113. THE MUSIC LESSON

Oil on canvas, 25 x 19 $\frac{1}{4}$ in.

Signed: B (?).

Owned by The Art Institute of Chicago.

COLL.: Chevalier Verhulst (Sale, Brussels, 1779, No. 84); Prince Galitzin, Paris, 1825; J. Fairlie, Lond., 1830; Prince A. Demidoff, San Donato, Italy; Prince P. Demidoff, Pratolino, 1890; C. T. Yerkes, Chi., 1891.

EXH.: Detroit Inst. of Arts, 1929, No. 74 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 79 (Pl. XXXVI in cat.).

LIT.: J. Smith, IV, 1833, No. 20; F. Hellens, *Gérard Terborch*, 1911, 127; H. de Groot, V, 1913, 130; *The Antiquarian*, III (Sept., 1924), 27 (repr.); P. Hendy, *Cat. of the Isabella Stewart Gardner Mus., Boston*, 1931, 355; *Guide*, 1932, 22 (repr.).

Etched by Mordaunt.

Another version is in the Isabella Stewart Gardner Museum, Boston. (The master beats time with his hand.) Another belonged to Sedelmeyer, Paris, in 1898. From the later period of the artist.

DUTCH AND FLEMISH PAINTING

Fifteenth and Sixteenth Centuries

GALLERY 52

JAN DE COCK, DUTCH, Active 1506-1527
FLEMISH, c. 1480-1524

115. THE DREAM OF POPE SERGIUS I (?)
(Pl. XXV)

Oil on panel, 9 $\frac{1}{2}$ x 15 in.

Lent by Mr. Albert Keller, New York.

COLL.: J. Böbler, Munich.

Originally attributed to Patinir. The Saint may be Gregory I.

PETRUS CHRISTUS, FLEMISH, c.1410-1472

***116. PORTRAIT OF A MAN**

Oil on wood, 18 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in.

Lent by Mr. and Mrs. Allan C. Balch, Los Angeles, California.

COLL.: Sir George Lindsay Holford, Lond., (Sale, 1928).

EXH.: Burlington Fine Arts Club, Lond., 1921 (Pl. 23 in cat.); Royal Academy, Lond., 1927, No. 15.

LIT.: R. H. Benson, *The Holford Collection, Westonbirt*, 1924, No. 15, Pl. XXIII; M. Conway (Ed.), *Flemish and*

Belgian Art, 1927, No. 15, 10, Pl. XI; P. Lambotte and others, *Flemish and Belgian Art, 1300-1900*, 1927, No. 15, 83 (repr.), 141; R. Fry, *Burlington Magazine*, L (1927), 62; *Illustrated Souvenir of the Exhibition of Flemish and Belgian Art, 1300-1900*, 1927, No. 15, 17 (repr.).

From the close resemblance to Antonello da Messina, Roger Fry concludes that he and Petrus Christus must have known each other during a simultaneous stay in Milan, thus providing for the introduction into Italy of the Flemish technique of oil painting.

JOOS VAN DER BEKE VAN CLEVE, THE ELDER, FLEMISH, c. 1485-1540/1

*117. THE HOLY FAMILY WITH ST. JOSEPH READING

Oil on panel, 19 x 14 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. v. Nemes, Budapest (Sale, Paris, 1913, No. 18, repr. in cat.), M. A. Ryerson, Chi. (1913).

EXH.: Burlington Fine Arts Club, Lond., 1892; Budapest Mus.; Kleinberger Gall., N. Y., 1929, No. 56 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 36.

LIT.: M. J. Friedländer, *Joos van Cleve, Jan Provost, Joachim Patenier* (Die Altniederländische Malerei, IX), 1931, 138, No. 66-1.

Painted c. 1520. The composition was often repeated by the master and by members of his school, Friedländer listing seventeen versions.

COLIJN DE COTER, FLEMISH, c. 1467-c. 1509

118. CORONATION OF THE VIRGIN

Oil on panel, 58 x 33½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: P. and D. Colnaghi and Co., Lond.; M. Knoedler and Co., Paris; M. A. Ryerson, Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 37.

LIT.: M. J. Friedländer, *Jahrbuch der Preussischen Kunstsammlungen*, XXIX (1908), 229-231 (repr.); W. Cohen, *Thieme-Becker, Künstlerlexikon*, VII, 1912, 553; M. W. Conway, *The Van Eycks and their Followers*, 1921, 264 (Pl. XII, 3); E. Hensler, *Jahrbuch der Preussischen Kunstsammlungen*, XLV (1924), 117-120 (repr. and details); Fierens-Gevaert and P. Fierens, *Histoire de la Peinture Flamande*, III, 1929, 92.

Hensler notes its great similarity to another version of the subject in a German private collection.

The inscription on the border of the Virgin's mantle reads: Ora pro nobis A . . Ave Celorum, M(ate)r Regis Aengul.

GERAERD DAVID, FLEMISH, 1450 or 60-1523

*119. LAMENTATION AT THE FOOT OF THE CROSS

Oil on panel, 21½ x 24½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Cardinal Despuig, Palma; Majorca; Countess René de Béarn, Paris; W. Gay, Paris; Marzell de Nemes,

Budapest (Sale, Paris, 1913, No. 17, repr. in cat.); M. A. Ryerson, Chi., 1913.

EXH.: Düsseldorf Mus., 1912, No. 22; Kleinberger Gall., N. Y., 1929, No. 31 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 40 (Pl. VIII in cat.).

LIT.: K. Justi, *Zeitschrift für Bildende Kunst*, XXI (1886), 137; C. Benoit, *Chronique des Arts*, 1903, 105; E. von Bodenhausen, *Geraerd David und seine Schule*, 1905, 168, No. 31; Bodenhausen and W. Valentiner, *Zeitschrift für Bildende Kunst*, XXII (1911), 184; F. Winkler, *Thieme-Becker, Künstlerlexikon*, VIII (1913), 454; *L'Art et les Artistes*, XVII (1913), suppl.; M. J. Friedländer, *Von Eyck bis Bruegel*, 1921, 191; M. Conway, *The Van Eycks and their Followers*, 1921, 286; F. Winkler, *Die Altniederländische Kunst*, 1924; Friedländer, *Memling und Gerhard David*, (Die Altniederländische Malerei, VI), 1928, 150-1, No. 195.

It has been suggested that this panel belonged originally to the large St. Anne altar seen by Justi in Majorca (1886). The center panel and two wings are now the property of Joseph Widener, Elkins Park, Penn., while the six predella panels belonged to Lady Wantage, Lockinge Hse. This panel may have been placed under the center.

According to Friedländer painted c. 1508-12. He records a weak replica in the De Jado Coll., Bilbao.

ADRIAEN ISENBRANT, FLEMISH, working 1510-1551

120. MADONNA AND CHILD

Oil on panel, 15¼ x 12 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1911.

EXH.: Kleinberger Gall., N. Y., 1929, No. 66 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 41.

LIT.: M. J. Friedländer, *Die Antwerpener Manieristen: Isenbrant* (Die Altniederländische Malerei, XI), 1933, 136, No. 182a.

Dr. W. R. Valentiner notes that Isenbrant has utilized a composition by Geraerd David, "Repose on the Flight," in the Jules S. Bache Coll., N. Y., as the motif for his design.

Friedländer mentions another version in the Antwerp Mus.

LUCAS VAN LEYDEN, DUTCH, 1494-1533

121. ADORATION OF THE MAGI

Oil on panel, 11 x 13⅞ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Spanish Gall., Lond.; M. A. Ryerson, Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 43 (Pl. VII of cat.).

LIT.: M. J. Friedländer, *Von Eyck bis Bruegel*, 1921, 200, Pl. 28; M. Conway, *The Van Eycks and their Followers*, 1921, 471, Pl. XXIV, 1; L. Baldass, *Die Gemälde des Lucas van Leyden*, 1923, 18, 19, Pl. III; F. Winkler, *Die Altniederländische Kunst*, 1924, 264; P. Wescher, *Thieme-Becker, Künstlerlexikon*, XXIII, 1929, 168, 9; Friedländer, *Der Cicerone*, XXII (1930), 495 (repr.), 498; Friedländer, *Lucas van Leyden, Jan Mostaert, C. Engelbrechtsz* (Die Altniederländische Malerei, X), 1932, 89-90, 135, No. 120, Pl. LXXIII.

According to Dr. W. R. Valentiner, a copy, executed by the Bruges miniaturist, Simeon Bening (1483–c. 1560), was formerly in the Somzée Coll., Brussels. Friedländer dates it c. 1510.

QUENTIN MASSYS, FLEMISH, 1465/6–1530

*122. MAN WITH A PINK

Oil on panel, 17¼ x 11½ in.

Owned by The Art Institute of Chicago.

COLL.: De Beurnonville; Sciarra Gall., Paris, 1881; M. E. May, Paris, 1890, No. 106 (as Holbein), repr. in cat.; Prince P. Demidoff, Pratolino, Italy, 1890.

EXH.: Kleinberger Gall., N. Y., 1929 (repr. in cat.); Belgian Centenary, Antwerp, 1930, No. 197; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 45 (Pl. IX of cat.).

LIT.: M. J. Friedländer, *Von Eyck bis Bruegel*, 1921, 95, Pl. 13; M. Conway, *The Van Eycks and their Followers*, 1921, 319, 327; Friedländer, *Quentin Massys* (Die Altniederländische Malerei, VII), 1929, 65, 122, No. 47, Pl. XLIV; *Apollo*, XII (1930), 16–7 (repr.); *Guide*, 1932, 13 (repr.).

ATTRIBUTED TO THE MASTER OF THE
LEGEND OF ST. URSULA, FLEMISH, Active
1470–1495

123. MADONNA AND CHILD WITH FOUR SAINTS
(Pl. XXVI)

Tempera on panel, 31 x 38 in.

Lent by Mrs. Edouard Jonas, New York.

COLL.: Baron de Beurnonville, Paris; Ch. Mège, Paris (listed as by Hans Memling in cat.).

EXH.: Kleinberger Gall., 1929, No. 36 (repr. in cat.).

LIT.: G. Migeon, *Les Arts*, VIII (February, 1909), 2–4 (repr.); M. Conway, *The Van Eycks and Their Followers*, 1921, 249.

M. Conway attributes it to a follower of Dirk Bouts.

On the right of the Virgin are St. John the Baptist and a saintly bishop; on her left, St. Anna and St. Dominic.

THE MASTER OF THE VIRGO INTER
VIRGINES, DUTCH, working 1470–1495

124. ECCE HOMO

Oil on panel, 20¾ x 9¼ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Convent of San Luca, Rome; Count Contini, Rome, 1923; Roerich Mus., N. Y. (Sale, 1930, No. 64, repr. in cat.); M. A. Ryerson, Chi., 1930.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 49.

LIT.: M. J. Friedländer, *Geertgen und Bosch* (Die Altniederländische Malerei, V), 1927, 73–4, 140, No. 53, Pl. XXXV; D. C. Rich, *Bull.*, XXV (1931), 33–36 (repr.).

According to Friedländer an early work, painted c. 1480. A replica (weaker and with lettering) is in the F. Burrell Coll. (At one time lent to the Tate Gall., Lond.).

HANS MEMLING, FLEMISH, c. 1430–1494

125. MADONNA AND CHILD

Oil on panel, 14 x 10½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Unknown Spanish coll.; Paris dealer; M. A. Ryerson, Chi., 1915.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 50 (Pl. IX in cat.).

LIT.: M. J. Friedländer, *Von Eyck bis Bruegel*, 1921, 188; Friedländer, *Art in America*, VIII (1920), 111 (repr.), 115; Friedländer, *Memling und Geraerd David* (Die Altniederländische Malerei, VI), 1928, 126, No. 50, Pl. XXXI; H. V., *Thieme-Becker, Künstlerlexikon*, XXIV, 1930, 376; A. F. Frankfurter, *The Fine Arts*, XVIII (Mar. 1932), 22.

According to Friedländer painted c. 1485.

ANTONIO MORO, DUTCH, 1519–1577

*126. PORTRAIT OF A LADY (Pl. XXII)

Oil on panel, 48⅛ x 35⅞ in.

Lent by Mrs. J. Horace Harding, New York.

COLL.: Aufrère (?); Earl of Yarborough, Brocklesby.

EXH.: British Institution, 1850, No. 12; Manchester, Art Treasures Exh., 1857, No. 503; Royal Acad., Lond., 1903, No. 64; (in all the above instances listed as "Queen Mary of Scotland").

LIT.: Dr. Waagen, *Treasures of Art in Great Britain*, 1854, II, 87; 1857, IV, 65 (wrongly listed as Queen Mary); W. Burger, *Trésors d'Art*, 1857, 172; H. Hymans, *Antonio Moro*, 1910, 134c (repr.), 135, Note 1, 174; L. Cust, *Burlington Magazine*, XVIII (1911), 11–12.

Painted at Antwerp between 1564 and 1568. The chair is the same one used in a number of portraits by Moro, in particular that of Sir Thomas Gresham (now in the Rijks Museum, Amsterdam).

ANTONIO MORO, DUTCH, 1519–1577

*127. PORTRAIT OF A NOBLEMAN

Oil on panel, 44½ x 33 in.

Owned by The Art Institute of Chicago.

COLL.: K. von der Heydt, Berlin; Kleinberger, N. Y.

EXH.: Renaissance Exh., Berlin, 1898 (cat. 1899); Düsseldorf, 1904, No. 208; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 53 (Pl. XXXIV in cat.).

LIT.: H. Hymans, *Antonio Moro*, 1910, 164; D. C. Rich, *Bull.*, XXVI (1932), 13–15 (repr.).

Hymans considers it doubtful. Friedländer attributes it to Moro. Possibly executed in Spain on Moro's visit of 1558.

ROGIER VAN DER WEYDEN, FLEMISH,
1399/1400–1464

128. JAN DE GROS

Oil on panel, 15 x 11 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Dr. de Meyer, Bruges; R. Kann, Paris (Sale, 1907, II, No. 110); Duveen Bros., N. Y.; M. A. Ryerson, Chi., 1913.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 55 (Pl. VI in cat.).

LIT.: M. J. Friedländer, *Katalog der Renaissance Ausstellung*, 1899; E. Michel, *Gaz. des Beaux-Arts*, Per. 3, XXV (1901), 498; W. Bode, *La Galerie de Tableaux de M. Rodolphe Kann à Paris*, n.d., Pl. 84; A. Marguillier, *Les Arts*, II (1903), No. 13, 3 (repr.); F. Laban, *Zeitschr. für Bildende Kunst*, XIX (1907), 60 (repr.); S. de Ricci, *Gaz. des Beaux-Arts*, Per. 3, XXXVIII (1907), 185-7 (repr.); F. Winkler, *Der Meister von Flémalle und Rogier van der Weyden*, 1913, 174; M. J. Friedländer, *Von Eyck bis Bruegel*, 1921, 185; Friedländer, *Art in America*, IX (1921), 62, 63 (repr.); 65; M. Conway, *The Van Eycks and their Followers*, 1921, 148; G. Hulin de Loo, *Burlington Magazine*, XLIII (1923), 54; M. J. Friedländer, *Rogier van der Weyden und der Meister von Flémalle* (Die Altniederländische Malerei, II), 1924, 37, 40-1, 101, No. 28, Pl. XXV; Hulin de Loo, *Burlington Magazine*, XLIV (1924), 184-9 (repr.); W. Stein, *Jahrbuch der Preusz. Kunstsammlungen*, XLVII (1926), 31-2; Fierens-Gevaert, *Histoire de la Peinture Flamande*, 1928, II, 60, 64, Pl. L, Fig. 84; J. Destrée, *Rogier de la Pasture van der Weyden*, 1930, I, 117; II, Pl. 38; D. C. Rich, *Bull.*, XXVII (1933), 11, 13 (repr.).

Hulin de Loo has shown that this is one panel from a diptych, the other wing of which, a Madonna, is in the collection of E. Renders, Bruges. On the back of the Chicago panel is a whitish scroll bearing the words, "Grâces à Dieu" with a windlass in the center from which is suspended the coat-of-arms of the Gros family. On either side of the shield are the initials J. G. The same device is found on the back of the Bruges panel. Painted not earlier than 1454. Jan (Jean, Jehan) de Gros, first secretary to Charles the Bold (b. 1434?). He became *contrôleur* of the King's finances and was also *trésorier* of the Golden Fleece. He built a handsome house at Bruges and gave liberally toward the decoration and rebuilding of the Church of St. Jacques.

ROGIER VAN DER WEYDEN, FLEMISH, 1399/1400-1464

*129. MADONNA AND CHILD

Oil on panel, 14½ x 10¾ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: V. Steyaert, Bruges, 1867; Mathys, Brussels (Sale, Paris, 1911); Steinmeyer, Paris; M. A. Ryerson, Chi. EXH.: Bruges, 1902, No. 28 (repr. in cat., Pl. XIII); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 56.

LIT.: H. Hymans, *Gazette des Beaux-Arts*, Per. 3, XXVIII (1902), 194 (repr.); M. J. Friedländer, *Meisterwerke der Niederländischen Malerei*, 1903, 3, 13 (repr.); K. Voll, *Die Altniederländische Malerei von Jan van Eyck bis Memling*, 1906, 292; Fierens-Gevaert, *Les Primitifs Flamands*, 1908, I, 50; P. Lafond, *Rogier van der Weyden*, 1912, 86; F. Winkler, *Der Meister von Flémalle und Rogier van der Weyden*, 1913, 75; M. J. Friedländer, *Von Eyck bis Bruegel*, 1921, 185; M. Conway, *The Van Eycks and their Followers*, 1921, 150; Friedländer, *Rogier van der Weyden und der Meister von Flémalle* (Die Altniederländische Malerei, II), 1924, 34, 101, No. 27; Fierens-Gevaert, *Histoire de la Peinture Flamande*, 1928, II, 60, Pl. XLVI, Fig. 76; J. Destrée, *Rogier de la Pasture van der Weyden*, 1930, I, 119, II, Pl. 45.

The composition goes back to an original by Rogier (best known through a picture in the Museum of Fine Arts, Boston) of "St. Luke Painting the Madonna." Two versions by Rogier, himself, are in the E. Renders Coll.,

Bruges, and the Kaiser-Friedrich Mus., Berlin. For school adaptations of the motif and version by Gerard David, Isenbrant, etc. see Fierens-Gevaert, *Histoire de la Peinture Flamande*, 1928, II, 63.

ROGIER VAN DER WEYDEN, FLEMISH, 1399/1400-1464

†130. PIETÀ (Pl. XXIII)

Oil on panel, 24½ x 16¾ in.

Lent by Mr. Henry Schniewind, New York.

COLL.: Paul Bottenwieser, Berlin.

LIT.: J. Destrée, *Rogier de la Pasture van der Weyden*, 1930, I, 148; II, Pl. 88.

Painted about 1460. Iconographically this varies from the usual *Pietà*, for Joseph of Arimathea supports the body of Christ, not Mary.

ROGIER VAN DER WEYDEN, FLEMISH, 1399/1400-1464

131. SCENES FROM THE LIFE OF SERGIUS I, SAINT AND POPE (Pl. XXIV)

Oil on wood panel, 35 x 32 in.

Lent by Mr. John Mortimer Schiff, New York.

COLL.: Lord Besborough, London (Sale, c. 1801); Christie and Manson, 1850; Webb, 1851; Labouchère, 1851; Lord Taunton, Stoke; M. Friedsam, N. Y.; M. L. Schiff.

LIT.: Dr. Waagen, *Treasures of Art in Great Britain*, 1854, II, 421 (incorrectly attributed to Justus van Ghent); M. J. Friedländer, *Rogier van der Weyden: Der Meister von Flémalle* (Die Altniederländische Malerei, II), 1924, 97, Pl. XVI; M. Vaughn, *International Studio*, XVI (July, 1928), 43-45 (repr.); H. G. Sperling, *Cat. of Flemish Primitives* (Kleinberger Gall.), 1929, No. 10, 46-47 (repr.).

Painted about 1450. It is said to be part of a large altarpiece, originally of St. Peter's church, Liège, of which another portion is now in the National Gallery, London, No. 783, "The Exhumation of St. Hubert," which formerly was also in Lord Besborough's collection. To supplement these connections, a further relationship is that Mr. Schiff's picture probably depicts an incident more relative to Saint Hubert than to Saint Sergius, although both are included. The former, having decided to give up the worldly life at the admonition of a stag bearing a crucifix between its antlers that he had pursued in the chase, sought St. Lambert, Bishop of Maastricht, for religious instruction. Advised to make a pilgrimage to Rome, Hubert was there when his friend was assassinated by the followers of Pepin. Pope Sergius heard the news simultaneously with the event, through an angel who bore a mitre and pastoral staff indicating that Hubert should be made Bishop of Maastricht. In 720, Hubert transferred St. Lambert's remains from Maastricht to Liège, which then became the bishopric, of which St. Lambert is honored as patron and St. Hubert as founder and first bishop.

Another interpretation suggests Gregory I (The Great), Saint, Pope, 4th Doctor of the Latin Church (born c. 540, died 604), who dreams of receiving the insignia of office from an angel. He is also shown en route to St. Peter's (which may be a representation of it as Rogier van der Weyden saw it in 1450) along the river Tiber which flows past the tower of St. Angelo.

Friedländer says a copy of the Angel is to be found in the triptych of "The Last Supper" in the Seminary at Bruges.

FRENCH AND ENGLISH PAINTING
Seventeenth, Eighteenth, and Early Nineteenth Centuries

GALLERY 53

WILLIAM BEECHEY, ENGLISH, 1753-1839

*132. MRS. JEREMIAH IVES, NÉE CAREW (Pl. XXX)

Oil on canvas, 28 $\frac{3}{4}$ x 22 in.

Lent by Mr. John Mortimer Schiff, New York.

COLL.: Family of the sitter.

EXH.: Royal Academy, Lond., 1788, No. 188.

LIT.: W. Roberts, *Sir William Beechey*, 1907, 29, 31, 264.

Executed during the artist's stay in Norwich from 1783 to 1786. There is a companion portrait of the sitter's husband, who was alderman of Norwich. Beechey also made a portrait of their daughter, Charlotte Elizabeth Ives, who married, in 1787, William Bosanquet, a London banker.

FRANÇOIS BOUCHER, FRENCH, 1703-1770

133. BATHING NYMPH

Oil on canvas, 16 $\frac{1}{4}$ x 18 $\frac{3}{8}$ in.

Owned by The Art Institute of Chicago (W. L. Mead Memorial).

COLL.: German Private Coll.; Van Diemen, N. Y., 1931.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 209.

LIT.: D. C. Rich, *Bull.*, XXVI (1932), 25-7, 33 (repr.).

Closely related to the "Bath of Diana" in the Louvre and painted c. 1742-5. The same model appears in both pictures.

JEAN BAPTISTE SIMEON CHARDIN, FRENCH, 1699-1779

134. SOAP BUBBLES (Pl. XXIX)

Oil on canvas, 35 $\frac{1}{4}$ x 28 in.

Signed: J. S. CHARDIN

Lent by Mrs. John W. Simpson, New York.

COLL.: Boscry; Gruel.

LIT.: A. Dayot et O. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, 1907, No. 18 (repr.); G. Wildenstein, *Chardin*, No. 134, 166-167, Fig. 22.

This is a larger version of the subject than the one in the Nelson Gallery, Kansas City, Missouri. Another example is in the Louvre. The subject met with great success when it was exhibited for the first time at the Salon of 1739, entitled: "L'Amusement Frivole d'un jeune Homme faisant des Bouteilles de Savon." It was popularized by an engraving by Filloeuil.

JEAN BAPTISTE SIMEON CHARDIN, FRENCH, 1699-1779

*135. STILL LIFE: THE HARE

Oil on canvas, 25 $\frac{5}{8}$ x 32 in.

Signed: CHARDIN

Lent by Mr. Henry P. McIlhenny, Germantown, Pennsylvania.

COLL.: M. Damery (?); Dandré-Bardon (Sale, 1783, No. 27); Laperlier (Sale, 1867, No. 22) (Sale, 1879, No. 3); Baron de Beurnonville (Sale, 1881, No. 20); Léon Michel-Lévy, Paris; Wildenstein and Co., N. Y.

EXH.: Salon de 1757 (very likely No. 36; "Un tableau d'une pièce de gibier avec gibecière et poire à poudre." Tiré du cabinet de M. Damery); Exposition de la Caisse de Secours des Artistes, Paris, 1860, No. 106; Exposition des Cent Chefs-d'oeuvre, Paris, 1892, No. 6; Exposition Chardin-Fragonard, Paris, 1907, No. 18; Wildenstein Gall., N. Y., 1926, No. IX (repr. in cat.); Fogg Art Museum, Cambridge, 1931.

LIT.: Ed. and J. de Goncourt, *L'Art du XVIIIe siècle*, 1880, I, 128; J. Guiffrey, *Chardin*, 1898, No. 166, 83; M. Tourneux, *Gaz. des Beaux Arts*, Per. 3, XXXVIII (1907), 95 (repr.); A. Dayot and O. Vaillat, *L'Oeuvre de J. B. S. Chardin et J. H. Fragonard*, 1907, No. 47 (repr.), IX; H. Furst, *Chardin*, 1911, 127.

Painted about 1757.

JOHN CONSTABLE, ENGLISH, 1776-1837

136. STOKE-BY-NAYLAND

Oil on canvas, 49 x 66 in.

Owned by The Art Institute of Chicago (W. W. Kimball Collection).

COLL.: Nield (Sale, 1879); Mrs. W. W. Kimball Coll., Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 190 (Pl. XLI of cat.).

LIT.: Letter to William Purdon, Feb. 6, 1836, in which Constable describes his first conception of the picture. (Quoted by C. R. Leslie, *Memoirs of the Life of John Constable*, 1843, 104, where it is erroneously stated that the picture was never painted); *Bull.*, XX, 1926, 51-3 (repr.); *Guide*, 1932, 89 (repr.).

In 1829 Lucas made a mezzotint from a similar subject; the oil sketches in the Victoria and Albert Mus., and in the Nat. Gall., Lond., and the sepia drawing (also Nat. Gall., Lond.), were preparatory for this.

Painted 1836.

The steeple is that of the church of St. Mary's (XV C.), Stoke-by-Nayland, Suffolk.

THOMAS GAINSBOROUGH, ENGLISH, 1727-1788

*137. MISS ANNE FORD (LATER MRS. PHILIP THICKNESSE) (Pl. XXVIII)

Oil on canvas, 77 $\frac{5}{8}$ x 53 $\frac{1}{8}$ in.

Signed: GAINSBOROUGH and inscribed: WIFE TO PHIL. THICKNESSE, ESQR.

Lent by The Cincinnati Art Museum (Mary M. Emery Collection), Cincinnati, Ohio.

COLL.: Rev. J. W. Richards; Thomas Agnew and Sons; Alfred de Rothschild; C. J. Wertheimer; Scott and Fowles, N. Y.; Mary M. Emery, Cincinnati.

EXH.: Royal Academy, Lond., 1894, No. 101; Königliche Akademie der Kunst, Berlin, 1908, No. 105; Cincinnati Art Mus., 1931, No. 47 (repr. in cat. Pl. 10).

LIT.: W. Armstrong, *Thomas Gainsborough*, 1894, 37; 1898, 131; 1906, 98; M. Menpes, *Thomas Gainsborough*, 1909, 110, 181; W. T. Whitely, *Thomas Gainsborough*, 1915, 36, 99, 103; H. Stokes, *Thomas Gainsborough*, 1925, 47, 48, 75.

A drawing for the portrait is in the Brit. Mus., Lond.

At the time Gainsborough painted this portrait at Bath, the sitter was the companion of Lady Elizabeth Thicknesse and had achieved already in her twenties a reputation "as a musician who loves solitude and has unmeasurable affections." Mrs. Delany writes to Mrs. Deeves, dating her letter October 23rd, 1760: "There (at Lady Westmoreland's) I saw Miss Ford's picture, a whole length with her guitar, a most extraordinary figure, handsome and bold, but I should be very sorry to have anyone I loved set forth in such a manner."

At the death of Lady Elizabeth Thicknesse, Miss Ford—the ward of the Earl of Jersey—became the third wife of Philip Thicknesse, governor of Landguard Fort opposite Harwich, Mayor of Bath, and Gainsborough's first patron. Gainsborough presented him with the portrait saying "It has done me service (attracting patronage), and I know it will give you pleasure."

The viol-di-gamba was the subject of a quarrel between the Thicknesse and Gainsborough, being given him in exchange for a portrait of Mr. Thicknesse never completed. Gainsborough maintained he paid Mrs. Thicknesse 100 guineas for it.

THOMAS GAINSBOROUGH, ENGLISH, 1727-1788

*138. PORTRAIT OF MISS JULIET MOTT (Pl. XXXII)

Oil on canvas, 24¼ x 20½ in.

Lent by Mrs. J. Horace Harding, New York.

COLL.: George Smith, Coniston; Mrs. Charles Fox, Trebah; Edmund Backhouse (son-in-law of Mrs. Charles Fox), Trebah.

EXH.: Royal Acad., Lond., 1875, No. 230 (lent by C. Fox); Grosvenor Gall., 1885, No. 162 (lent by Edmund Backhouse); Bicentenary Mem. Exh. of T. Gainsborough, Ipswich, 1927, No. 51; "Georgian Art," Lond., 1931; Cincinnati Art Mus., 1931, No. 36.

LIT.: Sir W. Armstrong, *Thomas Gainsborough*, 1904, 274; *Illustrated London News*, CLX (April 22, 1922), 576 (repr.); *Pantheon*, VIII (September, 1931), 49 (repr.); W. Siple, *Thomas Gainsborough* (Cincinnati Art Museum Exhibition), 1931, 30, Pl. 9; R. H. Wilenski, *English Painting*, 1933, op. p. 98 (repr.).

Painted in 1766 and given by the artist to the child's father, as a token of gratitude after Gainsborough had been nursed through a dangerous illness while a guest at Mr. Mott's house. Juliet Mott, only surviving child and heiress of Richard Mott, Esq., of Carlton, Suffolk, and his wife, Elizabeth Bunting, was born September 28, 1754. She married, March 18, 1774, George Smith, Esq., of Durn Hall, Durham, afterwards of Piercefield Park, Monmouthshire, and later of Coniston. They had five children, of whom the lives of two are recorded in the Dictionary of National Biography. The Smiths died at Tent Lodge, Coniston (Juliet Mott Smith in 1838), and are buried in Hawkshead Church.

THOMAS GAINSBOROUGH, ENGLISH, 1727-1788

139. SKIRTS OF THE WOOD

Oil on canvas, 16⅞ x 21 in.

Owned by The Art Institute of Chicago (W. W. Kimball Collection).

COLL.: H. E. Pfungst, Lond.; De la Haye Moores, Clifton; L. Huth, 1898; Ehrich Gall., N. Y.

LIT.: W. Armstrong, *Gainsborough*, 1898, 206 (Edition, 1906, 287); *Guide*, 1932, 82 (repr.).

CLAUDE GELLEE, CALLED "LE LORRAIN," FRENCH, 1600-1682

*140. THE ARTIST STUDYING FROM NATURE

Oil on canvas 30½ x 39¾ in.

Lent by Miss Mary Hanna, Cincinnati, Ohio

Liber Veritatis, 44.

COLL.: Perochet (for whom Claude painted the picture); Earl of Exeter, Burleigh (1777); Sale, Christies', Lond., 1807; Thomas Baring, Earl of Northbrook; M. Knoedler and Co., N. Y.

EXH.: Royal Acad., Lond., 1902, No. 68.

LIT.: J. Smith, VIII, 1837, 368, No. 384 (?); O. J. Dullea, *Claude Gellée, Le Lorrain* (The Great Artists), 1887, 104, No. 44, 125 and 135; E. Dillon, *Claude*, 1905, 187.

A drawing is in the Duke of Devonshire's Coll.; Claude etched the subject, four states being known.

WILLIAM HOGARTH, ENGLISH, 1697-1764

141. MONAMY AND WALKER

Oil on canvas, 23¼ x 20½ in.

Owned by The Art Institute of Chicago.

COLL.: Thos. Walker; R. Bull; H. Walpole, Strawberry Hill (Sale, 1842, No. 96); Earl of Derby, 1842; Sold at Christie's, 1902; Ernest Brown and Phillips, Lond.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 195.

LIT.: A. Dobson, *William Hogarth*, 1902, 172.

According to Dobson, painted c. 1740. The subject is the English painter Peter Monamy (1689[?]-1749), showing a seapiece to his patron, Thomas Walker. The figures are by Hogarth; the seapiece by Monamy, himself.

WILLIAM HOGARTH, ENGLISH, 1697-1764

142. MRS. BUTLER (Pl. XXXIV)

Oil on canvas, 29⅞ x 25½ in.

Lent by The Trustee of the John G. Johnson Collection, Philadelphia.

COLL.: Robert Graves, Lond., 1832; Henry Graves, Lond., 1891.

EXH.: Suffolk Street, Lond., 1832, No. 148.

LIT.: A. Dobson, *William Hogarth*, 1902, 176; W. R. Valentiner, *Cat. of the John G. Johnson Coll., Philadelphia*, III, 1914, 53-4, No. 823 (repr. 320).

The lady was Oliver Goldsmith's landlady at Islington but her real name was Mrs. Elizabeth Fleming. (See J. Forster, *Life of Goldsmith*, 1848, Chap. VII.)

WILLIAM HOGARTH, ENGLISH, 1697-1764

143. MRS. PRICE

Oil on canvas, 30⅞ x 24½ in.

Lent by The National Gallery of Art, Smithsonian Institution, Washington, D. C.

LIT.: L. Mechlin, *American Magazine of Art*, XI (1920), 346, 353 (repr.); G. B. Rose, *Art and Archaeology*, X (1920), 101 (repr.), 106; W. H. Holmes, *Cat. of The National Gall. of Art, Washington, D. C.*, 1922, I, 56; II, 52 (repr.), 67.

It probably portrays the wife of Uvedale T. Price of the Albany, whose portrait was painted by Hogarth in a family group, called "The Price Family," wherein, however, Mrs. Price is not depicted.

THOMAS LAWRENCE, ENGLISH, 1769-1830

*144. MRS. WOLFF

Oil on canvas, 50 x 39 in.

Owned by The Art Institute of Chicago (W. W. Kimball Collection).

EXH.: Royal Academy, Lond., 1815; Fogg Art Mus., Cambridge, 1930, No. 47; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 198 (Pl. XL of cat.).

LIT.: G. S. Layard (Ed.), *Sir Thomas Lawrence's Letter-Bag*, N. Y., 1906, opp. 147 (repr.), 147-150, 245, 246; W. Armstrong, *Sir Thomas Lawrence*, N. Y., 1913, 65, 172, Pl. XXXVII; *Bull.*, XIV (1920), 73 (repr.), 77; *Guide*, 1932, 88 (repr.); C. H. Collins Baker and M. R. James, *British Painting*, 1933, 281.

Mezzotinted by Samuel Cousins, 1831.

A drawing for the head and shoulders of the figure is in the collection of Mrs. M. S. Danforth, Providence, R. I. Mrs. Wolff, wife of the Danish consul in Lond., was an intimate friend of the artist. Her house in Battersea was a gathering place for the artistic circles of the day; the book before her is appropriately open at a colored engraving of a figure from Michelangelo's Sistine frescoes.

LOUIS LE NAIN, FRENCH, 1593-1648

145. THE PEASANT FAMILY AT THE WELL

Oil on canvas, 38½ x 40 in.

Owned by The Art Institute of Chicago (R. A. Waller Memorial).

COLL.: Ch. Sedelmeyer, Paris (Sale, I, 1907, No. 223); repr. in cat. I. O. Sirèn, Stockholm.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 221 (Pl. XLIV of cat.).

LIT.: *Bull.*, XVII (1923), 82-4 (repr.); *Guide*, 1932, 39 (repr.).

If by Louis, painted c. 1640-48. This picture is closely associated with a group of similar compositions (see, R. C. Witt in *Illustrated Cat. of Pictures by the Brothers Le Nain*, 1910, 15, for variants).

NICOLAS POUSSIN, FRENCH, 1594-1665

146. THE BIRTH OF BACCHUS

Oil on canvas, 47 x 70 in.

Lent by Mr. Samuel Sachs, New York.

COLL.: Marquis de Montcalm; Duc d'Orléans, 1795; Willett Willett, 1813; Christie, 1819; Chevalier Sébastien Erard, Paris, 1833; Adrian Hope, 1894; Deferdumesnil (Sales Catalogue, 1900, No. 204).

EXH.: Fogg Art Museum, Harvard University (annually since 1923).

LIT.: J. Smith, 1837, VIII, No. 205; A. Andresen, *Nicolas Poussin*, 1863, No. 361; O. Grautoff, *Nicolas*

Poussin, 1914, II, 257; É. Magne, *Nicolas Poussin*, 1914, 198, No. 12.

Painted in 1657 for Stella (the artist's most continuous correspondent).

Engraved by Giovanni Dughet, Dambrun and others.

Mercury is represented as having just alighted on the island of Cubaea, and is giving the newly born Bacchus into the care of the nymphs, indicating the source of his birth by pointing at Jupiter seen on a cloud accepting nectar from his handmaid Hebe. Narcissus lies dead near the water and Echo mourns on a rock beyond him. Pan is seen on the summit of a hill. An identical version is No. 453 in the Musée de Montpellier.

In composition the picture resembles another "Birth of Bacchus" last noted in the Gallery of Prince Esterhazy, Vienna, with a few differences: Venus and Apollo are seen in the heavens; Echo is more fully clad; Pan is seated in a reverse position; vases on a ledge concealed by drapery take the place of a covered table with cups.

NICOLAS POUSSIN, FRENCH, 1594-1665

147. ST. JOHN ON PATMOS

Oil on canvas, 40 x 52½ in.

Owned by The Art Institute of Chicago (Munger Collection).

COLL.: M. Robit (Sale, Paris, 1801, No. 91); Mr. Bryan, 1802 (Cat., No. 29); Sir S. Clarke, Lond.; Sir Thos. Baring, Lond., 1837.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 226 (Pl. XLV of cat.).

LIT.: W. Buchanan, *Memoirs of Painting*, 1824, II, 59, No. 91; J. Smith, VIII, 1837, No. 316; A. Andresen, *Nicolas Poussin*, 1863, No. 455; O. Grautoff, *Poussin*, II, 1914, 259; H. Posse, *Pantheon*, V (1930), 62, 64, 65 (repr.); W. R. Valentiner, *Das Unbekannte Meisterwerk*, 1930, No. 74 (repr.); D. C. Rich, *Bull.*, XXIV (1930), 113-17 (repr.); *Guide*, 1932, 38 (repr.).

Engraved by Châtillon, etc. (see Valentiner, *supra*, for list of reproductions).

Closely related to the "St. Matthew with the Angel" in the Kaiser-Friedrich Mus., Berlin. H. Posse believes it to be a pendant to this composition, executed 1648-50. W. Friedländer (in *Das Unbekannte Meisterwerk*) calls it the earliest of the six Poussin landscapes engraved by Châtillon for N. Poilly, dating it 1645-50.

HENRY RAEBURN, SCOTCH, 1756-1823

*148. MRS. AUSTIN OF KILSPINDIE (Pl. XXXIII)

Oil on canvas, 49½ x 40¼ in.

Inscribed: THE HON. ANN SEMPILL, MRS. AUSTIN OF KILSPINDIE.

Lent by M. Knoedler and Company, New York.

COLL.: Maria Janet, Baroness Sempill (great niece of sitter); Sir William Forbes, 8th Baronet (17th Baron Sempill), 1884; Mrs. Louis Raphael, London.

EXH.: Royal Scottish Academy, Edinburgh, 1863, No. 98 (Lent by Baroness Sempill); Agnew, Lond., 1910, No. 17; Rhode Island School of Design, Providence, 1932, No. 19.

LIT.: W. Armstrong, *Sir Henry Raeburn*, 1901, 95; J. Greig, *Sir Henry Raeburn*, 1911, 38.

The sitter was Ann Sempill, fourth daughter of Hugh, 12th Lord Sempill, Brigadier-General in the Army, and Sarah Gaskell of Manchester. On September 16, 1754, the Hon. Ann Sempill married Dr. Adam Austin of Kilspindie and Edinburgh. She bore him nine children, all girls save one, Hugh, who became a judge at Burdwan, India, dying without issue in 1784. Dr. Austin died in 1778, Mrs. Austin, in 1793. The Royal College of Physicians, Edinburgh, possesses a portrait of Dr. Austin attributed to Allan Ramsay.

HENRY RAEBURN, SCOTCH, 1756-1823

149. DOCTOR WELSH TENNENT

Oil on canvas, 49 x 39 in.

Owned by The Art Institute of Chicago.

COLL.: R. Hall McCormick, Chi., 1900-20 (Catalogue, 1900, No. 31).

LIT.: *Guide*, 87 (repr.), 168.

JOSHUA REYNOLDS, ENGLISH, 1723-1792

***150. MARY HICKEY (Pl. XXXI)**

Oil on canvas, 29½ x 24½ in.

Lent by Mrs. Edouard Jonas, New York.

COLL.: Right Hon. F. Leverton Harris, M. P., Lond.

EXH.: Grosvenor Gall., 1884; Royal Acad., 1872; British Institution, 1883; Burlington Fine Arts Club, Lond., 1920; Exh. of "Meisterwerke Englischer Malerei aus Drei Jahrhunderten," Vienna, 1927, No. 18 (Lent by Mrs. Leverton Harris).

LIT.: *Memoirs of William Hickey*, 1913, II, vii-viii, 246 (repr. of engraving by Norman Hirst); *Apollo*, VI (August, 1927), 46 (repr. in color); Viscountess Chilton, *Country Life, London*, LXII, Pt. 2 (November 12, 1927), 691 (repr.).

One of two portraits by Reynolds, both described as "Miss Hickey" and representing an elder and a younger sister of the famous William Hickey. There are indications, particularly in the dressing of the hair, that this painting was executed much earlier than the other, and therefore is of Mary, the first of the family of seven children of Joseph Hickey of Cashel, Ireland, a graduate of the University of Dublin. His wife was a Boulton of Yorkshire, possessing an income from landed property which permitted the family to reside in Soho, London, and there Mary was born. Her father, being successful in his legal profession, soon possessed a house at Twickenham, the family moving in the most elegant circles of the times. The sitter is frequently mentioned in William Hickey's memoirs in connection with various social functions, and is praised for her great taste in the arrangement of dinners.

JOSHUA REYNOLDS, ENGLISH, 1723-1792

151. SELF-PORTRAIT

Oil on wood panel, 30 x 24¾ in.

Lent by Mr. Ralph J. Hines, Chicago.

COLL.: Angerstein, Lond., 1824.

Between fifty and one hundred self-portraits of Reynolds are extant. Five examples similar to this one are in the following collections: The Kaiser-Friedrich Museum, Berlin; The King of England's Collection of Paintings; The National Gallery, Lond.; The Dulwich Gallery; The Edward Drummond Libbey Collection, N. Y.

Painted round 1789.

GEORGE ROMNEY, ENGLISH, 1734-1802

152. MRS. FRANCIS RUSSELL (Pl. XXVII)

Oil on canvas, 50 x 40 in.

Owned by The Art Institute of Chicago (W. W. Kimball Collection).

COLL.: C. Wertheimer (Sale, Lond., 1897, No. 45, repr. in cat.); Mrs. W. W. Kimball, Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 204.

LIT.: *Magazine of Art*, XXI (1898), 139, 140 (repr.); H. Ward and W. Roberts, *Romney*, 1904, II, 137; *Guide*, 1932, 84 (repr.); C. H. Collins Baker and M. R. James, *British Painting*, 1933, 285.

Painted partly in 1785; finished in 1787.

"Anne Kershaw, daughter of the Vicar of Leeds and Canon of Ripon; married Francis Russell, cousin of the Duke of Bedford, and an Attorney of Red Lion Square, who held at the same time four appointments in the Duchy Court of Lancaster, Gray's Inn; he was Surveyor of Lands and Woods, South of Trent; Sworn Attorney in Court for the Crown; Receiver of the Rents for Yorkshire and Nottinghamshire and Secretary to the Chancellor of the County Palatinate." Ward and Roberts, *supra*.

JOSEPH M. W. TURNER, ENGLISH, 1775-1851

153. DUTCH FISHING BOATS

Oil on canvas, 71 x 90 in.

Signed: J. M. W. TURNER.

Owned by The Art Institute of Chicago (W. W. Kimball Collection).

COLL.: J. Naylor, Leighton Hall (purchased direct from the artist); Mrs. W. W. Kimball, Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 205.

LIT.: W. Armstrong, *Turner*, 1902, 229; C. H. Collins Baker and M. R. James, *British Painting*, 1933, 286.

According to Armstrong, painted c. 1826, and a companion to the "Pas de Calais" (R. A., 1827).

ANTOINE WATTEAU, FRENCH, 1684-1721

****+154. LE MEZZETIN (Angelo Costantini, the Actor) (Frontispiece)**

Oil on canvas, 21 x 16¾ in.

Lent by Wilkenstein & Co., Inc., New York.

COLL.: Jean de Jullienne (1767 [?] from the artist); Catherine II of Russia (1765[?]); Hermitage, Leningrad.

LIT.: G. Séailles, *Watteau*, 1901, repr. opp. 56; E. Staley, *Watteau and His School*, 1902, 68-9; J. J. Foster, *French Art from Watteau to Prud'hon*, 1905, No. 1, 100, Pl. XXIX (opp. 76); N. Wrangell, *Les Chefs-d'oeuvre de la Gal. de Tableaux de l'Ermitage Impérial*, 1909, 219; E. H. Zimmermann, *Watteau* (Klassiker der Kunst), 1912, 41 (repr.), 187; R. H. Wilenski, *French Painting*, 1921, Pl. 44B; E. Dacier and A. Vuafart, *Jean de Jullienne et les Graveurs de Watteau*, 1922, No. 215, 100, Plate XII No. 1; L. Réau, *Hist. de la Peinture Française au XVIIIe.S.*, 1925, I, p. 15; P. L. Duchartre, *The Italian Comedy* (tr. R. T. Weaver, 1929), 171f.; *Revue de l'Art* LI (Mar., 1932), 133.

Painted between 1716 and 1718.

Engraved by B. Audran.

One of seven paintings by Watteau purchased by Catherine the Great, it was acquired by her from Jean de Julienne, together with "The Minuet" and "The Marmot," in 1765-7. The character (one of the Italian comedy in Paris) was created by the actor, Angelo Costantini (1654-1729), with the help of an old French stage character and a drawing by Callot, a combination of the timidity and shyness of Harlequin and the audacity

and impudence of Scapin. He appears in a large number of Watteau's compositions, sometimes the center of a gay throng, at other times indifferent or dreaming, a lonely figure, an embodiment of the artist himself. A full-length sanguine drawing by Watteau of this character was exhibited at the École des Beaux Arts, Paris, and reproduced in *L'Art*, IV (1879), 59.

Duchartre in his article on *Le Mezzetin* gives the meaning of the word as "The Half-measure."

FRENCH PAINTING

Nineteenth Century

GALLERIES 25 AND 26

LOUIS EUGENE BOUDIN, FRENCH, 1824-1898

155. BEACH AT TROUVILLE (1860)

Oil on canvas, 26½ x 41 in.

Signed: E. BOUDIN, 1860.

Lent by The Minneapolis Institute of Arts, Minneapolis, Minnesota.

COLL.: Durand-Ruel, N. Y.

EXH.: Durand-Ruel, N. Y., 1929 and 1933.

LIT.: *Handbook of Paintings in the Minneapolis Institute of Arts*, 1926, 54 (repr.).

LOUIS EUGENE BOUDIN, FRENCH, 1824-1898

***†156. BEACH AT TROUVILLE**

Oil on canvas, 32 x 35 in.

Signed: E. BOUDIN.

Lent by Jacques Seligmann and Co., Inc., New York.

COLL.: Gaston Mégrét, Lond.

EXH.: National Gall., Lond., 1927-1929; McClees Gallery, Phila., Pa., Dec., 1930; Royal Acad., Lond. 1932, No. 474.

LIT.: Royal Acad., Lond., *Commemorative Catalogue, French Art*, 1932, No. 275, Pl. 116.

Inscribed on back, "Trouville 1880."

LOUIS EUGENE BOUDIN, FRENCH, 1824-1898

157. PORT OF TROUVILLE (1872)

Oil on canvas, 11½ x 17¾ in.

Signed: E. BOUDIN '72.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Durand-Ruel, Paris and N. Y.; O'Brien, Chi., Martin A. Ryerson, 1915.

JEAN CHARLES CAZIN, FRENCH, 1841-1901

158. THEOCRITUS

Oil on canvas, 29 x 24 in.

Signed: J. C. CAZIN.

Owned by The Art Institute of Chicago.

COLL.: G. Petit, Paris; Mrs. Potter Palmer, Chi., 1894, (*Catalogue*, 1910, No. 6).

LIT.: P. Desjardins, *Gazette des Beaux Arts*, Per. 3, XXVI (1901), opp. 182 (repr.).

CAMILLE COROT, FRENCH, 1796-1875

159. ARLEUX-PALLUEL, THE BRIDGE OF TRYSTS

Oil on canvas, 23½ x 28½ in.

Signed: COROT.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Arnold and Tripp, 1882; G. Petit, 1883; Durand-Ruel, 1889; Mrs. Potter Palmer, Chi., 1892.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 230.

LIT.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, No. 2210 (repr.).

Painted 1871-2. Robaut records a copy sold in 1876.

CAMILLE COROT, FRENCH, 1796-1875

160. Mlle. DOBIGNY—THE RED DRESS

Oil on wood panel, 30¼ x 18½ in.

Signed: COROT.

Lent by Mr. and Mrs. J. Watson Webb, New York.

COLL.: Benoist (Sale, March 9, 1883, No. 9); Bessonneau; H. O. Havemeyer, N. Y.

EXH.: Exposition Centennale, Paris, 1900, No. 119.

LIT.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, 119, No. 1573; A. Alexandre, *La Renaissance*, XII, Pt. 2, (1929) 280 (repr.); J. Meier-Graefe, *Corot*, 1930, Pl. CXXII; H. O. Havemeyer Collection, 1931, 336-337 (repr.).

Painted c. 1865-70.

CAMILLE COROT, FRENCH, 1796-1875

161. EVENING LANDSCAPE

Oil on canvas, 25½ x 31½ in.

Signed: COROT.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mr. Délius, Reims, 1868; Mrs. Potter Palmer, Chi., 1922.

EXH.: World's Columbian Exposition, Chi., 1893, No. 3119; Paintings belonging to the Collection of Mrs. Potter Palmer, Art Inst. of Chi., 1910, No. 14.
LIT.: A. Robaut, *L'Oeuvre de Corot*, II, 1905, No. 1148 (repr.); *Bull.*, XVIII (1924), 100.
Painted 1855-60.

CAMILLE COROT, FRENCH, 1796-1875

162. THE GREEK GIRL (MADEMOISELLE DOBIGNY) (Pl. XXXVIII)

Oil on canvas, 32¾ x 21½ in.

Signed: COROT.

Lent by Mr. and Mrs. J. Watson Webb, New York.

COLL.: J. Saulnier (Sale, Paris, June 5, 1886, No. 17 and March 25, 1892, No. 3); Durand-Ruel, Paris; H. O. Havemeyer, N. Y.

EXH.: "Maîtres du Siècle," Paris, 1886, No. 48.

LIT.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, No. 1995; J. Meier-Graefe, *Corot und Courbet*, 1905, 85; A. Jaccaci, *Art in America*, II (1914), 5 (repr. 3); A. Alexandre, *La Renaissance*, XII, Pt. 1 (1929), 281 (repr. 277); J. Meier-Graefe, *Corot*, 1930, Pl. CXX, 90; H. O. Havemeyer Collection, 1931, 338-339 (repr.).

Painted 1868-70.

Emma Dobigny was one of the artist's favorite models.

CAMILLE COROT, FRENCH, 1796-1875

163. THE INN AT MONTIGNY

Oil on canvas, 9½ x 13 in.

Signed: COROT.

Lent by The Farnsworth Museum, Wellesley College, Wellesley, Massachusetts.

COLL.: J. B. Neumann, N. Y.

EXH.: Fogg Art Mus., Cambridge, Mass., 1929, No. 13 (repr. in cat., Pl. V); Mus. of Mod. Art, N. Y., 1930, No. 12 (repr. in cat., Pl. 12).

LIT.: *Wellesley College Bulletin, The Art Museum*, I (1931), 1 (repr.) and 3.

Painted c. 1831.

CAMILLE COROT, FRENCH, 1796-1875

***164. INTERRUPTED READING**

Oil on canvas, 36 x 25¼ in.

Signed: COROT.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Larochoire, Paris; Alex. Dumas, père (Sale, Paris, 1882, No. 15); Alex. Dumas, fils (Sale, Paris, 1892, No. 24); Durand-Ruel, Paris, 1892; Mrs. Potter Palmer, Chi.

EXH.: École des Beaux-Arts, 1875, No. 93; Fogg Art Mus., Cambridge, Mass., 1929, No. 12; Mus. of Mod. Art, N. Y., 1930, No. 29 (Pl. 29 in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 231 (Pl. LII in cat.).

LIT.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, 62, No. 1431 (repr. 63); J. Meier-Graefe, *Corot*, 1913, 107 (repr.); A. F. Jaccaci, *Art in America*, II (1913), (repr. 3, Fig. 2), 5; Meier-Graefe, *Kunst und Künstler*, XXVIII (1929), 51 (repr.); Meier-Graefe, *Corot*, 1930, Pl. CVII.
Painted 1865-70.

CAMILLE COROT, FRENCH, 1796-1875

***165. LANDSCAPE WITH BATHING WOMEN**

Oil on canvas, 32 x 40 in.

Signed: COROT.

Owned by The Art Institute of Chicago (W. W. Kimball Collection).

EXH.: Memorial Exhibition, École des Beaux-Arts, Paris, 1875, No. 1875; Centennial Exhibition, Palais Galliera, Paris, 1895, No. 34.

LIT.: A. Robaut, *L'Oeuvre de Corot*, II, 1905, No. 1113 (repr.); M. C., *Bull.*, XVIII (1924), 100, 101 (repr.).

Painted 1855-60.

The artist's title was: "Les Baigneuses à l'Enfant," (Women bathing, with a Child). A replica (24x31½ in.) was in the Gustave Claudon Collection in Paris, before 1875 to after 1895, and is that mentioned by Robaut (see *L'Oeuvre de Corot*, II, 1905, No. 1113).

CAMILLE COROT, FRENCH, 1796-1875

166. PEASANT HUTS NEAR ÉTRETAT

Oil on canvas, 22 x 30 in.

Signed: COROT.

Owned by The Art Institute of Chicago (Charles L. Hutchinson Collection).

COLL.: Stumpf Sale, 1873, No. 11; M. Edwards, 1878, Paris; J. Saulnier (Sale 1881, No. 11); Charles L. Hutchinson, Chi., 1911.

EXH.: Durand-Ruel Galleries, Paris, 1878, No. 55; "Maîtres du Siècle," Paris, 1886, No. 42.

LIT.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, No. 2057 (repr.); *Bull.*, X (1916), 207 (repr.).

Painted 1872. This study was painted from nature but retouched in the studio.

CAMILLE COROT, FRENCH, 1796-1875

167. ST. SALVI CHURCH, ALBI

Oil on canvas, 14 x 11½ in.

Signed: COROT.

Owned by The Art Institute of Chicago.

COLL.: Amer. Art Assn. Sale, N. Y., Mar. 26, 1931, No. 115.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 233.

LIT.: D. C. Rich., *Bull.*, XXVI (1932), 30-31 (repr.).
Painted c. 1830.

Cf. C. Brossard, *France du Sud-Est*, 1903, 117.

CAMILLE COROT, FRENCH, 1796-1875

***168. SILENUS (1838)**

Oil on canvas, 97½ x 71 in.

Signed: c. COROT 1838.

Lent by Mr. Louis W. Hill, St. Paul, Minnesota.

COLL.: Sale, Hôtel Drouot, Paris, Feb. 19, 1877; Dollfus; James J. Hill, St. Paul.

EXH.: Salon, Paris, 1838, No. 341.

LIT.: A. Robaut, *L'Oeuvre de Corot*, I, 1905, 82, II, No. 368 (repr.), IV, 355; A. Jaccaci, *Art in America*, I (1913), 77 (repr. 79).

CAMILLE COROT, FRENCH, 1796-1875

*169. VIEW NEAR NAPLES (1841) (Pl. XXXIX)

Oil on canvas, 27¾ x 43 in.

Signed: COROT, 1841.

Lent by The Springfield Museum of Fine Arts (Gray Collection), Springfield, Massachusetts.

COLL.: Given by Corot to Louis Robert, Mantes; Paul Rosenberg, Paris; Wildenstein & Co., Inc., N. Y. and Paris.

EXH.: Salon, Paris, 1841, No. 398; Italian Figures and Landscapes, Paul Rosenberg Galleries, Paris, 1928; Corot-Daumier, Mus. of Mod. Art, N. Y., 1930, No. 16 (repr. in cat., Pl. 16); City Art Mus., St. Louis, Mo., 1931, No. 4; Five Centuries of European Painting, Los Angeles Mus., Los Angeles, 1933, No. 41, (repr. in cat.).

LIT.: A. Robaut, *L'Oeuvre de Corot*, I, 1905, 90, II, No. 377 (repr.), IV, 357; R. Régamey, *The Arts*, XIV (1928), 151 (repr. 146); J. Meier-Graefe, *Corot*, 1930, Pl. XXIX; C. Burrows, *Apollo*, XII (1930), 452 (repr.), 453; *Art News*, XXXII (Nov. 25, 1933), 5.

CAMILLE COROT, FRENCH, 1796-1875

170. VILLE D'AVRAY

Oil on canvas, 32 x 24 in.

Signed: COROT.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Binant coll., 1875; Arnold and Tripp, 1881; Mrs. Potter Palmer, Chi., 1922.

EXH.: Paintings Belonging to the Collection of Mrs. Potter Palmer, Art Inst. of Chi., 1910, No. 13.

LIT.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, No. 2292 (repr.); *American Art News*, XVI (May 18, 1918), 1; *Bull.*, 1924, 102-103 (repr.); *Guide*, 42 (repr.).

Painted 1870-72.

CAMILLE COROT, FRENCH, 1796-1875

*171. WOMAN WITH TOQUE AND MANDOLIN (Pl. XXXVII)

Oil on canvas, 44⅞ x 34⅞ in.

Signed: COROT.

Lent by Mr. Paul Rosenberg, Paris.

COLL.: Given by Corot to Demeur-Chartron, 1873; J. Paton, Paris (Sale, Paris, 1883, No. 55); Bernheim-jeune, Paris, 1889; Dreyfus de Gonzalès (Sale, Paris, 1896, No. 17); Montaignac, Paris; Victor Desfossés (Sale, Paris, 1899, No. 12); Ernest Cognacq, Paris; Dufayel, Paris; Rivet, Paris.

EXH.: "Centennial Exhibition of French Art," Paris, 1889, No. 150; "Great Nineteenth Century Influences," Rosenberg Galleries, Paris, 1925, No. 2; "Corot Figures and Italian Landscapes," Rosenberg Galleries, Paris, 1928, No. 32; Corot Exhibition, Rosenberg Galleries, Paris, 1930, No. 27; Corot-Daumier, Mus. of Mod. Art, N. Y., 1930, No. 23 (repr. in cat. Pl. 23.); "French Art," Royal Acad., London, 1932, No. 404 (*Commemorative Catalogue*, 1933, 303); "French Painting of the Nineteenth Century," Reid and Lefèvre Galleries, London, 1933, No. 9 (repr. in cat.); "Great French Masters," Durand-Ruel Galleries, N. Y., 1934, No. 4 (repr. in cat.).

LIT.: A. Robaut, *L'Oeuvre de Corot*, II, 1905, No. 1060 (repr.); P. Goujon, *Gazette des Beaux-Arts* Per. 4, II,

(1909), 473 (repr. opp. 472); R. Bouyer, *La Revue de l'Art Ancien et Moderne*, XXVI (Oct., 1909), 301, (repr. 299); L. M., *American Magazine of Art*, XXI (1930), 708, (repr. 672); C. Burrows, *Apollo*, XII (1930), 453; A. H. Barr, *Cat. of Mus. Mod. Art, Corot-Daumier Exhibition*, 1930, 15.

Painted 1850-55.

CAMILLE COROT, FRENCH, 1796-1875

172. WOUNDED EURYDICE

Oil on canvas, 22 x 16¼ in.

Signed: COROT.

Owned by The Art Institute of Chicago (Henry Field Collection).

COLL.: A. Sensier, Paris; Edwards, 1878 (Sale, Paris, 1881); Tavernier, Paris; H. Field, 1893.

EXH.: Durand-Ruel, Paris, 1878, No. 59; Knoedler, N. Y., 1929; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 235.

LIT.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, 242, No. 2001 (repr. 243); A. F. Jaccaci, *Art in America*, II (1913), 6, 7 (repr. fig. 3 [not 4, as printed]).

Lithographed by Emile Vernier, 1870.

Two other versions exist. Robaut believes the first to be the painting (No. 1999) now the property of Durand-Ruel (?), executed in 1868-70, the same period to which he gives the present example. The third (Lhiabaster Sale, 1885, No. 2000) he dates 1870.

CAMILLE COROT, FRENCH, 1796-1875

*173. YOUNG WOMAN IN RED DRESS HOLDING A MANDOLIN

Oil on wood panel, 18 x 14½ in.

Signed: COROT.

Lent by Mr. Carl Weeks, Des Moines, Iowa.

COLL.: Perreau, Paris, 1877; Desfossés, Paris, 1889 (Sale, Paris, April 26, 1899, No. 18); Durand-Ruel, Paris and N. Y., 1926.

EXH.: Exposition Centennale, Paris, 1889, No. 191; Exposition du Centenaire de Corot, Paris, 1895, No. 65; Corot-Daumier, Mus. of Mod. Art, N. Y., 1930, 28, No. 32 (repr. in cat., Pl. 32).

LIT.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, No. 1566; *Creative Art*, VII (1930), sup. 76 (repr.).

Painted 1868-70.

GUSTAVE COURBET, FRENCH, 1819-1877

174. AN ALPINE SCENE (1874)

Oil on canvas, 23⅞ x 28½ in.

Signed: 74 G. COURBET.

Owned by The Art Institute of Chicago (Munger Collection).

COLL.: A. A. Munger, 1901.

EXH.: City Art Mus., St. Louis, 1930; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 236.

LIT.: T. Duret, *Courbet*, 1918, 149; *Guide*, 1932, 50 (repr.).

Painted in Switzerland, 1874.

GUSTAVE COURBET, FRENCH, 1819-1877

175. THE BROOK OF PUIITS-NOIR

Oil on canvas, 18 x 22 in.

Signed: G. COURBET.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Vente Corot, Paris, 1875.

The brook of Puits-Noir, near Ornans, was the inspiration for numerous paintings by Courbet bearing that name. (Ch. Léger, *Courbet*, 1929, 57.).

GUSTAVE COURBET, FRENCH, 1819-1877

*176. MÈRE GRÉGOIRE (MME. ANDLER-KELLER)

Oil on canvas, 50½ x 38 in.

Signed: G. C.

Owned by The Art Institute of Chicago.

COLL.: Prince de Wagram; Princesse de la Tour d'Auvergne; Alexander Reid & Lefèvre, Ltd., Lond.

EXH.: Courbet Exh., Paris, 1867, No. 96; Exh. of French Painting, St. Petersburg, 1911; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 237 (Pl. LI of cat.).

LIT.: D. C. Rich, *Bull.*, XXIV (1930), 41-3 (repr.); *Parnassus* II (May, 1930), 36 (repr.); *Guide*, 1932, 49 (repr.).

Caricatured by G. Randon for *Le Journal Amusant*, 1867. Engraved on wood, for Dr. Blondon's *Les Misères des Gueux*, 1872, 145 (as "Mme. Gervais").

According to Ch. Léger painted c. 1855. A small canvas (sketch?) at the Museum of Morlaix reproduces the head. The sitter was Mme. Andler-Keller, wife of the proprietor of the Brasserie Andler, much frequented by Courbet and his artist friends. (See Delvan, *Hist. des Cafés de Paris*, Paris, 1862.)

GUSTAVE COURBET, FRENCH, 1819-1877

*177. MIDDAY DREAM (1845)

Oil on canvas, 32 x 25½ in.

Signed: G. COURBET, '45.

Lent by The Detroit Institute of Arts, Detroit, Michigan.

COLL.: Count Lani; Paul Rosenberg, Paris.

EXH.: Salon, 1849, as "Baigneuse Endormie"; Paris Courbet Exh., 1855, as "Femme Nue Dormant près d'un Ruisseau"; Galerie P. Rosenberg, Paris, 1923; Fearon Gall., N. Y., 1924; Petit Palais, Paris, 1929, No. 43 as "Baigneuses" (sic); Marie Harriman Gall., N. Y., 1933, No. 3.

LIT.: A. Estignard, *Courbet*, 1897, 151; J. Meier-Graefe, *Courbet*, 1921, Pl. between Pls. 39 and 41; W. Heil, *Bull. of the Detroit Inst. of Arts*, VIII (1927), 99-100 (repr.); C. Léger, *Courbet*, 1929, Pl. 2 as "Femme Nue Dormant près d'un Ruisseau"; *Gustave Courbet, "Midday's Dream"* (monograph), n.d. (repr.).

GUSTAVE COURBET, FRENCH, 1819-1877

178. THE POLISH EXILE—MME. DE BRAYER (1858) (Pl. XXXVI)

Oil on canvas, 46 x 28⅞ in.

Signed: G. COURBET, '58.

Lent by The Metropolitan Museum of Art, New York.

COLL.: H. O. Havemeyer, N. Y.

EXH.: The Met. Mus. of Art, N. Y., 1921, No. 25 and 1930, No. 26 (repr. in cat.).

LIT.: H. B. W., *Bull. of the Met. Mus. of Art*, XVI (1921), 94; Ch. Léger, *Courbet*, 1929, 74; *The Art News*, XXVIII (March 15, 1930), 37 (repr.); *Cat. of Paintings, The Met. Mus. of Art*, N. Y., 1931, opp. 57 (repr.), 70. Painted in Brussels, 1858.

GUSTAVE COURBET, FRENCH, 1819-1877

179. STILL LIFE: FRUITS IN A BASKET, APPLES AND PEARS (1871)

Oil on canvas, 23¼ x 28½ in.

Signed: '71, STE. PÉLAGIE, G. COURBET.

Lent by Mr. and Mrs. J. Watson Webb, New York.

COLL.: H. O. Havemeyer, N. Y.; H. Lambert, Brussels, 1892; I. Van den Eynde, Brussels (Sale, 1912, No. 2, repr. in cat.).

EXH.: Marie Harriman Gall., N. Y., 1933, No. 13.

LIT.: Ch. Léger, *Courbet*, 1929, Pl. 60; H. O. Havemeyer Collection, 1931, 349 (repr.).

This painting, as the signature indicates, was painted by Courbet while in prison awaiting trial for his part in the "Commune" insurrection.

GUSTAVE COURBET, FRENCH, 1819-1877

*†180. YOUNG WOMAN ARRANGING FLOWERS (1863)

Oil on canvas, 43¼ x 53¼ in.

Signed: G. COURBET, 1863.

Lent by Wildenstein and Co., Inc., New York.

COLL.: Jean Patou; Blanche Marchesi; Baron Cacamizy; Mrs. R. A. Workman, Lond.

EXH.: Paris, Courbet Exh., 1867; École des Beaux-Arts, 1882; Petit Palais, Paris, 1929, No. 41 (Pl. 8 in cat.); Galerie Wertheim, Berlin, 1930, No. 32 (Pl. 32 in cat.); Marie Harriman Gall., N. Y., 1933, No. 11.

LIT.: G. Riat, *Courbet*, 1906, 200, 254; J. Meier-Graefe, *Courbet*, 1921, Pls. 27 and 29; *Apollo*, III (1926), 140, 218 (repr.); *Gazette des Beaux-Arts*, Per. 6, II (1929), 31 (repr.).

Painted in Saintes in 1863.

HONORE DAUMIER, FRENCH, 1808-1879

181. DON QUIXOTE AND SANCHE PANZA RIDING DOWN A HILL

Oil on canvas, 15¾ x 13 in.

Signed: H. D.

Lent by Dr. F. H. Hirschland, New York.

COLL.: F. Roybet, Paris; P. Solignon, Paris, 1880; M. Goldblatt, N. Y., 1924; J. Weitzner, N. Y., 1927.

EXH.: The Mus. of Mod. Art, N. Y., 1930, No. 52 (Pl. 52 in cat.).

LIT.: E. Fuchs, *Der Maler Daumier* (supplement), 1930, 64 and Pl. 303.

HONORE DAUMIER, FRENCH, 1808-1879

***182. DON QUIXOTE WITH SANCHO PANZA WRINGING HIS HANDS (Pl. XL)**

Oil on canvas, 21½ x 33 in.

Signed: H. D.

Lent by Mrs. Charles S. Payson, New York.

COLL.: P. Bureau, Paris (Sale, 1927, No. 102, repr. in cat.); G. Petit, Paris.

EXH.: Durand-Ruel, 1878, No. 13; Ecole des Beaux-Arts, 1901, No. 15; The Mus. of Mod. Art, N. Y., 1930, No. 50 (Pl. 50 in cat.); Great French Masters, P. Rosenberg and Durand-Ruel, N. Y., 1934, No. 11 (Pl. in cat.).

LIT.: A. Alexandre, *H. Daumier, l'Homme et l'Oeuvre*, 1888, 346, 373; E. Klossowski, *H. Daumier*, 1908, No. 47; E. Fuchs, *Der Maler Daumier*, 1927, 52 and Pl. 155; Alexandre, *Daumier* (Maîtres de l'Art Moderne), 1928, Pl. 49; *The American Magazine of Art*, XXI (1930), 709 (repr.); *Apollo*, XII (1930), 453 (repr.); *Gazette des Beaux-Arts*, Per. 6, VII (1930), 91 (repr.).

A replica is in the Hugh Lane Collection, lent to the Tate Gallery, Lond.

HONORE DAUMIER, FRENCH, 1808-1879

183. FUGITIVES

Bronze relief, 13 x 28½ in.

Lent by Mr. and Mrs. Paul Lamb, Cleveland.

COLL.: Thannhauser Gall., Lucerne.

EXH.: The Mus. of Mod. Art, N. Y., 1930, No. 148 (repr. in cat. 148); The Arts Club, Chi., 1933; The Cleveland Mus. of Art, 1933.

The original terra cotta, from which some twenty casts were made in bronze was formerly in the Geoffroy-Dechaume Coll., Paris. (See E. Fuchs, *Der Maler Daumier*, 1927, 52 and Pls. 172-3).

HONORE DAUMIER, FRENCH, 1808-1879

***184. THE REFUGEES**

Oil on canvas, 14⅞ x 26¾ in.

Signed: H. D.

Lent by Mrs. Grace Rainey Rogers, New York.

COLL.: Daubigny; P. Bureau, Paris (Sale, 1927, No. 100, repr. in cat.); Wildenstein, N. Y.

EXH.: Durand-Ruel, Paris, 1878, No. 53; Ecole des Beaux-Arts, 1901, No. 70; The Mus. of Mod. Art, N. Y., 1930, No. 54 (repr. in cat. Pl. 54); Royal Acad., Lond., 1932, No. 326 (in *Commemorative Catalogue*, No. 326, Pl. 103).

LIT.: E. Klossowski, *Daumier*, 1908, No. 24; E. Fuchs, *Der Maler Daumier*, 1927, 49 and Pl. 86; A. Alexandre, *Daumier* (Maîtres de l'Art Moderne), 1928, 54; *The Art News*, XXX (Jan. 9, 1932), 6 (repr.); *The Arts*, XVI (1930), 324 (repr.); *The Fine Arts*, XVIII (Jan., 1932), 24 (repr.); *Gazette des Beaux-Arts*, Per. 6, VII (1932), 93 (repr.).

HONORE DAUMIER, FRENCH, 1808-1879

185. STREET MUSICIANS

Oil on wood, 8⅞ x 12⅞ in.

Lent by Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont.

COLL.: Moroni, Paris.

EXH.: The Art Inst. of Chi., 1929-30; The Mus. of Mod. Art, N. Y., 1930, No. 74 (repr. in cat., Pl. 74).

LIT.: A. Alexandre, *Daumier* (Maîtres de l'Art Moderne), 1928, Pl. 42; *International Studio*, XCIV (Sept., 1929), 25 (repr.); E. Fuchs, *Der Maler Daumier* (supplement), 1930, 62 and Pl. 279b.

Variants are in the Esnault-Pelterie Coll., Paris and the E. Fuchs Coll., Berlin.

EUGENE DELACROIX, FRENCH, 1798-1863

186. ARAB RIDER ATTACKED BY A LION

Oil on canvas, 17½ x 15 in.

Signed: EUG. DELACROIX.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: M. D., Paris, 1862; Baron Trétaigne, 1872; Fèbvre, 1885; Mrs. Potter Palmer, Chicago, 1892.

EXH.: Delacroix Exh., Art Inst. of Chicago, 1930, No. 30; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 243.

LIT.: A. Robaut, *L'Oeuvre de Delacroix*, 1885, No. 1067.

Etched by Bracquemond; engraved on wood by Duvivier; lithographed by Dufourmantelle.

Painted in 1849.

A drawing for the composition is in the collection of Mr. Paul J. Sachs of Cambridge, Mass.

EUGENE DELACROIX, FRENCH, 1798-1863

***187. COMBAT BETWEEN THE GIAOUR AND THE PASHA**

Oil on canvas, 92½ x 25 in.

Signed: EUG. DELACROIX.

Lent by Mr. and Mrs. Potter Palmer, Chicago.

COLL.: A. Dumas, père; Mahler, 1885; Mrs. Potter Palmer, Chi.

EXH.: Salon, 1827; Ecole des Beaux-Arts, Paris, 1885, No. 135; The Art Inst. of Chi., 1930, No. 3 (repr. in cat.); Louvre, Paris, 1930, No. 40.

LIT.: *Lettres de Eugène Delacroix*, 1880, I, 128; A. Robaut, *L'Oeuvre de Delacroix*, 1885, No. 202; E. Moreau-Nélaton, *Delacroix*, 1916, I, Fig. 56; R. Escholier, *Delacroix*, I, 1926, 177 (repr.), 180, 186-8; L. Hourticq, *Delacroix*, 1930, 24 (repr.); *Journal de Eugène Delacroix* (new edition), 1932, I, 98, 99, 100.

Engraved by Bouruet-Aubertot.

Begun in 1824 and first exhibited in 1827. The subject is taken from a poem by Byron. Other oil versions in 1835 and 1856.

EUGENE DELACROIX, FRENCH, 1798-1863

***188. DANTE'S BARK**

Oil on canvas, 13½ x 15½ in.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: A. Royer; C. Narrey; S. Colman; J. T. Johnson; Mrs. Potter Palmer, Chicago.

EXH.: Delacroix Exh., The Art Inst. of Chi., 1930, No. 1 (repr. in cat.); Louvre, Paris, 1930, No. 9; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 244.

LIT.: A. Robaut, *L'Oeuvre de Delacroix*, 1885, No. 50; *Guide*, 1932, 43 (repr.).

This was given by the artist to his friend, Alphonse Royer.

One of the several reductions of Delacroix's first successful entry in the Salon of 1822. The large version is today in the Louvre. A sketch is in the City Art Mus., St. Louis.

EUGENE DELACROIX, FRENCH, 1798-1863

***189. THE ENTOMBMENT (1848) (Pl. XXXV)**

Oil on canvas, 63½ x 51⅞ in.

Signed: EUG. DELACROIX, 1848.

Lent by The Museum of Fine Arts, Boston.

COLL.: Marquis de Gélouès; Faure, Paris (Sale, 1873); Durand-Ruel, Paris.

EXH.: Salon, 1848; Exposition Universelle, Paris, 1855; Fogg Art. Mus., Cambridge, Mass., 1929, No. 35 (Pl. VI in cat.); Louvre, Paris, 1930, No. 121A.

LIT.: A. Moreau, *Delacroix et son Oeuvre*, 1873, 183 and 188; A. Robaut, *L'Oeuvre de Delacroix*, 1885, No. 1034; E. Moreau-Nélaton, *Delacroix*, 1916, II, Fig. 273; R. Escholier, *Delacroix*, II, 1927, repr. opp. 316; L. Hourticq, *Delacroix*, 1930, 123 (repr.); *Journal de Eugène Delacroix* (new edition), 1932, I, 176, 178, 182, 187, 195, 196, 197, 198, 218, 225, 228, 234, 237, 251, 277, 341; II, 71, 121, 280, 415.

Etched by Boilvin.

Begin in 1847 and exhibited in 1848. There are several repetitions of the composition.

EUGENE DELACROIX, FRENCH, 1798-1863

***190. THE FANATICS OF TANGIERS**

Oil on canvas, 39½ x 53¼ in.

Signed: EUG. DELACROIX.

Lent by Mr. Louis W. Hill, St. Paul, Minnesota.

COLL.: Van Isacker, 1852; Jourdan, 1858; Mala; Marquis du Lau, 1869; Edwards, 1870-81; Balensi, 1881; James J. Hill, St. Paul.

EXH.: Salon, 1838; Exposition Universelle, 1855; The Art Inst. of Chi., 1930, No. 8; Louvre, Paris, 1930, No. 85; Marie Harriman Gall., N. Y., 1933, No. 16.

LIT.: A. Moreau, *Delacroix et son Oeuvre*, 1873, 177, 191, 268; A. Robaut, *L'Oeuvre de Delacroix*, 1885, No. 662; E. Moreau-Nélaton, *Delacroix*, 1916, I, Fig. 171; J. Meier-Graefe, *Delacroix*, 1922, 128 (repr.); R. Escholier, *Delacroix*, II, 1927, 239 (repr.).

Etched by Laguillermie.

Based on a water color executed for the Count de Moray, leader of the expedition to Morocco in 1832. (See Robaut, *supra* No. 502.)

A variant belongs to the year 1857 (Robaut, No. 1316).

EUGENE DELACROIX, FRENCH, 1798-1863

191. THE LION HUNT (1854)

Oil on canvas, 18½ x 21½ in.

The Angell-Norris Collection (Lent to The Art Institute of Chicago).

COLL.: Doria; J. W. Gates, Chi.; Angell-Norris, St. Charles, Ill.

EXH.: Delacroix Exh., Art Inst. of Chi., 1930, No. 37 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 245 (Pl. XLVIII).

This sketch, another larger sketch, the property of Mme. Lauwick, and a variant formerly belonging to Heugel

allow one to reconstruct the "Lion Hunt of 1854" which was purchased by the State and given to the city of Bordeaux where it was partly destroyed by fire in 1870. See Robaut, *L'Oeuvre de Delacroix*, 1885, Nos. 1230, 1242, and 1278. This present sketch may be the one catalogued as No. 1231, a painting which once belonged to M. Goldschmitt and is mentioned by Piron, after which it dropped out of sight.

EUGENE DELACROIX, FRENCH, 1798-1863

***192. THE LION HUNT (1861)**

Oil on canvas, 30 x 38½ in.

Signed, lower left: EUG. DELACROIX, 1861.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Durand-Ruel, 1863; Count d'Aquila, 1868; Faure, 1885; A. Robinson, N. Y. (Sale, 1892); Mrs. Potter Palmer, Chi., 1893.

EXH.: Ecole des Beaux-Arts, 1885, No. 76; Delacroix Exh., Art Inst. of Chi., 1930, No. 43 (repr. in cat.); Louvre, Paris, 1930, No. 191; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 246.

LIT.: A. Robaut, *L'Oeuvre de Delacroix*, 1885, No. 1350 (date given wrongly as 1858 and signature omitted).

See the *Journal de Eugène Delacroix* (New edition, edited by Joubin), 1928, II, 314, 317, 389, and 402 for important references to this work.

EUGENE DELACROIX, FRENCH, 1798-1863

193. SARACENS AND CRUSADERS

Oil on canvas, 23¼ x 30¾ in.

Signed: EUG. D.

Owned by The Art Institute of Chicago.

COLL.: Roosevelt, Munich; M. Sterner Gallery, N. Y.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 247.

Painted c. 1840 (?). The subject is uncertain.

JEAN AUGUSTE DOMINIQUE INGRES, FRENCH, 1780-1867

†194. RAPHAEL AND LA FORNARINA (1840)

Oil on canvas, 14 x 10¾ in.

Signed: INGRES À SON AMI DUBAN, 1840.

Lent by Scott and Fowles, New York.

COLL.: Duban, Paris.

LIT.: H. Lapauze, *Ingres, sa Vie et son Oeuvre*, 1911, 148-50.

Lapauze notes four versions. The first, executed in 1814, is now in the collection of Mr. Grenville Winthrop, N. Y. The second is this one, painted in 1840 for his friend, Duban. The third, finished in 1860, belongs to Mr. and Mrs. Joseph Kerrigan, N. Y., and the fourth, painted between 1860 and 1867, remained unfinished at the time of the artist's death.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

195. THE BATHER

Oil on canvas, 12¾ x 9¾ in.

Signed: J. F. MILLET.

Lent by the A. M. Barnhart Estate, Chicago.

COLL.: A. Sensier, Paris.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 249 (Pl. LII of cat.).

LIT.: *Bull.*, XVIII (1924), 87, 88 (repr.).

Painted c. 1846. Belongs to Millet's second Paris period.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

***196. BRINGING HOME THE NEW-BORN CALF**
Oil on canvas, 32 x 39 $\frac{3}{8}$ in.

Signed: J. F. MILLET.

Owned by The Art Institute of Chicago (Henry Field Collection).

COLL.: Duz; H. Field.

EXH.: Salon, 1864; Ecole des Beaux-Arts, Paris, 1887, No. 36; International Exh., Paris, 1889; World's Columbian Expo., Chi., 1893, No. 3063; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 250.

LIT.: A. Sensier, *Jean-François Millet*, 1881, 258, 263-9 (Eng. trans., 1881, 170-2); C. Holme, *Corot and Millet*, 1902, M. 12 (repr. of drawing); J. Cartwright, *Jean François Millet*, 1902, 250-1, 264-5, 370, E. Moreau-Nélaton, *Millet Raconté par Lui-Même*, II, 1921, 144, 154, 160-2 and Fig. 190; *Bull.*, XVIII (1924), 88-89 (repr.); *Guide*, 1932, 47 (repr.).

A drawing for the composition was formerly in the coll. of Mr. James Staats-Forbes. (See *Burlington Mag.*, V [1904], 145.) Possibly that shown by R. Rolland, *Millet*, 1902, 5 (repr.).

This picture, begun in 1860 and exhibited in the Salon of 1864, aroused the wrath of the critics, who, with few exceptions, unmercifully attacked it. On its contemporary reception and Millet's defense see Moreau-Nélaton, *supra*.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

197. THE FIRST MADAME MILLET (?)

Oil on canvas, 20 x 24 in.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mrs. Potter Palmer, Chi.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 251.

Painted c. 1844-5. The identification with Virginie Ono is traditional. The model resembles most closely the "Antoinette Hébert" in the portrait of 1845.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

198. IN AUVERGNE

Oil on canvas, 31 $\frac{1}{4}$ x 38 $\frac{3}{4}$ in.

Signed: J. F. MILLET.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

EXH.: Cent. of Prog. Exh., The Art Institute of Chi., 1933, No. 253.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

199. THE KEEPER OF THE HERD, SUNSET

Oil on canvas, 28 x 36 in.

Signed: J. F. MILLET.

Owned by The Art Institute of Chicago (W. W. Kimball Collection).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 252.

LIT.: *Bull.*, XIV (1920), 68 (repr.), 77; XVIII (1924), 89.

Painted 1871-4. Unfinished.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

199A. THE LITTLE SHEPHERDESS

Oil on canvas, 14 x 10 in.

Signed: J. F. MILLET.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mrs. Potter Palmer, Chi.

EXH.: Twenty Painters of the XIX C., G. Petit Gall., Paris, 1910; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 254.

LIT.: *Bull.*, XVIII (1924), 88.

Painted c. 1864-5.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

199B. THE RAIL-SPLITTER

Oil on canvas, 31 $\frac{1}{2}$ x 25 in.

Signed: J. F. MILLET.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mrs. Potter Palmer, Chi., 1894.

EXH.: Art Institute of Chicago, 1910, No. 32; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 255.

LIT.: *Bull.*, XVIII (1924), 88 (repr.), 89.

Painted 1855-60. Another version in pastel and having practically the same composition dates from 1866. The subject was a favorite one with Millet and appears in many drawings and studies as well as in several completed works.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

199C. THE SHEEP-SHEARERS

Oil on canvas, 16 x 10 in.

Signed: J. F. MILLET.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mrs. Potter Palmer, Chi.

EXH.: Twenty Painters of the XIX C., G. Petit Gall., Paris, 1910; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 256.

LIT.: *Bull.*, XVIII (1924), 88, 89 (repr.); E. Moreau-Nélaton, *Millet Raconté par Lui-Même*, II, 1921, 74; P. Gsell, *Millet* (The Masters of Modern Art, Eng. trans.), 1928, Pl. 14 (confused with the Boston picture); *Guide*, 1932, 46-7 (repr.).

A drawing is reproduced in Mollet, *Painters of Barbizon*, 1890, 35 and A. Hoeber, *The Painters of Barbizon*, 1915, 41. A very similar version is in the Mus. of Fine Arts, Boston, painted 1853. The Art Institute painting may be the one mentioned in the inventory of 1860, No. 20.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

199D. WOMAN FEEDING CHICKENS

Oil on canvas, 18 $\frac{1}{8}$ x 15 in.

Signed: J. F. MILLET.

Owned by The Art Institute of Chicago (Henry Field Collection).

COLL.: Henry Field, Chi., 1893.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 257.

LIT.: *Bull.*, XVIII (1924), 87-8.

An adaptation of the composition of 1854.

PIERRE CÉCILE PUVIS DE CHAVANNES, FRENCH, 1824-1898

199E. THE FISHERMAN'S FAMILY (1887)

Oil on canvas, 32 $\frac{1}{2}$ x 28 in.

Signed: P. PUVIS DE CHAVANNES, 1887.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Durand-Ruel (purchased directly from the artist); E. Aynard, Lyons (Sale, 1913, No. 12, repr. in cat.); M. A. Ryerson, Chi., 1915.

EXH.: Grosvenor Hse., Lond., 1914; Wadsworth Atheneum, Hartford, Conn., 1933, No. 55 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 273 (Pl. L of cat.).

LIT.: Vachon, *Puvis de Chavannes*, 1896, 51 (repr.); T. M. Wood, *International Studio*, LIV (1914), 10 (repr.), 11; L. C., *Bull.*, XVIII (1924), 119-20 [5-8] (repr.); F. J. Mather, Jr., *Modern Painting*, 1927, frontispiece; *Guide*, 1932, 51 (repr.).

The second version. The first, painted in 1875, is of larger size, and in the Dresden Gallery. A drawing belongs to The Art. Inst. of Chi.

PAINTINGS BY DEGAS AND MONET

GALLERY 27

EDGAR DEGAS, FRENCH, 1834-1917

200. BALLET GIRLS ON THE STAGE

Pastel on paper, 22 $\frac{1}{2}$ x 16 in.

Signed: DEGAS.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Durand-Ruel; Mrs. Potter Palmer, 1889.

EXH.: The Art Inst. of Chi., 1910, No. 20; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 281.

LIT.: J. B. Manson, *The Life and Works of Edgar Degas*, 1927, 47.

Done in 1876.

A variant of the "Dancer on the Stage" in the Louvre; other studies exist, among them a pastel, formerly in the E. Bignou coll.

EDGAR DEGAS, FRENCH, 1834-1917

201. DEGAS' FATHER LISTENING TO PAGANS (Pl. XLI)

Oil on canvas, 31 x 24 $\frac{3}{4}$ in.

Lent by Mr. John T. Spaulding, Boston, Massachusetts.

COLL.: Henri Fèvre, 1924; Hotel Drouot (Sale, Paris, June, 1925); Durand-Ruel Inc., N. Y.

EXH.: Exposition Degas, Georges Petit Galleries, Paris, 1924, No. 8; Fogg Art Mus., Cambridge, Mass., 1929, No. 26 (Pl. XVIII in cat.); Mus. of F. A., Boston, Mass., 1931-32.

LIT.: G. Migeon, *Beaux Arts*, II (April 15, 1924), 114; P. Lemoisne, *La Revue de l'Art*, LXVI (1924), 22; A. Pope, *The Art News*, XXVIII (April 26, 1930), 98 (repr. 120); P. Hendy, *Bull. of the Boston Mus. of Fine Arts*, Boston, XXX (June, 1932), 44; V. Nirdlinger, *Parnassus*,

IV (March, 1932), 14 (repr.); M. Guérin, *Bull. des Musées de France*, V (1933), 35.

Painted c. 1874.

This painting remained in Degas' studio during his lifetime. After his death all the family portraits including this one were divided among the heirs and were not put in the Degas sales.

Another version of this painting was acquired by the Louvre in 1933 (repr. P. Lafond, *Degas*, 1918, 115).

Pagans was a popular Spanish singer of the late nineteenth century who was known for his accompaniments on the guitar.

EDGAR DEGAS, FRENCH, 1834-1917

202. THE MILLINERY SHOP

Oil on canvas, 39 x 43 $\frac{1}{4}$ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Durand-Ruel (purchased from the artist c. 1882); Mrs. L. L. Coburn, Chi.

EXH.: The Art Inst. of Chi., 1932, No. 9 (repr. in cat. of Coburn Coll., Pl. 38); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 286 (Pl. LIII in cat.); Smith College Mus. of Art, Northampton, Mass., 1933, No. 8.

LIT.: D. C. Rich, *Bull.*, XXVI (1932), 69 (repr.).

A preliminary charcoal drawing, retouched with pastel, appeared in the 2nd Degas Sale, 1918, No. 251.

Painted c. 1882.

EDGAR DEGAS, FRENCH, 1834-1917

203. THE MORNING BATH (c. 1883)

Pastel on paper, 27 $\frac{3}{4}$ x 17 in.

Signed: DEGAS.

Owned by The Art Institute of Chicago (Potter Palmer Collection), 1922.

COLL.: Durand-Ruel; Mrs. Potter Palmer, Chi., 1896.

EXH.: The Art Inst. of Chi., 1910, No. 20; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 287.

LIT.: J. B. Manson, *The Life and Works of Edgar Degas*, 1927, 47; D. C. Rich, *Bull.*, XXIII (1929), 127 (repr.); Rich, *Pantheon*, XI (March, 1933), 76 (repr.).

Done about 1883.

EDGAR DEGAS, FRENCH, 1834-1917

*204. UNCLE AND NIECE

Oil on canvas, 38½ x 45½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Bazzi, Naples; Wildenstein, N. Y., 1926; Mrs. L. L. Coburn, Chi.

EXH.: XVth Biennial Expo., Venice, 1926, No. 1525; Fogg Art Mus., Cambridge, Mass., 1929, No. 34 (Pl. XXII in cat.); The Art Inst. of Chi., 1929-30, 1932, No. 6 (repr. in cat. of the Coburn Coll.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 289 (Pl. LIV in cat.); Smith College Mus. of Art, Northampton, Mass., 1933, No. 17; City Art Mus., St. Louis, 1934, No. 17.

LIT.: J. B. Manson, *The Life and Works of Edgar Degas*, 1927, 11-12, Pl. 5; D. C. Rich, *Bull.*, XXIII (1929), 125-7 (repr.); Rich, *Bull.*, XXVI (1932), 68; W. Hausenstein, *Pantheon*, VII (1931), 162 (repr.).

Painted in Italy c. 1862. The models are relatives of the artist: Edouard de Gas and his niece, Lucy de Gas. A study in pencil and charcoal, probably for the head of the child, was in the 2nd Degas Sale, 1919, No. 96c. Sketches in pencil for the head of Edouard de Gas appeared in the same sale, No. 131.

EDGAR DEGAS, FRENCH, 1834-1917

205. WOMAN WITH BOA

Pastel and oil on canvas, 33¼ x 29¼ in.

Lent by Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont.

COLL.: Degas (Sale, Paris, 1918, Pt. I, No. 116, repr. in cat.); J. Seligmann, N. Y. (Sale, 1921, No. 34, repr. in cat.); Hughes, Philadelphia; Seligmann-Sharp Sale, N. Y., 1926, No. 171 (repr. in cat.).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 290.

LIT.: *The Arts*, XVI (1930), 328 (repr.), 333.

A portrait of Mme. D. M. . . . done c. 1883-5.

A pastel study is in the coll. of A. Rouart, Paris; a pastel of the head was in the 2nd Degas Sale, 1918, No. 88; a drawing of the figure (charcoal retouched with white) was in the same sale, No. 348.

EDGAR DEGAS, FRENCH, 1834-1917

†206. WOMEN IRONING (Pl. XLII)

Oil on canvas, 31⅛ x 28¾ in.

Signed: DEGAS.

Lent by Durand-Ruel, Inc., New York.

COLL.: Faure, Paris; G. Durand-Ruel, Paris.

EXH.: Galerie Georges Petit, Paris, 1924, No. 69; Galerie Paul Rosenberg, Paris, 1931, No. 29 (repr. in cat.);

Great French Masters, Paul Rosenberg-Durand-Ruel, N. Y., 1934, No. 15 (Pl. 15 in cat.).

LIT.: P. A. Lemoisne, *Degas* (L'Art de Notre Temps), 1912, Pl. 94; M. Liebermann, *Degas*, 1912, 27 (repr.); P. Lafond, *Degas*, II, 1919, 47; J. Meier-Graefe, *Degas*, 1920, Pl. 74 (Eng. trans., 1923, Pl. LXII); P. Jamot, *Degas*, 1924, 100 and Pl. 61; A. Vollard, *Degas* (Eng. trans., 1927), 115 (repr.).

Painted in 1882. A slightly different version (1884) is in the Camondo Coll. in the Louvre.

A charcoal study for the right hand figure was in the 1st Degas Sale, 1919, No. 268. A charcoal, retouched with pastel, of the same subject is in the E. Chausson Coll.

CLAUDE MONET, FRENCH, 1840-1926

207. ANTIBES (?), TREES NEAR THE MEDITERRANEAN (1884)

Oil on canvas, 25½ x 32 in.

Signed: CLAUDE MONET '84.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mrs. Potter Palmer, Chi.

EXH.: The Art Inst. of Chi., 1910, No. 33; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 290A.

Monet spent the winter of 1884 at Bordighera. (For a very similar version with the title "Bordighera" see F. Fels, *Claude Monet* [Les Peintres Français Nouveaux, No. 22], 1925, 51 [repr.].)

CLAUDE MONET, FRENCH, 1840-1926

208. ARGENTEUIL-ON-THE-SEINE (1868)

Oil on canvas, 32 x 39 in.

Signed: CL. MONET, 1868.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mrs. Potter Palmer, Chi., 1892, No. 40.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 291 (Pl. LIV in cat.); City Art Mus., St. Louis, 1934.

LIT.: *Bull.*, XV (1921), 160 (repr.); XIX (1925), 18 (repr.); *Guide*, 1932, 59 (repr.).

CLAUDE MONET, FRENCH, 1840-1926

209. THE ARTIST'S GARDEN AT ARGENTEUIL

Oil on canvas, 24 x 28½ in.

Signed: CLAUDE MONET.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Durand-Ruel; M. A. Ryerson, Chi., 1915.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 298.

Painted in 1873.

CLAUDE MONET, FRENCH, 1840-1926

210. THE BEACH AT SAINTE-ADRESSE (1867)

Oil on canvas, 28 x 41¼ in.

Signed: CLAUDE MONET '67.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Durand-Ruel (purchased from artist); Mrs. L. L. Coburn, Chi.

EXH.: The Art Inst. of Chi., 1932, No. 19 (repr. in cat. of the Coburn Coll.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 292; City Art Mus., St. Louis, 1934.

LIT.: G. Geffroy, *Monet*, 1922, opp. 40 (repr.); C. Mauclair, *Monet*, 1927, Pl. 6; X. Lathom, *Monet*, 1931, Pl. VI; D. C. Rich, *Bull.*, XXVI (1932), 66-7 (repr.).

CLAUDE MONET, FRENCH, 1840-1926

211. BOATS IN WINTER QUARTERS, ETRETAT (1885)

Oil on canvas, 28½ x 36½ in.

Signed: CLAUDE MONET '85.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Durand-Ruel; Mrs. Potter Palmer, Chi., 1893.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 293.

LIT.: M. C., *Bull.*, XIX (1925), 21 (repr.); *Guide*, 1932, 60 (repr.); D. C. Rich, *Pantheon*, XI (March, 1933), 75 (repr.).

Several versions exist, painted from different angles. One belongs to Mr. and Mrs. Charles H. Worcester, Chicago.

CLAUDE MONET, FRENCH, 1840-1926

212. CHARING CROSS, LONDON (1901)

Oil on canvas, 25 x 36 in.

Signed: CLAUDE MONET, 1901.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Durand-Ruel; M. A. Ryerson, Chi., 1916.

EXH.: Durand-Ruel, Paris, 1904; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 294.

LIT.: G. Kahn, *Gazette des Beaux-Arts*, Per. 3, XXXII (1904), 88.

In 1904 Durand-Ruel exhibited twenty-seven paintings of the Thames, of which eight were of this subject. They were painted from the Savoy Hotel.

CLAUDE MONET, FRENCH, 1840-1926

213. CLIFFS OF POURVILLE AT SUNRISE (1897)

Oil on canvas, 26½ x 39 in.

Signed: CLAUDE MONET '97.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi.

EXH.: University of Chi., 1916; Minneapolis Inst. of Arts, 1921-22.

CLAUDE MONET, FRENCH, 1840-1926

*214. THE CLIFF WALK (1882)

Oil on canvas, 26½ x 32 in.

Signed: CLAUDE MONET, '82.

Owned by the Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Durand-Ruel; Mrs. L. L. Coburn, Chi.

EXH.: Grafton Gall., Lond., 1905; The Art Inst. of Chi., 1932, No. 22 (repr. in cat. of the Coburn Coll.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 295.

LIT.: C. L. Borgmeyer, *The Fine Arts Journal*, XXVIII (1913), 328 (repr.); D. C. Rich, *Bull.*, XXVI (1932), 66.

CLAUDE MONET, FRENCH, 1840-1926

215. COAST GUARD'S SHACK (1897)

Oil on canvas, 26 x 36½ in.

Signed: MONET, '97.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 296.

One of a series painted at Varengeville of the identical subject under varying moods.

CLAUDE MONET, FRENCH, 1840-1926

216. ETRETAT, MORNING (1883)

Oil on canvas, 25 x 32 in.

Signed: CLAUDE MONET '83.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mrs. Potter Palmer, Chi., 1891.

EXH.: The Art Inst. of Chi., 1910, No. 38; The Renaissance Society, Univ. of Chi., 1933.

Several versions exist. See W. Dewhurst, *Impressionist Painting*, 1904, opp. 42, for a reproduction of one of them.

CLAUDE MONET, FRENCH, 1840-1926

217. FRUIT: APPLES AND GRAPES (1880)

Oil on canvas, 25¼ x 31⅞ in.

Signed: CLAUDE MONET 1880.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Durand-Ruel; M. A. Ryerson, Chi., 1915.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 297.

LIT.: M. C., *Bull.*, XIX (1925), 19 (repr.).

One of a series of still-life compositions painted in 1880.

CLAUDE MONET, FRENCH, 1840-1926

218. HAYSTACK, WINTER (1891)

Oil on canvas, 25¾ x 36¼ in.

Signed: CLAUDE MONET '91.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi.

At least eighteen versions of the subject are known, each painted at a different time of day and with strikingly different color and light.

CLAUDE MONET, FRENCH, 1840-1926

219. THE OLD ST. LAZARE STATION: THE TRAIN FOR NORMANDY (1877)

Oil on canvas, 31½ x 23½ in.

Signed: CLAUDE MONET '77.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Durand-Ruel; M. A. Ryerson, Chi., 1913.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 299.

LIT.: G. Geffroy, *Claude Monet*, 1922, opp. 136 (repr.); *Bull.*, XIX (1925), 19 (repr.); F. Fels, *Monet (Les Peintres Français Nouveaux*, No. 22), 1925, 45 (repr.); C. Mauclair, *Monet (The Masters of Modern Art)*, 1927, Pl. 20; F. X. Lathom, *Claude Monet*, 1931, Pl. XVI (repr.). Several versions exist, among them the Louvre (Caillebotte Coll.) and the pictures in the collections of M. Donop de Monchy, Paris, and Herr J. Staub, Männedorf, Switzerland.

CLAUDE MONET, FRENCH, 1840-1926

220. TORRENT, DAUPHINÉ (THE MOUNTAINS)

Oil on canvas, 25½ x 36½ in.

Signed: CLAUDE MONET.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mrs. Potter Palmer, Chi.

Painted c. 1886.

CLAUDE MONET, FRENCH, 1840-1926

221. VENICE, PALAZZO DARIO (1908)

Oil on canvas, 25½ x 31 in.

Signed: CLAUDE MONET, 1908.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Durand-Ruel (who bought it from the artist); Bernheim Gall., Paris, 1912; Mrs. L. L. Coburn, Chi.

EXH.: The Art Inst. of Chi., 1932, No. 26.

Monet visited Venice in 1908, painting a number of canvases of the Grand Canal. Twenty-nine were exhibited in 1912 at the Bernheim Gall., three of this subject.

CLAUDE MONET, FRENCH, 1840-1926

222. VÉTHEUIL (1901)

Oil on canvas, 35½ x 36¾ in.

Signed: CLAUDE MONET, 1901.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Durand-Ruel (who bought it direct from the artist); Mrs. L. L. Coburn, Chi.

EXH.: The Art Inst. of Chi., 1932.

CLAUDE MONET, FRENCH, 1840-1926

223. VÉTHEUIL, SETTING SUN (1901)

Oil on canvas, 34¾ x 36 in.

Signed: CLAUDE MONET, 1901.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1913.

Another of the same series is repr. in *Fine Arts Journal*, XXXV (1907), 194 as being in the Luxembourg. Vétheuil was the scene of many of Monet's finest works for several decades. He lived there 1878 to 1886. See No. 222.

CLAUDE MONET, FRENCH, 1840-1926

224. VIEW FROM CAP MARTIN (1884)

Oil on canvas, 26 x 32 in.

Signed: CLAUDE MONET '84.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1913.

EXH.: G. Petit, Paris, 1886; Minneapolis Inst. of Arts, 1921-2.

LIT.: G. Geffroy, *Claude Monet*, 1922, 109.

PAINTINGS BY RENOIR

GALLERY 28

AUGUSTE RENOIR, FRENCH, 1841-1919

225. ALGERIAN GIRL (1883)

Oil on canvas, 15½ x 13 in.

Signed: À FOUCARD, A. RENOIR, '83.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Foucard, Paris; Durand-Ruel, N. Y.; Chester H. Johnson Gall., Chi.; Mrs. L. L. Coburn, Chi.

EXH.: The Art Inst. of Chi., 1932, No. 34 (repr. in cat. of the Coburn Coll., 52); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 335.

LIT.: A. Vollard, *Renoir (Eng. trans.)*, 1925, 241; J. Meier-Graefe, *Auguste Renoir*, 1929, No. 160, 174 (repr.).

Mlle. Foucard, who posed for the picture, was the daughter of a French official.

AUGUSTE RENOIR, FRENCH, 1841-1919

226. AT THE PIANO

Oil on canvas, 35⅞ x 28⅞ in.

Signed: RENOIR.

Lent by Mrs. Martin A. Ryerson, Chicago.

COLL.: Durand-Ruel.

EXH.: The Renaissance Society, Univ. of Chi., 1931, 1933; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 337 (Pl. LVI in cat.); Pennsylvania Mus. of Art, Philadelphia, 1933.

Painted c. 1879.

AUGUSTE RENOIR, FRENCH, 1841-1919

227. CHILD IN WHITE

Oil on canvas, 23½ x 19 in.

Signed: RENOIR '83.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: P. Bérard (Sale, Mme. Bérard, Paris, 1905, No. 20, repr. in cat.); Rivière Sale; M. A. Ryerson, Chi. (1913).

EXH.: Carnegie Inst., Pittsburgh, 1924-25; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 339; Pennsylvania Mus. of Art, Philadelphia, 1933.

LIT.: *Renoir (Bernheim-jeune, Ed.)*, 1913, opp. 22 (repr.); M. C., *Bull.*, XIX (1925), 49 (repr.).

The model is the son of Paul Bérard, an early patron of the artist.

AUGUSTE RENOIR, FRENCH, 1841-1919

228. CHRYSANTHEMUMS

Oil on canvas, 21½ x 26 in.

Signed: RENOIR.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Durand-Ruel, Paris; M. A. Ryerson, Chi., 1915.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 340.

LIT.: M. C., *Bull.*, XIX (1925), 47-48 (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919

229. THE FAN: PORTRAIT OF MME. CLAPISSON (1883)

Oil on canvas, 31¼ x 25¼ in.

Signed: RENOIR '83.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi.

LIT.: M. C., *Bull.*, XIX (1925), 48 (repr.); A. Vollard, *Renoir* (Eng. trans.), 1925, 241 (entered twice in list); J. Meier-Graefe, *Renoir*, 1929, 169, No. 163 (repr.); F. Fosca, *Renoir* (Masters of Modern Art, Eng. trans.), n.d., Pl. 24 as "Portrait of Madame C."

AUGUSTE RENOIR, FRENCH, 1841-1919

230. THE FLOWER ON THE HAT

Oil on canvas, 21¼ x 25½ in.

Signed: RENOIR.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1913.

EXH.: Carnegie Inst., Pittsburgh, 1924-25; Cent of Prog. Exh., The Art Inst. of Chi., 1933, No. 342.

LIT.: T. Duret, *Manet et les Impressionistes*, 1910, 198 (repr.); G. Rivière, *Renoir et ses Amis*, 1921, opp. 90 (repr.); A. Vollard, *Renoir* (Eng. trans.), 1925, 244; M. C., *Bull.*, XIX (1925), 47 (repr.); J. Meier-Graefe, *Auguste Renoir*, 1929, 260, No. 234 (repr.).

Painted 1893. Renoir also treated the subject in a pastel (American Private Coll.), Meier-Graefe, *op. cit.*, 261 (repr.), and in etching, lithography and color lithography. One of the girls is a daughter of Mme. Morisot-Manet.

AUGUSTE RENOIR, FRENCH, 1841-1919

231. FLOWERS: PEONIES

Oil on canvas, 21 x 25¾ in.

Signed: RENOIR.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Mrs. Potter Palmer, Chi.; H. Young, N. Y.

EXH.: The Art Inst. of Chi., 1932, No. 36.

LIT.: J. Meier-Graefe, *Renoir*, 1929, 145, No. 124, p. 145 (repr.).

Painted c. 1885.

AUGUSTE RENOIR, FRENCH, 1841-1919

232. FRUITS OF THE MIDI (1881)

Oil on canvas, 20 x 27 in.

Signed: RENOIR '81.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Durand-Ruel; M. A. Ryerson, Chi., 1915.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 343.

LIT.: M. C., *Bull.*, XIX (1925), 49 (repr.); A. Vollard, *Renoir* (Eng. trans.), 1925, 240; J. Meier-Graefe, *Auguste Renoir*, 1929, 153, No. 134 (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919

†233. GABRIELLE (1903)

Oil on canvas, 25½ x 61 in.

Signed: RENOIR '03.

Lent by Durand-Ruel, Inc., New York.

COLL.: Private Coll., Paris.

EXH.: "Master Impressionists," Durand-Ruel Galleries, N. Y., 1929; Pennsylvania Mus., Philadelphia, 1933.

LIT.: A. Basler, *Pierre Auguste Renoir* (Les Peintres Français Nouveaux, No. 32), 1928, p. 3 (repr.); J. Meier-Graefe, *Renoir*, 1929, 289 (repr.).

Gabrielle was one of Renoir's servants and a frequent and favorite model.

AUGUSTE RENOIR, FRENCH, 1841-1919

***†234. GIRL WITH FALCON (1880)**

Oil on canvas, 49¾ x 31 in.

Signed: RENOIR '80.

Lent by Durand-Ruel, Inc., New York.

COLL.: Charles Leroux (Sale, Feb., 1888, No. 72); Miss A. Thompson, 1908-28.

EXH.: Renoir, Durand-Ruel Galleries, Paris, 1883, No. 14; Master Impressionists, Durand-Ruel Galleries, N. Y., 1929, No. 16; Centennial Exhibition of the Conquest of Algeria, Paris, 1930; Masterpieces by Renoir, Durand-Ruel Galleries, N. Y., 1932, No. 2; Renoir Exhibition, Musée de l'Orangerie, Paris, 1933, No. 52 (repr. in cat. Pl. XXXIII).

LIT.: A. Vollard, *La Vie et l'Oeuvre de Pierre Auguste Renoir*, 1919, 114 (English trans. by H. van Doren and R. Weaver as *Renoir, an Intimate Record*, 1925, 109); G. Rivière, *Renoir et ses Amis*, 1921, 190 (repr.); *Beaux Arts*, Per. 5, VII (June 1929) 20 (repr.); *Art News* XXVII (April 27, 1929) repr. on cover; D. L. M., *The Arts*, XV (1929) 326 (repr. 327); J. Meier-Graefe, *Renoir*, 1929, 181 (repr.); J. Alazard, *Gazette des Beaux Arts*, Per. 6, III (1930), (repr. 385), 386; *Creative Art*, X (1932), 230 (repr.).

A portrait of Mlle. Fleury dressed in Algerian costume.

AUGUSTE RENOIR, FRENCH, 1841-1919

235. LADY SEWING (1879)

Oil on canvas, 19½ x 24 in.

Signed: RENOIR '79.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Deudon, Nice; P. Rosenberg, Paris; H. Young, N. Y.; Mrs. L. L. Coburn, Chi.

EXH.: "100 Masterpieces," Gall. P. Rosenberg, 1922; The Art Inst. of Chi., 1932, No. 32; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 344.

LIT.: J. Meier-Graefe, *Auguste Renoir*, 1929, 122, No. 108 (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919

236. NEAR THE LAKE

Oil on canvas, 18 x 22 in.

Signed: RENOIR.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Durand-Ruel; Mrs. Potter Palmer, Chi., 1892.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 347.

LIT.: M. C., *Bull.*, XIX (1925), 32-3 (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919

*237. ON THE TERRACE (1881)

Oil on canvas, 39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in.

Signed: RENOIR '81.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Durand-Ruel, Paris; Mrs. L. L. Coburn, Chi.

EXH.: Grafton Gall., Lond., 1905; Royal Acad., Lond., 1905; The Art Inst. of Chi., 1932, No. 33 (Pl. 51 in cat. of the Coburn Coll.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 348.

LIT.: G. Lecomte, *L'Art Impressioniste* (etched by A. M. Lauzet), 1892, opp. 136; G. Rivière, *Renoir et ses Amis*, 1921, opp. 134 (repr.); F. Fosca, *Renoir* (Masters of Modern Art), 1924, Pl. 18; A. Vollard, *Renoir* (Eng. trans.), 1925, 240; J. Meier-Graefe, *Auguste Renoir*, 1929, 142, No. 119 (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919

†238. RECLINING NUDE (1916)

Oil on canvas, 19 $\frac{1}{2}$ x 22 $\frac{3}{4}$ in.

Signed: RENOIR 1916.

Lent by Durand-Ruel, Inc., New York.

COLL.: Private Collection, Paris.

EXH.: Master Impressionists, Durand-Ruel Galleries, N. Y., 1929; Albany Institute of History and Art, Albany, N. Y., 1934.

AUGUSTE RENOIR, FRENCH, 1841-1919

239. THE ROWERS' LUNCH

Oil on canvas, 21 $\frac{1}{2}$ x 25 $\frac{1}{2}$ in.

Signed: RENOIR

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Durand-Ruel; Mrs. Potter Palmer, Chi.

EXH.: Art Inst. of Chi., 1910, No. 51; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 350; Pennsylvania Mus. of Art, Philadelphia, 1933.

LIT.: M. C., *Bull.*, XIX (1925), 33 (repr.); J. Meier-Graefe, *Auguste Renoir*, 1929, 124, No. 102 (repr.); *Guide*, 1932, 64 (repr.).

Painted c. 1879.

AUGUSTE RENOIR, FRENCH, 1841-1919

240. TWO LITTLE CIRCUS GIRLS

Oil on canvas, 51 x 38 $\frac{1}{2}$ in.

Signed: RENOIR.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Durand-Ruel; Mrs. Potter Palmer, Chi., 1892.

EXH.: Fogg Art Mus., Cambridge, Mass., 1929, No. 80 (repr. in cat., Pl. XXXIII); Smith College Mus. of Art, 1932; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 351 (Pl. LVIII in cat.).

LIT.: G. Rivière, *Renoir et ses Amis*, 1921, 145 (repr.), as "Jongleuses au Cirque," 146; A. Vollard, *Renoir* (Eng. trans., 1925), 237; M. C., *Bull.*, XIX (1925), 32-3 (repr.); J. Meier-Graefe, *Auguste Renoir*, 1929, No. 6, 56, (repr.); *Guide*, 1932, 63 (repr.); D. C. Rich, *Pantheon*, XI (March, 1933), opp. 73 (repr.).

Dated too early (1868) by Meier-Graefe; executed 1873-5.

AUGUSTE RENOIR, FRENCH, 1841-1919

241. PICKING FLOWERS

Oil on canvas, 20 $\frac{1}{2}$ x 25 $\frac{1}{4}$ in.

Signed: RENOIR.

Owned by The Art Institute of Chicago (Mrs. L. L. Coburn Collection).

COLL.: M. Knoedler and Co., Lond.; H. Young, N. Y.; Mrs. L. L. Coburn, Chi.

EXH.: Knoedler Gall., Lond., 1923, No. 45; The Art Inst. of Chi., 1932-3, No. 30; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 349.

LIT.: J. Meier-Graefe, *Auguste Renoir*, 1929, 114, No. 94 (repr.).

Painted in 1878.

AUGUSTE RENOIR, FRENCH, 1841-1919

*†242. WOMAN BRAIDING HER HAIR (1876) (Pl. XLIV)

Oil on canvas, 21 $\frac{3}{4}$ x 18 $\frac{1}{2}$ in.

Signed: RENOIR '76.

Lent by Durand-Ruel, Inc., New York.

COLL.: Dr. Gaudie, Nice; Bernheim-jeune, Paris.

EXH.: Bernheim-jeune Galleries, Paris, March, 1913; Musée de l'Orangerie, Paris, 1933, No. 30.

LIT.: Bernheim-jeune (Ed.), (Preface by O. Mirbeau), *Renoir*, 1913 (repr. opp. 8); Bernheim-jeune (Ed.), *L'Art Moderne*, II, 1919 (repr. Pl. 105).

A portrait of Mlle. Muller.

IMPRESSIONIST PAINTING

GALLERY 30

EUGÈNE CARRIÈRE, FRENCH, 1849–1906

243. LADY WITH A DOG (1885)

Oil on canvas, 45½ x 34½ in.

Signed: EUGÈNE CARRIÈRE, 1885.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1913.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 261.

HENRI FANTIN-LATOURE, FRENCH, 1836–1904

***244. PORTRAIT OF ÉDOUARD MANET (1867)**

Oil on canvas, 46 x 35½ in.

Signed: A MON AMI MANET, FANTIN, 1867.

Owned by The Art Institute of Chicago.

COLL.: Durand-Ruel, Paris.

EXH.: Salon, Paris, 1867, No. 571; Retrospective Expo., Paris, 1889; Rétrospective, Paris, 1900; Fogg Art Mus., Cambridge, Mass., 1929, No. 40; Mus. of French Art, N. Y., 1930, No. 32; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 322.

LIT.: A. Jullien, *Les Arts*, V (1906), No. 53, 30 (repr.), 31–2; F. Gibson, *Fantin-Latour*, n. d., 98 and Pl. 7; C. Mauclair, *Great French Painters*, n. d., 68 (repr.); *Catalogue de Mme. Fantin-Latour*, 1911, 42, No. 296; E. Moreau-Nélaton, *Manet*, I, 1926, Fig. 97; G. Kahn, *Fantin-Latour*, 1927, 45–6 (repr.); *Guide*, 1932, 58 (repr.).

Portrait of the leader of the Impressionists, Edouard Manet (1832–1883), in the thirty-fifth year of his life.

ÉDOUARD MANET, FRENCH, 1832–1883

***245. BOULOGNE ROADSTEA**

Oil on canvas, 28 x 35½ in.

Signed: MANET and E. M. (on sail).

Owned by The Art Institute of Chicago (Potter Palmer Collection).

For collections, exhibitions and literature see Tabarant, No. 107; Jamot-Wildenstein-Bataille, I, No. 92; II, Pl. 307. Add:

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 323; City Art Mus., St. Louis, 1934.

Painted in 1865.

ÉDOUARD MANET, FRENCH, 1832–1883

***246. BULL FIGHT**

Oil on canvas, 18½ x 23¼ in.

Signed: MANET.

Lent by Mrs. Martin A. Ryerson, Chicago.

For collections, exhibitions and literature see Tabarant, No. 115 and Jamot-Wildenstein-Bataille, I, No. 121; II, Pl. 324. Add:

EXH.: The Orangerie, Paris, 1932, No. 24 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 324; Pennsylvania Mus. of Art, Philadelphia, 1933.

Painted after Manet's return from Spain, 1866.

ÉDOUARD MANET, FRENCH, 1832–1883

***247. JESUS MOCKED BY THE SOLDIERS**

Oil on canvas, 74 x 57 in.

Signed: MANET.

Owned by The Art Institute of Chicago (James Deering Collection).

For collections, exhibitions and literature see Tabarant, No. 101 (wrongly credited to The Deering Coll.) and Jamot-Wildenstein-Bataille, I, No. 113 (where the same error is repeated); II, Pl. 321. Add:

LIT.: *Guide*, 1932, 57 (repr.).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 327 (Pl. LVI in cat.).

Janvier, a professional model, posed for the figure of the Christ.

Painted in 1865.

ÉDOUARD MANET, FRENCH, 1832–1883

248. LADY WITH BLACK FICHU

Oil on canvas, 24¾ x 20¼ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

For collections, exhibitions and literature see Tabarant, No. 274 and Jamot-Wildenstein-Bataille, No. 284. Add:

EXH.: The Art Inst. of Chi., 1932, No. 16.

ÉDOUARD MANET, FRENCH, 1832–1883

***249. LE JOURNAL ILLUSTRÉ**

Oil on canvas, 24 x 18¾ in.

Signed: MANET.

Owned by the Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

For collections, exhibitions and literature see Tabarant, No. 293 (as "Liseuse à la Brasserie") and Jamot-Wildenstein-Bataille, I, No. 334 (name wrongly given as Mrs. Lewis C. Coburn); II, Pl. 334. Add:

EXH.: The Art Inst. of Chi., 1932–33, No. 17 (repr. in cat. of Coburn Coll., 43); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 328.

LIT.: D. C. Rich, *Bull.*, XXVI (1932), 67 (repr.).

Painted 1878–9. The model's nickname was Trognette, and the picture is sometimes known under this title.

ÉDOUARD MANET, FRENCH, 1832–1883

***250. THE PHILOSOPHER**

Oil on canvas, 74 x 43 in.

Signed: MANET.

Owned by The Art Institute of Chicago (Munger Collection).

For collections, exhibitions and literature see Tabarant, No. 105 and Jamot-Wildenstein-Bataille, I, No. 112; II, Pl. 30. Add:

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 331; Pennsylvania Mus. of Art, 1933.

LIT.: *Guide*, 1932, 55 (repr.).

Pendant to No. 251. Painted 1865.

EDOUARD MANET, FRENCH, 1832-1883

*251. THE PHILOSOPHER

Oil on canvas, 73¼ x 42½ in.

Signed: MANET.

Owned by The Art Institute of Chicago (Arthur Jerome Eddy Collection).

For collections, exhibitions and literature, etc., see Tabarant, No. 104, and Jamot-Wildenstein-Bataille, I, No. 111; II, Pl. 29. Add:

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 330; Pennsylvania Mus. of Art, Philadelphia, 1933.

LIT.: *The Eddy Collection of Modern Paintings and Sculpture*, 1930, 18, 20, 21 and No. 11 (repr.).

Etched by Manet (see E. Moreau-Nélaton, *Manet, Graveur et Lithographe*, No. 35).

Eugène Manet, brother of the artist, was the model.

Painted in 1865.

EDOUARD MANET, FRENCH, 1832-1883

252. THE RACE-COURSE AT LONGCHAMP

Oil on canvas, 17 x 32½ in.

Signed: MANET, 1866.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

For collections, exhibitions and literature see Tabarant, No. 96, and Jamot-Wildenstein-Bataille, I, No. 202; II, 358. Add:

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 332.

LIT.: *Guide*, 1932, 56 (repr.).

Tabarant believes it to have been done in 1864, the date of the version formerly in the Jules Strauss Coll., Paris; Jamot-Wildenstein-Bataille call it a re-handling of the subject, painted in 1872. In that year Manet made a lithograph of it (see E. Moreau-Nélaton, *Manet, Graveur*, 1906, No. 85). Compare a water color (with portion added to the left) today in the collection of Mr. Grenville Winthrop, N. Y. The date on the canvas, although not very plain, appears to be 1866.

EDOUARD MANET, FRENCH, 1832-1883

*253. STILL LIFE: THE SALMON (Pl. XLV)

Oil on canvas, 28¼ x 36¼ in.

Signed: MANET.

Lent by Mr. and Mrs. J. Watson Webb, New York.

For collections, exhibitions and literature see Tabarant, No. 125 and Jamot-Wildenstein-Bataille, No. 168. Add:

EXH.: The Orangerie, Paris, 1932, No. 35; Penn. Mus., Philadelphia, 1933.

Tabarant gives it to 1866; Jamot-Wildenstein-Bataille to 1869.

EDOUARD MANET, FRENCH, 1832-1883

†254. WOMEN ON THE BEACH

Oil on canvas, 15 x 17¼ in.

Signed: MANET.

Lent by Wildenstein and Co., Inc., New York.

For collections, exhibitions and literature see Tabarant, No. 191 and Jamot-Wildenstein-Bataille, No. 220. Add:

EXH.: Los Angeles Mus., 1933, No. 42.

Painted in 1873.

EDOUARD MANET, FRENCH, 1832-1883

255. YOUNG WOMAN WITH ROUND HAT

Oil on canvas, 21¾ x 18 in.

Signed: MANET.

Lent by Mrs. Martin A. Ryerson, Chicago.

For collections, exhibitions and literature see Tabarant, No. 261 and Jamot-Wildenstein-Bataille, No. 340.

Tabarant dates it 1877; Jamot-Wildenstein-Bataille, 1879.

BERTHE MORISOT, FRENCH, 1841-1895

*256. MME. BOURSIER AND HER DAUGHTER (Pl. XLIII)

Oil on canvas, 29½ x 22¼ in.

Signed: BERTHE MORISOT.

Lent by The Brooklyn Museum, Brooklyn, New York.

COLL.: Mme. Hittier (who is the girl in the picture); M. Knoedler and Co., N. Y.

EXH.: 100 Works of Berthe Morisot, Paris, 1919, No. 73; Salon d'Automne, Paris, 1919, No. 137; Royal Acad., Lond., 1932, No. 449 (*Commemorative Catalogue*, 1933, No. 460).

LIT.: A. Fourreau, *Berthe Morisot (The Masters of Modern Art, Eng. trans.)*, 1925, 39; *Brooklyn Museum Quarterly*, XVI (July, 1929, repr. on cover); *Parnassus*, III (May, 1931), 48 (repr.); Thieme-Becker, *Künstlerlexikon*, XXV, 156; M. Angoulvent, *Berthe Morisot*, n.d., 121, No. 84.

According to Angoulvent painted in 1876. Mme. Boursier was a cousin of the artist.

BERTHE MORISOT, FRENCH, 1841-1895

257. WOMAN AT HER TOILET

Oil on canvas, 23¾ x 31¾ in.

Signed: BERTHE MORISOT.

Owned by The Art Institute of Chicago.

COLL.; P. Rosenberg, Paris; Wildenstein, N. Y.

EXH.: Durand-Ruel, Paris, 1896; Arts Club of Chi., 1931; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 334 (Pl. LIX of cat.).

LIT.: R. M. F., *Bull.*, XVIII (1924), 50-1 (repr.); *Guide*, 1932, 62 (repr.); D. C. Rich, *Pantheon*, XI (Mar., 1933), 77 (repr.).

CAMILLE PISSARRO, FRENCH, 1831-1903

258. THE CLIMBING PATH (1875)

Oil on canvas, 21 x 25¾ in.

Signed: c. PISSARRO, 1875.

Lent by The Brooklyn Museum, Brooklyn, New York.

COLL.: D. G. Kelekian (Sale, N. Y., 1922, No. 137).

CAMILLE PISSARRO, FRENCH, 1831-1903
259. ORCHARD (1870)
Oil on canvas, $21\frac{3}{8} \times 32\frac{3}{8}$ in.
Signed: c. PISSARRO, 1870.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
COLL.: M. A. Ryerson, Chi.

CAMILLE PISSARRO, FRENCH, 1831-1903
260. VIEW AT PONTOISE (1867) (Pl. XLVI)
Oil on canvas, 29×36 in.
Signed: c. PISSARRO, 1867.
Lent by Mr. William Church Osborn, New York.

COLL.: Durand-Ruel.
EXH.: City Art Museum, St. Louis, 1934.
On the back of the stretcher is pencilled: "La Côte Dujalais, Pontoise."

CAMILLE PISSARRO, FRENCH, 1831-1903
261. WOMEN AT THE WELL (1882)
Oil on canvas, $32 \times 25\frac{1}{4}$ in.
Signed: c. PISSARRO '82.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
COLL.: Mrs. Potter Palmer, Chi.
LIT.: D. C. Rich, *Pantheon*, XI (1933), 78, 79 (repr.).

ALFRED SISLEY, FRENCH, 1839-1899
262. SAND HEAPS (1875)
Oil on canvas, $21\frac{1}{8} \times 25\frac{5}{8}$ in.
Signed: SISLEY '75.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
COLL.: George Viau, Paris; Durand-Ruel; M. A. Ryerson, Chi.
EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 302.

ALFRED SISLEY, FRENCH, 1839-1899
263. STREET IN MORET
Oil on canvas, 24×29 in.
Signed: SISLEY.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
COLL.: Durand-Ruel; Mrs. Potter Palmer, Chi., 1892.
EXH.: World's Columbian Expo., Chi., 1893, No. 3025; France, cat. No. 48; Art Inst. of Chi., 1910, No. 52; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 303.
LIT.: D. C. Rich, *Pantheon*, XI (March, 1933), 73 (repr.).
Painted c. 1890.

LATER IMPRESSIONIST PAINTING

GALLERY 30B

ALBERT ANDRÉ, FRENCH, 1869-
265. ANDUZE
Oil on canvas, $17\frac{1}{2} \times 24\frac{1}{2}$ in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT ANDRÉ, FRENCH, 1869-
266. THE CATALANS AT MARSEILLES
Oil on canvas, 37×43 in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago.

ALBERT ANDRÉ, FRENCH, 1869-
***267. PORTRAIT OF RENOIR (1914)**
Oil on canvas, $26\frac{3}{8} \times 32\frac{1}{2}$ in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago.

ALBERT ANDRÉ, FRENCH, 1869-
268. SEWING
Oil on canvas, 32×32 in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT ANDRÉ, FRENCH, 1869-
269. SQUARE DES BATIGNOLLES, PARIS
Oil on canvas, $18\frac{1}{2} \times 25\frac{3}{4}$ in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT ANDRÉ, FRENCH, 1869-
270. VILLAGE IN PROVENCE
Oil on canvas 20×27 in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT ANDRÉ, FRENCH, 1869-
271. WOMAN IN MAROON HAT
Oil on canvas, $22\frac{1}{4} \times 17\frac{3}{4}$ in.
Signed: ALBERT ANDRÉ
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

JACQUES EMILE BLANCHE, FRENCH, 1861-
272. THE TRAVELLER (La Voyageuse)
Oil on canvas, $79\frac{1}{4} \times 55$ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

PIERRE BONNARD, FRENCH, 1867-

273. THE DRAWING ROOM (1925)

Oil on canvas, 45 x 46 in.

Signed: BONNARD.

Lent by Wildenstein and Co., Inc., New York.

PIERRE BONNARD, FRENCH, 1867-

274. ST. HONORÉ-LES-BAINS (1920)

Oil on canvas, 20½ x 30¾ in.

Signed: BONNARD.

Lent by Wildenstein and Co., Inc., New York.

PIERRE BONNARD, FRENCH, 1867-

275. VESTIBULE (1928)

Oil on canvas, 39 x 23 in.

Signed: BONNARD.

Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

MAURICE DENIS, FRENCH, 1870-

276. IN THE FOREST (1903)

Oil on canvas, 24 x 20½ in.

Signed: MAUD, 1903.

Owned by The Art Institute of Chicago.

JEAN-LOUIS FORAIN, FRENCH, 1852-1931

277. IN THE WINGS (1899)

Oil on canvas, 23¼ x 28⅞ in.

Signed: FORAIN, 1899.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

EXH.: The Arts Club, Chi., 1922; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 263.

LIT.: D. C. Rich, *Bull.*, XXV (1931), 97 (repr.).

JEAN-LOUIS FORAIN, FRENCH, 1852-1931

278. MATERNITY

Oil on canvas, 25 x 31¼ in.

Signed: FORAIN.

Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

LIT.: *Bull.*, XIX (1925), 67 (repr.); *The Art News*, XXVIII (Mar. I, 1930), 16 (repr.); D. C. Rich, *Bull.*, XXV (1931), 96 (repr.).

ARMAND GUILLAUMIN, FRENCH, 1841-1927

279. MORNING, CROZANT

Oil on canvas, 23 x 28 in.

Signed: GUILLAUMIN.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Galerie Druet, Paris; M. A. Ryerson, Chi.

EXH.: Minneapolis Inst. of Arts, 1921-22.

ARMAND GUILLAUMIN, FRENCH, 1841-1927

280. PONT CHARRANT

Oil on canvas, 25¼ x 31½ in.

Signed: GUILLAUMIN.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi.

ARMAND GUILLAUMIN, FRENCH, 1841-1927

281. VIEW OF ROUEN

Oil on canvas, 21⅞ x 31¼ in.

Signed: GUILLAUMIN.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi.

EXH.: Minneapolis Inst. of Arts, 1921-22.

GASTON LA TOUCHE, FRENCH, 1854-1913

282. PARDON IN BRITTANY

Oil on canvas, 38¾ x 42½ in.

Signed: G. LA TOUCHE, '96.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: V. Harris, N. Y., 1912; M. A. Ryerson, Chi.

GASTON LA TOUCHE, FRENCH, 1854-1913

283. THE TWIN SISTERS

Oil on canvas, 29¼ x 30¾ in.

The Charles Deering Collection. Lent by Mr. and Mrs. R. E. Danielson, Boston.

GUSTAVE LOISEAU, FRENCH, 1865-

284. FÉCAMP, OUTER HARBOR (1924)

Oil on canvas, 21 x 26 in.

Signed: G. LOISEAU, 1924.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

GUSTAVE LOISEAU, FRENCH, 1865-

285. ORCHARD IN BLOOM

Oil on canvas, 23 x 28¼ in.

Signed: G. LOISEAU.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

MAXIME MAUFRA, FRENCH, 1862-1918

286. DOUARNENEZ IN SUNSHINE (1897)

Oil on canvas, 23½ x 29 in.

Signed: MAUFRA, '97.

Owned by The Art Institute of Chicago.

MAXIME MAUFRA, FRENCH, 1862-1918

287. KERHOSTIN, BRITTANY

Oil on canvas, 25 x 31½ in.

Signed: MAUFRA, 1911.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

EDOUARD VUILLARD, FRENCH, 1868-

288. CHILD IN A ROOM

Oil on panel, 17⅞ x 23¾ in.

Signed: E. VUILLARD.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EDOUARD VUILLARD, FRENCH, 1868-

289. INTERIOR

Oil on cardboard, 17½ x 15 in.

Signed: E. VUILLARD.

Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

PAINTINGS BY CÉZANNE, GAUGUIN AND REDON

GALLERY 30

PAUL CÉZANNE, FRENCH, 1839-1906

290. THE BASKET OF APPLES

Oil on canvas, 24⅞ x 31 in.

Signed: P. CÉZANNE.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: J. Hessel, Paris (Sale, 1913).

EXH.: Fogg Art Mus., Cambridge, Mass., 1929, No. 6 (Pl. XXIV of cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 305.

LIT.: C. Lewis Hind, *The Post Impressionists*, 1911, 74 (repr.); A. Vollard, *Cézanne*, 1914, opp. 102, Pl. 33; *The Fine Arts Journal*, XXXV (May, 1917), 335 (repr.); C. Coquiot, *Paul Cézanne*, 1919, 246; J. Meier-Graefe, *Cézanne und Sein Kreis*, 1922, 185 (repr.); R. M. F., *Bull.*, XX (1926), 61-3 (repr.); F. Watson, *The Arts*, IX (1926), 304 (repr.), 310; *The Art News*, XXIV (June 12, 1926, supplement), 28 (repr.); M. D. Zabel, *Art and Archaeology*, XXVI (1928), 227 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 8-9 (repr.), 56. Painted c. 1885. Reproduced by Maurice Denis in ceiling of the Petit Palais, Paris.

PAUL CÉZANNE, FRENCH, 1839-1906

291. THE BATHERS

Oil on canvas, 20 x 24¼ in.

Lent by Mrs. Robert Rutherford McCormick, Chicago.

COLL.: Zoubaloff, Paris, 1927; P. Rosenberg, Paris; Chester H. Johnson Gall., Chi.

EXH.: Mus. of Mod. Art, N. Y., Summer, 1930, No. 15; Renaissance Society, Univ. of Chi., 1931; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 306.

LIT.: *Studio*, CVI (Oct., 1933), 200 (repr.).

Painted c. 1890. A very similar composition is in the Vollard Coll., Paris.

PAUL CÉZANNE, FRENCH, 1839-1906

292. ENVIRONS OF AIX

Oil on canvas, 22⅞ x 27⅞ in.

Lent by Mr. John T. Spaulding, Boston.

COLL.: Claude Monet, Giverny; P. Rosenberg, Paris; Wildenstein, N. Y.

EXH.: Wildenstein Gall., 1928, No. 14; Fogg Art Mus., Cambridge, Mass., 1929, No. 5 (Pl. XXIII in cat.); Museum of Fine Arts, Boston, 1929, 1931, 1932.

LIT.: A. Pope, *The Art News*, XXVII, Pt. 2 (April 26, 1930, Sect. I), 122 (repr.).

PAUL CÉZANNE, FRENCH, 1839-1906

*293. L'ESTAQUE

Oil on canvas, 31½ x 38½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi.; Hoogendijk, Amsterdam; Paul Rosenberg, Paris, 1919.

EXH.: Mus. of Mod. Art, N. Y., 1929, No. 18 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 309 (Pl. LXI).

LIT.: J. Gasquet, *L'Amour de l'Art*, I (1920), 263 (repr.); D. C. Rich, *Bull.*, XXIV (1930), 113-117 (repr.).

Painted c. 1886-8.

PAUL CÉZANNE, FRENCH, 1839-1906

294. FLOWERS AND FRUIT

Oil on canvas, 23 x 16½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Durand-Ruel, Paris; Mrs. L. L. Coburn, Chi.

EXH.: Grafton Gall., Lond., 1905; The Art Inst. of Chi., 1932-3, No. 3 (repr. in cat. of the Coburn Coll.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 310, (Pl. LXII in cat.).

LIT.: T. L. Klingsor, *Cézanne* (Masters of Modern Art, Eng. trans.) 1924, Pl. 20 (as "Tulips"); D. C. Rich, *Bull.*, XXVI (1932), 65 (repr.), 70-1.

Painted c. 1885.

PAUL CÉZANNE, FRENCH, 1839-1906

*295. JAS DE BOUFFAN

Oil on canvas, 25½ x 32 in.

Lent by The Museum of Art, Rhode Island School of Design, Providence, Rhode Island.

EXH.: Wiesbaden, 1921.

LIT.: L. E. Rowe, *Bull. of the R. I. School of Design*, XXI (1933), 49 (repr.), 50-52.

Painted c. 1890.

PAUL CÉZANNE, FRENCH, 1839-1906

**296. MME. CÉZANNE IN THE CONSERVATORY (Pl. L)

Oil on canvas, 36½ x 28½ in.

Lent anonymously.

COLL.: A. Pellerin, Paris; A. Vollard, Paris; A. Morosoff (Moscow, until 1918); Mus. of Modern Western Art, Moscow, No. 560 (repr. in cat., 1928, Pl. 25).

LIT.: A. Vollard, *Paul Cézanne*, 1914, No. 24, opp. 74 (repr.); J. Meier-Graefe, *Cézanne und Sein Kreis*, 1922, Pl. 235; H. v. Wedderkop, *Paul Cézanne* (Junge Kunst, No. 30), 1922; 28 (repr.); F. Bürger, *Cézanne und Hodler*, 1923, Pl. 71; Meier-Graefe, *Cézanne* (Eng. trans.), 1927, Pl. XCIII; J. Becker, *Creative Art*, X (1932), 195 (repr.), 200.

Painted in 1891.

PAUL CÉZANNE, FRENCH, 1839-1906

297. MME. CÉZANNE IN A STRIPED BLOUSE

Oil on canvas, 24½ x 20½ in.

Lent by Mr. Henry P. McIlhenny, Germantown, Pennsylvania.

COLL.: A. Vollard, Paris; G. F. Reber, Lausanne; Samuel Courtauld, Lond.; Paul Rosenberg, Paris.

EXH.: Durand-Ruel, Paris, No. 5; Fogg Art Mus., Cambridge, Mass., 1934.

LIT.: A. Vollard, *Paul Cézanne*, 1914, Pl. 46, last row; E. Faure, *L'Amour de l'Art, I* (1920), 267 (repr.); J. Meier-Graefe, *Cézanne und Sein Kreis*, 1922, Pl. 129; Meier-Graefe, *Cézanne* (Eng. trans.), 1927, Pl. XLIX; M. Damery, *L'Amour de l'Art*, X (Jan., 1929), 17 (repr.); J. B. Manson, *Creative Art*, IV (1929), 262.

Painted 1880-85.

PAUL CÉZANNE, FRENCH, 1839-1906

298. PIGEON TOWER AT MONTBRIAND

Oil on canvas, 26½ x 33½ in.

Lent by Mr. and Mrs. Ralph M. Coe, Cleveland.

COLL.: A. Vollard, Paris.

EXH.: The Art Gallery of Toronto, 1926, No. 128; Cleveland Mus., 1926; Wildenstein Gall., N. Y., 1928, No. 15; The Mus. of Mod. Art, 1929, No. 23 (repr. in cat., Pl. 23).

LIT.: G. Rivière, *Le Maître Paul Cézanne*, 1923, "Index of Chief Paintings"; W. M. Milliken, *The Arts*, X (1926), 336 (repr.); *The Arts*, XIII (1928), 107, 112 (repr.); E. L. Johnson, *The Arts*, XVI (1930), 532-533 (repr.). Rivière says it was painted in 1886; Meier-Graefe assigns it to 1894-5.

PAUL GAUGUIN, FRENCH, 1848-1903

†299. BRITTANY LANDSCAPE

Oil on canvas, 28¾ x 36½ in.

Signed: P. GAUGUIN, '88

Lent by Wildenstein and Co., Inc., New York

COLL.: Fayet, Igny; Mme. Andoque.

EXH.: City Art Mus., St. Louis, 1931, No. 16.

LIT.: R. Rey, *Gauguin* (Maîtres de l'Art Moderne), 1923, Pl. 5 (Eng. trans., n.d., Pl. 12); G. Kahn, *L'Art et les Artistes*, XII (1925), 37 (repr.) as "Le Berger Breton."

PAUL GAUGUIN, FRENCH, 1848-1903

†300. THE CALL (1902)

Oil on canvas 51⅞ x 35½ in.

Signed: P. GAUGUIN, 1902.

Lent by Wildenstein and Co., Inc., New York

COLL.: Baron Kohner, Budapest.

EXH.: Los Angeles Mus., 1933, No. 49 (repr. in cat.).

PAUL GAUGUIN, FRENCH, 1848-1903

301. THE DAY OF THE GOD (MAHANA NO ATUA) (1894)

Oil on canvas, 26 x 34¼ in.

Signed: GAUGUIN '94 and inscribed: MAHANA NO ATUA.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: G. Bernheim-jeune, Paris; F. C. Bartlett, Chi., 1924.

EXH.: Boston Arts Club, 1925; Mus. of Mod. Art, N. Y., 1929, No. 46 (Pl. 46 in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 355.

LIT.: *Bull.*, XIX (1925), 77 (repr.), 81-2; M. D. Zabel, *Art and Archaeology*, XXVI (1928), 233-4 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 12-3 (repr.), 57-8.

Gauguin reproduced the subject twice in two quite different woodcuts. (See M. Guérin, *L'Oeuvre Gravé de Gauguin*, 1927, I, Nos. 42 and 43.)

PAUL GAUGUIN, FRENCH, 1848-1903

*†302. HOSPITAL GARDEN AT ARLES (1888) (Pl. LI)

Oil on canvas, 28¾ x 36 in.

Signed: P. GAUGUIN '88

Lent by Jacques Seligmann and Co., Inc., New York.

COLL.: J. W. Barney, N. Y.

EXH.: Kunsthalle, Basel, Switzerland, 1928, No. 39 (repr. in cat.); Gal. Thannhauser, Berlin, 1928, No. 30 (repr. in *Souvenir*, 9); The Mus. of Mod. Art, N. Y., 1929, No. 40 (repr. in cat., Pl. 40); City Art Mus., St. Louis, 1931, No. 15; Telfair Acad., Savannah, Ga., 1931.

Painted in Arles, 1888. Sketches for the heads are reproduced by M. Guérin, *L'Oeuvre Gravé de Gauguin*, 1927, I, p.x., from Guérin's own collection.

A lithograph of the subject is reproduced, *ibid.*, No. 11.

PAUL GAUGUIN, FRENCH, 1848-1903
303. MLEE. MARIE HENRY (1890) (Pl. XLIX)
Oil on canvas, 24½ x 20½ in.
Signed: P. GAUGUIN '90.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

COLL.: E. Brown & Phillips, London; Chester H. Johnson Gall., Chi., 1925.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 358.

LIT.: *Bull.*, XX (1926), 2 (repr.) as "Portrait of Mme. Gauguin"; A. Alexandre, *Paul Gauguin*, 1930, 29 (repr.); *Guide*, 1932, 71 (repr.).

Painted before his first trip to Tahiti. In the background is a still life by Cézanne from Gauguin's own collection.

PAUL GAUGUIN, FRENCH, 1848-1903
*304. "OH, YOU'RE JEALOUS" (NO TE AHA OE RIRI) (1896)

Oil on canvas, 36¾ x 50 in.
Signed: P. GAUGUIN '96 and inscribed: NO TE AHA OE RIRI.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Durand-Ruel, N. Y.; M. A. Ryerson, Chi., 1924.

EXH.: La Libre Esthétique, Brussels, 1904; Fogg Art Mus., Cambridge, Mass., 1929, No. 43 (Pl. XXXV in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 359.

PAUL GAUGUIN, FRENCH, 1848-1903

305. SUNFLOWERS (1901)

Oil on canvas, 25¾ x 30¾ in.

Signed: PAUL GAUGUIN, 1901.

Lent by Mrs. Robert Rutherford McCormick, Chicago.

COLL.: G. Fayet, Igny; P. Rosenberg, Paris; Chester H. Johnson Gall., Chi.

EXH.: Mus. of Mod. Art, N. Y., Summer, 1930, No. 40; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 361.

LIT.: R. Rey, *Gauguin* (Maîtres de l'Art Moderne), 1923, Pl. 18; *Ibid.* (Eng. trans.), 1924, Pl. 39; A. Alexandre, *Paul Gauguin*, 1930, 47 (repr.); B. Becker, *Gauguin, the Calm Madman*, 1931, 310.

PAUL GAUGUIN, FRENCH, 1848-1903
*306. TAHITI WOMAN WITH CHILDREN (1901)
Oil on canvas, 37½ x 28½ in.
Signed: PAUL GAUGUIN, 1901.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: Moderne Galerie, Munich; F. C. Bartlett, Chi., 1927.

EXH.: Mus. of Mod. Art, N. Y., 1929, No. 49 (repr. in cat.); Albright Art Gallery, Buffalo, 1932, No. 26 (repr. in cat. Pl. XX); Toronto Art Gallery, 1933; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 362.

LIT.: R. M. F., *Bull.*, XXI (1927), 74-75 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 14-15 (repr.), 57-8.

ODILON REDON, FRENCH, 1840-1916

307. THE JAPANESE VASE

Pastel on paper, 36 x 28½ in.

Signed: ODILON REDON.

Lent by Jacques Seligmann and Co., Inc., New York

COLL.: G. Bénard, Paris.

EXH.: McClees Gall., Philadelphia, 1930.

Painted in 1908.

ODILON REDON, FRENCH, 1840-1916

*308. PROFILE AND FLOWERS

Pastel on paper, 27¼ x 21½ in.

Signed: ODILON REDON.

Lent by Jacques Seligmann and Co., Inc., New York.

COLL.: G. Bénard, Paris.

EXH.: Kunsthalle, Winterthur, Switzerland, 1921, No. 117; The Mus. of Mod. Art, N. Y., 1931, No. 97 (repr. in cat. Pl. 97); The Amer. Art Asso., N. Y., 1931.

Painted in 1912.

ODILON REDON, FRENCH, 1840-1916

309. YOUNG WOMAN

Pastel on grey paper, 25 x 19 in.

Signed: ODILON REDON.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi.

EXH.: The Mus. of Mod. Art, N. Y., 1931, No. 74.

PAINTINGS BY VAN GOGH, HODLER, HENRI ROUSSEAU, SEURAT AND TOULOUSE-LAUTREC

GALLERY 32

VINCENT VAN GOGH, DUTCH, 1853-1890

*310. THE BEDROOM AT ARLES

Oil on canvas, 29 x 36 in.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

For collections, exhibitions and literature see J. B. de la Faille, No. 484. Add:

EXH.: Mus. of Mod. Art, N. Y., 1929, No. 79 (Pl. 79 in cat.), Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 376.

LIT.: G. Coquiott, *Van Gogh* (1923), opp. 184 (repr.), 194; R. M. F., *Bull.*, XX (1926), 92-4 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 22-3 (repr.), 59; *Guide*, 1932, 27 (repr.).

Painted at Arles, October 1888, or at St. Rémy, September, 1889. (See De la Faille for other versions.) Mentioned in Van Gogh's *Letters to his Brother*, III (Eng. trans., 1929), Nos. 554-55, and No. 604. A pen-sketch of the composition is included in Letter No. 554.

VINCENT VAN GOGH, DUTCH, 1853-1890

311. LA BERCEUSE (MME. ROULIN) (1889)

Oil on canvas, 36 x 28 in.

Signed: VINCENT, ARLES '89 and inscribed: LA BERCEUSE.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

For collections, exhibitions and literature see J. B. de la Faille, No. 506. Add:

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 377.

LIT.: M. D. Zabel, *Art and Archaeology*, XXVI (1928), 231 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 20-21 (repr.), 58.

See De la Faille for other versions. Mentioned in Van Gogh's *Letters to his Brother*, III (Eng. trans., 1929), Nos. 573, 578, and 592. The model was the wife of the postman, Marcel Roulin.

VINCENT VAN GOGH, DUTCH, 1853-1890

****312. LE CAFÉ DE NUIT (Pl. XLVII)**

Oil on canvas, 35 x 28 in.

Signed: VINCENT, LE CAFÉ DE NUIT.

Lent anonymously.

COLL.: Mme. J. van Gogh-Bonger, Amsterdam; J. A. Morosoff, Moscow; The Museum of Western Art, Moscow.

For exhibitions and literature see J. B. de la Faille, No. 463.

Painted in Arles, 1888-9. The scene is the Alcazar Café, Place Lamartine, Arles.

VINCENT VAN GOGH, DUTCH, 1853-1890

313. MONTMARTRE

Oil on canvas, 17½ x 13 in.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

For collections, exhibitions and literature see J. B. de la Faille, No. 272. Add:

EXH.: Minneapolis Inst. of Arts, 1926; Boston Arts Club, 1925; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 380.

LIT.: *The Arts*, VI (1924), 294 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 16-17 (repr.), 59.

Painted in Paris c. 1886.

VINCENT VAN GOGH, DUTCH, 1853-1890

314. SELF-PORTRAIT IN A STRAW HAT

Oil on canvas, 13¾ x 10½ in.

Lent by The Detroit Institute of Arts, Detroit, Michigan.

For collections, exhibitions and literature see J. B. de la Faille, No. 526. Add:

EXH.: Brooklyn Museum, 1921; Mus. of Mod. Art, N. Y., 1929, No. 72 (Pl. 72 in cat.).

Painted at Arles, 1888-9.

VINCENT VAN GOGH, DUTCH, 1853-1890

315. SUNNY MIDI (SEPTEMBER 1888)

Oil on canvas, 28⅞ x 36¼ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

For collections, exhibitions and literature see J. B. de la Faille, No. 468. Add:

EXH.: Mus. of Mod. Art, N. Y., 1930, No. 105; The Art Inst. of Chi., 1932, No. 13 (repr. in cat. of the Coburn Collection).

VINCENT VAN GOGH, DUTCH, 1853-1890

†316. WHEAT FIELDS NEAR ARLES (Pl. XLVIII)

Oil on canvas, 29¼ x 36¼ in.

Lent by Wildenstein and Co., Inc., New York.

For collections, exhibitions and literature see J. B. de la Faille, No. 559. Add:

EXH.: Los Angeles Mus., 1933, No. 51.

Painted at Arles, 1888-9.

FERDINAND HODLER, SWISS, 1853-1918

***317. THE GRAND MUVERAN**

Oil on canvas, 27¾ x 37 in.

Signed: FR. HODLER.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: Russ-Young, Serrières, No. 46; F. C. Bartlett, Chi., 1924.

EXH.: Hodler Memorial, Bern, 1921, cat. No. 467; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 729.

LIT.: *Bull.*, XIX (1925), 81, 82 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 16 (repr.), 54.

FERDINAND HODLER, SWISS, 1853-1918

318. HEAD OF A SOLDIER (STUDY FOR MORAT)

Oil on canvas, 18½ x 18 in.

Signed: F. HODLER.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: Russ-Young, Serrières; F. C. Bartlett, Chi., 1924.

LIT.: F. Watson, *The Arts*, IX (1926), 313 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 20, 21 (repr.), 53.

Painted in 1916. A study for one of the heads in Hodler's fresco, "The Battle of Morat" in the Armory Hall of the Swiss National Museum, Zurich, Switzerland. In 1476 the Swiss and their allies won a decisive victory at Morat over the assembled forces of Charles the Bold.

FERDINAND HODLER, SWISS, 1853-1918

***319. JAMES VIBERT, SCULPTOR (1907)**

Oil on canvas, 25 x 25 in.

Signed: F. HODLER, 1907.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: W. Russ-Young, Serrières.

EXH.: Bern, 1921, No. 370.

LIT.: C. A. Loosli, *Ferdinand Hodler*, 1920, II, Pl. 97; M. D. Zabel, *Art and Archaeology*, XXVI (1928), 232 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 26-7 (repr.), 59.

FERDINAND HODLER, SWISS, 1853-1918

*320. STOCKHORN MOUNTAINS IN WINTER

Oil on canvas, 27½ x 30½ in.

Signed: F. HODLER.

Owned by The Art Institute of Chicago (George F. Porter Collection).

COLL.: W. Russ-Young, Serrières; G. F. Porter, Chi.

EXH.: Bern, 1921, No. 494.

Painted in 1913.

HENRI-JULIEN ROUSSEAU, FRENCH, 1844-1910

321. THE JUNGLE (1908)

Oil on canvas, 66½ x 74½ in.

Signed: HENRI ROUSSEAU 1908.

Lent by Mrs. Patrick C. Hill to the Joseph Winterbotham Collection, The Art Institute of Chicago, 1933-.

COLL.: J. Quinn, N. Y., 1926, No. 108; Mrs. J. A. Carpenter, Chi.

EXH.: Reinhardt Gall., N. Y., 1928, No. 27 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 368.

LIT., *The Arts*, IX (1926), 310; A. Basler, *Henri Rousseau*, 1927, Pl. XXXIX; Basler, *Henri Rousseau* (Les Peintres Français Nouveaux, No. 34), 1929, No. 59 (repr.), as "Paysage Exotique"; *Studio*, CVI (Oct., 1933), 201 (repr.).

HENRI-JULIEN ROUSSEAU, FRENCH, 1844-1910

322. THE WATERFALL (1910)

Oil on canvas, 45½ x 59 in.

Signed: HENRI ROUSSEAU 1910.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: G. Bernheim, Paris; Frederic C. Bartlett, Chi., 1924.

EXH.: The Mus. of Mod. Art., N. Y., 1933; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 369.

LIT.: R. M. F., *Bull.*, XX (1926), 62-3 (repr.); F. Watson, *The Arts*, IX (1926), 310, 312 (repr.); M. D. Zabel, *Art and Archaeology*, XXVI (1928), 228 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 10-11 (repr.), 57.

GEORGES SEURAT, FRENCH, 1859-1891

323. PORT-EN-BESSIN, THE OUTER HARBOR

Oil on canvas, 21⅓ x 25⅞ in.

Signed: SEURAT.

Lent by The City Art Museum of St. Louis.

COLL.: T. van Rysselberghe; Ch. Pacquement (Sale, 1928); M. Knoedler and Co., N. Y., 1929.

EXH.: Mus. of Mod. Art, N. Y., 1929, No. 61 (Pl. 61 in cat.).

LIT.: A. Fontainas and L. Vauxcelles, *Hist. Générale de l'Art Français de la Révolution à Nos Jours*, 1922, I, 238 (repr.); André Lhôte, *Seurat*, 1922; L. Cousturier, *Seurat*, 1926, Pl. 28; J. Mauny, *The Arts*, XIII (1928), 6 (repr.), 14; *Handbook of the Collections, City Art Museum, St. Louis*, 1934, 124 (repr.).

Mme. Cousturier dates it 1888.

GEORGES SEURAT, FRENCH, 1859-1891

*324. SUNDAY ON THE ISLAND OF LA GRANDE JATTE

Oil on canvas, 81 x 120⅔ in.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: Mme. L. Cousturier, Paris; Galerie Vildrac, Paris; F. C. Bartlett, Chi., 1924.

EXH.: Exh. of the Impressionists, Paris, 1886; Exh. of the Indépendants, Paris, 1886, No. 363; Exh. of the "XX," Brussels, 1887; Exh. of the Indépendants, Paris, 1892; Exh. of the "Revue Blanche," Paris, 1900, No. 17; Boston Arts Club, 1926; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 370 (Pl. LXIII in cat.).

For literature on Seurat and the painting see the bibliography in R. Rey, *La Renaissance du Sentiment Classique*, 1931, 161-2. Add the following: A. Salmon, *Burlington Mag.*, XXXVII (1920), 115ff (repr. Pl. III-e); Pach, *Georges Seurat*, N. Y., 1923, 22-3, and Pl. VI; W. Pach, *The Arts*, III (1923), 165 (repr.), 168 as "In the Park"; IX (1926), 306-10 (repr.); *Bull.*, XXVIII (1924), 90-91 (repr.); G. Eglinton, *Internat. Stu.*, LXXXI (1925), 113ff (repr.); L. Cousturier, *Seurat*, 1926, 12, 17-18 (repr.); Chr. Zervos, *Cahiers d'Art*, III (1928), 361-75 (repr. and details); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 30-31 (repr.), 61; *Maandblad voor Beeldende Kunst*, VIII (1931), 163ff (repr. 175); *Guide*, 1932, 68-9 (repr.); F. Walter, *Revue de l'Art*, LXIII (1933), 165 (repr.); C. J. Bulliet, *Parnassus*, V (May, 1933), I (repr.), 5; *The Amer. Mag. of Art*, XXVI (1933), 289 (repr.).

Painted 1884-6. Numerous charcoal drawings and painted studies exist for various sections of the composition. Two of the final studies are in the colls. of Mrs. A. Chester Beatty, Lond., and Adolph Lewisohn, N. Y. The Island of La Grande Jatte is in the Seine at Neuilly and no longer a public park.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864-1901

*325. AT THE MOULIN-ROUGE

Oil on canvas, 55¼ x 47¼ in.

Signed with monogram.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: Manzi-Joyant, Paris; Jean Laroche, Paris, 1926; Frederic C. Bartlett, Chi., 1928.

EXH.: Galerie Manzi-Joyant, Paris, 1914, No. 32; Barcelona, 1917, No. 2038; Art Inst. of Chi. (Arts Club), Dec. 1924-Jan. 1925, No. 7; Grand Palais, Paris, 1926, No. 3253; Amsterdam, April-May, 1928; Knoedler, N. Y.,

1928, No. 34; Art Inst. of Chi., Dec., 1930-Jan., 1931, No. 19; Mus. of Mod. Art, N. Y., 1931, No. 19; Musée des Arts Décoratifs, Paris, 1931, No. 92 (Pl. 5 in cat., wrongly credited to M. Seligmann); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 371 (Pl. LXIII in cat.).

LIT.: *Gazette des Beaux-Arts*, Per. 4, XII (1916), 100 (repr. opposite); M. Joyant, *Lautrec*, I, 1926, 137 (repr.), 275; *L'Art et les Artistes*, N. S., XIV (1927), 159-160; P. de l'Apparent, *Toulouse-Lautrec*, 1928, Pl. 8; D. C. Rich, *Bull.*, XXIII (1929), 13-15 (repr.); *Cat. of the Helen Birch Bartlett Memorial*, 1929, 36-37 (repr.).

Seated round the table from left to right: M. Edouard Dujardin, La Macarona, Paul Sescou, Maurice Guibert; in the foreground, Mlle. Nelly C. In the background, La Goulue, doing up her hair, and silhouettes of Dr. Tapié de Celeyran and of Lautrec, the latter in his famous "melon" hat.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864-1901

326. BALLET DANCERS (1885)

Oil on canvas, 59 $\frac{7}{8}$ x 59 $\frac{7}{8}$ in.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

COLL.: Tetzen-Lund, Copenhagen; L. C. Hodebert, Paris; E. Bignou, Paris; F. C. Bartlett, Chi., 1931.

LIT.: T. Duret, *Toulouse-Lautrec*, 1920, 119-20; M. Joyant, *Toulouse-Lautrec*, I, 1926, 260; A. Astre, *Lautrec*, 1926, 148; D. C. Rich, *Bull.*, XVI (1932), 1-3 (repr.).

One of three wall decorations painted in 1885 by Lautrec for the Ancelin Inn at Villiers-sur-Morin. Joyant, *supra*, reproduces the other two on pages 45 and 47.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864-1901

*327. A DANCE AT THE MOULIN DE LA GALETTE (1889)

Oil on canvas, 35 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in.

Signed: T-LAUTREC.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

COLL.: Montandon, Paris; Gallimard, Paris; Mrs. L. L. Coburn, Chi.

EXH.: Exh. of the Indépendants, Paris, 1889, No. 257; Gall. Goupil, Paris, 1893; Durand-Ruel, Paris, 1902, No. 71; Musée des Arts Décoratifs, Louvre, 1910, No. 2; Gall. Manzi-Joyant, Paris, 1914, No. 76; The Art Inst. of Chi. (Arts Club), 1924-1925, No. 6; 1930-1931, No. 9, 62 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 372.

LIT.: T. Duret, *Lautrec*, 1920, Pl. VI, opp. 16; G. Coquiote, *Toulouse-Lautrec*, n. d., Pl. 22; M. Joyant, *Toulouse-Lautrec*, 1926, I, 125 (repr.), 266; Joyant, *L'Art et les Artistes*, N. S., XIV (1927), 170 (repr.).

Painted in 1889. A drawing (reproduced in the *Courrier Français*, May, 19, 1889, 11, No. 20) is in the coll. of Mr. J. W. Barney, New York. Renoir painted the same subject. The man to the right is the painter Joseph Albert.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864-1901

*328. IN THE CIRCUS FERNANDO: THE RING-MASTER

Oil on canvas, 38 $\frac{3}{4}$ x 63 $\frac{1}{2}$ in.

Signed: T-LAUTREC.

Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

COLL.: Oller, Paris; Baron de Lafaurie, Paris.

EXH.: Moulin-Rouge, Paris, 1888; Musée des Arts Décoratifs, Paris, 1910, No. 4; Paul Rosenberg, Paris, 1914, No. 20; Galerie Manzi-Joyant, Paris, 1914, No. 45; Art Inst. of Chi. (Arts Club), Dec., 1924-Jan., 1925, No. 10; Fogg Art Mus., Harvard, 1929, No. 87 (Pl. XLV in cat.); Art Inst. of Chi., 1930-31, No. 7 (repr. in cat.); Mus. of Mod. Art, N. Y., 1931, No. 7 (repr. in cat.); Musée des Arts Décoratifs, Paris, 1931, No. 52 (Pl. 2 in cat.); Albright Art Gall., 1932, No. 59 (Pl. IX in cat.); Toronto Art Gallery, 1933; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 373.

LIT.: G. Coquiote, *Lautrec*, n. d., Pl. 46; Coquiote, *L'Art et les Artistes*, XIX (1914), 133 (repr.); M. Joyant, *L'Art et les Artistes*, N. S., XIV (1927), 168 (repr.); R. M. F., *Bull.*, XIX (1925), 94-5 (repr.); M. Joyant, *Toulouse-Lautrec*, I, 1926, 162 (repr.), 265; *Guide*, 1932, 74 (repr.).

Painted in 1888. The ringmaster is M. Loyal.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864-1901

*329. THE OPERA MESSALINA AT BORDEAUX

Oil on canvas, 38 $\frac{1}{2}$ x 31 in.

Signed with monogram.

Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

COLL.: G. Bernheim, Paris; Brabazanges, Paris; Manzi, Paris.

EXH.: Galerie Manzi-Joyant, Paris, 1914, No. 40 (repr. in cat.); The Art Inst. of Chi., 1930-1, No. 36 (repr. in cat.); Musée des Arts Décoratifs, Paris, 1931, No. 182; The Minneapolis Inst. of Arts, 1930.

LIT.: M. Joyant, *Toulouse-Lautrec*, I, 1926, 300; D. C. Rich, *Bull.*, XXII (1928), 105 (repr.).

Painted in 1900, one of a series of paintings and drawings from the opera, "Messaline" by Isidore de Lara (b. 1860), with Mlle. Granne in the title rôle. Lautrec witnessed the opera late in 1900 at Bordeaux and on the 16th of April, 1901, wrote to Joyant: "I am very satisfied. I think that you will be still more pleased with my new pictures 'about' Messaline."

PAINTINGS BY GIOVANNI BATTISTA TIEPOLO AND HUBERT ROBERT

GALLERY 35

HUBERT ROBERT, FRENCH, 1733-1808

330. THE FOUNTAINS

Oil on canvas, 100 x 92 in.

Owned by The Art Institute of Chicago.

COLL.: Marquis de Laborde, Méréville, 1788; Count de Saint Roman; L. François (Sale, Paris, 1900, No. 3, p. 16, repr. in cat.).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 227 (Pl. XLVI in cat.).

LIT.: P. de Nolhac, *Hubert Robert*, 1910, 71, 154; T. Leclère, *Hubert Robert* (Les Grands Artistes), 1913, 92; *Guide*, 1932, 41 (repr.).

One of six great compositions, painted 1787-8, commissioned by the French financier, Marquis Jean Joseph de Laborde (1724-1794), for his Château de Méréville.

HUBERT ROBERT, FRENCH, 1733-1808

331. THE LANDING PLACE

Oil on canvas, 100 x 92 in.

Signed and inscribed: H. ROBERT IN AEDIBUS MEREVILLAE PRO D. DELABORDE, PINXIT A. D. 1788.

Owned by The Art Institute of Chicago (R. T. Crane Collection).

See No. 330.

HUBERT ROBERT, FRENCH, 1733-1808

332. THE OBELISK

Oil on canvas, 100 x 92 in.

Signed: ROBERT, 1787.

Owned by The Art Institute of Chicago (Clarence Buckingham Collection).

See No. 330.

HUBERT ROBERT, FRENCH, 1733-1808

333. OLD TEMPLE

Oil on canvas, 100 x 92 in.

Owned by The Art Institute of Chicago (A. C. Bartlett Collection).

See No. 330.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

334. RINALDO ENCHANTED BY ARMIDA

Oil on canvas, 73½ x 102½ in.

Owned by The Art Institute of Chicago (James Deering bequest).

COLL.: Serbelloni, Venice; A. P. Cartier, Genoa; C. Sedelmeyer, Paris; J. Deering, Chi.

EXH.: Gall. Sedelmeyer, Paris, 1912 (Cat. 1913, Nos. 57-60, repr.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, Nos. 156-159 ("Armida Abandoned by Rinaldo" is Pl. XXIV of cat.).

LIT.: F. Malaguzzi-Valeri, *Rassegna d'Arte*, VIII (1908), 179 (repr.); E. Sack, *Giambattista und Domenico Tiepolo*, 1910, 236, Nos. 622-5; P. Molmenti, *Tiepolo*, 1911, 188-9, Pl. 84 (Fr. transl. 187, repr., 188); *Ten Masterpieces by Tiepolo*, 1913 (Translation of C. Mauclair's article in *Le Journal des Arts*, June, 1912), 16-24 (repr.); R. M. F., *Bull.*, XX (1926), 5-8; L. Venturi, *Pitt. Ital.*, 1931, Pls. CCCCXXII-CCCCXXV; *Guide*, 1932, 8-9, (repr.).

Lorenzo Tiepolo engraved the composition of "Rinaldo and Armida in the Garden."

L. Venturi dates the series 1737-1751. Several other versions exist: the frescoes of the Villa Valmarana near Vicenza (1737); the frescoes of the Castle of Würzburg (1751-3); a sketch of one of the Würzburg scenes in the K.-Friedrich Mus.; and an example in the Brera, Milan. They illustrate episodes from Torquato Tasso's "Gerusalemme Liberata." The first scene is taken from Canto XIV, Verses 65-8; the second is from XVI, 17-19; the third, XVI, 42; and the fourth, XVII, 64-5.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

335. RINALDO AND ARMIDA IN THE GARDEN

Oil on canvas, 73½ x 102½ in.

Owned by The Art Institute of Chicago (James Deering Collection).

See No. 334.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

336. ARMIDA ABANDONED BY RINALDO

Oil on canvas, 73½ x 84½ in.

Owned by The Art Institute of Chicago (James Deering Collection).

See No. 334.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

337. RINALDO AND THE OLD HERMIT

Oil on canvas, 73½ x 84½ in.

Owned by The Art Institute of Chicago (James Deering Collection).

See No. 334.

FRENCH PAINTING

Twentieth Century

GALLERY 38

GEORGES BRAQUE, FRENCH, 1883—

†339. THE MANTELPIECE (c. 1924)

Oil on canvas, 51½ x 29 in.

Signed: G. BRAQUE.

Lent by Marie Harriman Gallery, New York.

SALVADOR DALI, SPANISH, 1904—

†340. THE PERSISTENCE OF MEMORY (1931)

Oil on canvas, 10 x 14 in.

Signed: OLIVE, SALVADOR DALI, 1931.

Lent by Julien Levy Gallery, New York.

ANDRE DERAÏN, FRENCH, 1880—

341. THE FOUNTAIN

Oil on panel, 10⅞ x 13¾ in.

Signed: DERAÏN.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

ANDRE DERAÏN, FRENCH, 1880—

342. GRAPES

Oil on canvas, 11½ x 18½ in.

Signed: A. DERAÏN.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

ANDRE DERAÏN, FRENCH, 1880—

343. LANDSCAPE

Oil on canvas, 23⅞ x 28½ in.

Signed: A. DERAÏN.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

CHARLES DUFRESNE, FRENCH, 1876—

344. STILL LIFE WITH COMPOTE

Oil on canvas, 32 x 21½ in.

Signed: DUFRESNE.

Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

E. OTHON FRIESZ, FRENCH, 1879—

345. HARBOR OF TOULON (c. 1922)

Oil on canvas, 24⅞ x 31¾ in.

Signed: E. OTHON FRIESZ.

Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

JUAN GRIS, SPANISH, 1887-1927

346. ABSTRACTION (1913)

Oil on canvas, 36 x 23½ in.

Lent by Mrs. Flora Schofield, Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 775.

JEAN MARCHAND, FRENCH, 1883—

347. THE GARDEN

Oil on canvas, 27¼ x 23 in.

Signed: J. MARCHAND.

Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

ALBERT MARQUET, FRENCH, 1875—

348. ENVIRONS OF ALGIERS (c. 1914)

Oil on canvas, 12½ x 15⅞ in.

Signed: MARQUET.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT MARQUET, FRENCH, 1875—

349. PONT ST. MICHEL, PARIS (c. 1910)

Oil on canvas, 12½ x 15⅞ in.

Signed: MARQUET.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

HENRI MATISSE, FRENCH, 1869—

350. ANEMONES (1923)

Oil on canvas, 30 x 24½ in.

Signed: HENRI MATISSE.

Lent by Mr. Edsel Ford, Detroit, Michigan.

HENRI MATISSE, FRENCH, 1869—

351. BY THE WINDOW (1918)

Oil on canvas, 28 x 23 in.

Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

HENRI MATISSE, FRENCH, 1869—

352. WOMAN BEFORE AN AQUARIUM (Nice, 1921)

Oil on canvas, 31½ x 39 in.

Signed: HENRI-MATISSE.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

HENRI MATISSE, FRENCH, 1869—

353. WOMAN ON ROSE DIVAN

Oil on canvas, 14⅞ x 18 in.

Signed: HENRI-MATISSE.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

HENRI MATISSE, FRENCH, 1869—

†354. WOMAN WITH VIOLIN (c. 1924)

Oil on canvas, 29 x 24 in.

Signed: HENRI-MATISSE.

Lent by Marie Harriman Gallery, New York.

JOAN MIRÓ, SPANISH, 1893-

355. THE FARM (1921-2)

Oil on canvas, 52 x 58 in.

Signed: MIRÓ, 1921-22.

Lent by Mr. and Mrs. Paul Scott Mowrer, Chicago.

AMEDEO MODIGLIANI, ITALIAN, 1884-1920

356. DOUBLE PORTRAIT (JACQUES LIPCHITZ AND HIS WIFE)

Oil on canvas, 31½ x 21 in.

Signed: MODIGLIANI.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 702.

LIT.: *Cat. of the Helen Birch Bartlett Memorial*, 1929, 50 (repr.), 65.

JULES PASCIN, FRENCH SCHOOL, 1885-1930

†357. OPALESCENT

Oil on canvas, 36 x 30 in.

Signed: PASCIN.

Lent by The Downtown Gallery, New York.

EXH.: The Downtown Gall., N. Y., 1931, No. 2.

PABLO PICASSO, SPANISH, 1881-

358. THE GUITARIST (1903)

Oil on panel, 47¾ x 32½ in.

Signed: PICASSO.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

PABLO PICASSO, SPANISH, 1881-

359. ON THE UPPER DECK (1901)

Oil on canvas, 15½ x 24¼ in.

Signed: PICASSO.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

PABLO PICASSO, SPANISH, 1881-

360. WOMEN AND CHILD AT A FOUNTAIN (1903)

Oil on canvas, 36½ x 29 in.

Signed: PICASSO.

Lent by Mr. and Mrs. Potter Palmer, Chicago.

ANDRE DUNOYER DE SEGONZAC, FRENCH, 1885-

361. LANDSCAPE (Pl. LII)

Oil on canvas, 32 x 39 in.

Signed: A. DUNOYER DE SEGONZAC.

Lent anonymously.

ANDRE DUNOYER DE SEGONZAC, FRENCH, 1885-

362. A SUMMER GARDEN (c. 1924)

Oil on canvas, 18 x 43 in.

Signed: A. DUNOYER DE SEGONZAC.

Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

HAIM SOUTINE, RUSSIAN, 1884-

363. SMALL TOWN SQUARE

Oil on canvas, 28 x 18¼ in.

Signed: SOUTINE.

Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

MAURICE UTRILLO, FRENCH, 1883-

364. RUE ST. VINCENT DE PAUL (1913)

Oil on canvas, 25 x 39¼ in.

Signed: MAURICE UTRILLO v., 20 JUIN, 1913.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

MAURICE UTRILLO, FRENCH, 1883-

365. STREET IN PARIS (c. 1912)

Oil on canvas, 22½ x 30¾ in.

Signed: MAURICE UTRILLO v.

Lent by Miss Edith Wetmore, Newport, Rhode Island.

MAURICE UTRILLO, FRENCH, 1883-

366. STREET IN PARIS (1914)

Oil on canvas, 25 x 31½ in.

Signed: MAURICE UTRILLO v., 1914.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

MAURICE DE VLAMINCK, FRENCH, 1876-

366A. VILLAGE (RUEIL) (c. 1912)

Oil on canvas, 29 x 36¼ in.

Signed: VLAMINCK.

Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

EUGENE ZAK, POLISH, 1884-1926

366B. THE SHEPHERD

Oil on canvas, 46 x 32⅞ in.

Signed: EUG. ZAK.

Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

EXH.: Internat. Exhn. of Mod. Art, New York, 1913, No. 233; Chicago, 1913, No. 452; A. J. Eddy Coll., Art Inst. of Chi., 1922, No. 67 (repr.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 743.

LIT.: A. J. Eddy, *Cubists and Post-Impressionism*, 1919, 8 (repr.), 200-1; *Creative Art*, X (1932), 215 (repr. 115); *The Eddy Coll. of Mod. Paintings & Sculpture*, 1932, 77 (repr.); *Guide*, 1932, 77 (repr.).

AMERICAN PAINTING

Eighteenth and Early Nineteenth Centuries

GALLERY 39

JOSEPH BLACKBURN, AMERICAN, worked 1753-1763

367. MARY AND ELIZABETH ROYALL (Pl. LIV)

Oil on canvas, 57½ x 48 in.

Lent by The Museum of Fine Arts, Boston.

LIT.: *Bull. of the Mus. of Fine Arts, Boston*, XXIII (August, 1925), 41, 42 (repr.).

The sitters are two of four daughters, the children of Isaac Royall, Jr., and his wife, Elizabeth McIntosh. Mary McIntosh Royall was born in 1744-45 and Elizabeth (the second child of that name) in 1747. A double portrait, probably by Copley, is in the Museum of Fine Arts, Boston. Elizabeth Royall married Sir William Pepperell (II) and was painted by Copley. She had one son, William Pepperell, who died at the Isle of Wight in 1809, unmarried. His sister, Elizabeth Royall Pepperell, married the Rev. Henry Hutton.

JOHN SINGLETON COPLEY, AMERICAN, 1737-1815

368. BRASS CROSBY, LORD MAYOR OF LONDON

Oil on canvas, 88½ x 54½ in.

Indistinct signature.

Owned by The Art Institute of Chicago (Munger Collection).

COLL.: A. Ramsden; Ehrich Gall., N. Y.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 411.

LIT.: *Bull.*, XVI (1922), 66-7 (repr.); S. Lafollette, *Art in America*, 1929, opp. 54 (repr.); T. Bolton and H. L. Binesse, *The Antiquarian*, XV (December, 1930), 116; *Guide*, 1932, 101 (repr.).

Painted c. 1780-90.

Brass Crosby (1725-93), Lord Mayor of London (1770), was a conspicuous figure in English politics, championing the right of the press to publish parliamentary debates. Defeated in the elections of 1774 and 1784, Crosby was elected Governor of the Irish Society in 1785.

JOHN SINGLETON COPLEY, AMERICAN, 1737-1815

369. LADY FRANCES DEERING WENTWORTH (1765) (Pl. LIII)

Oil on canvas, 51 x 40 in.

Signed: JOHN S. COPLEY, 1765 and inscribed: LADY FRANCES WENTWORTH.

Lent by The New York Public Library

COLL.: Theodore Atkinson, Sr., New Hampshire; Frances Atkinson Freeman, Dover, N. H.; James Lenox, N. Y.; Lenox Library, N. Y.

EXH.: The Met. Mus. of Art, N. Y.

LIT.: M. B. Amory, *J. S. Copley*, 1882, 460; *Masters in Art*, 1904, Pl. IX, 502; F. W. Bayley, *J. S. Copley*, 1915, 262, 263; Bayley, *Five Colonial Artists of New England*,

1929, 289 (repr.); C. Lee, *Early American Portrait Painters*, 1929, 68; T. Bolton and H. L. Binesse, *The Antiquarian*, XV (Dec., 1930), 118 (where the sitter's maiden name is given as "Frances Deering").

On the back is penciled on the upper stretcher: "Frances Deering Wentworth, daughter of Samuel Wentworth and Elizabeth Deering of Boston, Mass., was born Sept. 30, 1745. Married first, May 14, 1762, her cousin, Theodore Atkinson, Jr., Secretary of the Province of New Hampshire, who died Oct. 28, 1769. Married second, Nov. 11, 1769, another cousin, John Wentworth, Governor of New Hampshire. In 1775 they went to England. He was created Baronet and appointed Governor of Nova Scotia where he died. Lady Wentworth died in England in 1813." Portrait painted when the sitter, then Mrs. Theodore Atkinson, was twenty years old. As Lady Wentworth she was a lady-in-waiting to Queen Charlotte, wife of George III, at a salary of £500, with the privilege of residing abroad at her pleasure. The towns of Deering and Frankestown, N. H., were named in her honour.

RALPH EARL, AMERICAN, 1751-1801

370. MOTHER AND CHILD

Oil on canvas, 50 x 40 in.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

COLL.: Ehrich Gall., N. Y.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 415 (Pl. LXXIX in cat.).

LIT.: D. C. Rich, *International Studio*, XCVI (August, 1930), 36 (repr.), 37; *Guide*, 1932, 104.

CHESTER HARDING, AMERICAN, 1792-1866

371. MR. GEORGE HALLETT

Oil on panel, 28 x 23 in.

Owned by The Art Institute of Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 417.

COLL.: Wing Collection, Jamaica Plain, N. Y. R. C. and N. M. Vose, Boston.

LIT.: R. M. F., *Bull.*, XXI (1927), 40-41 (repr.); *Guide*, 1932, 108.

Both Mr. and Mrs. Hallett were from Boston; their daughter married Asa Eldridge, commander of Vanderbilt's "North Star" on its trip round the world.

Pendant to No. 372.

CHESTER HARDING, AMERICAN, 1792-1866

372. MRS. GEORGE HALLETT

Oil on panel, 28 x 23 in.

Owned by the Art Institute of Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 418.

COLL.: Wing Collection, Jamaica Plain, N. Y.

LIT.: R. M. F., *Bulletin*, XXI (1927), 40-1 (repr.); *Guide*, 1932, 108 (repr.).

Pendant to No. 371.

SAMUEL F. B. MORSE, AMERICAN, 1791-1872

373. THE MARQUIS DE LAFAYETTE (Pl. LV)

Oil on canvas, 30 x 25 in.

Signed: MORSE PINX and inscribed: MARQUIS DE LAFAYETTE.

Lent by The New York Public Library.

COLL.: William H. Osborn.

EXH.: Met. Mus. of Art, N. Y., 1932.

LIT.: S. F. B. Morse, *Letters and Journals*, 1914, I, repr. opp. 268; L. Réau, *L'Art français aux Etats-Unis*, 1926, 110—Note. Pl. XVI; W. F. Paris, *Personalities in American Art*, 1930, 90; H. B. Wehle, *Samuel F. B. Morse* (Cat. of the Met. Mus. of Art), 1932, 18, 37, Fig. 34; J. L. Brockway, *American Magazine of Art*, XXV (September, 1932), 158-159 (repr.).

Painted in 1825 at Washington, D. C. as a study for the full-length portrait ordered by the Corporation of New York for the New York City Hall.

SAMUEL F. B. MORSE, AMERICAN, 1791-1872

374. MRS. DAVID CURTIS DE FOREST (Pl. LVIII)

Oil on canvas, 35 x 28 in.

Lent by Yale University, Gallery of Fine Arts, New Haven, Connecticut.

COLL.: David Curtis De Forest (husband of sitter); Mrs. Pastora J. Griffin (daughter of sitter).

EXH.: Met. Mus. of Art, N. Y., 1932, No. 4.

LIT.: J. W. De Forest, *The De Forests of Auesnes*, 1900, 156; E. L. Morse, *Samuel F. B. Morse—Letters and Journals*, 1914, I, 243-244 (repr.); *Bull. of the Associates in Fine Arts, Yale University*, III (December, 1928), 35; *Ibid.*, *Handbook*, V (1931), 47 (repr.); F. F. Sherman, *Early American Portraiture*, 1930, 35, 36; H. B. Wehle, *Samuel F. B. Morse*, 1932, 17, 34, Fig. 22; Wehle, *Bull. of the Met. Mus. of Art*, XXVII (February, 1932), 35 (repr.), 36; J. Brockway, *The Fine Arts*, XVIII (March, 1932), 44; Brockway, *American Magazine of Art*, XXV (September, 1932), 159 (repr.).

Painted in New Haven in 1823.

The sitter was Julia Worcester of Huntington, Conn. (b. 1796) who married David Curtis De Forest in 1811, also of Huntington but for many years interested in South American enterprises. She was the sister of the wife of his younger brother, Ezra, and a grand-daughter of a cousin of General David Worcester. Noted for her white complexion, hazel eyes, and blonde hair, she was regarded as a goddess by the natives when she visited the Rio de la Plata with her husband in 1812.

The De Forest hospitality in Buenos Aires was that of a merchant prince's household. In 1817 Mrs. De Forest returned to Connecticut, settling in New Haven, for the education of her children. In 1824 she received Lafayette at her house. Her manners were not of New England and she scandalized the people by her three "courtesies" with which she entered a parlor.

The artist painted her in his barn-studio on Hillhouse Avenue. His sitter drove there in her yellow carriage, attired in a dress which had gratified her husband's vanity when she wore it to Monroe's drawing-room reception.

JOHN NEAGLE, AMERICAN, 1799-1865

375. VIEW ON THE SCHUYLKILL (1827)

Oil on canvas, 25 x 36 in.

Signed (reverse side): JOHN NEAGLE, 1827.

Lent by Julius H. Weitzner, Inc., New York.

COLL.: Garrett C. Neagle (son of artist), Philadelphia; Baruch Feldman, Philadelphia.

EXH.: Penn. Acad. of the Fine Arts, Philadelphia, 1885, No. 18.

The complete inscription on the back is: "View on the Schuylkill looking up towards the falls embracing Peter's Island, painted from nature, John Neagle, 1827."

The little girl in the foreground is thought to be the artist's daughter.

GILBERT STUART, AMERICAN, 1755-1828

376. MISS ANNE IZARD (Pl. LVII)

Oil on canvas, oval, 30 x 24 $\frac{7}{8}$ in.

Lent from the private collection of Mr. and Mrs. William Averell Harriman, New York.

COLL.: Mrs. Charlotte Deas Watts (daughter of sitter), N. Y.; Dr. Watts (son of sitter), N. Y.; Watts (son of Dr. Watts); Knoedler Gall., N. Y., 1912; Mrs. Edward H. Harriman, N. Y.

LIT.: L. Park, *Gilbert Stuart*, 1926, I, 426-427; III, 258, Pl. 428.

Painted 1794, New York.

Miss Anne Izard, daughter of Ralph Izard, Senator from South Carolina, and his wife, Alice Delancey Izard, was born in Paris. She married William Allen Deas of South Carolina. Their son, Charles Deas, was a widely known artist who studied at the National Academy of Design. In 1844 Mrs. Deas published in Boston her father's "Correspondence from 1774 to 1784, with a Short Memoir."

GILBERT STUART, AMERICAN, 1755-1828

377. GEORGE WASHINGTON

Oil on canvas, oval, 19 $\frac{3}{4}$ x 16 in.

Lent by Mr. S. W. Weis, Chicago.

COLL.: G. Pollock, G. A. Pollock, J. Pollock, H. Levi, all of New Orleans, La.

EXH.: Isaac Delgado Mus. of Art, New Orleans, La.; The Art Inst. of Chi., since 1923; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 422.

LIT.: M. Fielding and J. H. Morgan, *Life Portraits of George Washington*, 1931, 299, Item 81.

One of the two replicas painted by Stuart of the Athenaeum George and Martha Washington, referred to in his memorandum, dated April 20, 1795, as: "Mess. Pollock, New York 2." George Pollock lived until 1804 in New York, removing at that date to New Orleans where he died in 1820. George Pollock probably presented the pair of Washington portraits to his nephew, George Augustus Pollock, from whose direct heirs the present picture was obtained. At the time it was found there was also a portrait of Martha Washington, subsequently destroyed because of bad condition. Mr. Henry Levi, who found the pictures, cut down and mounted the George Washington from a rectangular stretcher (c. 30 x 24 in.) to its present oval dimensions.

GILBERT STUART, AMERICAN, 1755-1828

378. MAJOR-GENERAL HENRY DEARBORN

Oil on panel, 28³/₁₆ x 22³/₄ in.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

COLL.: The Dearborn Family (until 1886); Chicago Commercial Club; Calumet Club of Chicago; M. Knoedler and Co., N. Y., 1914.

EXH.: Exh. of Stuart's Portraits, Boston, Mass., 1828, No. 197; Bostonian Society, Boston, 1886; The Art Inst. of Chi., 1905; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 424 (Pl. LXXXI of cat.).

LIT.: *Fine Arts Journal*, XXIX (1913), 718-9 (repr.); L. M. Bryant, *American Pictures and Their Painters*, 1920, opp. 30 (fig. 7), 32; L. Park, *Gilbert Stuart*, 1926, I, 268-9, No. 224, III, 137 (repr.).

Painted in Boston, 1812. A replica formerly belonged to Mrs. Arthur Meeker, Chi. Another is at Bowdoin College, Brunswick, Maine.

Major-General Henry Dearborn (1751-1829), born at North Hampton, New Hampshire, served in many important battles of the Revolution. He was Secretary of War from 1801-9; Major-General in 1812 and Minister to Portugal in 1822. Fort Dearborn (later Chicago) was named for him.

THOMAS SULLY, AMERICAN, 1783-1872

379. ELIZABETH JANNEY (1844)

Oil on canvas, 28 x 36 in.

Signed: rs. 1844.

Lent by Mr. Martin C. Schwab, Chicago.

COLL.: Descendants of the sitter, Baltimore.

LIT.: C. H. Hart, *A Register of Portraits Painted by Thomas Sully*, 1908, No. 878; E. Biddle and M. Fielding, *The Life and Works of Thos. Sully*, 1921, 190, No. 910.

Painted for Mr. Heath. Begun on March 6, 1844; finished March 27, the same year. Elizabeth Janney (1823-1849), daughter of Joseph Janney and Hannah Howell Hopkins. Both her father and mother were connected with the Hopkins family of Maryland, Joseph Janney's mother being a sister of Johns Hopkins, founder of the Johns Hopkins Institute. She married James H. Sewell of Philadelphia and died in child-birth at the age of twenty-six.

At the time of its purchase the original was replaced by a copy executed by Albert Rosenthal of Philadelphia which is today in the possession of the family.

THOMAS SULLY, AMERICAN, 1783-1872

380. JOSEPH DUGAN (1840) (Pl. LVI)

Oil on canvas, 36 x 29 in.

Signed: r. s. 1840.

Lent by Mr. Herbert L. Pratt, New York.

COLL.: Mrs. Margaret B. Dohan, Philadelphia.

EXH.: Brooklyn Mus., 1917; Penn. Acad. of Fine Arts, Philadelphia, 1922, No. 77 (repr. in cat.).

LIT.: C. H. Hart, *A Register of Portraits Painted by Thomas Sully*, 1909, 56, No. 453; name misspelled as "Dougan"; *Brooklyn Mus. Quarterly*, III-IV (1916-17), 90 (repr.); E. Biddle and M. Fielding, *Life and Works of Thos. Sully*, 1921, 142, No. 492.

Begun Nov. 17, 1810. Finished Dec. 18, 1810. There is a copy by Albert Rosenthal in the Penn. Acad.

Joseph Dugan (c. 1766-1845), wealthy Philadelphia merchant of the shipping firm of Savage & Dugan, was President of the Pennsylvania Academy of the Fine Arts between 1842 and 1845. He resided at 10 Portico Square, had a pew in St. Mary's Church (Catholic) and made a bequest to the Society of St. Joseph for the education of poor orphan children.

THOMAS SULLY, AMERICAN, 1783-1872

381. MRS. GEORGE LINGEN

Oil on canvas, oval, 24¹/₂ x 24 in.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

COLL.: Descendants of the sitter; Mrs. A. C. Lambdin, Philadelphia.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 426.

LIT.: C. H. Hart, *A Register of Portraits Painted by Thomas Sully*, 1909, 107, No. 1054; *100 Early American Paintings* (Ehrich Gall., N. Y.); 130 (repr.); E. Biddle and M. Fielding, *Life and Works of Thos. Sully*, 1921, 213, No. 1098; *Guide*, 1932, 107.

Painted in Philadelphia. Begun September 29, 1842, and finished November 10, the same year. Mrs. Lingen (Maria Oldmixon) was the wife of a prominent Philadelphia doctor of the day.

JOHN TRUMBULL, AMERICAN, 1755-1843

†382. GENERAL GEORGE WASHINGTON AT THE BATTLE OF TRENTON

Oil on canvas, 36 x 26 in.

Lent by Dr. Michael A. Abrams, Baltimore, Maryland.

COLL.: Robert Gilmor (until 1848), Baltimore; Major "Dashing Harry" Gilmor (until 1865), Baltimore.

EXH.: Baltimore Mus. of Art, 1934, No. 5.

Replica of a canvas belonging to Yale University which was painted in Philadelphia in 1792 for the city of Charleston, S. C. The Yale portrait represents Washington as he was in 1777, while this one shows him as more advanced in years.

Trumbull was one of Washington's aides-de-camp and an intimate friend of many years standing. He describes the subject at hand in his *Catalogue of 1841*: "He is represented in full uniform, standing on an eminence, on the south side of the creek at Trenton. He holds in his right hand his reconnoitering glass, with which he is supposed to have been examining the strength of the hostile army, pouring into and occupying Trenton, which he had just abandoned at their approach; and having ascertained their great superiority, as well in number as in discipline, he is supposed to have been meditating how to avoid the apparently impending ruin. To recross the Delaware in the presence of such an enemy, was impossible; to retreat down the eastern side of the river and cross at Philadelphia, was equally so; to hazard a battle on the ground, was desperate; and he is supposed to have just formed the plan of that movement which he executed during the succeeding night. This led to the splendid success at Princeton, on the following morning; and in the estimation of the great Frederick of Prussia, placed his military character on a level with that of the greatest commanders of ancient or modern

times. . . . The bridge and mill are seen under the legs of the horse, and higher up in the perspective distance, are seen several glimpses of the creek in its windings; and the fires which so fatally deluded the enemy during the night, are in many places already lighted and visible. . . . Every minute article of the dress down to the buttons and spurs, and every strap and buckle of horse-furniture, were carefully painted from several objects."

SAMUEL LOVETT WALDO, AMERICAN, 1783-1861

383. MRS. J. F. MACKIE

Oil on canvas, 35½ x 29 in.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 428.

A companion portrait of Mr. Mackie belongs also to the Art Institute of Chicago.

BENJAMIN WEST, AMERICAN, 1738-1820

***384. DEATH ON THE PALE HORSE**

Oil on canvas, 21 x 36 in.

Lent by The Pennsylvania Museum of Art, Philadelphia, Pennsylvania.

COLL.: Private Coll., England; Private Coll., Germany (1904).

EXH.: Salon, Paris, 1802; British Institution, 1806, No. 18.

LIT.: *Joseph Farington Diary*, 1923, II, 31; F. Kimball, *Bull. of the Penn. Mus. of Art*, XXVI (1931), 17-21; Kimball, *Gazette des Beaux-Arts*, Per. 6, VII (1932), 403-410 (repr.).

Painted in 1802. It is one of two extant sketches for the large canvas, dated 1817, in the Pennsylvania Academy of the Fine Arts, Philadelphia. The earliest known sketch, dated 1796, belongs to Lord Leconfield. The duplicate here exhibited was purposely enlarged in height to meet the requirements of the Salon of 1802, West personally transporting it to Paris. It illustrates Revelation, VI, 8: "And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him. And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth."

JOHN WOLLASTON, AMERICAN, active 1751-1768

385. MARGARET MARSTON PHILIPSE

Oil on canvas, 50 x 40½ in.

Lent by The Museum of the City of New York.

COLL.: Mrs. Frederic Grosvenor Goodridge.

EXH.: Met. Mus. of Art, N. Y., 1934, No. 114.

The sitter was born in 1728 and became the wife of Philip Philipse. A companion portrait of Mr. Philipse also belongs to the Museum of the City of New York.

AMERICAN PAINTING

Nineteenth Century

GALLERY 40

WILLIAM M. CHASE, AMERICAN, 1846-1916

386. TENTH STREET STUDIO

Oil on canvas, 47 x 66 in.

Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.

EXH.: Buffalo F. A. Acad., 1918, No. 16; City Art Mus., St. Louis, 1918, No. 17; Dallas Art Ass'n., 1923, No. 15 (repr. in cat.); Baltimore Mus. of Art, 1934, No. 12.

LIT.: K. M. Roof, *William Merritt Chase*, 1917, 153-5, (repr. opp. 154), 327; *Academy Notes*, XIII (1918), 83 (repr.), 84.

Painted c. 1890. The subject is the artist's studio in Tenth Street, New York City.

J. FRANK CURRIER, AMERICAN, 1843-1909

387. A MUNICH BOY

Oil on canvas, 27 x 20 in.

Signed: J. F. CURRIER.

Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.

EXH.: Carnegie Inst., Pittsburgh, 1909, No. 63; Panama-Pacific Expo., San Francisco, 1915, No. 2529.

The model was often employed by both Currier and Duveneck, being the original of the latter's famous "Whistling Boy" in The Cincinnati Art Museum.

FRANK DUVENECK, AMERICAN, 1848-1919

***388. WOMAN WITH FORGET-ME-NOTS (Pl. LIX)**

Oil on canvas, 40½ x 33 in.

Signed: F. DUVENECK.

Lent by The Cincinnati Art Museum, Cincinnati, Ohio.

EXH.: Int. F. A. Expo., Buenos Aires, 1910, Int. F. A. Expo., Santiago, Cuba, 1910; Panama-Pacific Expo., San Francisco, 1915, No. 3879 (repr. in cat., Pl. LXXX); Newark (N. J.) Art Mus., 1930-1931.

LIT.: N. Heermann, *Frank Duveneck*, 1918, 25 (repr. 35); D. C. Thomson, *The Connoisseur*, LXI (Sept., 1921), 4, 5 (repr.); L. H. Meakin, *The Catholic Woman's News*, IV, (Oct. 1926), 47; R. Cortissoz, *Scribner's*, LXXXI (Feb. 1927), 220 (repr.); F. F. Sherman, *Art in America*, XVI (1928), 97, No. 9.

Painted in Munich, 1876.

THOMAS EAKINS, AMERICAN, 1844-1916

389. THE AGNEW CLINIC (Pl. LXII)

Oil on canvas, 74½ x 130½ in.

Inscribed on back: AGNEW CHIRURGI EAKINS PHILADELPHIENSIS EFFIGIUM PINXIT.

Lent by The University of Pennsylvania, Philadelphia, Pa.

EXH.: Haseltine Gall., Philadelphia; The World's Columbian Expo., Chi., 1893, No. 1052 (with other works by Eakins it received a bronze medal); The Met. Mus. of Art, N. Y., 1917, No. 33 (Pl. 33 in cat.); Penn. Acad., Philadelphia, 1917-18, No. 130 (repr. in cat. 73); Penn. Mus. of Art, 1930, No. 150.

LIT.: A. Burroughs, *The Arts*, IV (1923), 318 (repr.) as "The Gros Clinic"; F. J. Mather, Jr., *International Studio*, XCV (Jan., 1930), 46 (repr.), 47-8; H. Marceau, *The Penn. Mus. Bulletin*, XXV (March, 1930), 8 (repr.), 25; L. Goodrich, *Thomas Eakins*, 1933, 124-8, 180-1, No. 235, and Pls. 36 and 37.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 4 (January), 55. A portrait of Dr. D. Hayes Agnew (1818-1892) in his clinic at the Medical School of the University of Pennsylvania. A great surgeon and anatomist, Dr. Agnew retired in 1889 from the University where he had been Professor of Surgery for twenty-six years. The portrait was commissioned by the students on the occasion of Dr. Agnew's resignation and occupied Eakins three months. See Goodrich, *supra* for the identification of the figures.

A sketch for the composition belongs to Mr. Samuel Murray, Philadelphia. A study of Dr. Agnew is in the Barnes Foundation, Merion, Pa.

THOMAS EAKINS, AMERICAN, 1844-1916
390. BETWEEN ROUNDS (1899)

Oil on canvas, 50½ x 40 in.

Signed: EAKINS '99.

Lent by The Pennsylvania Museum of Art, Philadelphia, Pennsylvania.

COLL.: Mrs. T. Eakins.

EXH.: The Met. Mus. of Art, N. Y., 1917, No. 45 (repr. in cat. Pl. 45); The Penn. Acad., Philadelphia, 1917-18, No. 92 (repr. in cat., 65); Sesqui-Centennial Expo., Philadelphia, 1926, No. 363; The Penn. Mus. of Art, 1930, No. 202; The Mus. of Mod. Art, 1930, No. 106; The Los Angeles Museum, 1932, No. 752 (repr. in cat.).

LIT.: A. Burroughs, *The Arts*, IV (1923), 320 (repr.); H. Marceau, *Bull. of The Penn. Mus.*, XXV (March, 1930), 27; L. Goodrich, *Thomas Eakins*, 1933, 189, No. 312 and Pl. 50.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 4 (January), 55.

"The fighter is Billy Smith; the second waving a towel is Billy McCahey; the one bending over is Ellwood McCloskey, 'The Old War Horse'; the timer is Clarence W. Crammer, newspaperman and friend of Eakins. All the spectators are portraits. The scene is the Arena at Broad and Cherry Streets." Goodrich, *supra*, 189.

THOMAS EAKINS, AMERICAN, 1844-1916
391. THE CONCERT SINGER (1892) (Pl. LX)

Oil on canvas, 75 x 54 in.

Signed: EAKINS '92.

Lent by The Pennsylvania Museum of Art, Philadelphia, Pennsylvania.

COLL.: Mrs. T. Eakins.

EXH.: The Met. Mus. of Art, N. Y., 1917, No. 30 (repr. in cat., Pl. 30); The Penn. Acad., Philadelphia, 1917-18,

No. 107, (repr. in cat., 59); Sesqui-Centennial Expo., Philadelphia, 1926, No. 356; The Penn. Mus. of Art, 1930, No. 161; The Mus. of Mod. Art, 1930, No. 105.

LIT.: H. Marceau, *The Penn. Mus. Bulletin*, XXV (March, 1930), 16 (repr.), and 25; L. Goodrich, *Thomas Eakins*, 1933, 122, 144-5, 184 and Pl. 43.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 4 (January), 56.

The model is Weda Cook, a well-known singer. She posed two years for the picture. The conductor's hand in the foreground was posed for by Charles M. Schmitz (1843-1915), Conductor of the old Germania Orchestra of Philadelphia.

A sketch is also owned by The Penn. Mus.

THOMAS EAKINS, AMERICAN, 1844-1916

*392. MUSIC (1904)

Oil on canvas, 39½ x 49 in.

Signed: EAKINS, 1904.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

COLL.: G. H. McFadden (1924).

EXH.: Penn. Acad., Philadelphia, 1917-18 (repr. in cat.); Mus. of Mod. Art, N. Y., 1930; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 455 (Pl. LXXXIV in cat.).

LIT.: *The Arts*, V (1924), 332; D. C. Rich, *Bull.*, XXI (1927), 97 (repr.), 101-2; L. Goodrich, *Thomas Eakins*, 1933, 199, No. 402, and Pl. 62; *Guide*, 1932, 114 (repr.).

An oil sketch of the violinist is owned by the Penn. Mus. of Art, Philadelphia.

The violinist is Hedda van der Beemt of the Philadelphia orchestra; the pianist is Samuel Myers.

In the background is a reproduction of Whistler's "Sarabate."

THOMAS EAKINS, AMERICAN, 1844-1916

393. THE PATHETIC SONG (1881)

Oil on canvas, 45¼ x 32½ in.

Signed: EAKINS, 1881.

Lent by The Corcoran Gallery of Art, Washington, D. C.

COLL.: E. H. Coates, Phil.

EXH.: Pennsylvania Acad., Philadelphia, 1917-18, No. 119 (repr. in cat., 18); The Mus. of Mod. Art, N. Y., 1932-3, No. 30 (Pl. 30 in cat.).

LIT.: H. Marceau, *The Penn. Mus. Bulletin*, XXV (March, 1930), 32, No. 316; L. Goodrich, *Thomas Eakins*, 1933, 151, 174, No. 148 and Pl. 24.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 4 (January), 57.

The singer is Miss Harrison, sister of the painters, Alexander and Birge Harrison; the pianist is Susan H. Macdowell, later Mrs. Eakins. A sketch for the picture, belonging to the Babcock Gallery, N. Y., was shown in The Cent. of Prog. Exh. for 1933, No. 456.

THOMAS EAKINS, AMERICAN, 1844-1916

*394. SALUTAT (1898)

Oil on canvas, 50 x 40 in.

Signed: EAKINS, 1898.

Lent by The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

COLL.: Mrs. T. Eakins, Phil.

EXH.: Penn. Acad., Philadelphia, 1899 (repr. in cat.); Exposition Universelle, Paris, 1900; The Met. Mus. of Art, N. Y., 1917, No. 40 (repr. in cat., Pl. 40); Penn. Acad., Phil., 1917-1918, No. 91 (repr. in cat. 75); Sesqui-Centennial Expo., Phil., 1926, No. 365; Portland (Ore.) Art Museum, 1927; Los Angeles Mus. of Art, 1927; Palace of the Legion of Honor, 1927; Babcock Gall., N. Y., 1927; Wanamaker's, Phil., 1928; Penn. Athletic Club, 1928; The Mus. of Mod. Art., N. Y., 1932-1933, No. 31.

LIT.: *Brush and Pencil*, VI (1900), 131 (repr.); *Ibid.*, X (1902), 356 (repr.); H. S. Morris, *Bull. of The Met. Mus. of Art*, XII (1917), 223 (repr.); F. J. Mather, Jr., *Pageant of America*, XII, 1927, 58, No. 85 (repr.); Mather, *International Studio*, XCV (Jan., 1930), 45 (repr.), 90; *American Magazine of Art*, XXII (1931), 488 (repr.); L. Goodrich, *Thomas Eakins*, 1933, 152, 189, No. 310 and Pl. 49.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 4 (January), 58.

The fighter is Billy Smith. Samuel Murray, David Wilson Jordan and Clarence W. Crammer appear in the audience. A sketch belongs to Mrs. Emil Carlsen, Falls Village, Conn.

THOMAS EAKINS, AMERICAN, 1844-1916

395. WILLIAM RUSH CARVING THE ALLEGORICAL FIGURE OF THE SCHUYLKILL (1877)

Oil on canvas, 20 $\frac{1}{8}$ x 26 $\frac{3}{8}$ in.

Signed: EAKINS, '77.

Lent by The Pennsylvania Museum of Art, Philadelphia, Pennsylvania.

COLL.: Mrs. T. Eakins.

EXH.: The Met. Mus. of Art, 1917, No. 11 (repr. in cat., Pl. 11); The Penn. Acad., Phil., 1917-18, No. 85 (repr. in cat., 78); Sesqui-Centennial Expo., Phil., 1926, No. 366; The Penn. Mus. of Art, 1930, No. 61; The Mus. of Mod. Art, N. Y., 1930, No. 97.

LIT.: A. Burroughs, *The Arts*, III (1923), 185 (repr.); F. J. Mather, Jr., *The Pageant of America*, XII, 1927, 57, No. 84 (repr.); Mather, *International Studio*, XCV (Jan., 1930), 49 (repr.), 90; H. Marceau, *The Penn. Mus. Bulletin*, XXV (March, 1930), 20-21, No. 61; L. Goodrich, *Thomas Eakins*, 1933, 58-60, 170-1, No. 109 and Pl. 17.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 4 (January), 58.

William Rush (1756-1833) at work upon his wooden statue of the Schuylkill River, made to commemorate the establishment of the water works supplying Philadelphians with water from the stream. For the story of its creation in Eakins' own version see Goodrich, *supra*, 170-1, where references are also given to various studies and three later versions executed in 1908.

WINSLOW HOMER, AMERICAN, 1836-1910

396. THE FOX HUNT (1893) (Pl. LXI)

Oil on canvas, 38 x 68 in.

Signed: HOMER, 1893.

Lent by The Pennsylvania Academy of the Fine Arts, Philadelphia.

For exh. and lit. see *The Index of Twentieth Century Artists*, I (1933), No. 2 (November), 2-5 and 9.

Also known as "Fox and Crows" and "Winter."

WINSLOW HOMER, AMERICAN, 1836-1910

397. THE HERRING NET (1885)

Oil on canvas, 30 x 48 in.

Signed: HOMER '85.

Lent by Mrs. Martin A. Ryerson, Chicago.

COLL.: C. W. Gould, N. Y., No. 137; M. A. Ryerson, Chi.

EXH.: National Academy, 1885; World's Columbian Expo., Chi., 1893, No. 860; Carnegie Inst., Pittsburgh, 1908; Met. Mus., New York, 1911; Mus. of Mod. Art, N. Y., 1930, No. 9 (Pl. 9 in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 460 (Pl. LXXXIII in cat.).

LIT.: W. H. Downes, *Life and Works of Winslow Homer*, 1911, opp. 134 (repr.), 137, 231, 258; K. Cox, *Winslow Homer*, 1914, opp. 34 (repr.), 51; T. Bolton, *The Fine Arts*, XVIII (Febr., 1932), 52, 54; M. B. W., *Bulletin*, XVII (1923), 56 (repr.), 58; *The Index of Twentieth Century Painters*, I (1934), No. 2 (November), 10.

Also known by the title "Grand Banks Fishermen."

One of Homer's Prout's Neck series.

GEORGE INNESS, AMERICAN, 1825-1894

398. CATSKILL MOUNTAINS

Oil on canvas, 48 $\frac{1}{4}$ x 72 $\frac{1}{4}$ in.

Signed: G. INNESS, 1870.

Owned by The Art Institute of Chicago (Edward B. Butler Collection).

LIT.: G. Inness, Jr., *Life and Letters of George Inness*, 1917, 255 (repr.); *The Edward B. Butler Collection of Paintings by George Inness*, 1930, 12-13 (repr.); E. Neuhaus, *History and Ideals of American Art*, 1931, 92 (repr.).

GEORGE INNESS, AMERICAN, 1825-1894

399. MOONLIGHT ON PASSAMAQUODDY BAY (1893)

Oil on canvas, 30 x 45 $\frac{1}{2}$ in.

Signed: G. INNESS, 1893.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Estate of the painter (Sale, 1895); M. A. Ryerson, Chi., 1895.

EXH.: Albright Art Gall., Buffalo, N. Y., 1925; Mus. of Mod. Art, N. Y., 1932, No. 58; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 466; Baltimore Mus. of Art, 1934, No. 21.

LIT.: Geo. Inness, Jr., *Life, Art and Letters of George Inness*, 1917, 263 (repr.).

Overlooking the hills near St. Andrews, New Brunswick.

GEORGE INNESS, AMERICAN, 1825-1894

400. THE STORM (1876)

Oil on canvas, 25 $\frac{3}{8}$ x 38 $\frac{1}{4}$ in.

Signed: G. INNESS, 1876.

Owned by The Art Institute of Chicago (Edward B. Butler Collection).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 467.

LIT.: *Cat. of the Butler Coll.*, 1930, 32 (repr.); *Guide*, 1932, 110 (repr.).

J. GARI MELCHERS, AMERICAN, 1860-1932

***401. MOTHER AND CHILD**

Oil on canvas, 25 x 21 $\frac{3}{8}$ in.

Signed: MELCHERS.

Owned by The Art Institute of Chicago (James Deering Collection).

EXH.: Salon of La Société Nouvelle, Paris, 1906; 19th Amer. Ptg. & Sc., 1906, No. 218; Albright Art Gall., Buffalo, 1930; Memorial Art Gall., Rochester, N. Y., 1930; Dayton Art Inst., 1930; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 468; Carnegie Inst., Dept. of Fine Arts, Pittsburgh, 1934.

ALBERT P. RYDER, AMERICAN, 1847-1917

402. FOREST OF ARDEN (Pl. LXIII)

Oil on canvas, 19 x 15 in.

Signed: RYDER.

Lent by the Estate of the late Miss Adah M. Dodsworth, Englewood, New Jersey.

COLL.: N. E. Montross, N. Y.; Dr. A. T. Sanden; Ferargil Gall., N. Y.

EXH.: The Met. Mus. of Art, N. Y., 1918-23 and 1918, No. 38 (repr. in cat.); The Century Assn., N. Y., 1929; The Mus. of Mod. Art, 1930, No. 67.

LIT.: R. E. Fry, *The Burlington Magazine*, XIII (1908), 62, Pl. III, No. 1 and 64; D. Phillips, *The American Magazine of Art*, VII (1916), 388 (repr.); F. F. Sherman, *Ryder*, 1920, repr. opp. 18 and 72, No. 102; *The Art News*, XXII (1924), No. 18 (Feb. 9), 5 (repr.); F. N. Price, *Ryder*, 1932, No. 49 and Pl. 49.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 5 (February), 70.

The picture is said to have been purchased by Dr. Sanden in 1892, four years after Ryder first began it. He kept it in his studio, working on it until 1912 when it was delivered to the owner.

Price mentions another version in the collection of Mrs. David Finlay, Kansas City, Mo.

ALBERT P. RYDER, AMERICAN, 1847-1917

403. MACBETH AND THE WITCHES

Oil on canvas, 28 x 36 in.

Lent by Ferargil Galleries, New York.

COLL.: Dr. A. T. Sanden, N. Y.; Haverford College Art Mus., Haverford, Penn.

EXH.: Met. Mus. of Art, N. Y., 1918, No. 41; Detroit Inst. of Arts, 1929; Mus. of Mod. Art., 1932, No. 88 (repr. in cat.); Kansas City, Art Inst., 1933; Lyman Allyn Mus., New Lond., Conn., 1934, No. 67.

LIT.: F. F. Sherman, *Ryder*, 1920, 72, No. 103; *The Art News*, XXII (1924), No. 18 (Feb. 9), 5 (repr.); *The Arts*, V (1924), 172 (repr.); H. E. Schnackenberg, *The Arts*, VI (1924), 270 (repr.); F. N. Price, *Ryder*, 1932, No. 90 and Pl. 90.

For further and more detailed material see *The Index of Twentieth Century Painters*, I (1934), No. 5 (February), 70.

Price lists sketches of the subject in the collections of The Phillips Memorial Gall., Wash., D. C. and Ferargil Gall., N. Y.

ALBERT P. RYDER, AMERICAN, 1847-1917

404. MOONLIGHT IN MAINE

Oil on canvas, 11 x 11 $\frac{3}{4}$ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: Macbeth Gall., N. Y.; M. A. Ryerson, Chi., 1923.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 474.

LIT.: F. N. Price, *Ryder*, No. 107 and Pl. 107.

ALBERT P. RYDER, AMERICAN, 1847-1917

405. MOONLIT COVE

Oil on canvas, 14 x 17 in.

Lent by The Phillips Memorial Gallery, Washington, D. C.

COLL.: Mrs. A. Morten, N. Y.

EXH.: The Met. Mus. of Art, N. Y., 1918, No. 34 (repr. in cat.); The Mus. of Mod. Art, 1932-1933, No. 87.

LIT.: D. Phillips, *American Magazine of Art*, VII (1916), 389 (pl. repr., in reverse); F. F. Sherman, *Ryder*, 1920, 71, No. 94; F. N. Price, *Ryder*, 1932, No. 111 and Pl. 111.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 5 (February), 70.

Painted 1890-1900.

JOHN S. SARGENT, AMERICAN, 1856-1925

***406. A VELE GONFIE ("IN FULL SAIL")**

Oil on canvas, 78 x 55 in.

Lent from The Charles Deering Collection.

COLL.: Charles Deering, Chi.

EXH.: Royal Acad., Lond., 1905; Grafton Gall., Lond., 1910.

LIT.: W. H. Downes, *John S. Sargent*, 1925, 217-18; E. Charteris, *Sargent*, 1927, 165, 272.

Mezzotinted by Leopold Goetz for The Fine Art Society, Lond.

The model was Miss Ena Wertheimer, daughter of Mr. Asher Wertheimer of Lond. She appears in Sargent's famous picture in the Tate Gall., Lond., of "The Misses Wertheimer." She married Robert H. Mathias.

Painted 1904-5.

JOHN SINGER SARGENT, AMERICAN, 1856-1925

***407. THE FOUNTAIN, VILLA TORLONIA**

Oil on canvas, 28 $\frac{1}{8}$ x 22 in.

Signed: JOHN S. SARGENT.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

EXH.: New English Art Club, Lond., 1907; 25th Exh. of Amer. Ptg. and Sc., The Art Institute of Chicago, 1912,

No. 228; Grand Central Art Gall., N. Y., 1924; Met. Mus. of Art, N. Y., 1926.

Lit.: *Bull.*, VII (1914), 63; *Fine Arts Journal*, XXX (1914), 302 (repr.); *Art and Archaeology*, XVIII (1924), 99 (repr.), 100; W. H. Downes, *John Singer Sargent*, 227, opp. 272 (repr.); E. Charteris, *Sargent*, 1927, 288.

Painted at the Villa Torlonia at Frascati, 1907. A double portrait of Mr. and Mrs. Wilfred de Glehn, both of them painters. De Glehn (A.R.A., 1925) was one of Sargent's intimate friends.

JOHN S. SARGENT, AMERICAN, 1856-1925

408. MRS. CHARLES GIFFORD DYER (1880)

Oil on canvas, 24½ x 17 in.

Inscribed: TO MY FRIEND MRS. DYER, JOHN S. SARGENT, VENICE, 1880.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

Coll.: Ch. G. Dyer; M. A. Ryerson.

Exh.: Grand Cent. Gall., N. Y., 1924, No. 49; Milwaukee Art Inst., 1925; Mus. of Mod. Art, N. Y., 1932-3; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 476.

Lit.: *Bull.*, X (1916), 141 (repr.), 143; W. H. Downes, *John Singer Sargent*, 1925, opp. 24 (repr.), 124-5; E. Charteris, *Sargent*, 1927, 257.

May Anthony (1850-1914), wife of the American landscape painter Charles Gifford Dyer (1851-1912).

JOHN S. SARGENT, AMERICAN, 1856-1925

*409. NUDE STUDY OF AN EGYPTIAN GIRL

Oil on canvas, 73 x 23 in.

Signed: JOHN S. SARGENT.

The Charles Deering Collection. Lent by Mrs. R. E. Danielson and Mrs. Chauncey McCormick.

Coll.: Ch. Deering, Chi.

Exh.: New English Art Club, Lond., 1891; World's Columbian Expo., Chi., 1893, No. 1043; Sargent Loan Exh., Boston, 1899; Panama-Pacific Expo., San Francisco, 1915, No. 3623 (repr. in cat. opp. 386); Mus. of Fine Arts, Boston, 1916; Corcoran Gall., Wash., 1916-17; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 477.

Lit.: V. Meynell, *The Work of John Singer Sargent*, 1903, no number (repr.); W. H. Downes, *John Singer Sargent*, 1925, 165-6; R. Cortissoz, *Scribner's Mag.*, LXXV (1924), 347 (repr.); E. Charteris, *Sargent*, 1927, 114, 284 (1890).

Painted in Egypt in 1891. The model was a native girl.

JOHN S. SARGENT, AMERICAN, 1856-1925

410. REHEARSAL OF THE LAMOUREUX ORCHESTRA, PARIS

Oil on canvas, 36½ x 39¾ in.

Signed: TO G. HENSCHEL, J. S. SARGENT.

The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

Coll.: Geo. Henschel, Lond.; Ch. Deering, Chi.

Exh.: The Art Inst. of Chi., 1930-31; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 478.

Painted c. 1885-90 (?).

JOHN S. SARGENT, AMERICAN, 1856-1925

411. VENETIAN GLASS WORKERS

Oil on canvas, 22 x 33½ in.

Signed: JOHN S. SARGENT.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: M. A. Ryerson, Chi., 1912.

Exh.: Mus. of Fine Arts, Boston, 1925, No. 15; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 480.

Lit.: W. H. Downes, *John Singer Sargent*, 1925, 144; E. Charteris, *Sargent*, 1927, 282.

Downes dates the picture 1886; Charteris, 1881.

WALTER SHIRLAW, AMERICAN, 1838-1909

412. TONING OF THE BELL (1874)

Oil on canvas, 39⅞ x 29⅞ in.

Signed: WALTER SHIRLAW, 1874.

Lent by Mr. Mark S. Willing, Chicago.

Coll.: J. F. Gookins, 1876; J. H. Willing, 1893.

Exh.: The Centennial Exh., Phil., 1876, No. 862; The World's Columbian Expo., Chi., 1893, No. 477; The Art Inst. of Chi., 1927-

PAINTINGS BY WHISTLER

GALLERY 41

GIOVANNI BOLDINI, ITALIAN, 1844-1931

*415. JAMES McNEILL WHISTLER (1897) (Pl. LXVII)

Oil on canvas, 67 x 37½ in.

Signed: BOLDINI, 1897.

Lent by The Brooklyn Museum.

Coll.: A. Augustus Healy.

Exh.: Exposition Universelle, Paris, 1900; Wildenstein Gall., New York, 1933.

Lit.: T. Duret, *Histoire de J. McN. Whistler*, 1904, frontispiece; W. H. Goodyear, *Brooklyn Inst., The Museum News*, V (1910), 77-80; S. Hartmann, *The Whistler Book*, 1910, frontispiece; A. E. Gallatin, *The Portraits and Caricatures of J. McN. Whistler*, 1913, 28, No. 51; E. R. and J. Pennell, *The Whistler Journal*, 1921, opp. 18 (repr.); *Brooklyn Museum Quarterly*, XVI (April,

1929), 56 (repr.); *Ibid.*, XVII (Oct., 1930), cover (repr.); *The Art News*, XXI (Mar. 25, 1933), 4 (repr.).

Etched by Jacques Reich.

Whistler in the fifty-third year of his life.

WALTER GREAVES, ENGLISH, 1841-1930

416. JAMES McNEILL WHISTLER (1869)

Oil on canvas, 32 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in.

Signed: w. GREAVES, 1869.

Owned by The Art Institute of Chicago.

COLL.: Scott and Fowles, N. Y.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 265.

A portrait of James McNeill Whistler in the twenty-fifth year of his life. Greaves painted several replicas with variations.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

417. L'ANDALOUSE, MOTHER OF PEARL AND SILVER (Pl. LXV)

Oil on canvas, 75 $\frac{1}{4}$ x 33 $\frac{3}{8}$ in.

Signed with the butterfly.

Lent by Miss Gertrude B. Whittemore, Naugatuck, Connecticut.

COLL.: J. H. Whittemore, Naugatuck, Conn.

EXH.: Exposition Universelle, Paris, 1900; Copley Hall, Boston, 1904, No. 46; Palais de l'Ecole des Beaux-Arts, Paris, 1905, No. 25; Met. Mus. of Art, N. Y., 1910, No. 33; Mus. of Fine Arts, Boston, 1934.

LIT.: L. Bénédite, *L'Oeuvre de Whistler*, 1905, Pl. XXII; E. L. Cary, *The Works of J. McN. Whistler*, 1907, 163, No. 46; E. R. and J. Pennell, *Whistler*, 1908, II, 158, 251; S. Hartmann, *The Whistler Book*, 1910, opp. 86 (repr.).

The model was Miss Ethel Berne Philip (later Mrs. Chas. Wibley), a sister of Whistler's wife. The picture was in progress in the Paris studio at 110 Rue de Bac, 1894.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*418. THE ARTIST IN THE STUDIO

Oil on panel, 24 $\frac{3}{4}$ x 18 $\frac{3}{4}$ in.

Signed with the butterfly.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

COLL.: D. Freshfield.

EXH.: Int. Society of Sculptors, Painters and Gravers, Lond., 1905, No. 13; Albright Art Gall., Buffalo, N. Y., 1919; Milwaukee Inst. of Art., 1925; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 488.

LIT.: E. L. Cary, *The Works of J. McN. Whistler*, 1907, 212, No. 375; E. R. and J. Pennell, *Life of James McNeill Whistler*, 1908, I, 184-5 (repr.); A. E. Gallatin, *Art in America*, I (1913), 156, No. V and Fig. 11; L. M. Bryant, *Amer. Picts. and their Painters*, 1917, 95-6 (Fig. 55); Gallatin, *Portraits of Whistler*, 1918, 27-8 (repr. after 32), No. 6; *Guide*, 1932, 112 (repr.).

Painted in 1874.

Another version said to be a sketch (but according to the Pennells, rejected by Whistler) is in the Municipal Art Gall., Dublin.

A study for a projected picture "In the Studio" which was to include Fantin, Albert Moore, Whistler, "Jo" on the sofa and "la Japonaise" walking about—all as Whistler himself wrote "that would shock the Academicians."

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*419. BELLE A JOUR, BLUE AND VIOLET

Oil on canvas, 6 $\frac{3}{4}$ x 4 in.

Signed with the butterfly.

Lent by Mr. and Mrs. Hunt Henderson, New Orleans.

COLL.: Mme. Blanche Marchesi.

EXH.: New Gall., Lond., 1905, No. 57; Isaac Delgado Mus. of Art, New Orleans, 1917, No. 113.

LIT.: E. L. Cary, *The Works of J. McN. Whistler*, 217, No. 409.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*420. COAST OF BRITTANY (1861)

Oil on canvas, 35 x 46 in.

Signed: WHISTLER, 1861.

Lent by The Wadsworth Atheneum, Hartford, Connecticut.

COLL.: Ross Winans; Obach, Lond.; C. W. Kraushaar, N. Y.

EXH.: Royal Acad., Lond., 1862, No. 670 as "Alone with the Tide;" Society of American Artists, 1878, No. 65; Copley Hall, Boston, 1904, No. 42; New Gallery, Lond., 1905, No. 11 (repr. in cat. de luxe, opp. 40); Addison Gall., Phillips Acad., Andover, Mass., 1932; Mus. of Fine Arts, Boston, 1934.

LIT.: N. N., *The Nation*, LXXX (1905), No. 2072 (March 16), 207; E. L. Cary, *The Works of J. McN. Whistler*, 1907, 162, No. 42; E. R. and J. Pennell, *Whistler*, 1908, I, opp. 94 (repr.); C. J. Holmes, *Burlington Magazine*, XIV (1908-9), 196 (repr.) and 205.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

421. COAST SCENE, BATHERS

Oil on wood panel, 5 x 8 $\frac{1}{2}$ in.

Signed with the butterfly.

Owned by The Art Institute of Chicago (Walter S. Brewster Collection of Whistleriana).

COLL.: P. and D. Colnaghi, Lond., 1918; M. Knoedler and Co., 1919; R. C. Vose, Boston, 1919; C. H. Johnson Gall., Chicago, 1926; W. S. Brewster, Chi.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*422. CREMORNE GARDENS, No. 2

Oil on canvas, 27 x 55 $\frac{5}{8}$ in.

Signed with the butterfly.

Lent by The Metropolitan Museum of Art, New York.

COLL.: T. R. Way, Lond.

EXH.: New Gall., Lond., 1905, No. 25 (repr. in cat. de luxe, opp. 66).

LIT.: E. L. Cary, *The Works of J. McN. Whistler*, 1907, 62-4, 213, No. 383; E. R. and J. Pennell, *Whistler*, 1908, II, opp. 40 (repr.); B. Burroughs, *Bulletin of the Met. Mus. of Art*, VII (1912), 74-5 (repr.); T. R. Way, *Memories of J. McN. Whistler*, 1912, 135-8; "P. Arbitrator," *The Arts World and Arts and Decoration*, IX (1918), 20 (repr.), 46.

Painted before 1879. Unfinished.

Lithographed by T. R. Way.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*423. GREY AND SILVER: BATTERSEA REACH (1863)

Oil on canvas, 19½ x 26 in.

Signed: WHISTLER '63.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mme. Coronio, 1892; Mrs. Potter Palmer, Chi., May, 1892.

EXH.: Goupil Gall., Lond., 1892, No. 36; Copley Hall, Boston, 1904, No. 70; Ecole des Beaux-Arts, Paris, 1905, No. 58.

LIT.: E. L. Cary, *The Works of J. McN. Whistler*, 1907, 167, No. 70; *Bull.*, XV (1921), 159 (repr.).

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*424. HARMONY IN BLUE AND SILVER: BEACHING THE BOAT

Oil on canvas, 5¼ x 8¾ in.

Signed with the butterfly.

Lent by Mr. and Mrs. Hunt Henderson, New Orleans.

COLL.: Judge W. Evans.

EXH.: New Gallery, Lond., 1905, No. 55 (repr. in cat. de luxe, opp. 70); Isaac Delgado Mus. of Art, New Orleans, 1917, No. 112.

LIT.: E. L. Cary, *The Works of J. McN. Whistler*, 1907, 217, No. 407; E. R. and J. Pennell, *Whistler*, 1908, II, opp. 181 (repr.).

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*425. THE LANGE LEIZEN OF THE SIX MARKS (1864) (Pl. LXVIII)

Oil on canvas, 36 x 24 in.

Signed: WHISTLER, 1864.

Lent by the Trustee of the John G. Johnson Collection, Philadelphia.

COLL.: J. Leathart.

EXH.: Royal Acad., Lond., 1864; Goupil Gall., Lond., 1892, No. 5; Met. Mus. of Art, N. Y., 1910, No. 4.

LIT.: N. N., *The Nation*, LXXX (1905), No. 2072 (March 1), 207; A. J. Eddy, *Recollections and Impressions of Whistler*, 1905, opp. 58 (repr.); L. Bénédite,

L'Oeuvre de Whistler, 1905, Pl. IX; E. L. Cary, *The Works of J. McN. Whistler*, 1907, opp. 56 (repr.) and 228, No. 492; J. K. Grant, *The Connoisseur*, XXII (1908), 152 (repr.); E. R. and J. Pennell, *Whistler*, 1908, I, opp. 122 (repr.); S. Hartmann, *The Whistler Book*, 1910, opp. 48 (repr.); W. R. Valentiner, *Catalogue of the Johnson Collection*, 1913, III, 161, No. 1112; C. Brinton, *International Studio*, LXXVI (1922-3), 8 (repr.) and 13. One of four important pictures dealing with Japanese motives painted between 1862 and 1866.

The title refers to the name given by the early Dutch traders to the blue and white Chinese porcelains, decorated with figures of Long Ladies or "Long Elizas." The frame, designed by Whistler, is decorated by Chinese motives and the "six marks" of the potter.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*426. THE LAST OF OLD WESTMINSTER (1862)
Oil on canvas, 23½ x 30 in.

Signed: WHISTLER, 1862.

Lent anonymously through The Wadsworth Atheneum, Hartford, Connecticut.

COLL.: A. A. Pope, Farmington, Conn.

EXH.: Royal Acad., Lond., 1862; Copley Hall, Boston, 1904, No. 34; Ecole des Beaux-Arts, Paris, 1905, No. 56; New Gall., Lond., 1905, No. 35; Wadsworth Atheneum, Hartford, Conn., 1928- . . .

LIT.: N. N., *The Nation*, LXXX (1905), No. 2072 (March 16), 207; E. L. Cary, *The Works of J. McN. Whistler*, 1907, 160, No. 34; E. R. and J. Pennell, *Whistler*, 1908, II, 100-1 and opp. 126 (repr.); *Bull. of the Wadsworth Atheneum*, Hartford, Conn., VI (1928), 7 (repr.).

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*427. BROWN AND GOLD: LILLIE IN OUR ALLEY

Oil on canvas, 20 x 11¼ in.

Lent by Mr. and Mrs. Hunt Henderson, New Orleans.

COLL.: J. J. Cowan.

EXH.: Prince's Skating Club, Knightsbridge, Lond., 1899; New Gall., Lond., 1905, No. 18 (repr. in cat. de luxe, opp. 44); Kennedy and Co., N. Y., 1916, No. 154.

LIT.: N. N., *The Nation*, LXXX (1905), No. 2072 (March 16), 208; E. L. Cary, *The Works of J. McN. Whistler*, 1907, 213, No. 379; E. R. and J. Pennell, *Whistler*, 1908, II, opp. 204 (repr.), 207; R. Davies, *Six Centuries of Painting*, n.d., Pl. XLIX (in color).

According to Mr. Henderson painted in 1898.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*428. MISS LILLIAN WOAKES

Oil on canvas, 21 x 14 in.

Signed twice with the butterfly.

Lent by The Phillips Memorial Gallery, Washington, D. C.

COLL.: Dr. E. G. Woakes, Lond.

EXH.: New Gall., Lond., 1905, No. 20; M. Knoedler and Co., N. Y., 1914, No. 3 (repr. in cat.).

LIT.: E. L. Cary, *The Works of J. McNeill Whistler*, 1907, 213, No. 380; T. Duret, *Whistler*, 1914, opp. 146 (repr.) (Eng. edition, opp. 126, repr.); D. Phillips, *A Collection in the Making*, 1926, Pl. XXXVII and 111. Begun in 1890; finished in 1891.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*429. NOCTURNE IN BLUE AND SILVER, No. 1

Oil on canvas, 19 x 23½ in.

Signed with butterfly.

Lent by Mr. and Mrs. Hunt Henderson, New Orleans.

COLL.: Mrs. F. R. Leyland (given to her by the artist).

EXH.: Grosvenor Gall., Lond., 1877, No. 5; Grosvenor Gall., Lond., 1878, No. 53 (?); Goupil Gall., Lond., 1892, No. 9; Isaac Delgado Mus., New Orleans, 1917, No. 115 (repr. in cat.).

LIT.: E. R. and J. Pennell, *Whistler*, 1908, I, opp. 236 (repr.); S. Hartmann, *The Whistler Book*, 1910, opp. 69 (repr.); E. R. and J. Pennell, *The Whistler Journal*, 1921, opp. 120 (repr.).

Painted before 1877.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*430. THE SEA

Oil on canvas, 20⅞ x 38⅞ in.

Lent by The J. H. Whittemore Company, Naugatuck, Connecticut.

COLL.: J. H. Whittemore, Naugatuck, Conn.

EXH.: Copley Hall, Boston, 1904, No. 69; Ecole des Beaux-Arts, Paris, 1905, No. 61.

LIT.: E. L. Cary, *The Works of J. McN. Whistler*, 1907, 167, No. 6.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*431. STUDY IN ROSE AND BROWN

Oil on canvas, 20¼ x 12¼ in.

Signed with the butterfly.

Lent by The Hackley Art Gallery, Muskegon, Michigan.

COLL.: Baron de Meyer (who purchased it from Whistler); Lawrie and Co., Lond., 1904.

EXH.: New Gall., Lond., 1905, No. 22; Palace of the Legion of Honor, San Francisco, 1926; Royal Academy of Art, Stockholm, 1930, No. 111; Kunst-Verein, Munich, 1930.

LIT.: M. Menpes, *Whistler as I Knew Him*, 1904, opp. 122 (repr. in color); E. L. Cary, *The Works of J. McN. Whistler*, 1907, 213, No. 382.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*432. STUDY OF A YOUNG GIRL'S HEAD AND SHOULDERS

Oil on wood, 5⅞ x 3¼ in.

Signed with the butterfly.

Owned by The Art Institute of Chicago (Walter S. Brewster Collection of Whistleriana).

COLL.: Baroness de Meyer (1905); Mrs. L. L. Coburn, Chi.; W. S. Brewster Coll., 1933.

EXH.: New Gall., Lond., 1905, No. 58 (repr. in cat. de luxe opp. 76).

LIT.: E. L. Cary, *The Works of J. McN. Whistler*, 1907, 217, No. 410.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*433. THE WHITE GIRL (1862) (Pl. LXVI)

Oil on canvas, 81¼ x 43½ in.

Signed: WHISTLER, 1862.

Lent by Miss Gertrude B. Whittemore, Naugatuck, Connecticut.

COLL.: J. H. Whittemore, Naugatuck, Conn.

EXH.: Berners Gall., Lond., 1862; Salon des Refusés, Paris, 1863; International Exh., Paris, 1867; International Exh., South Kensington, Lond., 1872; Met. Mus. of Art, N. Y., 1894-5; Copley Hall, Boston, 1904, No. 71; New Gall., Lond., No. 37 (repr. in cat. de luxe opp. 94); Ecole des Beaux-Arts, Paris, 1905, No. 4; Met. Mus. of Art, N. Y., 1910, No. 3; M. Knoedler and Co., Inc., N. Y., 1931; Mus. of Mod. Art, N. Y., 1933, No. 113.

LIT.: P. Mantz, *Gazette des Beaux-Arts*, Per. 1, XV (1863), Per. 1, 60-1; T. Duret, *Histoire de J. McN. Whistler*, 1904, opp. 18 (repr.); L. Bénédite, *L'Oeuvre de Whistler*, 1905, Pl. V; N. N., *The Nation*, LXXX (1905), No. 2072 (March 16), 207; E. L. Cary, *The Works of J. McN. Whistler*, 1907, opp. 38 (repr.) and 168, No. 71; E. R. and J. Pennell, *Whistler*, 1908, I, 95-8 and opp. 112 (repr.); S. Hartmann, *The Whistler Book*, 1910, opp. 18 (repr.); E. R. and J. Pennell, *The Whistler Journal*, 1921, 161-2.

Painted in Paris in his studio on the Boulevard des Batignolles. The model was "Jo," Joanna Heffernan (Mrs. Abbot), an Irish woman who sat for him often and was painted by Courbet. Rejected by the Royal Academy of 1862 and by the Salon of 1863, it was seen to great advantage in the Salon des Refusés of 1863 where it caused a sensation. P. Mantz, *supra*, christened it a "Symphony in White" and from this Whistler took the idea of naming his subsequent pictures after musical forms.

The frame, designed by the artist, includes the butterfly signature on the right side above the center.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*†434. WHITE GIRL, No. IV

Oil on canvas, 76 x 40 in.

Signed with the butterfly.

Lent by Mr. John F. Braun, Philadelphia.

COLL.: T. R. Way, Lond.; Mrs. Thaw, N. Y., C. W. Kraushaar, N. Y.

EXH.: Pall Mall Exh., Lond., 1874; "Fair Women," Lond., 1900; Grand Central Gall., N. Y., 1932-4.

LIT.: *Fine Arts Journal*, XXXV (1917), 134 (repr.), 137-9; E. R. and J. Pennell, *The Whistler Journal*, 1921, opp. 134 (repr.), 134-5 (where the history, according to the Pennells, is given).

Painted in the early 'seventies. The Pennells, *supra*, reproduce an attributed sketch in the Way Coll.

PAINTINGS BY MARY CASSATT, ARTHUR B. DAVIES, CHILDE HASSAM,
ROBERT HENRI, ERNEST LAWSON AND MAURICE PRENDERGAST

GALLERY 42

MARY CASSATT, AMERICAN, 1845-1926

435. MOTHER AND CHILD

Pastel on cardboard, 29 x 33 in.

Signed: MARY CASSATT.

Owned by The Art Institute of Chicago (Potter Palmer Collection).

COLL.: Mrs. Potter Palmer, Chi.

EXH.: The Art Inst. of Chi., 1926-7.

Painted 1890-5.

MARY CASSATT, AMERICAN, 1845-1926

436. MOTHER AND CHILD (Pl. LXX)

Oil on canvas, 29 x 23½ in.

Signed: MARY CASSATT.

Lent by The Cincinnati Art Museum (John J. Emery Collection).

COLL.: Durand-Ruel, N. Y.

LIT.: *The Art News*, XXVII, Pt. 1 (Nov. 17, 1928), 3; *The American Magazine of Art*, XX (1929), 42 (repr.); E. Valério, *Mary Cassatt*, 1930, Pl. 21.

Painted 1890. Sometimes known under the title, "Bébé en Costume Bleu, un Doigt dans la Bouche, dans les Bras d'une Jeune Femme en Gris."

MARY CASSATT, AMERICAN, 1845-1926

437. MOTHER AND CHILD

Oil on canvas, 18 x 15 in.

Signed: MARY CASSATT.

Lent by Mr. and Mrs. J. Watson Webb, New York.

COLL.: H. O. Havemeyer, N. Y.

EXH.: Knoedler Gall., N. Y., 1915; The Art Inst. of Chi., 1926; Penn. Mus. of Art, Phil., 1927.

LIT.: A. Ségard, *Mary Cassatt*, 1913, opp. 20 (repr.); A. Alexandre, *La Renaissance*, XIII (1930), 54 (repr.); H. O. Havemeyer Collection, 1931, 434 (repr.), 435.

Painted at Septeuil near Mantes, c. 1888.

MARY CASSATT, AMERICAN, 1845-1926

438. THE ARTIST'S MOTHER, MRS. ROBERT S. CASSATT (Pl. LXIX)

Oil on canvas, 36¾ x 25¾ in.

Signed: MARY CASSATT.

Lent by Mr. Gardner Cassatt, Radnor, Pennsylvania.

COLL.: Mrs. J. Gardner Cassatt, Philadelphia.

EXH.: Carnegie Inst., Pittsburgh, 1928, No. 24; Penn. Mus. of Art, Phil., 1928, No. 25 or 26; City Art Mus., St. Louis, 1934, No. 4.

LIT.: F. Watson, *Mary Cassatt* (American Artists Series), 1933, Pl. 32.

Painted in 1895.

MARY CASSATT, AMERICAN, 1845-1926

439. SELF-PORTRAIT

Gouache on canvas, 25 x 17 in.

Signed: MARY CASSATT.

Lent by Mr. Richman Proskauer, Larchmont, New York.

COLL.: Durand-Ruel, N. Y.; H. O. Havemeyer, N. Y. (Sale, Pt. 1, 1930, No. 74, repr. in cat., 45).

EXH.: The Art Inst. of Chi., 1926-7, No. 33; Carnegie Inst., Pittsburgh, 1928, No. 43; Penn. Mus., Phil., 1928, No. 23; The Met. Mus. of Art, N. Y., 1929.

LIT.: F. Watson, *Mary Cassatt* (American Artists Series), 1933, 23 (repr.).

Painted in 1878 at the age of thirty-three.

MARY CASSATT, AMERICAN, 1845-1926

440. THE TOILET

Oil on canvas, 39 x 26 in.

Signed: MARY CASSATT.

Owned by The Art Institute of Chicago.

COLL.: Durand-Ruel, N. Y. (1910).

EXH.: The Art Inst. of Chi., 1927, No. 29 (repr. last in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 439.

LIT.: A. Ségard, *Mary Cassatt*, 1913, between 52 and 53 (repr.); E. Valério, *Mary Cassatt*, 1930, Pl. 5; F. Watson, *Mary Cassatt* (American Artists Series), 1933, 43 (repr.); *Guide*, 1932, 115 (repr.).

Painted in 1894.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

441. FULL-ORBED MOON

Oil on canvas, 20½ x 15½ in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

EXH.: Century of Progress Exh., The Art Institute of Chicago, 1933, No. 444.

Painted in 1901.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

442. HELEN THE DAWN FLOWER

Oil on canvas, 23¾ x 17¾ in.

Signed: A. B. DAVIES.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

EXH.: Century of Progress Exh., The Art Inst. of Chi., 1933, No. 445.

LIT.: M. B. W., Bull., XVI (1922), 54, 55 (repr.).

ARTHUR B. DAVIES, AMERICAN, 1862-1928

443. JEWEL-BEARING TREE OF AMITY

Oil on canvas, 18 x 40 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1915.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 447.

LIT.: *International Studio*, LXXV (1922), 216 (repr.).

Painted in 1912.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

444. SILVER SPRINGS

Oil on canvas, 17 x 39½ in.

Signed: A. B. DAVIES.

Lent by Mrs. Martin A. Ryerson, Chicago.

COLL.: M. A. Ryerson, Chi., 1915.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 450.

LIT.: R. Cortissoz, *Arthur B. Davies* (American Artists Series), 1931, 32.

Painted in 1910.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

445. SLEEP

Oil on canvas, 18 x 40 in.

Signed: A. B. DAVIES and inscribed on back "Sleep Lies Perfect in Them."

Lent by Mr. Cornelius N. Bliss, New York.

COLL.: Miss Lizzie P. Bliss, N. Y.

EXH.: Society of Independent Artists, N. Y., 1911; Carnegie Inst., Pittsburgh, 1913, No. 73 (repr. in cat.); The Art Inst. of Chi., 1913, No. 99; Detroit Inst. of Arts, 1915; Macbeth Gall., N. Y., 1918.

Painted in 1908.

LIT.: R. Cortissoz, *Arthur B. Davies* (American Artists Series), 1931, 32 (credited to The Tate Gall., Lond., in error).

ARTHUR B. DAVIES, AMERICAN, 1862-1928

446. TWO VOICES: HARMONY AND DISCORD

Oil on canvas, 17⅞ x 39½ in.

Signed: A. B. DAVIES.

Owned by The Art Institute of Chicago (Mr. & Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1923.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 451.

LIT.: R. Cortissoz, *Arthur B. Davies* (American Artists Series), 1931, 34.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

447. THE WINE PRESS

Oil on canvas, 32¼ x 24 in.

Lent by The Museum of Modern Art (Lizzie P. Bliss Collection), New York.

COLL.: Miss Lizzie P. Bliss, N. Y.

EXH.: Macbeth Gall., 1918; *Met. Mus. of Art*, N. Y., 1930, No. 116 (repr. in cat.); Mus. of Mod. Art, N. Y., 1931, No. 54 (repr. in cat.); Addison Gall. of Amer. Art., Phillips Acad., Andover, Mass., 1931, No. 35; John Herron Art Inst., Indianapolis, 1932, No. 32.

Painted c. 1915.

HENRY GOLDEN DEARTH, AMERICAN, 1863-1918

448. VIRGIN AND CHILD

Oil on canvas, 45½ x 32 in.

Signed: H. DEARTH.

Owned by The Art Institute of Chicago (Friends of American Art).

EXH.: Detroit Inst. of Arts, 1916; Albright Art Gall., Buffalo, 1918; Worcester Art Mus., 1920.

LIT.: *Academy Notes*, XII (1918), 117 (repr.).

Belonging to the latest period of the artist.

CHILDE HASSAM, AMERICAN, 1859-

†449. BAILEY'S BEACH, NEWPORT, R. I. (1901)

Oil on canvas, 24 x 26 in.

Signed: C. H. 1901

Lent by The Milch Galleries, New York.

CHILDE HASSAM, AMERICAN, 1859-

450. IN A COVE, ISLES OF SHOALS (1912)

Oil on canvas, 20 x 30 in.

Signed: CHILDE HASSAM.

Lent by Mr. Horatio S. Rubens, New York.

ROBERT HENRI, AMERICAN, 1865-1929

451. HERSELF

Oil on canvas, 31¼ x 26 in.

Signed: ROBERT HENRI.

Owned by The Art Institute of Chicago (Walter H. Schulze Memorial).

COLL.: Macbeth Gall., N. Y.

EXH.: Met. Mus. of Art, N. Y., 1931, No. 55; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 459.

LIT.: Oliver S. Tonks, *American Magazine of Art*, VII, (1916), 474, 477 (repr.); *Cat. of the Walter H. Schulze Gallery*, 1924, 16 (repr.); R. M. F., *Bull.*, XIX (1925), 8 (repr. 9); *Guide*, 1932, 127 (repr.).

Painted in Ireland in 1913.

ROBERT HENRI, AMERICAN, 1865-1929

452. HIMSELF

Oil on canvas, 31¼ x 26 in.

Signed: ROBERT HENRI.

Owned by The Art Institute of Chicago (Walter H. Schulze Memorial).

Pendant to No. 451.

EXH.: Met. Mus. of Art, N. Y., 1931, No. 54.

ROBERT HENRI, AMERICAN, 1865-1929

†453. THE SEINE AT TWILIGHT

Oil on canvas, 26 x 62 in.

Signed: ROBERT HENRI.

Lent by The Macbeth Gallery, New York.

COLL.: W. T. Johnson, St. Davis, Pa.

EXH.: Mus. of Mod. Art, 1932-1933, No. 45.

Painted c. 1907.

ROBERT HENRI, AMERICAN, 1865-1929

454. STORM OVER PARIS

Oil on canvas, 25¾ x 31¾ in.

Signed: ROBERT HENRI.

Lent from The Adolph Lewisohn Collection, New York.

COLL.: Mrs. Robert Henri.

EXH.: The Met. Mus. of Art, N. Y., 1931, No. 8 (repr. in cat., as "Storm Clouds").

Painted in Paris, 1902.

ROBERT HENRI, AMERICAN, 1865-1929

455. YOUNG WOMAN IN BLACK

Oil on canvas, 77 x 38½ in.

Signed: ROBERT HENRI.

Owned by The Art Institute of Chicago (Friends of American Art).

EXH.: Louisiana Purchase Exh., St. Louis, 1904, No. 354; The Art Inst. of Chi., 1905; Milwaukee Art Inst., 1925; Met. Mus. of Art, N. Y., 1930.

LIT.: *Bull.*, IV (1911), 4-5 (repr.); R. Yarrow and L. Bouché, *Robert Henri, His Life and Works*, 1921, 100 (repr.); N. Poussette-Dart, *Robert Henri* (Distinguished American Series), 1922 (repr.); *American Magazine of Art*, XXI (1930), 7 (repr.).

Painted in New York, 1902.

The model was Jessica Penn Evans, the dancer.

ERNEST LAWSON, AMERICAN, 1873-

†456. HOBOKEN WATER FRONT (1932)

Oil on canvas, 40 x 50 in.

Signed: E. LAWSON.

Lent by the Artist.

ERNEST LAWSON, AMERICAN, 1873-

457. ICEBOUND FALLS (1919)

Oil on canvas, 39½ x 50 in.

Signed: E. LAWSON, 1919.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

WILLARD LEROY METCALF, AMERICAN, 1858-1925

458. ICEBOUND (1909)

Oil on canvas, 28 x 26½ in.

Signed: W. L. METCALF, 1909.

Owned by The Art Institute of Chicago (Walter H. Schulze Memorial).

Quadrangle Club (Univ. of Chi.), 1922.

EXH.: The Art Inst. of Chi., 1910, 154 (repr. in cat.); Toledo Mus. Inaugural, 1912, No. 64, opp. 27 (repr.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 602.

LIT.: E. Neuhaus, *Hist. and Ideals of American Art*, 1931, 274 (repr.).

MAURICE PRENDERGAST, AMERICAN, 1861-1924

†459. BEACH AT GLOUCESTER

Oil on canvas, 30 x 42½ in.

Signed: PRENDERGAST.

Lent by C. W. Kraushaar, New York.

EXH.: Whitney Mus. of Amer. Art., 1934, No. 123.

Painted in 1920.

MAURICE PRENDERGAST, AMERICAN, 1861-1924

†460. HOLIDAYS

Oil on canvas, 30 x 43 in.

Signed: PRENDERGAST.

Lent by C. W. Kraushaar, New York.

COLL.: Phillips Mem. Gall., Washington, D. C.

EXH.: Nelson Gall., Kansas City, 1933-1934; Whitney Mus. of Amer. Art, N. Y., 1934.

JOHN H. TWACHTMAN, AMERICAN, 1853-1902.

461. FROM THE UPPER TERRACE

Oil on canvas, 25 x 30 in.

Signed: J. H. TWACHTMAN (GREENWICH, CONN.)

Owned by The Art Institute of Chicago (Friends of American Art Collection).

EXH.: Panama-Pacific Expo., San Francisco, 1915, No. 4070; Montclair (N. J.) Art Museum, 1933; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 483.

Painted in Greenwich c. 1890.

JOHN H. TWACHTMAN, AMERICAN, 1853-1902

462. SNOW-BOUND

Oil on canvas, 25½ x 30½ in.

Signed: J. H. TWACHTMAN.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

EXH.: Milwaukee Art Inst., 1925; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 485 (Pl. LXXXIII in cat.).

LIT.: *Guide*, 1932, 119 (repr.).

J. ALDEN WEIR, AMERICAN, 1852-1919

463. THE GRAY BODICE (1898)

Oil on canvas, 30 x 25 in.

Signed: J. ALDEN WEIR, 1898.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

EXH.: The Art Inst. of Chi., 1911, No. 383 (repr. in cat., 11); Met. Mus. of Art, N. Y., 1924; Milwaukee Art Inst., 1925; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 487; University of Minnesota, Minneapolis, 1934.

LIT.: *Julian Alden Weir, an Appreciation*, (Century Assn.), 1921, 132, Pl. 8.

A portrait of Miss M. . . .

J. ALDEN WEIR, AMERICAN, 1852-1919

464. PLOUGHING FOR BUCKWHEAT (Pl. LXIV)

Oil on canvas, 47 x 32½ in.

Signed: J. ALDEN WEIR, BRANCHEVILLE, CONN.

Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.

EXH.: The Met. Mus. of Art, N. Y., 1924, No. 32.

LIT.: *Julian Alden Weir, an Appreciation* (Century Assn.), 1921, 9 (repr.).

Painted 1890-1899.

WATER COLORS BY WINSLOW HOMER

GALLERY 43

WINSLOW HOMER, AMERICAN, 1836-1910

465. ADIRONDACKS GUIDE (1892)

Water color, 12 $\frac{7}{8}$ x 21 in.

Signed: H. '92.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 890.

LIT.: T. Bolton, *The Fine Arts*, XVIII (Apr., 1932), 52.

WINSLOW HOMER, AMERICAN, 1836-1910

466. AFTER THE TORNADO, BAHAMAS (1892)

Water color, 14 $\frac{1}{2}$ x 21 in.

Signed: HOMER.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 891.

LIT.: T. Bolton, *The Fine Arts*, XVIII (Apr., 1932), 54. For other exh. and lit. see *The Index of Twentieth Century Artists*, I (1933), No. 2 (November), 2-5 and 7.

WINSLOW HOMER, AMERICAN, 1836-1910

467. BOATS, NASSAU

Water color on paper, 14 $\frac{3}{4}$ x 21 in.

Signed: WINSLOW HOMER, NASSAU, N. A. (?)

The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

WINSLOW HOMER, AMERICAN, 1836-1910

468. BOATS, KEY WEST (1903)

Water color on paper, 20 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in.

Signed: HOMER, KEY WEST, DEC. 1903.

Lent from The Adolph Lewisohn Collection, New York.

WINSLOW HOMER, AMERICAN, 1836-1910

469. BREAKING STORM, MAINE COAST

Water color, 14 $\frac{3}{4}$ x 21 in.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 892.

WINSLOW HOMER, AMERICAN, 1836-1910

470. BURNT MOUNTAIN (1892)

Water color on paper, 13 $\frac{1}{2}$ x 20 in.

Signed: HOMER, 1892.

Lent by Mrs. Charles R. Henschel, New York.

COLL.: J. Loring Andrews, N. Y.

EXH.: Mus. of Mod. Art, N. Y., No. 31 (repr. in cat. Pl. 31).

For exh. and lit. see, *The Index of Twentieth Century Artists*, I (1933), No. 2 (November), 2-5 and 8.

WINSLOW HOMER, AMERICAN, 1836-1910

471. CAMP FIRE, ADIRONDACKS

Water color, 14 $\frac{7}{8}$ x 21 in.

Signed: HOMER; SKETCH.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 893.

WINSLOW HOMER, AMERICAN, 1836-1910

472. CONCH DIVERS (1885)

Water color on paper, 14 x 20 in.

Signed: (ON FRONT), HOMER '85 AND (ON BACK) HOMER, 1885.

Lent by The Minneapolis Institute of Arts, Minneapolis, Minnesota.

COLL.: Macbeth Galleries, N. Y.

For exh. and lit. see *The Index of Twentieth Century Artists*, I (1933), No. 2 (November), 2-5 and 8.

WINSLOW HOMER, AMERICAN, 1836-1910

473. END OF THE DAY, ADIRONDACKS (1890)

Water color, 13 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in.

Signed: HOMER, '90.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 894.

WINSLOW HOMER, AMERICAN, 1836-1910

474. THE GULFSTREAM (1889) (Pl. LXXI)

Water color, 11 x 19 $\frac{1}{2}$ in.

Signed: W. H.—1889.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 895.

Associated with the composition in oil in The Metropolitan Museum of Art, New York.

For lit. see *The Index of Twentieth Century Artists*, I (1933), No. 2, 10 (where the oil and water color versions are confused).

WINSLOW HOMER, AMERICAN, 1836-1910

475. LAKE ST. JOHN

Water color on paper, 13 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in.

Signed: WINSLOW HOMER BY C. S. HOMER, EXECUTOR.

Lent by The Worcester Art Museum, Worcester, Massachusetts.

COLL.: Estate of Winslow Homer.
Painted c. 1897.

WINSLOW HOMER, AMERICAN, 1836-1910.

476. LEAPING FISH (1904)

Water color, 13¾ x 21 in.

Signed: HOMER, 1904.

The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

WINSLOW HOMER, AMERICAN, 1836-1910

477. THE LONE BOAT, NORTH WOODS CLUB (1892)

Water color, 14¾ x 21 in.

Signed: WINSLOW HOMER, 1892.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 896.

WINSLOW HOMER, AMERICAN, 1836-1910

478. MARBLEHEAD

Water color, 8½ x 13 in.

Signed: HOMER.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 898.

WINSLOW HOMER, AMERICAN, 1836-1910

479. NEGRO UNDER COCO PALM (1890)

Water color on paper, 14½ x 21 in.

Signed: WINSLOW HOMER, 1890.

Lent by The Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

For exh. and lit. see *The Index of Twentieth Century Artists*, I (1933), No. 2 (November), 2-5 and 11.

WINSLOW HOMER, AMERICAN, 1836-1910

480. NORTH WOODS CLUB, ADIRONDACKS (1892)

Water color, 14¼ x 21½ in.

Signed: WINSLOW HOMER, 1892, NORTHWOODS CLUB, N. Y.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 899.

WINSLOW HOMER, AMERICAN, 1836-1910

481. PROUT'S NECK, BREAKERS (1883)

Water color, 14⅞ x 21 in.

Signed: WINSLOW HOMER, 1883.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 901.

WINSLOW HOMER, AMERICAN, 1836-1910

482. PROUT'S NECK, BREAKING WAVE (1887)

Water color, 15 x 21½ in.

Signed: HOMER, '87.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 902.

WINSLOW HOMER, AMERICAN, 1836-1910

483. PROUT'S NECK, EVENING

Water color, 13½ x 20½ in.

Signed: w. h.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 903.

For lit. see *The Index of Twentieth Century Artists*, I (1933), No. 2 (November), 12.

WINSLOW HOMER, AMERICAN, 1836-1910

484. THE RAPIDS, HUDSON RIVER (1894)

Water color, 14⅞ x 21 in.

Signed: HUDSON RIVER, JUNE 1894, w. h.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 904.

WINSLOW HOMER, AMERICAN, 1836-1910

485. RUM KAY, BERMUDA

Water color on paper, 14 x 20 in.

Signed: HOMER.

Lent by The Worcester Art Museum, Worcester, Massachusetts.

For exh. and lit. see *The Index of Twentieth Century Artists*, I (1933), No. 2 (November), 2-5 and 12.

WINSLOW HOMER, AMERICAN, 1836-1910

486. SANTIAGO, CUBA (1886)

Water color on paper, 14 x 20 in.

Signed: WINSLOW HOMER, 1886

Lent by Mrs. Charles R. Henschel, New York.

COLL.: J. W. Ellsworth.

WINSLOW HOMER, AMERICAN, 1836-1910

487. STOWING SAIL, BAHAMAS (1903)

Water color, 13½ x 21½ in.

Signed: SKETCH FROM NATURE, DEC. 22, 1903. HOMER.

Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 905.

WINSLOW HOMER, AMERICAN, 1836-1910
488. SUNSHINE AND SHADOW, PROUT'S NECK
(1894) (Pl. LXXXII)
Water color, 14¾ x 21 in.
Signed: WINSLOW HOMER, 1894.
Owned by The Art Institute of Chicago (Mr.
and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi.,
1933, No. 906.

WINSLOW HOMER, AMERICAN, 1836-1910
489. THE WATCHER, TYNEMOUTH (1882)
Water color, 8 x 14½ in.
Signed: HOMER, '82.
Owned by The Art Institute of Chicago (Mr.
and Mrs. M. A. Ryerson Collection).

EXH.: The Cent. of Prog. Exh., The Art Inst. of Chi.,
1933, No. 908.

PAINTINGS BY GEORGE BELLOWS, WILLIAM GLACKENS AND GEORGE LUKS

GALLERY 45

GEORGE W. BELLOWS, AMERICAN, 1882-
1925

***†490.** THE CRUCIFIXION (Pl. LXXIII)

Oil on canvas, 59 x 65 in.

Signed: GEO. BELLOWS.

Lent by Emma S. Bellows, New York.

EXH.: Art Inst. of Chi., 1925, No. 13; Met. Mus. of Art.,
1925, 29, No. 51, 96 (repr. in cat.); Albright Art Gall.,
Buffalo, 1926, No. 20; Columbus (Ohio) Gall. of F. A.,
1931, No. 265; XVIII. Biennale, Venice, 1932, No. 4.

LIT.: E. S. Bellows, *The Paintings of Geo. Bellows*, 1929,
Pl. 130; G. W. Eggers, *Geo. Bellows* (American Artists
Series), 1931, 36 (repr.).

For further and more detailed material see *The Index of
Twentieth Century Artists*, I (1934), No. 6 (March), 87.

Painted October, 1923. A drawing and a lithograph pre-
ceded the painted version.

GEORGE W. BELLOWS, AMERICAN, 1882-
1925

491. DEMPSEY AND FIRPO (Pl. LXXIV)

Oil on canvas, 51 x 63 in.

Signed: GEO. BELLOWS.

Lent by The Whitney Museum of American Art,
New York.

COLL.: Mrs. Geo. Bellows, N. Y.

EXH.: The Art Inst. of Chi., 1925, No. 6; Durand-Ruel,
N. Y., 1925, No. 2; The Met. Mus. of Art, N. Y., 1925,
30, No. 57, 102 (repr. in cat.); Rhode Island School of
Design, Providence, 1925, No. 2; Worcester Art Mus.,
1925, No. 2; Albright Art Gall., Buffalo, 1926, No. 23;
XVIII. Biennale, Venice, 1932, No. 9 (repr. in cat., 192).

LIT.: E. S. Bellows, *The Paintings of Geo. Bellows*, 1929,
Pl. 137; G. W. Eggers, *Geo. Bellows* (American Artists
Series), 1931, 28 (repr.).

For further and more detailed material see *The Index of
Twentieth Century Artists*, I (1934), No. 6 (March), 88.

Painted 1924. A drawing made for the *New York Jour-
nal* and two lithographs by the artist preceded the
painted version. This is the last of six prize fight pictures.

GEORGE W. BELLOWS, AMERICAN, 1882-
1925

†492. EDITH CAVELL

Oil on canvas, 45 x 63 in.

Signed: GEO. BELLOWS. E. S. B.

Lent by Emma S. Bellows, New York.

EXH.: Albright Art Gall., Buffalo, 1919; Memorial Art
Gall., Rochester, 1919, No. 19; Carnegie Inst., Pittsburgh,
1923, No. 24; The Met. Mus. of Art, N. Y., 1925, 27,
No. 29, 71 (repr. in cat.); Albright Art Gall., Buffalo,
1926; Columbus (Ohio) Gall. of F. A., 1931, No. 266.

LIT.: E. S. Bellows, *The Paintings of Geo. Bellows*, 1929,
Pl. 78.

For further and more detailed material see *The Index of
Twentieth Century Artists*, I (1934), No. 6 (March), 87,
89 and 91.

Painted in 1918 and lithographed by the artist the same
year.

Edith Cavell (1865-1915), British nurse and Matron of
the Berkendael Medical Institute at Brussels which be-
came a Red Cross Hospital during the invasion of Bel-
gium. She was arrested by the Germans on August 5,
1915, charged with assisting Allied soldiers to escape, and
after pleading guilty, was executed by a German firing
squad on October 11, 1915.

GEORGE W. BELLOWS, AMERICAN, 1882-
1925

493. ELEANOR, JEAN AND ANNA

Oil on canvas, 59 x 66 in.

Signed: GEO. BELLOWS.

Lent by The Buffalo Fine Arts Academy (Al-
bright Art Gallery), Buffalo, New York.

COLL.: Mrs. Geo. Bellows, N. Y.

EXH.: The Art Inst. of Chi., 1921, No. 17; Mem. Art
Gall., Rochester, N. Y., 1923; The Met. Mus. of Art,
N. Y., 1925, 28, No. 41, 88 (repr.); The Mus. of Mod.
Art., N. Y., 1932-1933, No. 2 (Pl. 2 in cat.).

LIT.: E. S. Bellows, *The Paintings of Geo. Bellows*, 1929,
Pl. 104; *The Academy Blue Book*, 1931, 96 (repr.);
G. W. Eggers, *Geo. Bellows* (American Artists Series),
1931, 30 (repr.).

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 6 (March), 88. Painted in 1920. Eleanor was an aunt of the artist; Jean is his younger daughter, Anna, his mother. Pencil studies for the heads of Jean and Anna were exhibited at The Albright Art Gall., 1926, Nos. 11 and 12.

GEORGE W. BELLOWS, AMERICAN, 1882-1925

494. FRONT YARD

Oil on canvas, 16½ x 24 in.

Signed: GEO. BELLOWS.

Lent by Mr. Eugene Speicher, New York.

Painted, October, 1924. Associated with "The Picket Fence," Bellows' last canvas.

GEORGE W. BELLOWS, AMERICAN, 1882-1925

495. GRAMERCY PARK

Oil on canvas, 34 x 44 in.

Signed: GEO. BELLOWS.

Lent by Emma S. Bellows, New York.

EXH.: Carnegie Inst., Pittsburgh, 1923, No. 17; The Art Inst. of Chi., 1925, No. 18; Rhode Island School of Design, Providence, 1925, No. 12; Worcester Art Mus., 1925, No. 7; Boston Art Club, 1925; Met. Mus. of Art, N. Y., 1925, 28, No. 39, 78 (repr. in cat.); Albright Art Gall., Buffalo, 1926, No. 15; Columbus (Ohio) Gall. of F. A., 1931, No. 267; XVIII. Biennale, Venice, 1932, No. 2.

LIT.: E. S. Bellows, *The Paintings of Geo. Bellows*, 1929, Pl. 96; G. W. Eggers, *Geo. Bellows* (American Artists Series), 1931, 40 (repr.).

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 6 (March), 89. Painted in 1920 from a preliminary drawing.

GEORGE W. BELLOWS, AMERICAN, 1882-1925

496. LADY JEAN

Oil on canvas, 72 x 36 in.

Signed: GEO. BELLOWS.

Lent anonymously.

COLL.: Mrs. Geo. Bellows.

EXH.: The Art Inst. of Chi., 1925, No. 10; Durand-Ruel, N. Y., 1925, No. 4 (repr. on cover of cat.); The Met. Mus. of Art, N. Y., 1925, 30, No. 58, 95 (repr. in cat.); Rhode Island School of Design, Providence, 1925, No. 4; Worcester Art Mus., 1925, No. 9; The Albright Art Gall., 1926, No. 24; Columbus (Ohio) Gall. of F. A., 1931, No. 264; M. Knoedler and Co., N. Y., 1931, No. 12.

LIT.: E. S. Bellows, *The Paintings of Geo. Bellows*, 1929, Pl. 143.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 6 (March), 90. Painted in 1924. The model is the artist's younger daughter, Jean.

GEORGE W. BELLOWS, AMERICAN, 1882-1925

497. LOVE OF WINTER

Oil on canvas, 32½ x 40½ in.

Signed: GEORGE BELLOWS.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 431; University of Minnesota, Minneapolis, 1934.

LIT.: *The Index of Twentieth Century Painters*, I (1934), No. 6 (March), 90.

Lithographed as a Christmas card by the artist, 1923.

Painted c. 1912-13.

GEORGE W. BELLOWS, AMERICAN, 1882-1925

498. MY MOTHER

Oil on canvas, 83 x 49 in.

Signed: GEO. BELLOWS.

Owned by The Art Institute of Chicago (Frank R. Wadsworth Memorial).

EXH.: 36th Exh. of Amer. Ptg. & Sculpt., The Art Inst. of Chi., 1923, No. 13 (repr. in cat.); The Met. Mus. of Art, N. Y., 1925, 29, No. 44, 86 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., No. 432.

LIT.: *The Mentor*, XII (Oct. 1924), 38 (detail repr.); E. S. Bellows, *The Paintings of Geo. Bellows*, 1929, Pl. 113; G. W. Eggers, *Geo. Bellows* (American Artists Series), 1931, 48 (repr.); *Guide*, 1932, 135 (repr.).

For further and more detailed material see *The Index of Twentieth Century Painters*, I (1934), No. 6 (March), 91. Lithographed (with changes) by the artist, 1921.

The second version, painted in 1921. A pencil drawing of the figure is in the collection of the Institute (see No. 836). An oil study (preliminary?) is in the Columbus (Ohio) Gallery of Fine Arts.

GEORGE W. BELLOWS, AMERICAN, 1882-1925

499. PIGS AND DONKEY

Oil on panel, 18 x 22 in.

Signed: GEO. BELLOWS.

Lent by Mr. and Mrs. Lesley Green Sheaffer, New York.

EXH.: Carnegie Inst., Pittsburgh, 1923, No. 29; The Met. Mus. of Art, N. Y., 1925, 28, No. 42, 81 (repr. in cat.); Rhode Island School of Design, Providence, 1925, No. 14; Worcester Art Museum, 1925, No. 12.

LIT.: E. S. Bellows, *The Paintings of Geo. Bellows*, 1929, Pl. 106.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 6 (March), 92. Painted 1920.

GEORGE W. BELLOWS, AMERICAN, 1882-1925.

†500. RIVER FRONT, No. 2

Weimar color on canvas, 45 x 63 in.

Signed: GEO. BELLOWS.

Lent by Emma S. Bellows, New York.

EXH.: The Art Inst. of Chi., 1925, No. 17; Worcester Art Museum, 1925, No. 15; Boston Art Club, Boston, 1925; R. I. School of Design, 1925, No. 10; Durand-Ruel Gall., N. Y., 1925, No. 8; The Met. Mus. of Art., N. Y., 1925, 30, No. 54, 90 (repr. in cat.).

Lit.: E. S. Bellows, *The Paintings of Geo. Bellows*, 1929, Pl. 134; G. W. Eggers, *Geo. Bellows* (American Artists Series), 1931, 32.

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 6 (March), 92. Painted, March and April, 1924. Second version of an earlier composition. The scene is the East River, New York.

Lithographed, with changes, by the artist, 1924.

GEORGE W. BELLOWS, AMERICAN, 1882-1925

*†501. TWO WOMEN (Pl. LXXVI)

Oil on canvas, 59 x 65 in.

Signed: GEO. BELLOWS.

Lent by Emma S. Bellows, New York.

EXH.: New Society, N. Y., 1925; The Met. Mus. of Art, 1925, 31, No. 61, 98 (repr. in cat.); Sesqui-Centennial Expo., 1926, No. 32 (repr. in cat.); XVIII. Biennale, Venice, 1932, No. 6.

Lit.: E. S. Bellows, *The Paintings of Geo. Bellows*, 1929, Pl. 140; G. W. Eggers, *Geo. Bellows* (American Artists Series), 1931, 26 (repr.).

For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 6 (March), 94. Painted October, 1924. Bellows' last ambitious composition, based on the theme of Titian's "Sacred and Profane Love."

WILLIAM J. GLACKENS, AMERICAN, 1870-

502. CHEZ MOUQUIN (1905)

Oil on canvas, 48 x 39 in.

Signed: w. GLACKENS, '05.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

WILLIAM J. GLACKENS, AMERICAN, 1870-

†503. FAMILY GROUP (1913)

Oil on canvas, 78 x 84 in.

Signed: WILLIAM GLACKENS.

Lent by the Artist.

WILLIAM J. GLACKENS, AMERICAN, 1870-

†504. GIRL IN BLACK AND WHITE (1910)

Oil on canvas, 32 x 26 in.

Signed: w. GLACKENS.

Lent by the Artist.

WILLIAM J. GLACKENS, AMERICAN, 1870-

†505. NUDE (1921)

Oil on canvas, 32 x 22 in.

Signed: w. GLACKENS.

Lent by C. W. Kraushaar, New York.

WILLIAM J. GLACKENS, AMERICAN, 1870-

†506. NUDE WITH APPLE (1910) (Pl. LXXX)

Oil on canvas, 40 x 57 in.

Signed: w. GLACKENS.

Lent by the Artist.

GEORGE LUKS, AMERICAN, 1867-1933

†507. THE DOMINICAN

Oil on canvas, 66 x 49 in.

Signed: GEORGE LUKS.

Lent by C. W. Kraushaar, New York.

COLL.: A. F. Egner; Phillips Memorial Gallery, Wash., D. C.

Lit.: E. L. Cary, *George Luks* (American Artists Series), 1931, 36 (repr.).

Painted 1918.

GEORGE LUKS, AMERICAN, 1867-1933

†508. MAN WITH COCKATOO

Oil on canvas, 45 x 39 in.

Lent by The Frank K. M. Rehn Gallery, New York.

EXH.: Penn. Acad., Philadelphia, 1929, No. 232.

GEORGE LUKS, AMERICAN, 1867-1933

†509. WINTER, HIGH-BRIDGE PARK

Oil on canvas, 22 x 34 in.

Signed: GEORGE LUKS.

Lent by C. W. Kraushaar, New York.

COLL.: W. F. Laporte.

EXH.: The Art Inst. of Chi., 1932, No. 119.

Painted c. 1915.

CONTEMPORARY AMERICAN PAINTING

GALLERIES G52-G58

JEAN CRAWFORD ADAMS, AMERICAN, 1890-

†515. CASSIS, SPRING (1926)

Oil on canvas, 20 x 24 in.

Lent by the Artist through The Chester H. Johnson Galleries, Chicago.

IVAN LE LORRAINE ALBRIGHT, AMERICAN, 1897-

516. SELF-PORTRAIT (1934)

Oil on canvas, 30 x 20 in.

Signed: IVAN LE LORRAINE ALBRIGHT, SELF-PORTRAIT, 1934.

Lent by The Public Works of Art Project, Region No. 10.

BORIS ANISFELD, AMERICAN, 1879-

†517. LIFE (1934)

Oil on canvas, 36 x 29½ in.

Signed: BORIS ANISFELD 1934.
Lent by the Artist.

EDMUND ARCHER, AMERICAN, 1904-

†518. WAITING FOR THE DEPARTURE (1932)
(Pl. LXXXI)

Oil on canvas, 33 x 38 in.

Signed: EDMUND ARCHER.

Lent by the Artist.

EMIL ARMIN, AMERICAN, 1883-

519. THROUGH THE WINDOW (1934)

Oil on canvas, 30 x 36 in.

Signed: EMIL ARMIN, MARCH, 1934.

Lent by The Public Works of Art Project, Region
No. 10.

GIFFORD BEAL, AMERICAN, 1879-

†520. CIRCUS, MADISON SQUARE GARDEN (1926)

Oil on canvas, 21¼ x 41½ in.

Signed: GIFFORD BEAL.

Lent by Mr. C. W. Kraushaar, New York.

GIFFORD BEAL, AMERICAN, 1879-

†521. NET WAGON (1926)

Oil on canvas, 36 x 59 in.

Signed: GIFFORD BEAL.

Lent by Mr. C. W. Kraushaar, New York.

GIFFORD BEAL, AMERICAN, 1879-

†522. PIGEON COVE (1924)

Oil on canvas, 24 x 36 in.

Signed: GIFFORD BEAL, 24.

Lent by Mr. C. W. Kraushaar, New York.

CECILIA BEAUX, AMERICAN, 1863-

523. LADY WITH WHITE GLOVES (1916-1918)

Oil on canvas, 36 x 25 in.

Signed: CECILIA BEAUX.

Lent by The Whitney Museum of American
Art, New York.

RAINEY BENNETT, AMERICAN, 1907-

524. MURAL SKETCH (1934)

Oil on canvas, 48 x 48 in.

Lent by The Public Works of Art Project, Region
No. 10.

FRANK WESTON BENSON, AMERICAN,
1862-

525. A RAINY DAY (1906)

Oil on canvas, 25 x 30 in.

Signed: F. W. BENSON, 1906.

Owned by The Art Institute of Chicago.

TRESSA EMERSON BENSON, AMERICAN,
1896-

526. STILL LIFE WITH FRUIT (1934)

Oil on canvas, 28 x 36 in.

Signed: TRESSA BENSON.

Lent by The Public Works of Art Project, Region
No. 10.

THOMAS H. BENTON, AMERICAN, 1889-

†527. BOOTLEGGERS (1928)

Oil and tempera on canvas, 66 x 72 in.

Signed: BENTON.

Lent by the Artist.

THERESA BERNSTEIN, AMERICAN CON-
TEMPORARY

†528. GLOUCESTER HARBOR (1931)

Oil on canvas, 27 x 35 in.

Lent by the Artist.

GEORGE BIDDLE, AMERICAN, 1885-

†529. HARVEST (1932)

Oil on canvas, 60 x 80 in.

Signed: BIDDLE 1932.

Lent by The Frank K. M. Rehn Galleries, New
York.

EMIL BISTTRAM, AMERICAN, 1895-

†530. JUANITA OF TAOS (1932)

Oil on canvas, 78 x 48 in.

Signed: BISTTRAM.

Lent by the Artist.

ARNOLD BLANCH, AMERICAN, 1896-

†531. MISS COLUMBINE (1932) (Pl. LXXXVII)

Oil on canvas, 27 x 50 in.

Signed: ARNOLD BLANCH.

Lent by Mr. Frank K. M. Rehn, New York.

ARNOLD BLANCH, AMERICAN, 1896-

532. NUDE (1930)

Oil on canvas, 24 x 32 in.

Signed: ARNOLD BLANCH.

Lent by The Whitney Museum of American Art,
New York.

LUCILE BLANCH, AMERICAN, 1895-

†533. FARMYARD (1932)

Oil on canvas, 21 x 26 in.

Signed: LUCILE BLANCH.

Lent by the Artist through The Milch Galleries,
New York

JEROME BLUM, AMERICAN, 1884-
†534. FLOWERS IN WINDOW (1933)
Oil on canvas, 36 x 28¾ in.
Signed: JEROME BLUM, 1933.
Lent by the Artist.

PETER BLUME, AMERICAN, 1906-
535. THE BRIDGE (1928)
Oil on canvas, 30 x 24¼ in.
Signed: PETER BLUME 1928.
Lent by Mr. M. Martin Janis, Buffalo, New
York.

ERNEST L. BLUMENSCHNEIN, AMERICAN,
1874-
†536. CANYON, RED AND BLACK (1934) (Pl.
LXXXII)
Oil on canvas, 40 x 42 in.
Signed: E. L. BLUMENSCHNEIN.
Lent by the Artist.

AARON BOHROD, AMERICAN, 1907-
†537. BEACH AT NORTH AVENUE (1933)
Oil on masonite, 19 x 24 in.
Signed: AARON BOHROD 33.
Lent by the Artist.

CAMERON BOOTH, AMERICAN, 1892-
†538. CLAM BAY FARM (1930)
Oil on canvas, 26 x 34 in.
Signed: CAMERON BOOTH.
Lent by the Artist.

ADOLPHE BORIE, AMERICAN, 1877-
†539. THE BATHER (1925)
Oil on canvas, 40 x 30 in.
Signed: ADOLPH BORIE.
Lent by the Artist.

LOUIS BOUCHÉ, AMERICAN, 1896-
540. ARRANGEMENT (1930)
Oil on canvas, 30 x 20 in.
Signed: L. BOUCHÉ 1930.
Lent by The Whitney Museum of American Art,
New York.

FISKE BOYD, AMERICAN, 1895-
†541. VALLEY VIEW (1932)
Oil on canvas, 30 x 40 in.
Signed: FISKE BOYD 1932.
Lent by The Frank K. M. Rehn Galleries, New
York.

ALEXANDER BROOK, AMERICAN, 1898-
†542. CECELIA (1931)
Oil on canvas, 36 x 30 in.
Signed: A. BROOK, 31.
Lent by The Downtown Gallery, New York.

ALEXANDER BROOK, AMERICAN, 1898-
543. THE CHILDREN'S LUNCH (1928)
Oil on canvas, 35½ x 40¼ in.
Signed: A. BROOK, 1928.
Owned by The Art Institute of Chicago.

ALEXANDER BROOK, AMERICAN, 1898-
544. PEGGY BACON (1933)
Oil on canvas, 40 x 26 in.
Signed: A. BROOK 33.
Lent by Mr. and Mrs. Lesley Green Sheaffer,
New York.

ALEXANDER BROOK, AMERICAN, 1898-
545. PORTRAIT OF GEORGE BIDDLE (1929)
Oil on canvas, 40 x 30 in.
Signed: G. BIDDLE BY A. BROOK.
Lent from a Private Collection, New York.

ALEXANDER BROOK, AMERICAN, 1898-
†546. THE TRAGIC MUSE (1933) (Pl. LXXXV)
Oil on canvas, 40 x 24 in.
Lent by The Downtown Gallery, New York.

EDWARD BRUCE, AMERICAN, 1879-
†547. NEAR FLORENCE (1929)
Oil on canvas, 24 x 28 in.
Signed: EDWARD BRUCE.
Lent by the Artist through The Milch Galleries,
New York.

KARL BUEHR, AMERICAN, 1866-
†548. RANCHOS DE TAOS (1930)
Oil on canvas, 25 x 30 in.
Lent by the Artist.

BUK, AMERICAN, 1889-
†549. HOW BEAUTIFUL UPON THE MOUNTAINS
(1932)
Oil on canvas, 57 x 45 in.
Signed: BUK.
Lent by the Artist.

CHARLES BURCHFIELD, AMERICAN, 1893-
†550. CIVIC IMPROVEMENT (1927-28)
Water color on paper, 26 x 36 in.
Signed: C. B. 1927-28.
Lent by The Frank K. M. Rehn Galleries, New
York.

- CHARLES BURCHFIELD, AMERICAN, 1893-
551. *LITTLE ITALY IN SPRING* (1927-28)
Water color on paper, 26 x 40 in.
Signed: c. b. 1927-28.
Lent by Mr. and Mrs. Lesley Green Sheaffer,
New York.
- CHARLES BURCHFIELD, AMERICAN, 1893-
†552. *RAINY NIGHT* (1930)
Water color on paper, 30 x 42 in.
Signed: c. b. 1930.
Lent by Mr. Frank K. M. Rehn, New York.
- PETER CAMFFERMAN, AMERICAN, 1890-
†553. *THE MASQUERADE* (1933)
Oil on masonite, 30 x 26 in.
Signed: P. M. C. '33.
Lent by the Seattle Art Museum.
- ARTHUR B. CARLES, AMERICAN, 1882-
554. *FLOWERS* (1924)
Oil on canvas, 49 x 36 in.
Lent by Mr. Earl Horter, Philadelphia.
- JOHN CARROLL, AMERICAN, 1892-
555. *THREE FIGURES* (1929)
Oil on canvas, 21 x 28½ in.
Signed: JOHN CARROLL.
Lent by Mr. and Mrs. Lesley Green Sheaffer,
New York.
- EDITHE JANE CASSADY, AMERICAN, 1906-
†556. *MONDAY* (1931)
Oil on canvas, 28 x 22 in.
Signed: EDITHE JANE CASSADY.
Lent by the Artist.
- JAMES CHAPIN, AMERICAN, 1887-
557. *THE OLD FARM HAND* (1926)
Oil on canvas, 28½ x 23⅞ in.
Signed: JAMES CHAPIN.
Owned by The Art Institute of Chicago.
- RICHARD A. CHASE, AMERICAN, 1891-
†558. *WABASH AVENUE VIADUCT* (1933)
Oil on canvas, 28 x 36 in.
Signed: RICHARD A. CHASE.
Lent by the Artist.
- RUSSELL CHENEY, AMERICAN, 1881-
†559. *SANTA BARBARA MISSION* (1933)
Oil on canvas, 28 x 40 in.
Signed: RUSSELL CHENEY.
Lent by the Artist.
- NICOLAI CIKOVSKY, AMERICAN, 1894-
560. *GIRL BEFORE MIRROR* (1933) (Pl. LXXXVI)
Oil on canvas, 30 x 24 in.
Signed: N. CIKOVSKY.
Lent by The Worcester Art Museum, Worcester,
Massachusetts.
- NICOLAI CIKOVSKY, AMERICAN, 1894-
†561. *LAKE KENNETH BURKE* (1932)
Oil on canvas, 30 x 40 in.
Signed: N. CIKOVSKY.
Lent by The Downtown Gallery, New York.
- NICOLAI CIKOVSKY, AMERICAN, 1894-
562. *PIGEONS* (1931)
Oil on canvas, 30⅞ x 42⅞ in.
Signed: N. CIKOVSKY.
Owned by The Art Institute of Chicago.
- GLENN COLEMAN, AMERICAN, 1887-1932
†563. *MINETTA LANE, NIGHT* (1910)
Oil on canvas, 24 x 34 in.
Signed: COLEMAN.
Lent by The Downtown Gallery, New York.
EXH.: Memorial Exh., Whitney Museum, N. Y., 1932,
No. 32; Cleveland Mus. of Arts, 1933.
LIT.: A. Glassgold, *Glenn O. Coleman* (American Artists
Series), 1932, No. and Pl. 48; E. A. Jewell, *Americans*
(Modern Art Series), 1930, Pl. 20.
Coleman painted a number of scenes in Minetta Lane,
one of which is in the *Luxembourg* (see *Art Digest*), VII
(Nov. 1, 1932), 9 (repr.).
A lithograph of the same subject is also owned by the
Art Institute.
- JOHN E. COSTIGAN, AMERICAN, 1888-
564. *SHEEP AT THE BROOK* (1922)
Oil on canvas, 33½ x 39 in.
Signed: J. E. COSTIGAN, 1922.
Owned by The Art Institute of Chicago.
- JOHN STEUART CURRY, AMERICAN, 1897-
565. *THE FLYING CODONAS* (1932)
Oil and tempera on prestwood panel, 36 x 30 in.
Signed: JOHN STEUART CURRY.
Lent by The Whitney Museum of American Art,
New York.
- JOHN STEUART CURRY, AMERICAN, 1897-
†566. *GOSPEL TRAIN* (1930)
Oil on canvas, 40 x 52 in.
Signed: JOHN STEUART CURRY.
Lent by Ferargil Galleries, New York.
- JOHN STEUART CURRY, AMERICAN, 1897-
567. *THE ROAD MENDERS' CAMP* (1929)
Oil on canvas, 40 x 52 in.
Signed: JOHN STEUART CURRY '29.
Lent by The University of Nebraska, Lincoln.

JOHN STEUART CURRY, AMERICAN, 1897-
†568. *TORNADO* (1929) (Pl. XCI)
Oil on canvas, 46 x 60 in.
Signed: JOHN STEUART CURRY, 1929.
Lent by Ferargil Galleries, New York.

GUSTAF DALSTROM, AMERICAN, 1893-
†569. *DUNE LANDSCAPE* (1931)
Oil on masonite, 28 x 34 in.
Signed: G. DALSTROM.
Lent by the Artist.

RANDALL DAVEY, AMERICAN, 1887-
†570. *WOOD CHOPPER*
Oil on canvas, 40 x 32 in.
Signed: RANDALL DAVEY.
Lent by The Grand Central Art Galleries, New York.

JULIO DE DIEGO, AMERICAN, 1900-
†571. *SEWING* (1929)
Oil on canvas, 22½ x 30 in.
Signed: DE DIEGO, 1929.
Lent by the Artist.

PRESTON DICKINSON, AMERICAN, 1891-
1930
572. *STILL LIFE*
Oil on canvas, 24 x 20 in.
Signed: P. DICKINSON.
Lent by Columbus Gallery of Fine Arts (Howald Collection).
COLL.: Daniels Gall., N. Y.; F. Howald, Columbus.
LIT.: Columbus (O.), *Bulletin*, I (1931), 11 (repr.).

ARTHUR G. DOVE, AMERICAN, 1880-
573. *RED BARGE, REFLECTIONS* (1931)
Oil on canvas, 30 x 40 in.
Signed: DOVE.
Lent by The Phillips Memorial Gallery, Washington, D. C.

STEPHEN ETNIER, AMERICAN, 1903-
†574. *AMUSEMENT PARK* (1932)
Oil on canvas, 50 x 40 in.
Signed: STEPHEN ETNIER.
Lent by the Artist through The Milch Galleries, New York.

JERRY FARNSWORTH, AMERICAN, 1895-
†575. *MILLY* (1932)
Oil on canvas, 42 x 36 in.
Signed: JERRY FARNSWORTH.
Lent by the Artist through The Grand Central Art Galleries, New York.

ERNEST FIENE, AMERICAN, 1894-
576. *WRECKING HOUSES* (1930)
Oil on canvas, 26¼ x 36¼ in.
Signed: ERNEST FIENE.
Lent by The Phillips Memorial Gallery, Washington, D. C.

RUTH VAN SICKLE FORD, AMERICAN, 1898-
†577. *STATE STREET* (1931)
Oil on canvas, 50 x 40 in.
Signed: R. FORD.
Lent by the Artist.

FRANCES FOY, AMERICAN, 1890-
†578. *VISITORS* (1930)
Oil on masonite, 34 x 22 in.
Signed: FRANCES FOY, 1930.
Lent by the Artist.

FREDERICK C. FRIESEKE, AMERICAN, 1874-
†579. *GIRL IN BLUE* (1917)
Oil on canvas, 60 x 39 in.
Signed: F. C. FRIESEKE, 1917.
Lent by Ferargil Galleries, New York.

DANIEL GARBER, AMERICAN, 1880-
580. *HILLS OF BYRAM*
Oil on canvas, 42 x 46½ in.
Signed: DANIEL GARBER.
Owned by The Art Institute of Chicago.

HOWARD GILES, AMERICAN, 1876-
581. *MACMAHAN'S, MAINE* (1916)
Oil on canvas, 30 x 30 in.
Signed: H. GILES.
Owned by The Art Institute of Chicago.

HARRY GOTTLIEB, AMERICAN, 1895-
†582. *INTERIOR ARRANGEMENT* (1931)
Oil on canvas, 40 x 34 in.
Signed: H. GOTTLIEB.
Lent by the Artist through The Milch Galleries, New York.

J. JEFFREY GRANT, AMERICAN, 1883-
†583. *THE OLD FARMHOUSE* (1933)
Oil on canvas, 30 x 35 in.
Signed: J. JEFFREY GRANT.
Lent by the Artist.

DAVENPORT GRIFFEN, AMERICAN, 1894-
†584. WHERE TWO OR THREE ARE GATHERED
TOGETHER (1931)
Oil on canvas, 30 x 36 in.
Signed: D. GRIFFEN, '31.
Lent by the Artist.

LOUIS P. GRUMIEAUX, AMERICAN, 1872-
585. CHARLEVOIX, PENNSYLVANIA (1934)
Oil on canvas, 26¼ x 34½ in.
Signed: L. PH. GRUMIEAUX.
Lent by The Public Works of Art Project, Region
No. 10.

SAMUEL HALPERT, AMERICAN, 1884-1930
†586. COTTAGE INTERIOR, OGUNQUIT (1929)
(Pl. LXXXIX)
Oil on canvas, 36 x 26 in.
Signed: S. HALPERT, '29.
Lent by The Downtown Gallery, New York.

A. J. HAUGSETH, AMERICAN, 1884-
†587. VAN GOGH'S LAST DAY (1934)
Oil on canvas, 36 x 42 in.
Signed: A. J. HAUGSETH.
Lent by the Artist.

CHARLES W. HAWTHORNE, AMERICAN,
1872-1930
588. LITTLE SYLVIA
Oil on panel, 40 x 40 in.
Signed: C. W. HAWTHORNE.
Owned by The Art Institute of Chicago (Friends
of American Art Collection).
EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933,
No. 458; Baltimore Museum of Art, 1934.

WILLIAM P. HENDERSON, AMERICAN,
1877-
589. READY FOR THE FIESTA (1920)
Oil on cardboard, 40 x 32 in.
Signed: HENDERSON.
Lent by Mr. Carter H. Harrison, Chicago.

W. VICTOR HIGGINS, AMERICAN, 1884-
590. SPRING RAINS (c. 1924)
Oil on canvas, 40 x 43 in.
Signed: VICTOR HIGGINS.
Owned by The Art Institute of Chicago (Friends
of American Art Collection).

EMIL HOLZHAUER, AMERICAN, 1887-
†590A. THE BASSOON PLAYER (1930)
Oil on canvas, 36 x 30 in.
Signed: HOLZHAUER, 1930.
Lent by the Artist.

EDWARD HOPPER, AMERICAN, 1882-
†591. BARBER SHOP (1931) (Pl. XCII)
Oil on canvas, 60 x 78 in.
Signed: EDWARD HOPPER.
Lent by The Frank K. M. Rehn Galleries, New
York.

EDWARD HOPPER, AMERICAN, 1882-
593. HODGKINS' HOUSE (1928)
Oil on canvas, 28 x 36 in.
Signed: EDWARD HOPPER.
Lent by Mr. and Mrs. John S. Sheppard, New
York.

EDWARD HOPPER, AMERICAN, 1882-
594. LIGHTHOUSE HILL (1927)
Oil on canvas, 29 x 40 in.
Signed: EDWARD HOPPER.
Lent by Mr. and Mrs. Lesley Green Sheaffer,
New York.

EDWARD HOPPER, AMERICAN, 1882-
†595. TWO ON THE AISLE (1927)
Oil on canvas, 40 x 48 in.
Signed: EDWARD HOPPER.
Lent by Mr. Harry C. Bentley, Boston.

EDWARD HOPPER, AMERICAN, 1882-
†596. WILLIAMSBURG BRIDGE (1928)
Oil on canvas, 29 x 43 in.
Signed: EDWARD HOPPER.
Lent by Mr. Frank K. M. Rehn, New York.

EARL HORTER, AMERICAN, 1881-
†597. GLOUCESTER HARBOR (1932)
Oil on canvas, 20 x 30 in.
Signed: E. HORTER, 32.
Lent by the Artist.

RUDOLPH F. INGERLE, AMERICAN, 1879-
†598. EVENING, BRYSON CITY, NORTH CARO-
LINA (1932)
Oil on canvas, 38 x 40 in.
Signed: R. F. INGERLE.
Lent by the Artist.

EDWIN BOYD JOHNSON, AMERICAN, 1904-
599. CERES (1934)
Fresco on plaster, 30 x 20 in.
Signed: EDWIN BOYD JOHNSON.
Lent by The Public Works of Art Project, Region
No. 10.

J. THEODORE JOHNSON, AMERICAN, 1902-
600. BISTRO BRUEL (1929)
Oil on canvas, 23¼ x 31⅞ in.
Signed: J. THEO. JOHNSON.
Owned by The Art Institute of Chicago.

MORRIS KANTOR, AMERICAN, 1896-
601. HAUNTED HOUSE (1930)
Oil on canvas, 37⅞ x 33¼ in.
Signed: M. KANTOR, 1930.
Owned by The Art Institute of Chicago.

MORRIS KANTOR, AMERICAN, 1896-
†**602.** WOMAN READING (1930)
Oil on canvas, 60 x 50 in.
Signed: M. KANTOR, 1930.
Lent by The Frank K. M. Rehn Galleries, New
York.

BERNARD KARFIOL, AMERICAN, 1886-
603. FARM (1929)
Oil on canvas, 30 x 40 in.
Signed: B. KARFIOL.
Lent by Mr. and Mrs. Lesley Green Sheaffer,
New York.

BERNARD KARFIOL, AMERICAN, 1886-
604. FISHING VILLAGE (1930-31)
Oil on canvas, 30 x 40 in.
Signed: B. KARFIOL.
Lent by The Whitney Museum of American Art,
New York.

BERNARD KARFIOL, AMERICAN, 1886-
605. SEATED NUDE (1929) (Pl. XC)
Oil on canvas, 40 x 30 in.
Signed: B. KARFIOL.
Lent by The Museum of Modern Art, New
York.

HENRY G. KELLER, AMERICAN, 1870-
†**606.** BETWEEN THE ACTS IN THE PAD-ROOM
(1932)
Oil on canvas, 34 x 45 in.
Signed: KELLER.
Lent by the Artist.

KARL KELPE, AMERICAN, 1898-
607. FARMING (1934)
Oil on canvas, 32 x 28 in.
Signed: KARL KELPE.
Lent by The Public Works of Art Project, Region
No. 10.

ROCKWELL KENT, AMERICAN, 1882-
608. MOUNT EQUINOX, WINTER (1921)
Oil on canvas, 33¼ x 43½ in.
Signed: ROCKWELL KENT, VERMONT, 1921.
Owned by The Art Institute of Chicago.

ROCKWELL KENT, AMERICAN, 1882-
609. TOILERS OF THE SEA (1907) (Pl. LXXX)
Oil on canvas, 38 x 44 in.
Signed: ROCKWELL KENT, 1907.
Lent from The Adolph Lewisohn Collection,
New York.

GEORGINA KLITGAARD, AMERICAN, 1893-
†**610.** WINTER IN BEARSVILLE (1931)
Oil on canvas, 32 x 50 in.
Signed: G. KLITGAARD.
Lent by Mr. Frank K. M. Rehn, New York.

ALEXANDER J. KOSTELLOW, AMERICAN,
1897-
†**611.** AFTER DINNER (1933)
Oil on canvas, 60 x 50 in.
Signed: AJ KOSTELLOW.
Lent by the Artist.

CARL R. KRAFFT, AMERICAN, 1884-
612. MISSISSIPPI (1924)
Oil on canvas, 25 x 30 in.
Signed: CARL R. KRAFFT.
Owned by The Art Institute of Chicago (Mr.
and Mrs. Martin A. Ryerson Collection).

WALTER KRAWIEC, AMERICAN, 1889-
†**613.** THE FOUR SORELLS (1933)
Oil on canvas, 30 x 40 in.
Signed: W. KRAWIEC, 33.
Lent by the Artist.

ALBERT H. KREHBIEL, AMERICAN, 1875-
†**614.** CROW'S NEST (1933)
Oil on canvas, 23 x 24 in.
Lent by the Artist.

LEON KROLL, AMERICAN, 1884–
†615. CATHEDRAL HEIGHTS (1918)
Oil on canvas, 40 x 34 in.
Signed: LEON KROLL.
Lent by The Frank K. M. Rehn Galleries, New York.

LEON KROLL, AMERICAN, 1884–
†616. FOLLY COVE (1930)
Oil on canvas, 26 x 42 in.
Signed: LEON KROLL.
Lent by The Frank K. M. Rehn Galleries, New York.

LEON KROLL, AMERICAN, 1884–
617. LEO ORNSTEIN AT THE PIANO (1918)
Oil on canvas, 34 x 40 in.
Signed: KROLL, 1918.
Owned by The Art Institute of Chicago.

LEON KROLL, AMERICAN, 1884–
618. SCENE IN CENTRAL PARK (1922) (Pl. LXXIX)
Oil on canvas, 28 x 36 in.
Signed: LEON KROLL, 1922.
Lent by Mr. Ralph Pulitzer, New York.

LEON KROLL, AMERICAN, 1884–
†619. WILMA (1931)
Oil on canvas, 50 x 40 in.
Signed: LEON KROLL.
Lent by the Artist through The Milch Galleries, New York.

YASUO KUNIYOSHI, AMERICAN, 1893–
†620. BOY TAKING COW HOME (1923)
Oil on canvas, 28 x 42 in.
Signed: Y. KUNIYOSHI, 23.
Lent by The Downtown Gallery, New York.

YASUO KUNIYOSHI, AMERICAN, 1893–
†621. CIRCUS GIRL (1931)
Oil on canvas, 40 x 65 in.
Signed: YASUO KUNIYOSHI, 31.
Lent by The Downtown Gallery, New York.

SIDNEY LAUFMAN, AMERICAN, 1891–
†622. STREET SCENE (1933)
Oil on canvas, 26 x 32 in.
Signed: SIDNEY LAUFMAN.
Lent by the Artist through The Milch Galleries, New York.

BEATRICE LEVY, AMERICAN, 1892–
†623. ON A KENTUCKY ROAD (1931)
Oil on canvas, 22 x 27 in.
Lent by the Artist.

JONAS LIE, AMERICAN, 1880–
†624. THE HEADLAND (1933)
Oil on canvas, 25 x 36 in.
Signed: JONAS LIE.
Lent by the Artist.

AGNES POTTER LOWRIE, AMERICAN, 1892–
†625. MIAMI BEACH (1933)
Oil on canvas, 48 x 24 in.
Signed: AGNES POTTER LOWRIE.
Lent by the Artist.

LUIGI LUCIONI, AMERICAN, 1900–
626. OLD ELM, TABER HILL (1933)
Oil on canvas, 25 x 32 in.
Signed: LUIGI LUCIONI, 1933.
Lent by Mr. and Mrs. J. Watson Webb, New York.

PEPPINO MANGRAVITE, AMERICAN, 1896–
627. DENISE WITH ARTICHOKE (1933)
Oil on canvas, 20 x 26 in.
Signed: MANGRAVITE, 1933.
Lent by Mrs. Charles H. Sabin, New York.

PEPPINO MANGRAVITE, AMERICAN, 1896–
†628. GIRL COMBING HER HAIR (1933) (Pl. LXXXIV)
Oil on canvas, 36 x 28½ in.
Signed: MANGRAVITE, 1933.
Lent by The Frank K. M. Rehn Galleries, New York.

IRVING MANOIR, AMERICAN, 1891–
†629. PONT NEUF (1931)
Oil on canvas, 20½ x 28¾ in.
Signed: MANOIR.
Lent by the Artist.

REGINALD MARSH, AMERICAN, 1898–
†630. HOLY NAME MISSION (1931)
Tempera on canvas, 36 x 48 in.
Signed: REGINALD MARSH, 1931.
Lent by Mr. Frank K. M. Rehn, New York.

REGINALD MARSH, AMERICAN, 1898-
†631. THE LIFE GUARDS (1933)
Tempera on wood, 36 x 24 in.
Signed: REGINALD MARSH, 1933.
Lent by The Frank K. M. Rehn Galleries, New York.

REGINALD MARSH, AMERICAN, 1898-
†632. WASHINGTON AND HIS ARMY (1933)
Tempera on wood, 36 x 24 in.
Signed: REGINALD MARSH, 1933.
Lent by Mr. Frank K. M. Rehn, New York.

HENRY LEE MCFEE, AMERICAN, 1886-
†633. CORNER OF THE STUDIO (1932)
Oil on canvas, 60 x 40 in.
Signed: MCFEE.
Lent by The Frank K. M. Rehn Galleries, New York.

HERBERT MEYER, AMERICAN, 1882-
†634. THE HAPPY FARM (1933)
Oil on canvas, 30 x 40 in.
Signed: HERBERT MEYER.
Lent by The Macbeth Gallery, New York.

HERBERT MEYER, AMERICAN, 1882-
†635. MONDAY MORNING (1933)
Oil on canvas, 36 x 30 in.
Signed: HERBERT MEYER.
Lent by The Macbeth Gallery, New York.

WILLIAM MEYEROWITZ, AMERICAN, 1889-
†636. STILL LIFE WITH DRAPERIES (1933)
Oil on canvas, 23 x 27 in.
Signed: WM. MEYEROWITZ.
Lent by the Artist.

EDGAR MILLER, AMERICAN, 1899-
637. CHILD AND DOG (1934)
Tempera on plaster board, 47 $\frac{3}{4}$ x 55 $\frac{5}{8}$ in.
Signed: EDGAR MILLER, 1934.
Lent by The Public Works of Art Project, Region No. 10.

ROSS MOFFETT, AMERICAN, 1888-
†638. SHANK PAINTERS' POND (1924)
Oil on canvas, 30 x 40 in.
Signed: MOFFETT, 1924.
Lent by the Artist.

DAVID MORRISON, AMERICAN, 1885-
†639. STRANGE INTERLUDE (1931-33)
Oil on canvas, 36 x 68 in.
Lent by the Artist.

ARCHIBALD JOHN MOTLEY, JR., AMERICAN, 1891-
640. A SURPRISE IN STORE (1934)
Oil on canvas, 36 x 40 in.
Signed: A. J. MOTLEY, JR.
Lent by The Public Works of Art Project, Region No. 10.

HESTER M. MURRAY, AMERICAN, 1904-
641. ZOO (1934)
Tempera on masonite, 48 x 60 in.
Signed: H. M. MURRAY.
Lent by The Public Works of Art Project, Region No. 10.

JEROME MYERS, AMERICAN, 1867-
642. THE END OF THE STREET (1922)
Oil on canvas, 24 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in.
Signed: JEROME MYERS, N. Y., 1922.
Owned by The Art Institute of Chicago.

JOHN W. NORTON, AMERICAN, 1876-1934
643. MURAL OF THE NEOLITHIC AGE
Oil on canvas, 69 $\frac{1}{2}$ x 93 $\frac{1}{2}$ in.
Signed: J. NORTON.
Lent by The Logan Museum, Beloit College, Beloit, Wisconsin.

NURA, AMERICAN CONTEMPORARY
†644. THE FAVORITE KITTEN (1933)
Oil on canvas, 30 x 24 in.
Signed: NURA.
Lent by the Artist.

GEORGE OBERTEUFFER, AMERICAN, 1878-
†645. HOUSE OF THE RABBI (1931)
Oil on canvas, 32 x 40 in.
Signed: OBERTEUFFER '31.
Lent by the Artist.

GEORGIA O'KEEFFE, AMERICAN, 1887-
646. RANCHOS CHURCH (1929)
Oil on canvas, 24 x 36 in.
Lent by The Phillips Memorial Gallery, Washington, D. C.

SAM OSTROWSKY, AMERICAN, 1885-

†647. WINTER DAY, PALAISAU-VILLEBON (1930)

Oil on canvas, 23½ x 29 in.

Signed: SAM OSTROWSKY, PARIS, 1930.

Lent by the Artist.

DOUGLASS PARSHALL, AMERICAN, 1899-

†648. WRESTLERS (1933)

Oil on wood, 36 x 40 in.

Signed: DOUGLASS PARSHALL.

Lent by the Artist.

WALDO PEIRCE, AMERICAN, 1884-

†649. WOODCOCK AND PARTRIDGES (1933) (Pl. LXXXVIII)

Oil on canvas, 29 x 40 in.

Signed: WP.

Lent by Gallery 144 West 13th Street, New York.

GUY PENE DU BOIS, AMERICAN, 1884-

650. MORNING, PARIS CAFÉ (1928)

Oil on canvas, 36¼ x 28¾ in.

Signed: GUY PENE DU BOIS, 28.

Lent by The Whitney Museum of American Art, New York.

ROBERT PHILIPP, AMERICAN, 1895-

†651. LOUIS KRONBERG (1932)

Oil on canvas, 50 x 40 in.

Signed: PHILIPP.

Lent by The Cronyn and Lowndes Galleries, New York.

MARJORIE PHILLIPS, AMERICAN, 1895-

†652. FARM AND VILLAGE (1928)

Oil on canvas, 26 x 36 in.

Signed: MARJORIE PHILLIPS.

Lent by the Artist.

ABRAM POOLE, AMERICAN, 1882-

†653. NATHANIEL (1930)

Oil on canvas, 40 x 26½ in.

Signed: A. POOLE (on back).

Lent by the Artist.

HENRY VARNUM POOR, AMERICAN, 1888-

†654. MAN IN BROWN JERKIN (1933)

Oil on wood, 30 x 24 in.

Signed: H. V. POOR.

Lent by The Frank K. M. Rehn Galleries, New York.

HENRY VARNUM POOR, AMERICAN, 1888-

†655. PINK TABLE-CLOTH (1933)

Oil on canvas, 36 x 45 in.

Signed: H. V. POOR.

Lent by The Frank K. M. Rehn Galleries, New York.

CONSTANTINE POUGIALIS, AMERICAN, 1894-

†656. LA DANSEUSE PASSÉE (1933)

Oil on canvas, 27 x 42 in.

Signed: C. POUGIALIS.

Lent by the Artist.

C. C. PREUSSER, AMERICAN, 1894-

†657. CHICAGO SUBURBS (1932)

Oil on canvas, 22½ x 28 in.

Signed: C. C. PREUSSER, 32.

Lent by the Artist.

NICOLAI REMISOFF, AMERICAN, 1887-

†658. COQ D'OR (1934)

Tempera on canvas, 42 x 60 in.

Signed: N. REMISOFF, 34.

Lent by the Artist.

LOUIS RITMAN, AMERICAN, 1889-

†659. BALLET GIRL (1928)

Oil on canvas, 29 x 36 in.

Signed: L. RITMAN.

Lent by the Artist through The Milch Galleries, New York.

BOARDMAN ROBINSON, AMERICAN, 1876-

†660. SERMON ON THE MOUNT (1926)

Fresco on plaster of Paris in wooden panel, 63 in. x 78 in.

Signed: BOARDMAN ROBINSON.

Lent by the Artist.

JO ROLLO, AMERICAN, 1904-

†661. PORTRAIT OF A YOUNG MAN (1933)

Oil on canvas, 45 x 34 in.

Signed: JO ROLLO.

Lent by the Artist through The Frank K. M. Rehn Galleries, New York.

UMBERTO ROMANO, AMERICAN, 1905-

†662. VENUS COMES TO GLOUCESTER (1933)

Oil on canvas, 22 x 36 in.

Signed: UMBERTO ROMANO 1933.

Lent by The Macbeth Gallery, New York.

I. IVER ROSE, AMERICAN, 1899-

663. DOLLS (1934)

Oil on beaver board, 23 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in.

Signed: I. IVER ROSE.

Lent by The Public Works of Art Project, Region No. 10.

CHARLES ROSEN, AMERICAN, 1878-

†664. PONCKHOCKIE STEEPLE (1932)

Oil on canvas, 40 x 32 in.

Signed: CHARLES ROSEN.

Lent by The Frank K. M. Rehn Galleries, New York.

CEIL ROSENBERG, AMERICAN, 1907-

665. BACKYARD, CHICAGO (1934)

Oil on canvas, 26 x 21 in.

Signed: CEIL ROSENBERG.

Lent by The Public Works of Art Project, Region No. 10.

DORIS ROSENTHAL, AMERICAN CONTEMPORARY

†666. MEXICAN SCHOOL (1932)

Oil on canvas, 24 x 27 in.

Signed: DORIS ROSENTHAL, 1932.

Lent by the Artist.

W. VLADIMIR ROUSSEFF, AMERICAN, 1890-

667. CALF AND LITTLE GIRL (1934)

Oil on canvas, 60 x 26 in.

Lent by The Public Works of Art Project, Region No. 10.

W. VLADIMIR ROUSSEFF, AMERICAN, 1890-

668. THEIR DAY OF REST (1933)

Oil on canvas, 30 x 36 in.

Signed: ROUSSEFF.

Lent by Mr. LeRoy J. Steffen, Chicago.

PAUL SAMPLE, AMERICAN, 1896-

†669. CELEBRATION (1933)

Oil on canvas, 40 x 48 in.

Signed: PAUL SAMPLE.

Lent by the Artist.

EUGENE FRANCIS SAVAGE, AMERICAN, 1883-

670. ARBOR DAY

Oil on wood, 45 x 33 $\frac{1}{2}$ in.

Signed: EUGENE FRANCIS SAVAGE.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

HENRY E. SCHNAKENBERG, AMERICAN, 1892-

†671. FELICIA (1930)

Oil on canvas, 50 x 36 in.

Signed: H. E. SCHNAKENBERG.

Lent by Mr. C. W. Kraushaar, New York.

HENRY E. SCHNAKENBERG, AMERICAN, 1892-

†672. STILL LIFE WITH RED BANDANNA (1928)

Oil on canvas, 30 x 32 in.

Signed: H. E. SCHNAKENBERG.

Lent by Mr. C. W. Kraushaar, New York.

HENRY E. SCHNAKENBERG, AMERICAN, 1892-

†673. WHEAT FIELD (1930)

Oil on canvas, 36 x 45 in.

Signed: H. E. SCHNAKENBERG.

Lent by Mr. C. W. Kraushaar, New York.

FLORA SCHOFIELD, AMERICAN, 1879-

†674. FISHERMAN'S WIDOW (1933)

Oil on canvas, 36 x 28 in.

Signed: SCHOFIELD.

Lent by the Artist.

WILLIAM S. SCHWARTZ, AMERICAN, 1896-

†675. UPPER REGION, CHICAGO (1933)

Oil on canvas, 30 x 36 in.

Signed: WILLIAM S. SCHWARTZ.

Lent by the Artist.

LEOPOLD SEYFFERT, AMERICAN, 1887-

†676. EDDIE EAGAN, PRIZE-FIGHTER (1933)

Oil on canvas, 50 x 35 in.

Signed: LEOPOLD SEYFFERT.

Lent by the Artist.

CHARLES SHEELER, AMERICAN, 1883-

†677. NEWHAVEN (1932)

Oil on canvas, 29 x 36 in.

Signed: SHEELER—1932.

Lent by The Downtown Gallery, New York.

EVERETT SHINN, AMERICAN, 1873-

678. LONDON HIPPODROME (1902)

Oil on canvas, 25 $\frac{1}{2}$ x 34 $\frac{1}{4}$ in.

Signed: E. SHINN.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

SIMKHA SIMKHOVITCH, AMERICAN, 1893-
†679. MERRY-GO-ROUND (1931)
Oil on canvas, 40 x 32 in.
Signed: SIMKHA SIMKHOVITCH, 1931.
Lent by the Artist through The Milch Galleries,
New York.

ANTHONY SKUPAS, AMERICAN, 1907-
†680. OPERETTA (1933)
Oil on canvas, 28 x 22 in.
Signed: SKUPAS 1933.
Lent by the Artist.

JOHN SLOAN, AMERICAN, 1871-
†681. THE HAIRDRESSER'S WINDOW (1907) (Pl. LXXVIII)
Oil on canvas, 32 x 26 in.
Signed: JOHN SLOAN '07.
Lent by the Artist through The Montross Gallery,
New York.

JOHN SLOAN, AMERICAN, 1871-
†682. PIGEONS (1910)
Oil on canvas, 26 x 32 in.
Signed: JOHN SLOAN 1910.
Lent by the Artist through The Montross Gallery,
New York.

JOHN SLOAN, AMERICAN, 1871-
†683. SOUTH BEACH BATHERS (1908)
Oil on canvas, 26 x 32 in.
Signed: JOHN SLOAN '08.
Lent by the Artist through The Montross Gallery,
New York.

GEORGE MELVILLE SMITH, AMERICAN,
1879-
684. FATHER OF WATERS (1934)
Oil on wallboard, 72 x 36 in.
Signed: GEORGE MELVILLE SMITH.
Lent by The Public Works of Art Project, Region
No. 10.

JACOB GETLAR SMITH, AMERICAN, 1898-
†685. GREY DAY (1931)
Oil on canvas, 21 x 48 in.
Signed: JACOB GETLAR SMITH 1931.
Lent by the Artist through An American Group
Galleries, New York.

MOSES SOYER, AMERICAN, 1899-
†686. THE VISITOR (1933)
Oil on canvas, 28 x 30 in.
Signed: M. SOYER.
Lent by the Artist.

EUGENE SPEICHER, AMERICAN, 1883-
687. JEANNE AND LYDIA (1928) (Pl. LXXXIII)
Oil on canvas, 53 x 43 in.
Signed: EUGENE SPEICHER.
Lent by Mr. and Mrs. Lesley Green Sheaffer,
New York.

EUGENE SPEICHER, AMERICAN, 1883-
688. LILYA (1930)
Oil on canvas, 27 x 24 in.
Signed: EUGENE SPEICHER.
Lent by The Cincinnati Art Museum.

EUGENE SPEICHER, AMERICAN, 1883-
689. THE MOUNTAINEER (1929)
Oil on canvas, 52 x 42 in.
Signed: EUGENE SPEICHER.
Lent by Mr. Stephen C. Clark, New York.

EUGENE SPEICHER, AMERICAN, 1883-
690. TORSO OF HILDA (1928)
Oil on canvas, 35 x 31½ in.
Signed: EUGENE SPEICHER.
Lent by The Detroit Institute of Arts.

EUGENE SPEICHER, AMERICAN, 1883-
691. VERSHEY BEAUPRÉ (1932)
Oil on canvas, 38 x 45½ in.
Signed: EUGENE SPEICHER.
Lent by The Rhode Island School of Design,
Providence.

FRANCIS SPEIGHT, AMERICAN, 1896-
†692. CEMETERY VIEW (1932)
Oil on canvas, 32 x 42 in.
Signed: FRANCIS SPEIGHT.
Lent by the Artist through The Milch Galleries,
New York.

FRANCIS SPEIGHT, AMERICAN, 1896-
†693. VIEW FROM LITTLE ITALY (1930)
Oil on canvas, 54 x 60 in.
Lent by the Artist through The Milch Galleries,
New York.

FRANCIS SPEIGHT, AMERICAN, 1896-
†694. WHITE HOUSE WITH VARIATIONS (1930)
Oil on canvas, 50 x 40 in.
Signed: FRANCIS SPEIGHT, '30.
Lent by the Artist through the Milch Galleries,
New York.

JOHN STEPHAN, AMERICAN, 1906-

†695. NUDE (1933)

Oil on canvas, 26¼ x 33 in.

Lent by the Artist.

MAURICE STERNE, AMERICAN, 1877-

†696. BREADMAKERS (1923)

Oil on canvas, 49 x 33 in.

Signed: MAURICE STERNE 1923.

Lent by Mr. Harry C. Bentley, Boston.

MAURICE STERNE, AMERICAN, 1877-

697. THE DANCE OF THE ELEMENTS (1912)

Oil on canvas, 57 x 65 in.

Signed: MAURICE STERNE.

Lent by The California Palace of the Legion of Honor, San Francisco.

MAURICE STERNE, AMERICAN, 1877-

698. THE REAPERS (1925)

Oil on canvas, 27¾ x 49 in.

Signed: STERNE.

Lent by The Phillips Memorial Gallery, Washington, D. C.

MAURICE STERNE, AMERICAN, 1877-

699. THE SACRIFICE (1919) (Pl. LXXVII)

Oil on canvas, 46 x 39¼ in.

Signed: MAURICE STERNE.

Lent from The Adolph Lewisohn Collection, New York.

MAURICE STERNE, AMERICAN, 1877-

700. THE WINDING PATH (1924)

Oil on canvas, 45¾ x 34 in.

Signed: MAURICE STERNE 1924.

Lent from The Adolph Lewisohn Collection, New York.

ARY STILLMAN, AMERICAN, 1891-

†701. IN THE STUDIO (1933)

Oil on canvas, 40 x 29 in.

Signed: STILLMAN, 1933.

Lent by the Artist.

AUGUSTUS VINCENT TACK, AMERICAN, 1870-

702. THE STORM (1920-25)

Oil on canvas, 37 x 48 in.

Signed: TACK.

Lent by The Phillips Memorial Gallery, Washington, D. C.

HELEN CAMPBELL TAYLOR, AMERICAN, 1900-

†703. MR. REED (1933) (Portrait)

Oil on canvas, 40 x 31 in.

Signed: HELEN CAMPBELL TAYLOR.

Lent by the Artist.

FREDERIC TELLANDER, AMERICAN, 1878-

†704. SURF AT NEWQUAY, CORNWALL (1933)

Oil on canvas, 32 x 38 in.

Signed: FREDERIC TELLANDER '33.

Lent by the Artist.

PAUL B. TRAVIS, AMERICAN, 1891-

†705. THE OFFERING, BELGIAN CONGO (1933)

Oil on beaver board, 56½ x 40 in.

Lent by the Artist.

PAUL TREBILCOCK, AMERICAN, 1902-

†706. A YOUNG WOMAN (1932)

Oil on canvas, 34 x 37 in.

Signed: PAUL TREBILCOCK.

Lent by the Artist.

CARROLL S. TYSON, AMERICAN, 1878-

†707. MAINE LANDSCAPE (1932)

Oil on canvas, 30 x 36 in.

Signed: CARROLL TYSON, 1932.

Lent by the Artist.

WALTER UFER, AMERICAN, 1876-

708. SOLEMN PLEDGE, TAOS INDIANS

Oil on canvas, 40½ x 36½ in.

Signed: w. UFER.

Owned by The Art Institute of Chicago (Friends of American Art Collection).

FRANKLIN VAN COURT, AMERICAN, 1903-

†709. FROM WILSON AVENUE (1933)

Oil on canvas, 30 x 30 in.

Signed: F. VAN COURT '33.

Lent by the Artist.

LAURA VAN PAPPELENDAM, AMERICAN CONTEMPORARY

†710. DRESSED UP FOR THE FAIR (1933)

Oil on canvas, 33 x 27 in.

Signed: LAURA VAN PAPPELENDAM, 1933.

Lent by the Artist.

THEODORE VAN SOELEN, AMERICAN, 1890-

†711. PLACITA (1933)

Oil on canvas, 28 x 36 in.

Signed: VAN SOELEN.

Lent by the Artist.

FRANKLIN C. WATKINS, AMERICAN, 1894-
†712. NEGRO SPIRITUAL (1933)
Oil on canvas, 54 x 36 in.
Signed: F. W.
Lent by The Frank K. M. Rehn Galleries, New
York.

MAX WEBER, AMERICAN, 1881-
†713. STILL LIFE DISTRIBUTED (1931)
Oil on canvas, 28 x 36 in.
Signed: MAX WEBER.
Lent by The Downtown Gallery, New York.

HAROLD WESTON, AMERICAN, 1894-
†714. AMBER NECKLACE (1933)
Oil on canvas, 32 x 26 in.
Signed: WESTON.
Lent by the Artist.

FLORENCE WHITE WILLIAMS, AMERICAN
CONTEMPORARY
†715. REGATTA DAY (1929)
Oil on canvas, 30 x 36 in.
Signed: FLORENCE WHITE WILLIAMS.
Lent by the Artist.

GRANT WOOD, AMERICAN, 1892-
716. AMERICAN GOTHIC (1930)
Oil on prestwood panel, 20 x 40 in.
Signed: GRANT WOOD—1932.
Owned by The Art Institute of Chicago (Friends
of American Art Collection).

GRANT WOOD, AMERICAN, 1892-
†717. DAUGHTERS OF REVOLUTION (1932)
Oil on prestwood panel, 30 x 40 in.
Signed: GRANT WOOD, 1932.
Lent by the Artist.

GRANT WOOD, AMERICAN, 1892-
718. THE MIDNIGHT RIDE OF PAUL REVERE
(1931)
Oil on prestwood panel, 30 x 40 in.
Signed: GRANT WOOD—1931.
Lent by Mr. and Mrs. Cecil M. Gooch, Memphis.

NICOLA ZIROLI, AMERICAN, 1908-
719. RED TUGBOAT (1934)
Oil on canvas, 20 x 24 in.
Signed: NZ.
Lent by The Public Works of Art Project, Region
No. 10.

MARGUERITE ZORACH, AMERICAN, 1888-
720. SUMMER IN MAINE (1929 and 1932)
Embroidery, 51 x 64¼ in.
Signed: MARGUERITE ZORACH.
Lent from a Private Collection, New York.

ZSISSLY, AMERICAN, 1897-
721. FRUIT (1934)
Oil on canvas, 24 x 18 in.
Signed: ZSISSLY, 34.
Lent by The Public Works of Art Project, Region
No. 10.

Sculpture

European and American

Eighteenth, Nineteenth and Twentieth Centuries

- MALVIN MARR ALBRIGHT, AMERICAN, 1897-
†722. FRAGMENT (1928)
Plaster, 24 in. high; base, 16 x 6 in.
Signed: MALVIN MARR ALBRIGHT.
Lent by the Artist.
- BORIS ANISFELD, AMERICAN, 1879-
†723. EUROPA (1934)
Terra Cotta, 10 in. high; base, 18 x 8 in.
Signed: BORIS ANISFELD.
Lent by the Artist.
- LILI AUER, GERMAN, 1904-
†724. KNEELING FIGURE (1934)
Plaster, 17¾ in. high; base, 8¾ x 11¾ in.
Signed: LILI AUER.
Lent by the Artist.
- MAURICE BARDIN, AMERICAN, 1890-
725. RABBIT (1929)
Wood, 5¼ in. high; base, 11 x 4¼ in.
Owned by The Art Institute of Chicago.
- GEORGE GREY BARNARD, AMERICAN, 1863-
726. I FEEL TWO NATURES STRUGGLING WITHIN ME (1893)
Plaster, copy of marble original in the Metropolitan Museum, New York. 8 ft. 10½ in. high; base, 7 ft. x 44½ in.
Owned by The Art Institute of Chicago.
- GEORGE GREY BARNARD, AMERICAN, 1863-
727. MAIDENHOOD (1909)
Marble, 15 in. high.
Signed: BARNARD, 1909.
Owned by The Art Institute of Chicago.
- RICHMOND BARTHE, AMERICAN, 1901-
728. THE BLACKBERRY WOMAN (1932)
Bronze, 34 in. high; base, 13 x 7½ in.
Signed: BARTHÉ 1932.
Lent by The Whitney Museum of American Art.
- GLADYS EDGERLY BATES, AMERICAN, 1896-
†729. NOAH'S WIFE (1933)
Wood, 26 in. high; base, 35 x 12 in.
Lent by the Artist.
- CHESTER BEACH, AMERICAN, 1881-
730. MY WIFE ELEANOR (1911)
Marble, 14½ in. high; base, 5½ x 8 in.
Signed: c. BEACH, 1911.
Owned by The Art Institute of Chicago.
- CHESTER BEACH, AMERICAN, 1881-
†731. SWIMMIN' (1924)
Bronze, 38 in. high; base, 7½ in. diam.
Signed: c. BEACH.
Lent by The Grand Central Art Galleries, New York.
- CHESTER BEACH, AMERICAN, 1881-
732. THE WAVE (1912)
Bronze, 31 in. high; base, 14¾ x 9½ in.
Signed: B. ROME 1912.
Owned by The Art Institute of Chicago.
- HENRY BOUCHARD, FRENCH, 1875-
733. CLAUD SLUTER, SCULPTOR (1911)
Plaster, 7 ft. 6 in. high; base, 31½ x 31 in.
Signed: BOUCHARD 1911.
Owned by The Art Institute of Chicago.
- HENRY BOUCHARD, FRENCH, 1875-
734. OLIVÉTAN (TRANSLATOR OF THE BIBLE)
Plaster, 6 ft. 1 in. high; base, 57½ x 5½ in.
Signed: H. BOUCHARD.
Owned by The Art Institute of Chicago.
- HENRY BOUCHARD, FRENCH, 1875-
735. RESIGNATION
Plaster reproduction of war memorial to the soldiers of St. Gilles (1914-1918)
7 ft. 7 in. high; base, 30 x 23 in.
Owned by The Art Institute of Chicago.

E. ANTOINE BOURDELLE, FRENCH, 1861-1929

736. HERACLES, ARCHER (1909)

Bronze, 14¾ in. high (without bow); base, 24 x 10¼ in.

Signed: ANTOINE BOURDELLE.

Owned by The Art Institute of Chicago.

EXH.: The Art Institute of Chicago, 1922, No. 15; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1108.

LIT.: *L'Art et les Artistes*, N. S., VI (1923), 219 (repr.); A. Ronnebeck, *The Arts*, VIII (1925), 213; L. Gillet, *The Art Gallery Magazine* (Nov. 1925), Bourdelle Number, No. 11 (repr.); *La Revue d'Art*, XXIX (1928), 237 (repr.), 246; D. S. MacColl, *Art Work*, V (1929), 240 (repr.), 241-2; F. Payant, *Design*, XXXII (1931), 185 (repr.).

E. ANTOINE BOURDELLE, FRENCH, 1861-1929

737. VIRGIN OF ALSACE (1921)

Marble, 24½ in. high; base, 7 x 5½ in.

Signed: ANTOINE BOURDELLE 1921.

Owned by The Art Institute of Chicago.

EXH.: The Art Institute of Chicago, 1922, No. 23; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1111.

LIT.: *L'Art et les Artistes*, N. S., VII (1923), 232, 237 (repr.); *Art in America*, XII (1924), 285 (repr.), 290; P. Gsell, *La Renaissance*, VII (1924), 376, 377 (repr.); H. A. Read, *The Arts*, VIII (1925), 190, 200; L. Gillet, *The Art Gallery Mag.* (Nov. 1925), No. 20 (repr.); H. A. Bull, *Internat. Stu.*, XCIV (1929), 69, 70 (repr.); *Apollo*, XI (1930), 105 (repr.).

JEAN BAPTISTE CARPEAUX, FRENCH, 1827-1875

738. STUDY FOR THE HEAD OF ASIA (1867)

Plaster maquette for head of Asia in the Fountain of the Observatory, Luxembourg Gardens, Paris, 28 in. high; base, 6½ x 6½ in.

Owned by The Art Institute of Chicago.

EXH.: Ecole Nationale des Beaux-Arts, Paris, 1894, No. 398; Jeu de Paume, Tuileries, Paris, 1912, No. 159.

LIT.: P. Vitry, *Carpeaux* (no date), 91, 92 (repr.); E. Chesneau, *J. B. Carpeaux* (1880), 276, fol. 120 (repr. of entire monument); *Fine Arts Journal*, XXXV, Pt. 2, (1917), 118 No. 3 (repr.), 114 (repr. of entire monument), 122; *Bull XVII* (1923), 2 (repr.); *Formes XXII* (1932), 222 (repr.).

HAROLD CASH, AMERICAN, 1895-

†739. STANDING NUDE (1929)

Bronze, 5 ft. high; base 12¾ x 12 in.

Signed: H. CASH—1929.

Lent by the Artist.

OLGA CHASSAING, AMERICAN, 1897-

740. SHEPHERD BOY (1929)

Plaster, 24½ in. high; base, 7¼ x 7¼ in.

Signed: OLGA CHASSAING.

Owned by The Art Institute of Chicago.

ALLAN CLARK, AMERICAN, 1898-

†741. THE HAWK (1929)

Wood, 20 in. high; base, 21 x 9 in.

Signed: ALLAN CLARK—1929.

Lent by The Grand Central Art Galleries, New York.

ALLAN CLARK, AMERICAN, 1898-

†742. IN THE PATH OF THE SUN (1930)

Bronze, 5 ft. 8 in. high; base, 19 x 16 in.

Signed: ALLAN CLARK—1930.

Lent by The Grand Central Art Galleries, New York.

ALLAN CLARK, AMERICAN, 1898-

†743. PUEBLO WOMAN (1929)

Wood, 18 in. high; base, 7½ x 7½ in.

Signed: ALLAN CLARK—1929.

Lent by The Grand Central Art Galleries, New York.

ALLAN CLARK, AMERICAN, 1898-

†744. THE SCULPTOR'S WIFE (1934)

Stone, 14 in. high; base, 4 x 4 in.

Signed: ALLAN CLARK.

Lent by the Artist.

JO DAVIDSON, AMERICAN, 1883-

745. CHARLES S. PAYSON (1932)

Bronze and polychrome terra cotta, 24¾ in. high; base, 8 x 7 in.

Signed: JO DAVIDSON (1932)

Lent by Mr. Charles S. Payson, New York.

JO DAVIDSON, AMERICAN, 1883-

746. FEMALE TORSO (1927)

Terra cotta, 22 in. high; base, 7½ x 7¼ x 6¾ in. high.

Signed: JO DAVIDSON.

Lent by The Whitney Museum of American Art, New York.

JO DAVIDSON, AMERICAN, 1883-

†747. HEAD OF CLARENCE DARROW (1929)

Bronze, 25 in. high; base, 6 x 8 in.

Signed: JO DAVIDSON 1929.

Lent by the Artist.

JO DAVIDSON, AMERICAN, 1883-

†748. HEAD OF PRESIDENT ROOSEVELT (1933)

Bronze, 21 in. high; base, 6¼ x 6¾ in.

Signed: JO DAVIDSON 1933.

Lent by the Artist.

EDGAR DEGAS, FRENCH, 1834-1917

749. ARABESQUE

Bronze, 15½ in. high; base, 8 x 5 in.

Signed: DEGAS.

Owned by The Art Institute of Chicago.

COLL.: George F. Porter, Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1121.

LIT.: *Art et Décoration*, XXXVI (1919), 113 (repr.), 117; *The Arts*, VIII (1925), 263 (repr.).

HUNT DIEDERICH, AMERICAN, 1884-

750. PLAYING DOGS

Bronze, 13 in. high; base, 29¼ x 11 x 2¼ in. high.

Lent by the Whitney Museum of American Art, New York.

JOHN DONOGHUE, AMERICAN, 1853-1903

751. YOUNG SOPHOCLES LEADING THE VICTORY CHORUS (c. 1884)

Bronze, 6 ft. 11½ in. high; base, 30 x 22¼ in.

Signed: DONOGHUE, sc.

Owned by The Art Institute of Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1126.

LIT.: J. C. McCord, *Brush and Pencil*, XII (1903), 368, 370 (repr.); C. de Kay, *The Art Review*, I (1887), 1-3 (repr.); C. Stratton, *Art and Archaeology*, V (1917), 261-263, 260 (repr.).

JACOB EPSTEIN, AMERICAN, 1880-

752. Mlle. GABRIELLE SOENE (1920)

Bronze, 22½ in. high; base, 15 x 9 in.

Owned by The Art Institute of Chicago.

JACOB EPSTEIN, AMERICAN, 1880-

753. MASK OF MEUM (1918)

Bronze, 12¼ in. high (with base); base, 10 x 10 in.

Owned by The Art Institute of Chicago.

CHRISTIAN ERIKSSON, SWEDISH, 1858-

754. LAPLANDER

Bronze, 12 in. high; base (marble), 4½ x 4 x 4 in. high.

Signed: CHR. ERIKSSON.

Owned by The Art Institute of Chicago.

ALFEO FAGGI, AMERICAN, 1885-

755. PIETA (1931)

Bronze, 27 in. high; base, 17 x 11¼ in.

Signed: A. FAGGI, 1931.

Owned by The Art Institute of Chicago.

ALFEO FAGGI, AMERICAN, 1885-

756. YONE NOGUCHI (BUST) (c. 1921)

Bronze, 18¼ in. high; base, 4¾ x 4¼ in.

Signed: FAGGI.

Owned by The Art Institute of Chicago.

A. FOCACCI, FRENCH CONTEMPORARY

757. HEAD OF A GIRL

Carrara marble, 14 in. high; base, 5¾ x 5¾ in.

Owned by The Art Institute of Chicago.

ANNA GLENNY, AMERICAN, 1888-

†758. HEAD OF CHINESE WOMAN (1928)

Bronze, 8½ in. high; base, 4 x 4 x 3½ in. high.

Lent by the Artist.

CHARLES GRAFLY, AMERICAN, 1862-1929

759. FRANK DUVEINECK (BUST) (1915)

Bronze, 27 in. high; base, 14 x 11½ in.

Signed: CHARLES GRAFLY.

Owned by The Art Institute of Chicago.

EXH.: The Art Institute of Chicago, 1921, No. 239 and repr.; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1138.

LIT.: *Internatl. Stu.*, LIX (1916), 187 (repr.); L. Taft, *Modern Tendencies in Sculpture*, 1917, 134, Fig. 390; *Monumental News*, XXXIV (1922), 98 (repr.).

CHARLES GRAFLY, AMERICAN, 1862-1929

760. STUDY FOR HEAD OF WAR (MEADE MEMORIAL) (1921)

Bronze, 16 in. high; base, 6½ x 5¼ x 6 in. high.

Signed: GRAFLY 1921.

Owned by The Art Institute of Chicago.

EXH.: The Art Institute of Chicago, 1924, No. 256 and repr.; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1137.

LIT.: *The Arts*, V (1924), 168 (repr.); *Bull.*, XVIII (1924), 104 (repr.), 105.

WAYLANDE GREGORY, AMERICAN, 1905-

†761. HEAD OF A CHILD (1933)

White porcelain, 12½ in. high; base, 5 x 5 in.

Signed: WAYLANDE GREGORY.

Lent by the Artist.

CARL HALLSTHAMMAR, AMERICAN, 1897-

762. THE OLD RAGPICKER (1924)

Wood, 11¼ in. high; base, 4¾ x 4¼ in.

Owned by The Art Institute of Chicago.

CARL HALLSTHAMMAR, AMERICAN, 1897-

763. THE SINGING BROTHERS (1926)

Wood, 14¾ in. high; base, 15 x 6 in.

Signed: C. A. H. 1926.

Owned by The Art Institute of Chicago.

OSKAR J. W. HANSEN, AMERICAN, 1892-
†764. MADONNA (1931)
Wood, 69 in. high; base, 20 x 16½ in.
Signed: OSKAR J. W. HANSEN.
Lent by the Artist.

ELISABETH HASELTINE, AMERICAN, 1894-
†765. BABY CENTAUR (1934)
Plaster, 21 in. high; base, 14 x 6 in.
Signed: ELISABETH HASELTINE.
Lent by the Artist.

FREDERICK C. HIBBARD, AMERICAN, 1881-
†766. SAM HOUSTON (1923)
Plaster, 14 in. high; base, 5 x 12 in.
Signed: F. C. HIBBARD.
Lent by the Artist.

JEAN ANTOINE HOUDON, FRENCH, 1741-
1828
767. DIANA (1790)
Plaster copy of bronze original in Louvre, Paris,
76 in. high; base, 26½ in. diam.
Owned by The Art Institute of Chicago.

LIT.: W. C. Brownell, *Classic and Contemporary Painting and Sculpture*, 1901, 129, 130; P. Vitry, *L'Art et les Artistes*, X (1909), 60-68, 63 (repr. of original); C. H. Hart and E. Biddle, *Jean Antoine Houdon*, 1911, 24, 25, 30 (repr. of original); *American Magazine of Art*, VII (1916), 239-243; C. L. Borgmeyer, *Fine Arts Journal*, XXXV (1917), Pt. 2, 45, 47, 53 (repr. of original); R. A. Parker, *International Studio*, LXXXIX (Jan., 1928), 25, 21 (repr. of original); E. Maillard, *Houdon*, 1931, Pl. 19 (repr. of original).

JEAN ANTOINE HOUDON, FRENCH, 1741-
1828
768. VOLTAIRE (1778)
Plaster copy of marble original in the Comédie Française, Paris, 54 in. high; base, 38 x 25 in.
Owned by The Art Institute of Chicago.

LIT.: Lady Dilke, *French Architects and Sculptors of the XVIIIth Century* (1900), 133, 134 (repr. of original); P. Vitry, *L'Art et les Artistes*, X (1909), 60-68, 58 (repr. of original); C. L. Borgmeyer, *Fine Arts Journal*, XXXV, Pt. 2 (1917), 42 (repr. of original), 44; R. A. Parker, *International Studio*, LXXXIX (Jan. 1928), 26.

JO JENKS, AMERICAN, 1904-
769. YOUNG GOAT (1933)
Brazilian onyx, 13 in. high; base, 19½ x 10½ in.
Lent by The Whitney Museum of American Art.

RAOUL JOSSET, AMERICAN, 1898-
†770. EVE (1932)
Plaster, 36½ in. high; base, 10 x 14⅝ in.
Signed: RAOUL JOSSET.
Lent by the Artist.

RAOUL JOSSET, AMERICAN, 1898-
†771. ICE HOCKEY PLAYER (1934)
Plaster, 32 in.; base, 11½ x 20¼ in.
Signed: RAOUL JOSSET.
Lent by the Artist.

SYLVIA SHAW JUDSON, AMERICAN, 1897-
†772. LITTLE BROTHER (1928)
Plaster, 60¼ in. high; base, 11¼ x 11⅝ in.
Lent by the Artist.

SYLVIA SHAW JUDSON, AMERICAN, 1897-
†773. LITTLE GARDENER (1929)
Plaster, 50 in. high; base, 13 x 12 in.
Lent by the Artist.

SYLVIA SHAW JUDSON, AMERICAN, 1897-
†774. SHEPHERD (1933) (Pl. XCIV)
Plaster, 39½ in. high; base, 52½ x 20 x 7 in. high.
Signed: s. s. j.
Lent by the Artist.

GEORG KOLBE, GERMAN, 1877-
775. PRAYING BOY
Bronze, 18½ in. high; base, 6½ x 5½ in.
Signed: G. K. I.
Owned by The Art Institute of Chicago.

J. MARIO KORBEL, AMERICAN, 1882-
776. THE NIGHT (1921)
Bronze, 14 in. high; base, 31½ x 13¼ x 5 in. high.
Signed: MARIO KORBEL, 1921 NO. 2.
Owned by The Art Institute of Chicago.

J. MARIO KORBEL, AMERICAN, 1882-
777. TORSO (1922)
Bronze, 24½ in. high; base, 7½ x 8 in.
Signed: KORBEL, 1922 NO. 1
Owned by The Art Institute of Chicago (Louis Michael Stumer Memorial).

GASTON LACHAISE, AMERICAN, 1882-
778. HEAD OF LINCOLN KIRSTEIN (1931-32)
Bronze, 15 in. high; base, 6⅜ x 5½ in.
Signed: LACHAISE.
Lent by Mr. Lincoln Kirstein through the Smith College Museum of Art, Northampton, Massachusetts.

HILDA KRISTINA LASCARI, AMERICAN, 1886-

†779. PUEBLO INDIAN MOTHER AND CHILD (1930)

Bronze, 18 in. high; base, 20 x 9 in.

Signed: HILDA KRISTINA LASCARI.

Lent by the Artist.

ROBERT LAURENT, AMERICAN, 1890-

780. AMERICAN BEAUTY (1933)

Alabaster, 12 $\frac{3}{8}$ in. high; base, 10 x 10 in.

Signed:

Lent by Dr. B. D. Saklatwalla, Crafton, Pennsylvania.

ROBERT LAURENT, AMERICAN, 1890-

†781. PEARL (1932)

Aluminum, 59 in. high; base, 18 x 18 in.

Signed: LAURENT, 1932.

Lent by The Downtown Gallery, New York.

WILHELM LEHMBRUCK, GERMAN, 1881-1919

782. STANDING WOMAN (1911)

Composition stone, 21 $\frac{1}{2}$ in. high; base, 6 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in.

Signed: w. LEHMBRUCK.

Owned by The Art Institute of Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1159.

LIT.: A. Hoff, *Wilhelm Lehmbruck*, 1933, 7 (repr.) (bronze).

HALFORD LEMBKE, AMERICAN, 1889-

†783. ZULU DANCER (1932)

Wood, 10 in. high; base, 4 x 4 in.

Signed: HALFORD LEMBKE, 1932.

Lent by the Artist.

FREDERICK MAC MONNIES, AMERICAN, 1863-

784. NATHAN HALE (1890)

Bronze, 28 $\frac{1}{2}$ in. high; base, 7 $\frac{3}{4}$ x 5 $\frac{3}{4}$ in.

Signed: F. MAC MONNIES, 1890.

Lent by Mr. Robert Allerton, Chicago.

ARISTIDE MAILLOL, FRENCH, 1861-

785. AUGUSTE RENOIR

Bronze, 15 $\frac{3}{4}$ in. high; base, 7 $\frac{1}{2}$ x 6 $\frac{3}{4}$ in.

Signed: M in circle.

Owned by The Art Institute of Chicago.

PAUL MANSHIP, AMERICAN, 1885-

786. ALBERT J. BEVERIDGE (BUST) (1928)

Bronze, 14 in. high; base, 6 $\frac{1}{2}$ in. diam., 3 $\frac{1}{2}$ in. high.

Signed: PAUL MANSHIP, 1928.

Owned by The Art Institute of Chicago.

PAUL MANSHIP, AMERICAN, 1885-

787. DANCER AND GAZELLES (1916)

Bronze, 31 in. high; base, 33 $\frac{1}{4}$ x 10 in.

Signed: PAUL MANSHIP, 1916.

Owned by The Art Institute of Chicago.

PAUL MANSHIP, AMERICAN, 1885-

788. INDIAN AND PRONGHORN ANTELOPE (1914)

Bronze, Indian 13 in. high; base, 10 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in.;

Antelope, 12 $\frac{1}{4}$ in. high; base, 10 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in.

Signed: PAUL MANSHIP, 1914.

Owned by The Art Institute of Chicago.

ANTONIN MERCIÉ, FRENCH, 1845-1916

789. DAVID VICTOR (1876)

Plaster copy of bronze original in the Luxembourg, Paris, 71 in. high; base, 19 x 19 in.

Owned by The Art Institute of Chicago.

EXH.: World's Columbian Exposition 1893, official catalogue, 210; France, 105.

IVAN MESTROVIC, JUGOSLAV, 1883-

790. MARKO MARULIĆ, CROATIAN POET (1924)

Plaster, 9 ft. high; base, 39 x 34 in.

Owned by The Art Institute of Chicago.

IVAN MESTROVIC, JUGOSLAV, 1883-

791. MY MOTHER (1908)

Marble, 37 $\frac{1}{2}$ in. high; base, 22 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in.

Signed: MESTROVIC.

Owned by The Art Institute of Chicago.

IVAN MESTROVIC, JUGOSLAV, 1883-

792. STUDY FOR MOSES (1916)

Plaster, 23 in. high; base, 12 x 9 $\frac{1}{2}$ in.

Owned by The Art Institute of Chicago.

CONSTANTIN MEUNIER, BELGIAN, 1831-1905

793. THE HAMMERMAN (1884)

Bronze, 76 $\frac{1}{2}$ in. high; base, 38 x 28 in.

Signed: C. MEUNIER.

Owned by The Art Institute of Chicago.

EXH.: Brussels, 1885; Paris, 1886; Albright Art Gallery, Buffalo, 1914; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1173.

LIT.: C. Brinton, *Special Exhibition Catalogue* (1914), No. 6; *Art and Progress*, V (1914), 119 (repr.); *Internat. Stu.*, LI (1914), CLIII (repr.); L. Taft, *Modern Tendencies in Sculpture*, 1917, 81, Fig. 265.

CARL MILLES, SWEDISH, 1875-
794. FOUNTAIN OF TRITONS (1931), COPY OF
FOUNTAIN AT LIDINGOE, SWEDEN
Bronze, largest figure 70 in. high; base, 25 x
20 in.
Signed: CARL MILLES.
Owned by The Art Institute of Chicago.
Note: This fountain is installed in Alexander McKinlock
Memorial Court.

REUBEN NAKIAN, AMERICAN, 1897-
795. THE LAP DOG (Pl. XCIV)
Terra cotta, 6½ in. high; base, 12 x 6⅜ x ¾ in.
high.
Signed: NAKIAN.
Lent by The Whitney Museum of American Art,
New York.

CHANA ORLOFF, RUSSIAN, 1888-
796. WOMAN WITH BASKET (1926)
Bronze, 24½ in. high; base, 7½ x 2¾ in.
Signed: CHANA ORLOFF, 1926.
Owned by The Art Institute of Chicago.

PETERPAUL OTT, AMERICAN, 1895-
†**797.** THE DANCER, HARALD KREUTZBERG
(1933)
Ceramic, 17⅞ in. high; base, 12⅝ x 7½ in.
Signed: PETERPAUL OTT.
Lent by the Artist.

MAEBLE C. PERRY, AMERICAN, 1900-
798. JEFF (1932)
Bronze, 9¼ in. high; base, 5½ x 2¼ in.
Signed: MAEBLE C. PERRY.
Owned by The Art Institute of Chicago.

MAEBLE C. PERRY, AMERICAN, 1900-
†**799.** TROPICAL FLOWER (1933)
Plaster, 19 in. high; base, 7 x 7 in.
Lent by the Artist.

GLYN PHILPOT, ENGLISH, 1884-
800. MASK OF A FAUN
Bronze, 9½ in. high; base, 6 x 6 x 12 in. high.
Lent by Mr. Robert Allerton, Chicago.

ALBIN POLASEK, AMERICAN, 1879-
801. CHARLES LAWRENCE HUTCHINSON (1920)
Bronze, 18 in. high; base, 7¾ x 7 in.
Signed: ALBIN POLASEK-WYCHWOOD, LAKE-GENEVA
WIS.-SEPTEMBER 1920.
Owned by The Art Institute of Chicago.

ALBIN POLASEK, AMERICAN, 1879-
802. FRANK GRANGER LOGAN
Bronze, 20½ in. high; base, 10¼ x 10¼ x 5 in.
high.
Owned by The Art Institute of Chicago.

ALBIN POLASEK, AMERICAN, 1879-
803. THE SOWER (1912)
Bronze, 84 in. high; base, 44 x 26 in.
Signed: ALBIN POLASEK.
Owned by The Art Institute of Chicago.

ALBIN POLASEK, AMERICAN, 1879-
804. UNFETTERED (1924)
Bronze, 56 in. high; base, 11¾ x 11¼ in.
Signed: ALBIN POLASEK, 1924.
Owned by The Art Institute of Chicago.

JANE POUPELET, FRENCH, 1878-1932
805. THE BATHER
Bronze, 19½ in. high; base, 6½ x 5 in.
Owned by The Art Institute of Chicago.
COLL.: George F. Porter, Chicago.
EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933,
No. 1190.
LIT.: *The Studio*, XCI (1926), 285 (repr.); *The Art
Digest*, II (Mar. 15, 1928), 8 (repr.).

JANE POUPELET, FRENCH, 1878-1932
806. WOMAN AT HER TOILET
Bronze, 15½ in. high; base, 24 x 10¼ x 2½ in.
high.
Owned by The Art Institute of Chicago.
COLL.: George F. Porter, Chicago.
EXH.: Salon, Paris, 1909; Cent. of Prog. Exh., The Art
Inst. of Chi., 1933, No. 1193.
LIT.: *Art et Décoration*, XXXIV (1913), 55 (repr.);
L'Art et les Artistes, N.S., XIV (1926), 79 (repr.); *The
Studio*, XCI (1926), 284 (repr.).

AUGUSTE RODIN, FRENCH, 1840-1917
807. ADAM (1881)
Bronze, 6 ft. 6 in. high; base, 30 x 29 in.
Signed: RODIN.
Owned by The Art Institute of Chicago (Robert
Allerton Collection).
EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933,
No. 1194.
LIT.: *Fine Arts Journal*, XXXII (1915), 15 (repr.), 160
(side view), 163; *Internat. Stu.*, LXVIII (1919), LI
(repr.); C. N. Smiley, *Art and Archaeology*, III (1916),
110 (repr.), 111; *Bull.*, XVIII (1924), 69 (repr.), 70, 71.

AUGUSTE RODIN, FRENCH, 1840-1917

808. ARTHUR JEROME EDDY

Bronze, 18 in. high; base, 19½ x 11 in.

Signed: A. RODIN 1898.

Owned by The Art Institute of Chicago.

COLL.: Arthur J. Eddy, Chi.

EXH.: Art Inst. of Chi. 1922, No. 57; 1931, No. 23.

LIT.: *Creative Art*, X (1932), 214 (repr.).

AUGUSTE RODIN, FRENCH, 1840-1917

809. BRONZE HEAD, FIRST STUDY OF BURGHIER OF CALAIS (1884-1888)

Bronze, 11¼ in. high; base, 6¾ x 5⅝ x 3¾ in. high.

Signed: A. RODIN.

Owned by The Art Institute of Chicago.

COLL.: Robert Allerton, Chicago.

EXH.: The Art Institute of Chicago, 1923, No. 8 (repr.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1195.

LIT.: *Bull.*, XVIII (1924), 70 (repr.), 71.

AUGUSTE RODIN, FRENCH, 1840-1917

810. BROTHER AND SISTER (1890)

Bronze, 14 in. high; base, 6¾ x 5 in.

Signed: A. RODIN.

Owned by The Art Institute of Chicago.

EXH.: The Art Institute of Chicago, 1923, No. 9; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1196.

LIT.: *Bull.*, XVIII (1924), 72, 82 (repr.).

AUGUSTE RODIN, FRENCH, 1840-1917

811. A BURGHIER OF CALAIS (FROM A BRONZE MONUMENT IN CALAIS) (1884-1888)

Plaster copy, 6 ft. 9½ in. high; base, 26 x 20 in.

Signed: A. RODIN.

Owned by The Art Institute of Chicago.

EXH.: World's Columbian Exposition, Chicago, 1893, France, No. 43; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1197.

LIT.: T. Child, *Art and Criticism*, 1892, 265-266; *Bull.*, XVIII (1924), 71; D. S. MacColl, *Nineteenth Century Art*, 1902, 104; C. Mauclair, *Rodin*, 1905, 33-39, 36 (ensemble), 38 (repr.); K. Cox, *Architectural Record*, XVIII, No. 5 (1905), 333, 336 (repr.).

AUGUSTE RODIN, FRENCH, 1840-1917

812. CARYATID (1891)

Bronze, 17 in. high; base, 10¾ x 10½ in.

Signed: RODIN.

Owned by The Art Institute of Chicago.

COLL.: Robert Allerton, Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1198.

LIT.: F. Lawton, *The Life and Work of Auguste Rodin*, 1907, 126-7 (repr. faces 128); *Bull.*, XVIII (1924), 72 (repr.), 73.

AUGUSTE RODIN, FRENCH, 1840-1917

813. EVE AFTER THE FALL (1881)

Marble, 29 in. high; base, 11 x 8¼ in.

Signed: A. RODIN.

Owned by The Art Institute of Chicago.

COLL.: Martin A. Ryerson, Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1199.

LIT.: F. Lawton, *The Life and Work of Auguste Rodin*, 1907, 109 (repr.); C. L. Borgmeyer, *Fine Arts Journal*, XXXII (1915), 156 (side view), 159 (repr. front view), 163; C. N. Smiley, *Art and Archaeology*, III (1916), 111 (repr.); *Bull.*, XVIII (1924), 71 (repr.).

AUGUSTE RODIN, FRENCH, 1840-1917

814. THE MAN WITH THE BROKEN NOSE (1864)

Bronze, 12⅝ in. high; base, 5½ x 4½ x 4 in. high.

Signed: RODIN.

Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

COLL.: Arthur Jerome Eddy, Chicago.

EXH.: Exhibition of the Eddy Collection, The Art Institute of Chicago, 1922, No. 58; 1931, No. 22; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1200.

LIT.: F. Lawton, *The Life and Work of Auguste Rodin*, 1907, 24-26 (repr.); *Gazette des Beaux Arts*, Per. 4, XIV (1918), 11 (repr.), 14-5.

AUGUSTE RODIN, FRENCH, 1840-1917

815. SORROW (1892)

Bronze, 8¾ in. high; base, 5¾ in. diam. x 4¼ in. high.

Signed: A. RODIN.

Owned by The Art Institute of Chicago.

COLL.: Robert Allerton, Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1201.

LIT.: *Worcester Art Museum Bulletin*, XIV (1923), 36, 37 (repr.); *Art News*, XXII (Oct. 20, 1923), 10 (repr.).

ARNOLD RONNEBECK, AMERICAN, 1885-

†**816. DANCER (1921)**

Brass, 13 in. high; base, 3 x 3 in.

Signed: A. R.

Lent by The Weyhe Gallery, New York.

HARRY ROSIN, AMERICAN, 1897-

†**817. TORSO OF TEHIVA (1933) (Pl. XCIII)**

Plaster, 30 in. high; base, 10 x 12 in.

Signed: HARRY ROSIN, 1933.

Lent by the Artist.

AUGUSTUS ST. GAUDENS, AMERICAN, 1848-1907

****818. AMOR: CARITAS (1887)**

Plaster, 8 ft. 9 in. high; base, 42½ x 9 in.

Signed: AUGUSTUS ST. GAUDENS MDCCLXX(XVII).
Owned by The Art Institute of Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933,
No. 1203.

LIT.: R. Cortisoz, *Augustus St. Gaudens*, 1907, frontis-
piece; C. L. Hind, *Augustus St. Gaudens*, 1908, XXXIX
(Pl. XVII); T. Williams, *Internat. Stu.*, XXXIII (1908),
cxxxiii, cxxxviii; *The Art World*, I (1917), 302, frontis-
piece.

The bronze original is in the Luxembourg. Modification
of a figure of the Maria Smith tomb, Newport, R. I.

AUGUSTUS ST. GAUDENS, AMERICAN, 1848-1907

819. THE PURITAN (DEACON SAMUEL CHAPIN)
(1887)

Plaster copy of original in Springfield, Massa-
chusetts, 8 ft. 7½ in. high; base, 64 x 41½ in.
Owned by The Art Institute of Chicago.

EXH.: Louisiana Purchase, St. Louis, 1904, p. 343 of Cat.
(repr. 342). Cent. of Prog. Exh., The Art Inst. of Chi.,
1933, No. 1204.

LIT.: R. Cortisoz, *Augustus St. Gaudens*, 1907, 34-40
(repr.); C. L. Hind, *Augustus St. Gaudens*, 1908, Pls.
XXVIII, XL (Pl. XVIII); T. Williams, *Internat. Stu.*,
XXXIII (1908), cxxxii-cxxxiii (repr.); H. Bell,
Gazette des Beaux Arts, Per. 5, I (1920), 370, 373
(repr.).

The bronze original is in Springfield, Massachusetts.
Deacon Chapin lived there in 1652.

VIKTOR SCHRECKENGOST, AMERICAN, 1906-

†**820. MANGBETTU CHILD** (1933)

Bronze, 20 in. high; base, 5 x 5 in.

Signed: VIKTOR SCHRECKENGOST.

Lent by the Artist.

JANET SCUDDER, AMERICAN, 1875-

821. FOUNTAIN (1911)

Bronze, 41 in. high; base, 28 in. diam.

Signed: JANET SCUDDER, 1911.

Owned by The Art Institute of Chicago (Friends
of American Art Collection).

EMORY P. SEIDEL, AMERICAN, 1881-

†**822. GREEK MARBLE** (1934)

Marble, 22 in. high; base, 6 x 4 in.

Signed: E. P. SEIDEL.

Lent by the Artist.

EUGENIE F. SHONNARD, AMERICAN, 1886-

†**823. PUEBLO INDIAN WOMAN** (1926)

Wood, 17 in. high; base, 6½ x 5½ in.

Signed: EUGENIE F. SHONNARD.

Lent by the Artist.

RENÉE SINTENIS, GERMAN, 1888-

824. RUNNING COLT (1929)

Signed: R. SINTENIS, 1929.

Bronze, 6¼ in. high; base, 7¾ x 2 in.

Owned by The Art Institute of Chicago (Mr.
and Mrs. Charles H. Worcester Collection).

MAURICE STERNE, AMERICAN, 1877-

†**825. SEATED FIGURE** (1932)

Bronze, 23 in. high; base, 12½ x 13¼ in.

Lent by the Artist through The Milch Galleries,
New York.

ALBERT T. STEWART, AMERICAN, 1900-

†**826. SILVER KING** (1926)

Bronze, 14½ in. high; base, 16¼ x 10 in.

Signed: ALBERT STEWART.

Lent by Ferargil Galleries, New York.

ALBERT T. STEWART, AMERICAN, 1900-

†**827. TORSO** (1932)

Plaster, 36 in. high.

Signed: ALBERT STEWART.

Lent by Ferargil Galleries, New York.

ALBERT T. STEWART, AMERICAN, 1900-

†**828. YOUNG CENTAUR** (1931)

Plaster, 30 in. high; base, 9 x 9 in.

Signed: ALBERT STEWART.

Lent by Ferargil Galleries, New York.

JOHN STORRS, AMERICAN, 1885-

†**829. CERES** (1930)

Aluminum, 20 in. high; base, 4 x 4 in.

Signed: STORRS.

Lent by the Artist.

JOHN STORRS, AMERICAN, 1885-

†**830. SEATED TORSO** (1928)

Bronze, 45¼ in. high; base, 28¾ x 14¾ in.

Lent by the Artist.

JOHN STORRS, AMERICAN, 1885-

831. WINGED HORSE

Bronze, 13¾ in. high; base, 8¾ x 2½ in.

Owned by The Art Institute of Chicago (Friends
of American Art Collection).

LORADO TAFT, AMERICAN, 1860-

832. THE SOLITUDE OF THE SOUL (1914)

Marble, 7 ft. 7 in. high; base, 51 x 41½ in.

Signed: LORADO TAFT, SC., 1914.

Owned by The Art Institute of Chicago (Friends
of American Art Collection).

WILLIAM HAMO THORNYCROFT, ENGLISH, 1850-1925

**833. TEUCER (1881)

Bronze, 6 ft. 8 in. high; base, 27 in. diam.

Signed: HAMO THORNYCROFT—ROME—1881.

Owned by The Art Institute of Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1216.

LIT.: W. Meynell, *Modern School of Art*, n. d., I, 58 (repr.), 59; "Sagittarius," *The Architects' Journal*, LXIII (1926), 134, 135 (repr.).

Teucer was the brother of Ajax, both heroes of the Trojan War. A duplicate is in the Tate Gallery, London.

POLYGNOTUS VAGIS, AMERICAN, 1896-

†834. AVIATION (1932)

Plaster, 18 in. high; base, 18½ x 8 in.

Signed: POLYGNOTUS VAGIS 1932.

Lent by Mr. C. W. Kraushaar, New York.

BESSIE POTTER VONNOH, AMERICAN, 1872-

835. BABY'S HEAD (1901)

Bronze, 9¾ in. high; base, 7¼ x 6 in.

Signed: BESSIE POTTER VONNOH, 1901.

Owned by The Art Institute of Chicago.

CARL WALTERS, AMERICAN, 1883-

836. BULL (1927)

Ceramic, 8¾ in. high; base, 14½ x 4½ in.

Signed: WALTERS, 1927.

Lent by The Whitney Museum of American Art, New York.

CARL WALTERS, AMERICAN, 1883-

†837. WART-HOG (1930)

Ceramic, 7½ in. high.

Signed: WALTERS.

Lent by The Downtown Gallery, New York.

HEINZ WARNEKE, AMERICAN, 1895-

†838. BEAR (1930) (Pl. XCV)

Stone, 28 in. high; base, 16 x 13 in.

Signed: H. WARNEKE.

Lent by the Artist through The Milch Galleries, New York.

HEINZ WARNEKE, AMERICAN, 1895-

839. THREE HISSING GEESE (1929)

Bronze, 7¼ in. high; base, 5½ x 5½ in.

Signed: H. WARNEKE, 1929.

Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

HEINZ WARNEKE, AMERICAN, 1895-

840. WILD BOARS (1929)

Black granite, 12¾ in. high; base, 13 x 9 in.

Signed: H. WARNEKE, 1929.

Owned by The Art Institute of Chicago.

GERTRUDE VANDERBILT WHITNEY, AMERICAN, 1876-

†841. GWENDOLYN (1933)

Belgian black marble, 21 in. high.

Signed: GERTRUDE V. WHITNEY.

Lent by the Artist.

GERTRUDE VANDERBILT WHITNEY, AMERICAN, 1876-

842. WHEREFORE (1915)

Bronze, 16 in. high; base, 9¾ x 7 in.

Signed: GERTRUDE V. WHITNEY, 1915.

Owned by The Art Institute of Chicago.

VALLY WIESELTHIER, AUSTRIAN, 1895-

†843. GIRL WITH BIRDS (1934)

Glazed terra cotta, 31½ in. high; base, 19 x 14 in.

Signed:

Lent by the Artist.

VALLY WIESELTHIER, AUSTRIAN, 1895-

†844. PLAYMATES (1931)

Glazed terra cotta, 17½ in. high; base, 16 x 5¼ in.

Signed: VALLY WIESELTHIER.

Lent by the Artist.

WHEELER WILLIAMS, AMERICAN, 1897-

†845. FOUNTAIN GROUP (1928)

Lead, 18 in. high; base, 10½ x 10½ in.

Signed: WHEELER WILLIAMS.

Lent by the Artist.

ROBERT JAY WOLFF, AMERICAN, 1905-

846. MARGUERITE (1933)

Plaster, 17¾ in. high; base, 11 x 7 x 7 in. high.

Lent by Mr. Hi Simons, Chicago.

MAHONRI YOUNG, AMERICAN, 1877-

847. WORKMAN (1915)

Bronze, 11¾ in. high; base, 13⅞ x 3⅞ in.

Signed: YOUNG, 1915.

Lent by The Whitney Museum of American Art, New York.

EMILE ZETTLER, AMERICAN, 1878-

†848. OPHELIA (1925)

Gold plated bronze, 20 in. high; base, 6½ in. (diam.).

Signed: z.

Lent by the Artist.

EMILE ZETTLER, AMERICAN, 1878-

849. T. S.: PORTRAIT HEAD (1910)

Bleu turaquin marble, 14 in. high; base, 8 x 8 in.

Signed: EMIL ROBERT ZETTLER, PARIS, 1910.

Lent by the Artist.

EMILE ZETTLER, AMERICAN, 1878-

†850. TORSO (1925)

Caen stone, 36 in. high; base, 16 x 10 in.

Lent by the Artist.

WILLIAM ZORACH, AMERICAN, 1887-

†851. AFFECTION (1933) (Pl. XCV)

Yorke fossil marble, 3 ft. high; base, 22 x 12 in.

Signed: ZORACH-1933.

Lent by the Artist.

WILLIAM ZORACH, AMERICAN, 1887-

†852. MOTHER AND CHILD (1928-1930)

Florida Rosa Spanish marble, 5 ft. 5 in. high; base, 32½ x 28½ in.

Lent by The Downtown Gallery, New York.

Drawings, Water Colors and Pastels*

American Contemporary

GALLERY 49

THOMAS H. BENTON, AMERICAN, 1889-

†853. CENTURY OF PROGRESS (1933)

Water color on white paper, 20 x 16 in.

Signed: BENTON.

Lent by the Artist through Ferargil Galleries,
New York.

EDGAR BRITTON, AMERICAN, 1901-

†854. PERFORMERS (1933)

Water color on paper, 11¼ x 9¼ in.

Signed: EDGAR BRITTON '33.

Lent by the Artist.

CLAUDE BUCK, AMERICAN, 1890-

†855. IL PENSEROSO (1915)

Water color on white paper, 5 x 8 in.

Signed: CLAUDE BUCK, 1915.

Lent by the Artist.

FRANCIS CHAPIN, AMERICAN, 1899-

†856. TROLLEY AND WHITE HOUSE, NEW
ORLEANS (1933)

Water color and pen drawing on white paper,
11 x 10¼ in.

Signed: FRANCIS CHAPIN, 33.

Lent by the Artist.

RICHARD A. CHASE, AMERICAN, 1891-

†857. OLD STUFF (1934)

Water color and pencil on white paper, 19¾ x
30 in.

Signed: RICHARD A. CHASE.

Lent by the Artist.

JOHN STEUART CURRY, AMERICAN, 1897-

†858. LOVE LIKE A BIRD (1928)

Water color on white paper, 15 x 20 in.

Signed: JOHN STEUART CURRY "THE DOVE" PARIS.

Lent by the Artist through Ferargil Galleries,
New York.

*Drawings, water colors and pastels belonging
to the permanent collection and loan collections
will be found in Galleries 29, 33, 37, 44 and 54.
Those listed here are lent for this special exhibit.

WALT DEHNER, AMERICAN, 1898-

†859. PUERTO RICO: MOVING DAY (1932)

Water color on white paper, 17 x 22 in.

Signed: DEHNER.

Lent by the Artist.

ADRIAN J. DORNBUSH, AMERICAN CON-
TEMPORARY

860. COUNTRY AUCTION (1933)

Water color on white paper, 17 x 21½ in.

Signed: A. DORNBUSH, 33.

Lent by Mr. John Cowles, Des Moines.

KARL FREE, AMERICAN, 1903-

†861. CIRQUE ROYALE, BRUSSELS (1929)

Water color on white paper, 13 x 17 in.

Signed: KARL FREE, 29.

Lent by the Artist through Mr. C. W. Kraushaar,
New York.

HARRY GOTTLIEB, AMERICAN, 1895-

†862. PONT NEUF (1932)

Water color on tan paper, 13 x 18¾ in.

Signed: HARRY GOTTLIEB, 32.

Lent by the Artist through The Milch Galleries,
New York.

EARL HORTER, AMERICAN, 1881-

863. CHINATOWN NIGHT (1932)

Water color on white paper, 15¾ x 19 in.

Signed: E. HORTER, 32.

Owned by The Art Institute of Chicago.

MAUDE PHELPS HUTCHINS, AMERICAN
CONTEMPORARY

†864. DRAWING IN BROWN (1933)

Drawing in crayon on white paper, 19¼ x
23½ in.

Signed: M. P. M. H.

Lent by the Artist through The Chester Johnson
Galleries, Chicago.

BERNARD KARFIOL, AMERICAN, 1886-

†865. FISHING VILLAGE (1932)

Water color on cream paper, 10 x 15 in.

Signed: B. KARFIOL.

Lent by the Artist through The Downtown Gallery, New York.

JOHN MARIN, AMERICAN, 1875-

866. LANDSCAPE IN MAINE (1915)

Water color on white paper, 16½ x 19½ in.

Signed: MARIN, 15.

Owned by The Art Institute of Chicago.

SAMUEL A. MARX, AMERICAN, 1885-

†867. TAXCO, MEXICO (1932)

Water color on white paper, 13½ x 19¼ in.

Lent by the Artist.

WILLIAM MEYEROWITZ, AMERICAN, 1889-

†868. MARBLEHEAD (1933)

Water color on white paper, 15 x 22¼ in.

Signed: WM. MEYEROWITZ.

Lent by the Artist.

EDGAR MILLER, AMERICAN, 1899-

869. CHICKEN (1933)

Water color on masonite, 20 x 24 in.

Signed: EDGAR MILLER M. 1933 NO. III.

Owned by The Art Institute of Chicago.

AIDEN L. RIPLEY, AMERICAN, 1896-

†870. WINTER LIGHT (1931)

Water color on white paper, 22 x 30 in.

Signed: A. L. RIPLEY, 1931.

Lent Anonymously.

ZOLTAN SEPESHY, AMERICAN, 1898-

†871. SKIERS (1934)

Water color on light cream paper, 13 x 18 in.

Signed: SEPESHY.

Lent by the Artist.

MILLARD SHEETS, AMERICAN, 1907-

†872. SAN DIMAS STATION (1933)

Water color on paper, 15 x 22½ in.

Lent by the Artist.

ALBERT STEWART, AMERICAN, 1900-

†873. CLARENCE, THE WART HOG (1933)

Water color on white paper, 9½ x 12 in.

Lent by the Artist through Ferargil Galleries, New York.

ELISABETH TELLING, AMERICAN CONTEMPORARY

†874. POETOE (1931)

Crayon on tan paper, 15 x 12 in.

Signed: ELISABETH TELLING, TIRTA EMPOEL—BALI.

Lent by the Artist.

JULIA THECLA, AMERICAN CONTEMPORARY

†875. SELF-PORTRAIT (1932)

Water color on paper, 9 x 11 in.

Signed: JULIA THECLA, 1932.

Lent by the Artist.

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References are to catalogue numbers throughout.

Arabic numbers indicate oil paintings.

Italicized numbers indicate water colors and pastels.

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I. ALBRECHT ALTDORFER

NATIVITY

The Art Institute of Chicago



18. NORTH FRENCH SCHOOL

Mr. Max Epstein

PIETA

PLATE III



23. FRA ANGELICO

Mr. Edsel Ford

GABRIEL



24. FRA ANGELICO

VIRGIN ANNUNCIATE

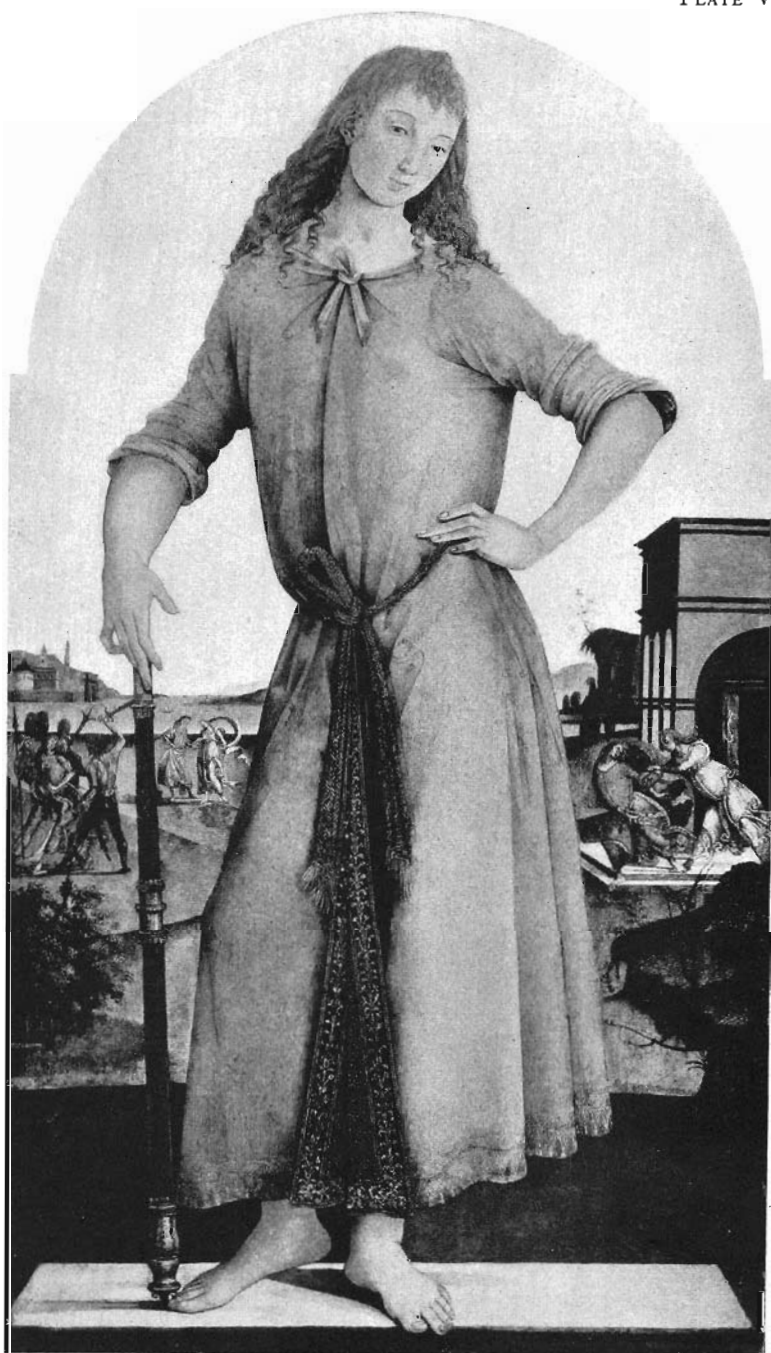
Mr. Edsel Ford



30. BENOZZO GOZZOLI

MADONNA AND CHILD WITH CHERUBIM

Mr. Edsel Ford



37. LUCA SIGNORELLI

Scott and Fowles

CLASSICAL FIGURE

PLATE VII



41. ANTONELLO DA MESSINA

The John G. Johnson Collection

PORTRAIT OF A MAN



58. PAOLO UCCELLO

PORTRAIT OF A GIRL

Mr. Jules S. Bache



46. SANDRO BOTTICELLI

MADONNA, CHILD, ST. JOHN AND ANGEL
Mr. Carl W. Hamilton



52. PERUGINO (PIETRO VANNUCCI)

MADONNA AND CHILD WITH TWO ANGELS

Mr. Carl W. Hamilton



60. VERONESE

THE REPENTANT MAGDALEN

The National Gallery of Canada



42. GENTILE BELLINI

DOGE GIOVANNI MOCENIGO

The Howard Young Galleries



57. TITIAN

A MEMBER OF THE CONTARINI FAMILY

Wildenstein and Company



56. TITIAN

Lent anonymously

DOGE ANDREA GRITTI



73. EL GRECO

The Cleveland Museum of Art

THE HOLY FAMILY



68. GOYA

The Honorable Andrew W. Mellon

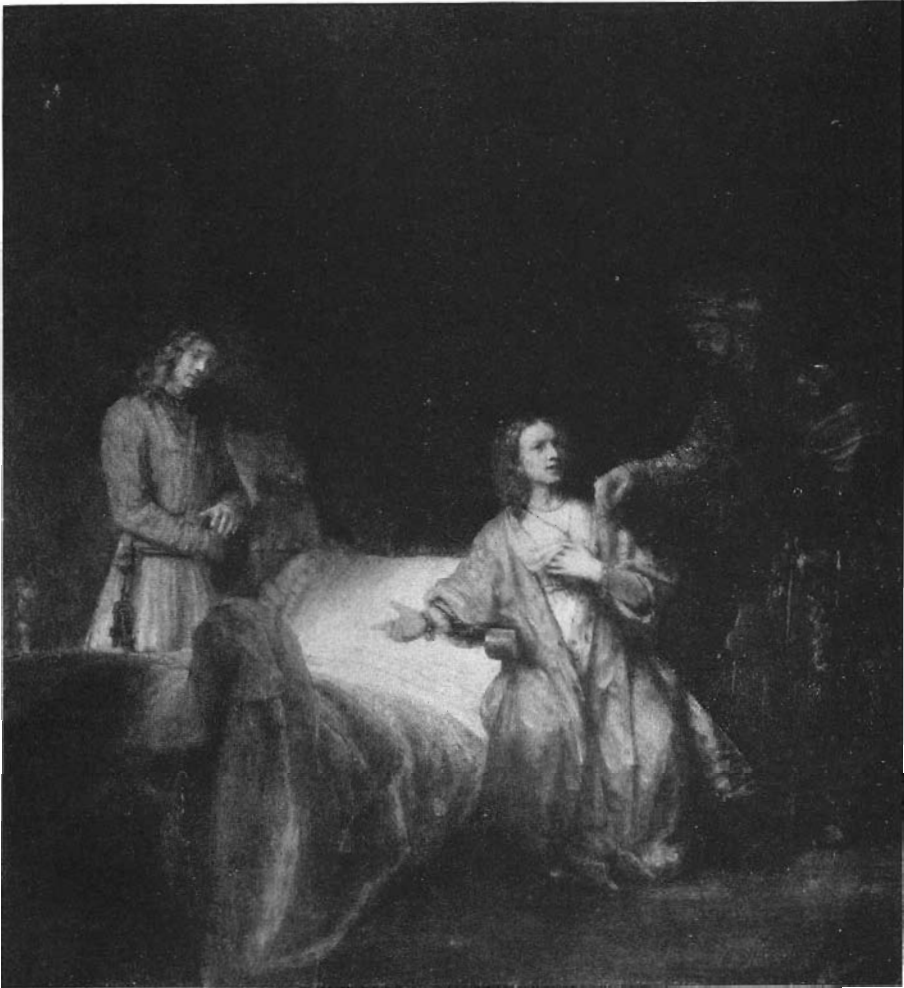
SEÑORA SABASA GARCÍA



112. TERBORCH

THE MUSIC LESSON

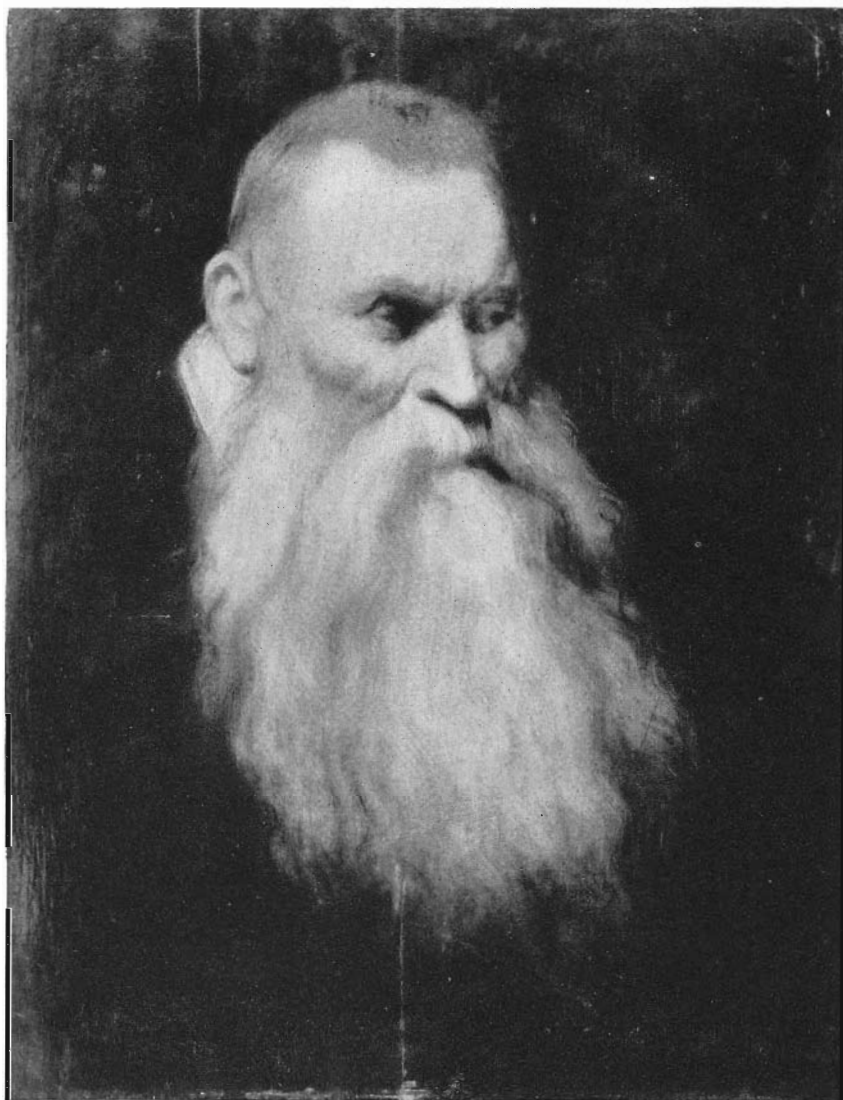
Wildenstein and Company



105. REMBRANDT

JOSEPH AND POTIPHAR'S WIFE

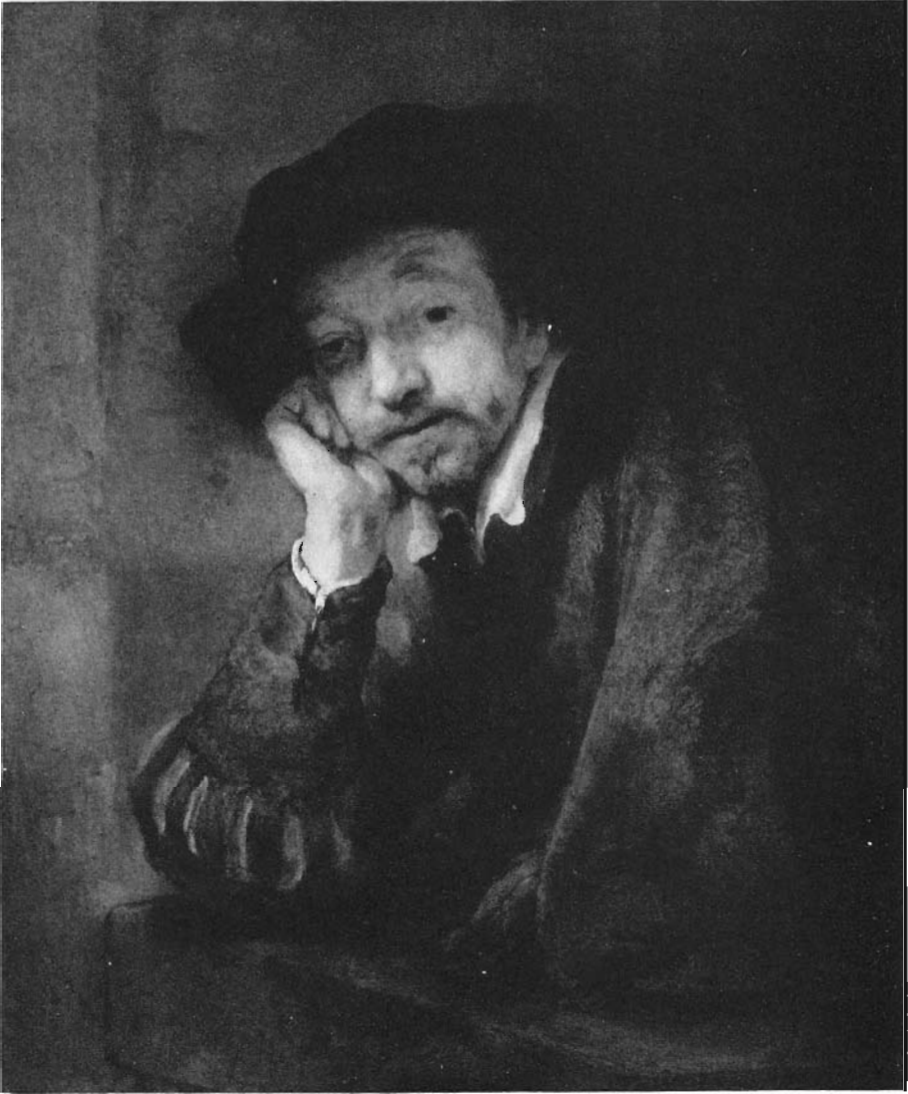
M. Knoedler and Company



108. RUBENS

PORTRAIT OF AN OLD MAN

The Metropolitan Museum of Art



106. REMBRANDT

Mr. N. B. Hersloff

SELF PORTRAIT



110. SUSTERMANS

GIAN CARLO DEI MEDICI

Mr. Jacob Epstein



126. ANTONIO MORO

Mrs. J. Horace Harding

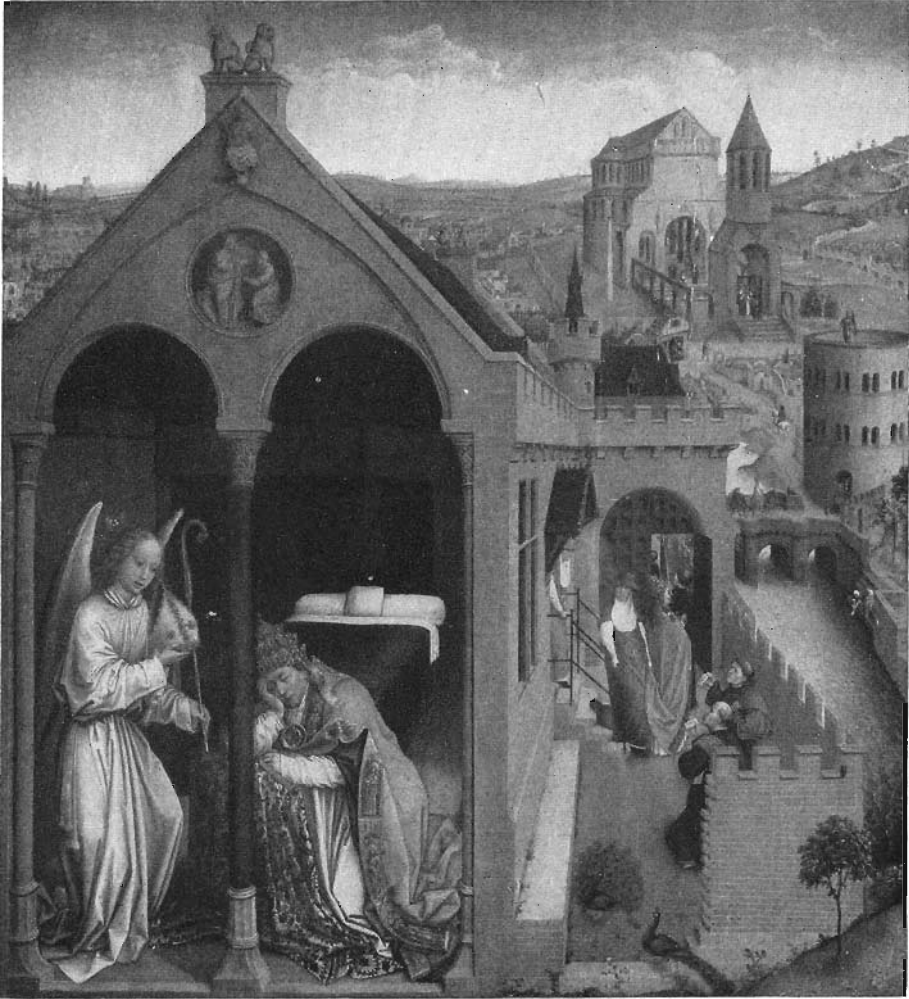
PORTRAIT OF A LADY



130. ROGIER VAN DER WEYDEN

Mr. Henry Schiewind

PIETÀ



131. ROGIER VAN DER WEYDEN

SCENES FROM THE LIFE OF POPE SERGIUS I

Mr. John Mortimer Schiff



115. JAN DE COCK

Mr. Albert Keller

THE DREAM OF SERGIUS I (?)



PLATE XXVI

123. ATTRIBUTED TO THE MASTER OF THE LEGEND OF ST. URSULA

Mrs. Edouard Jonas

MADONNA AND CHILD WITH SAINTS



152. ROMNEY

MRS. FRANCIS RUSSELL

The Art Institute of Chicago



137. GAINSBOROUGH

MISS ANNE FORD (LATER MRS. PHILIP THICKNESSE)
The Cincinnati Art Museum



134. CHARDIN

Mrs. John W. Simpson

SOAP BUBBLES



132. BEECHEY

Mr. John Mortimer Schiff

MRS. JEREMIAH IVES



150. REYNOLDS

Mrs. Édouard Jonas

MARY HICKEY



138. GAINSBOROUGH

PORTRAIT OF MISS JULIET MOTT

Mrs. J. Horace Harding



148. RAEBURN

MRS. AUSTIN OF KILSPINDIE

M. Knoedler and Company



142. HOGARTH

MRS. BUTLER

The John G. Johnson Collection



189. DELACROIX

The Museum of Fine Arts, Boston

THE ENTOMBMENT



178. COURBET

The Metropolitan Museum of Art

THE POLISH EXILE



171. COROT

WOMAN WITH TOQUE AND MANDOLIN

Mr. Paul Rosenberg



162. COROT

THE GREEK GIRL

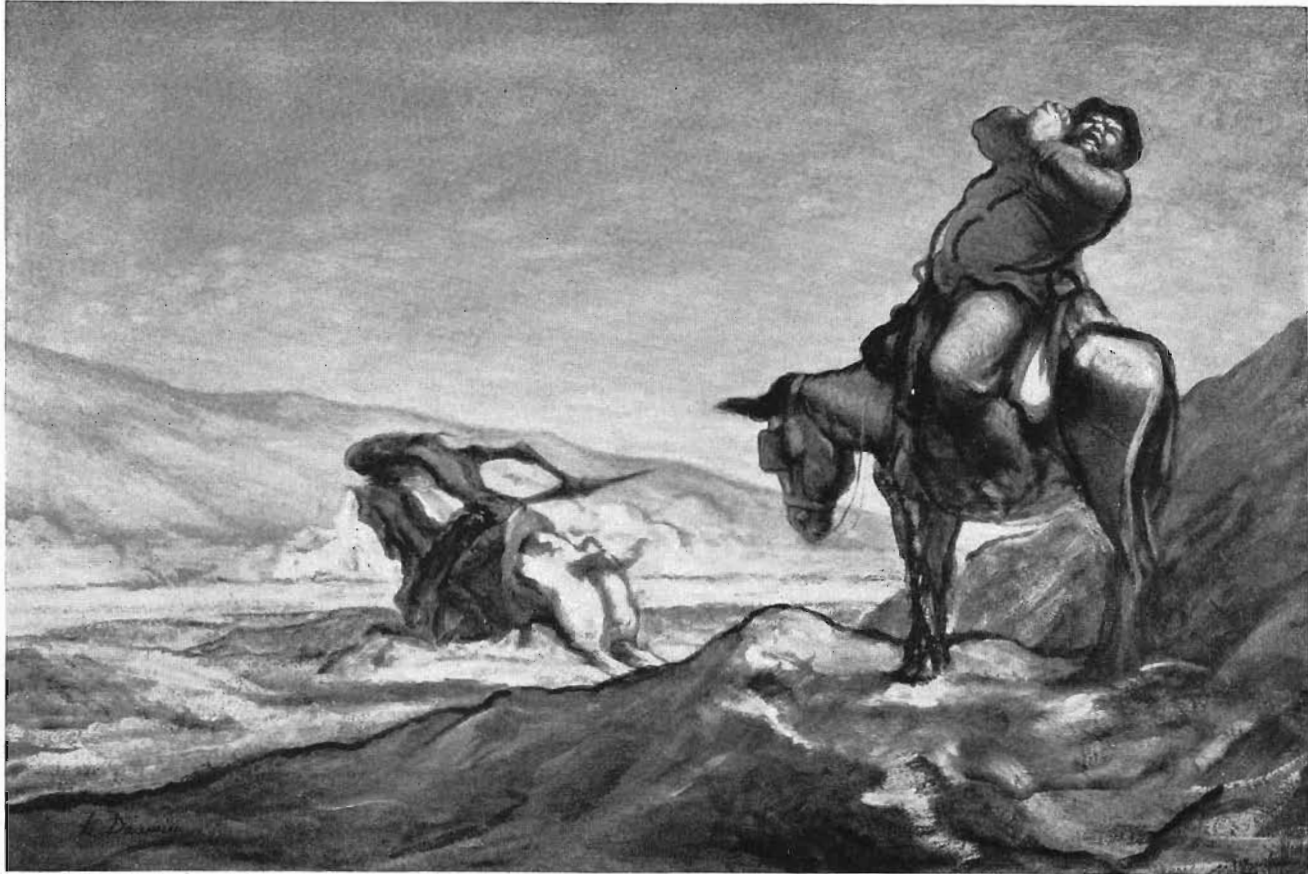
Mr. and Mrs. J. Watson Webb



169. COROT

The Springfield Museum of Fine Arts

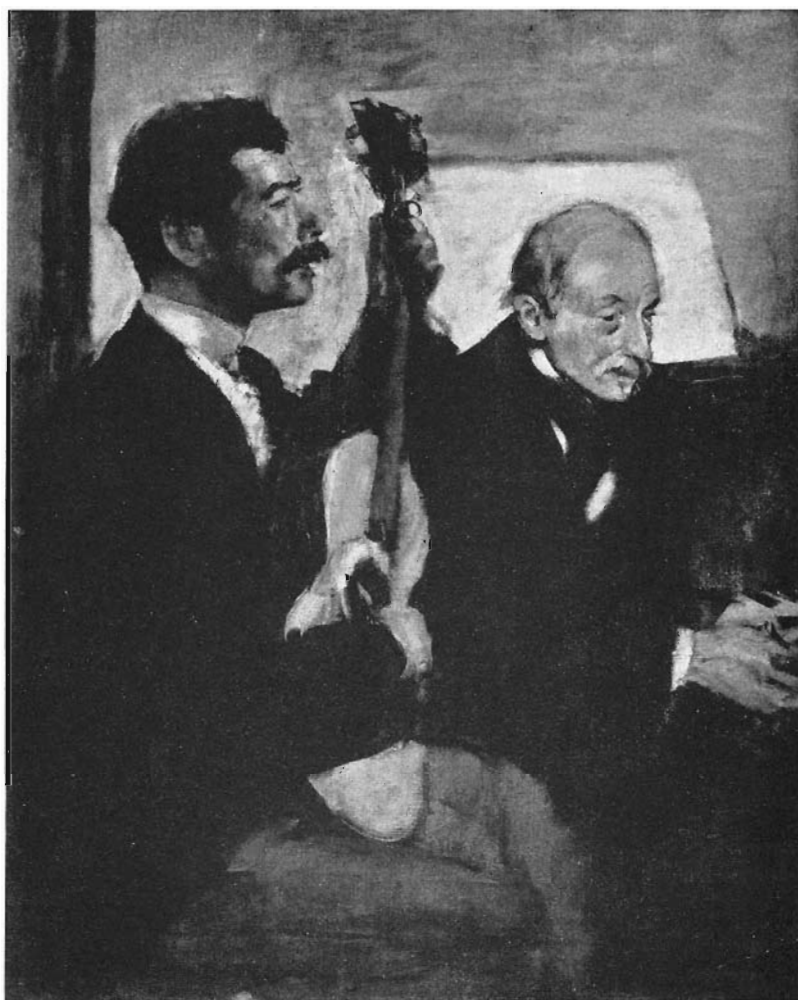
VIEW NEAR NAPLES



182. DAUMIER

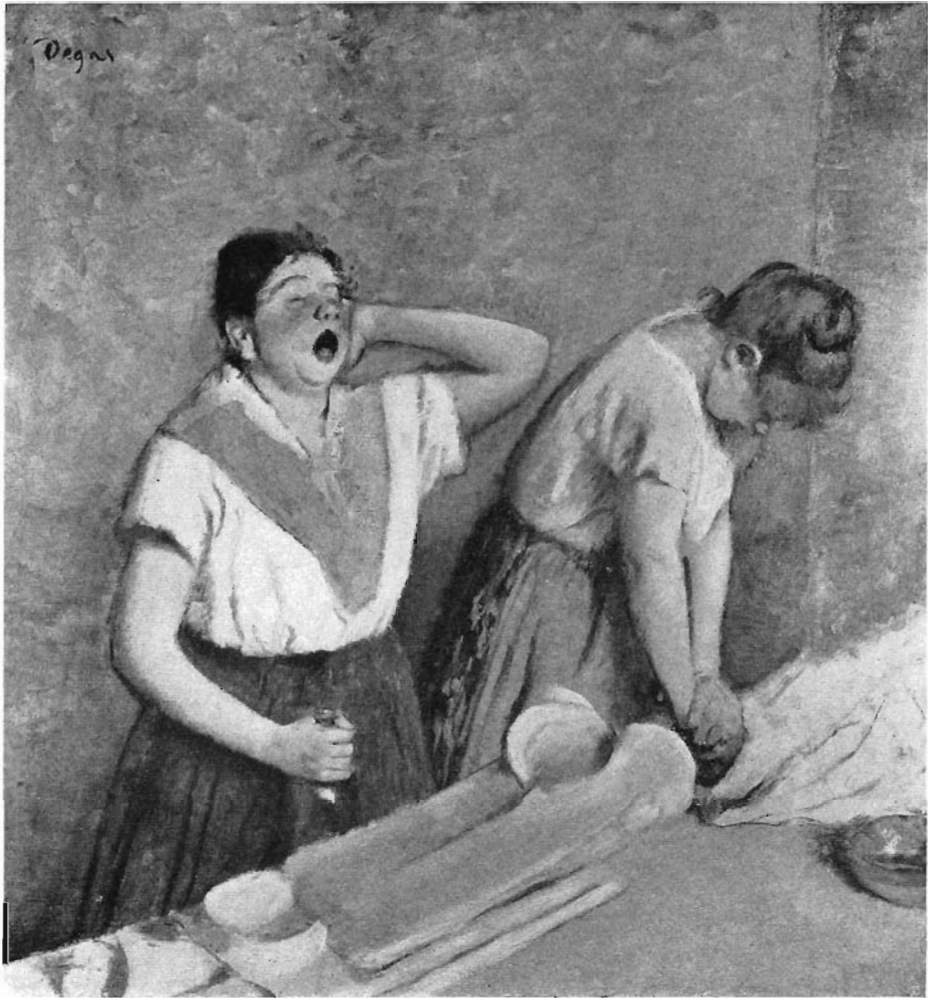
DON QUIXOTE WITH SANCHO PANZA WRINGING HIS HANDS
Mrs. Charles S. Payson

PLATE XL



201. DEGAS

DEGAS' FATHER LISTENING TO PAGANS
Mr. John T. Spaulding



206. DEGAS

Durand-Ruel

WOMEN IRONING



256. BERTHE MORISOT

MME. BOURSIER AND HER DAUGHTER

The Brooklyn Museum



242. RENOIR

WOMAN BRAIDING HER HAIR

Durand-Ruel



253. MANET

Mr. and Mrs. J. Watson Webb

STILL LIFE: THE SALMON

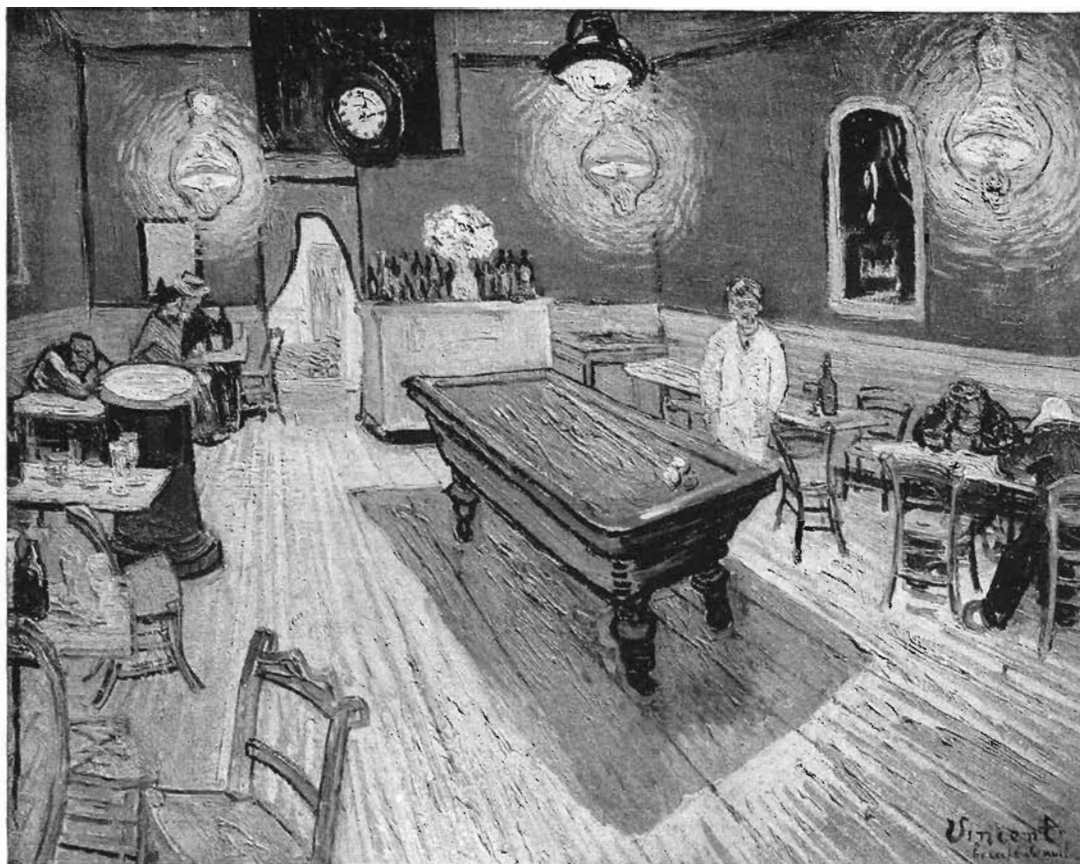


260. PISSARRO

Mr. William Church Osborn

VIEW AT PONTOISE

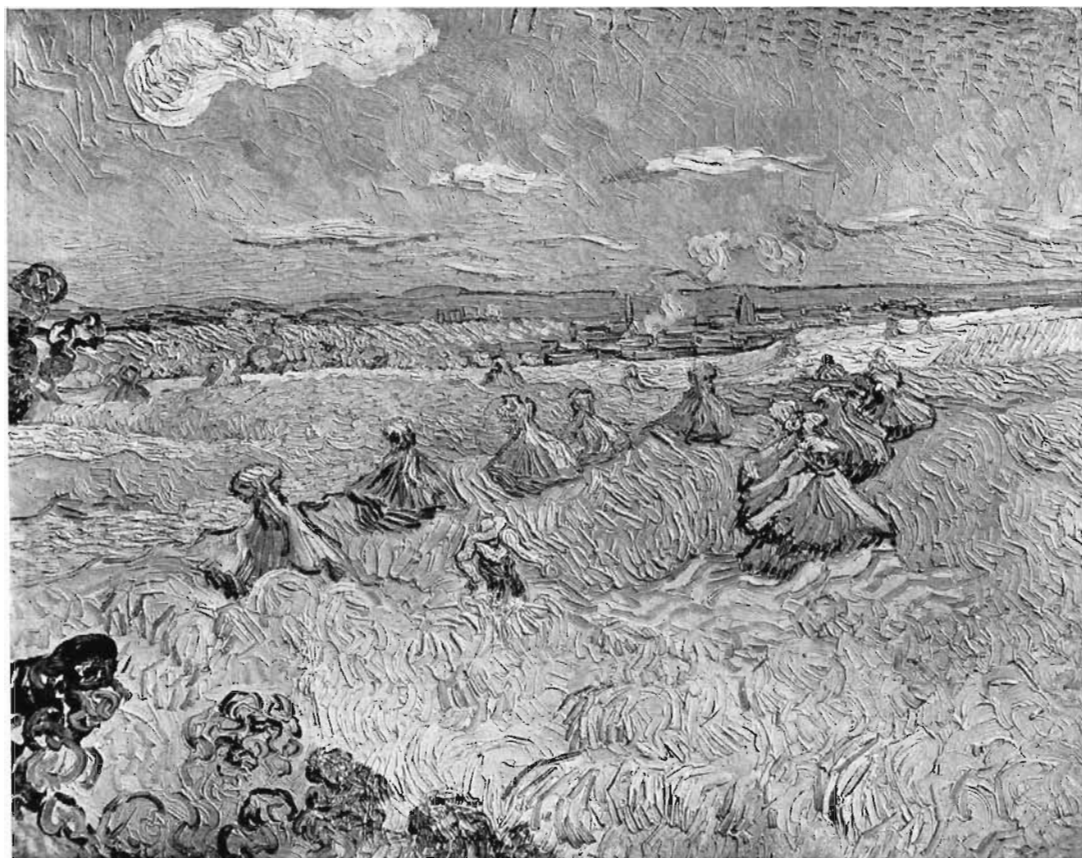
PLATE XLVI



312. VAN GOGH

Lent anonymously

LE CAFÉ DE NUIT



316. VAN GOGH

Wildenstein and Company

WHEAT FIELDS NEAR ARLES

PLATE XLVIII



303. GAUGUIN

Mlle. MARIE HENRY

The Art Institute of Chicago



296. CÉZANNE

MME. CÉZANNE IN THE CONSERVATORY

Lent anonymously



302. GAUGUIN

Jacques Seligmann and Company

HOSPITAL GARDEN AT ARLES



361. SEGONZAC

Lent Anonymously

LANDSCAPE

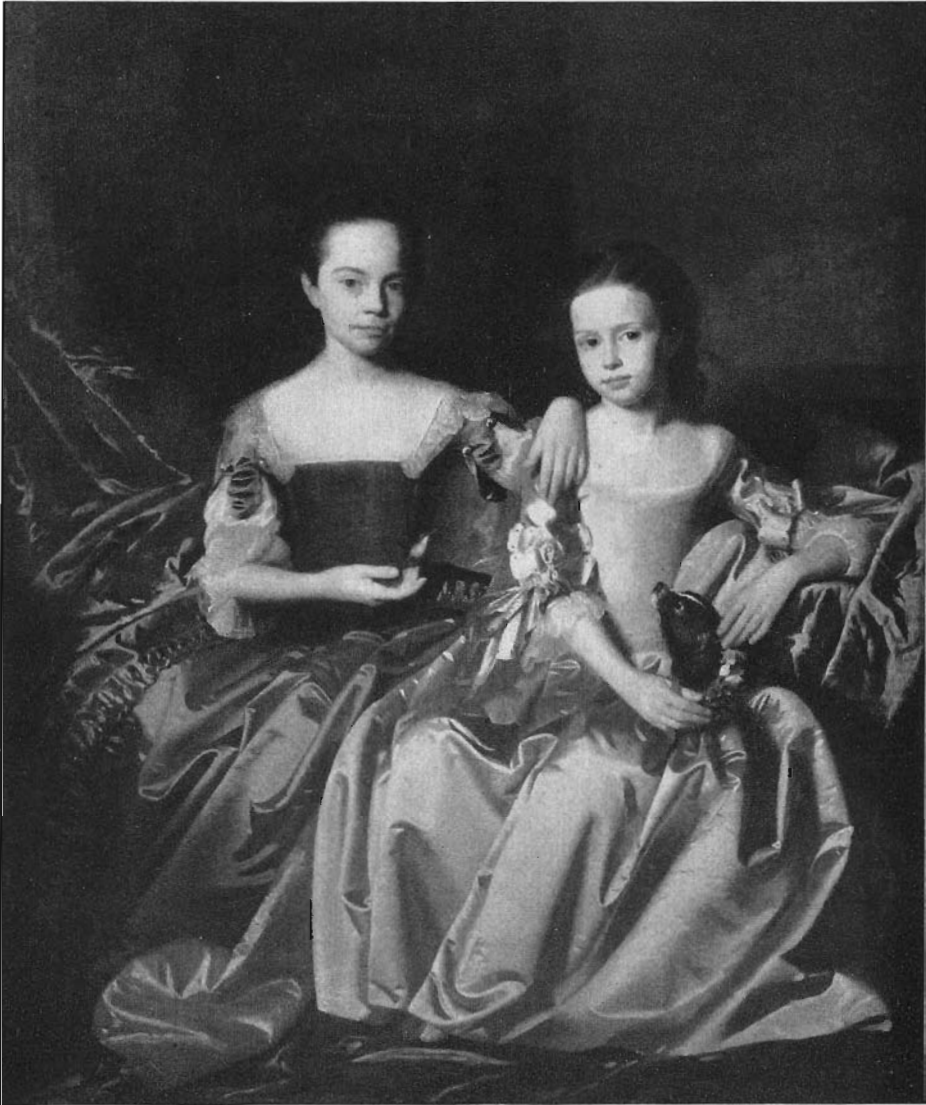
PLATE LII



369. COPLEY

LADY FRANCES DEERING WENTWORTH

The New York Public Library



367. BLACKBURN

MARY AND ELIZABETH ROYALL

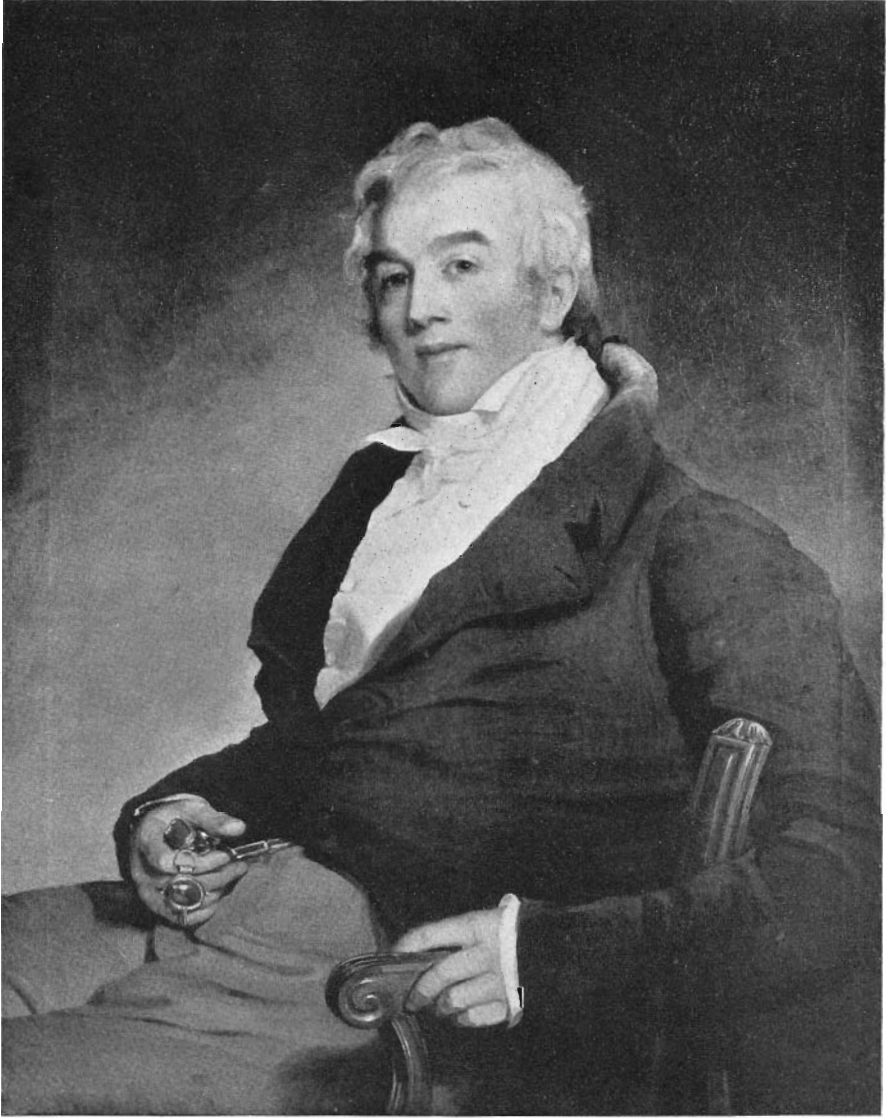
The Museum of Fine Arts, Boston



373. MORSE

The New York Public Library

LAFAYETTE



380. SULLY

Mr. Herbert L. Pratt

JOSEPH DUGAN



376. STUART

Mr. and Mrs. William Averell Harriman

MISS ANNE IZARD



374. MORSE

MRS. DE FOREST

Yale University, Gallery of Fine Arts



388. DUVENECK

WOMAN WITH FORGET-ME-NOTS

The Cincinnati Art Museum



391. EAKINS

THE CONCERT SINGER

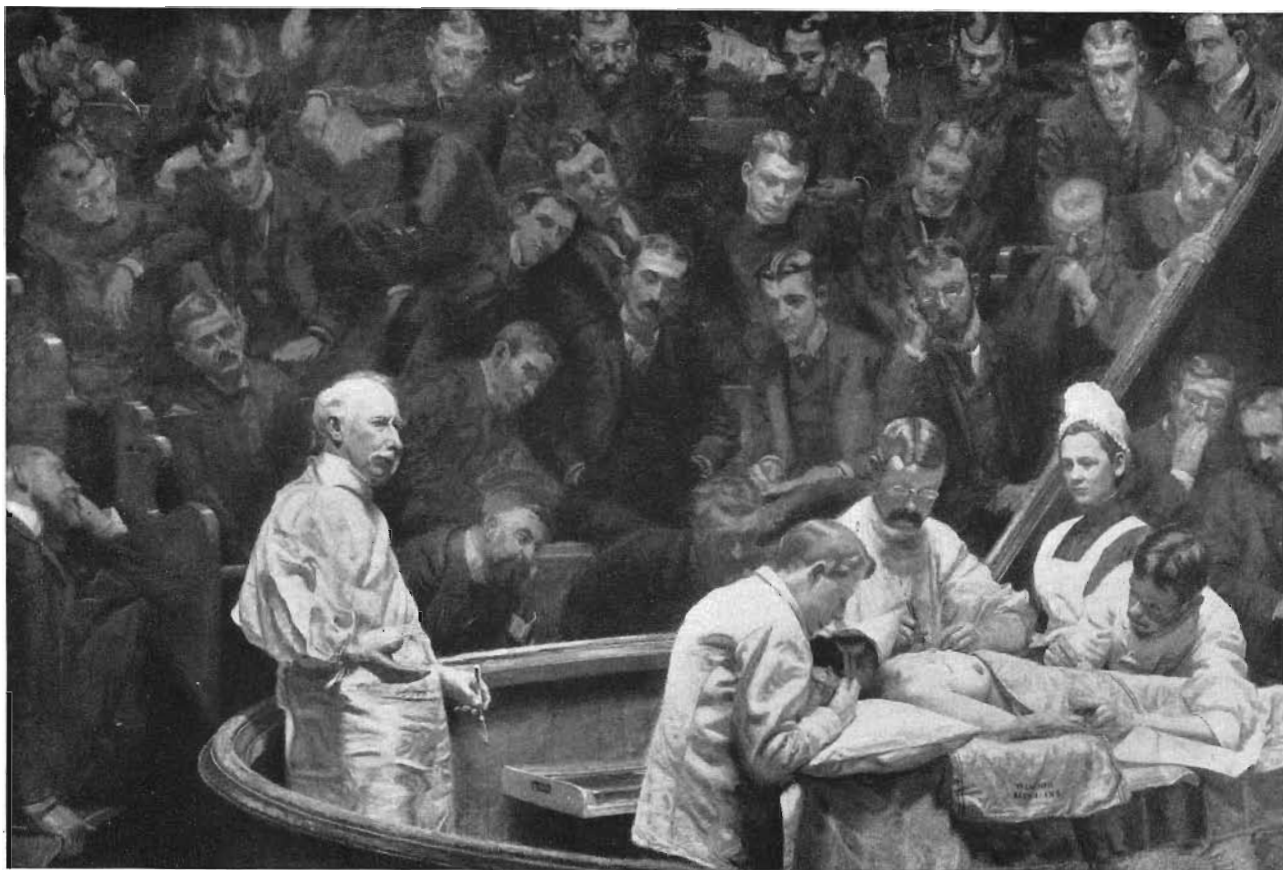
The Pennsylvania Museum of Art



396. HOMER

The Pennsylvania Academy of the Fine Arts

THE FOX HUNT

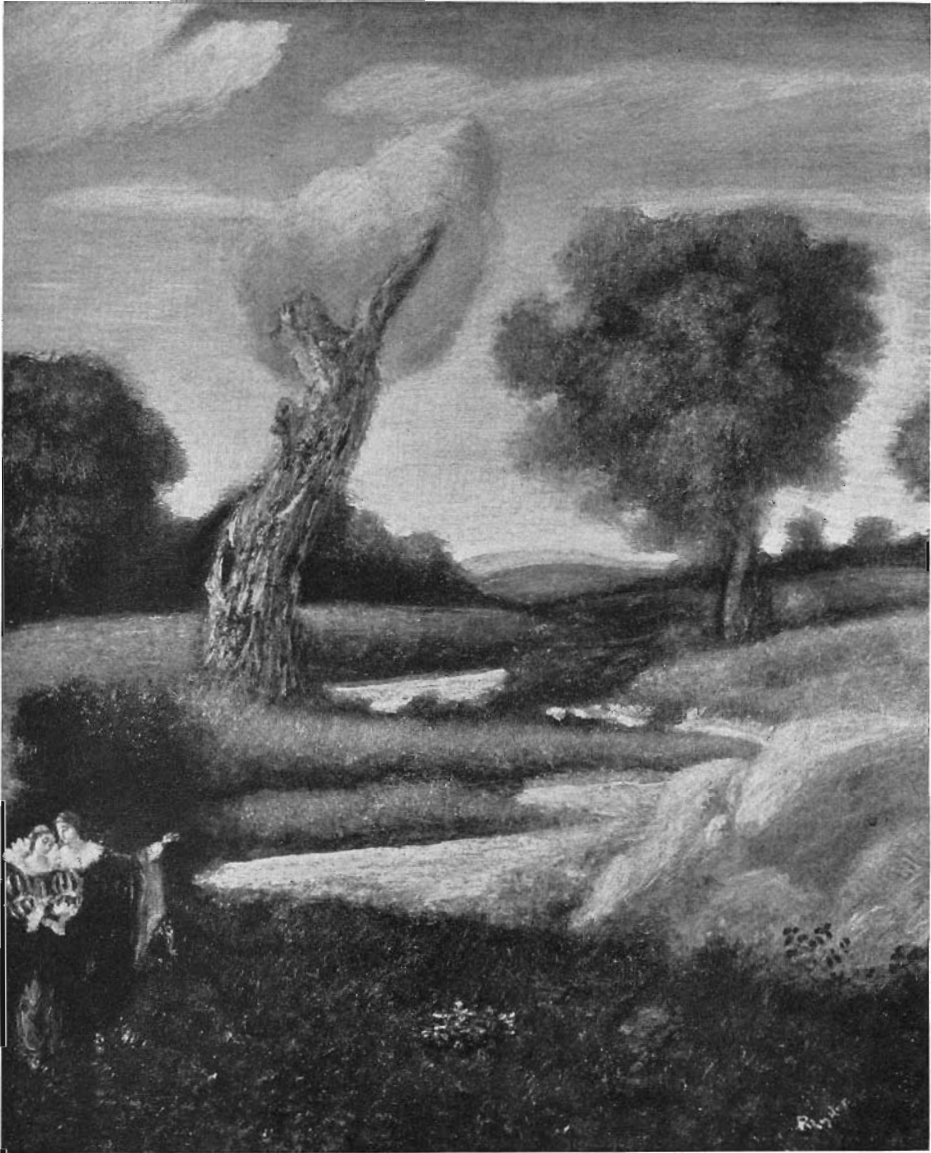


389. EAKINS

The University of Pennsylvania

THE AGNEW CLINIC

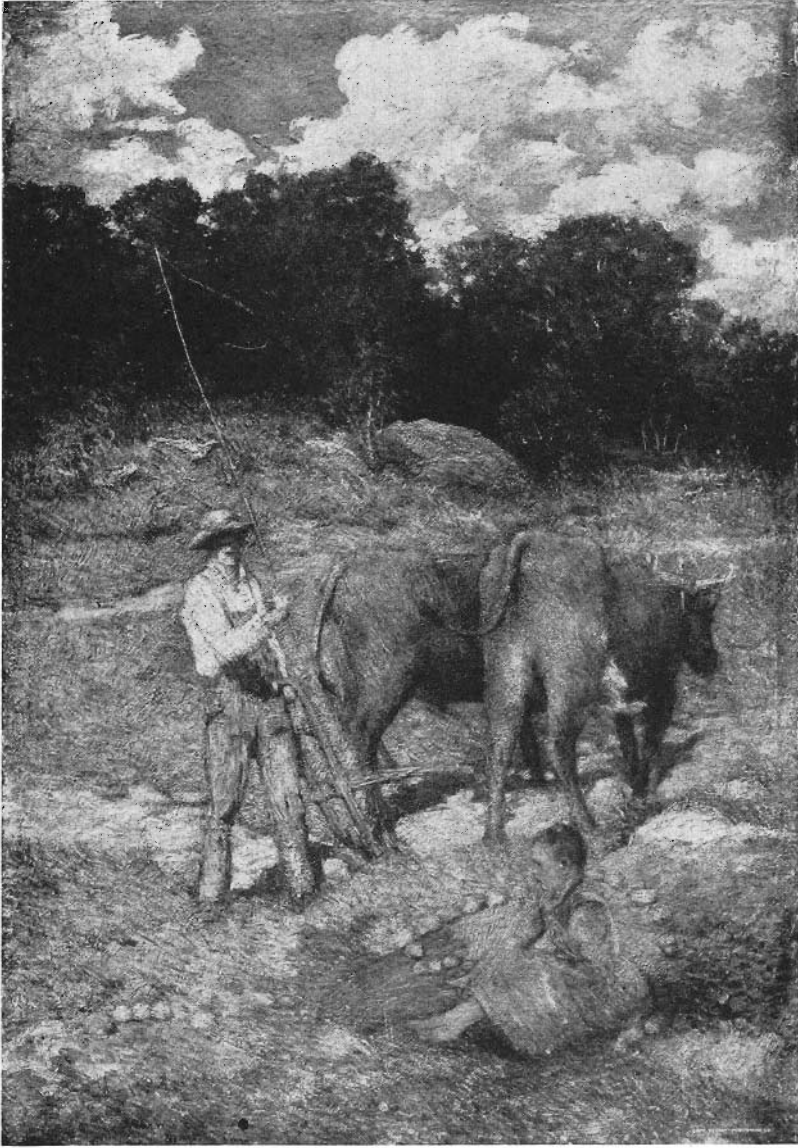
PLATE LXII



402. RYDER

The Estate of the late Miss Adah M. Dodsworth

FOREST OF ARDEN



464. WEIR

PLOUGHING FOR BUCKWHEAT

Carnegie Institute, Pittsburgh



417. WHISTLER

L'ANDALOUSE

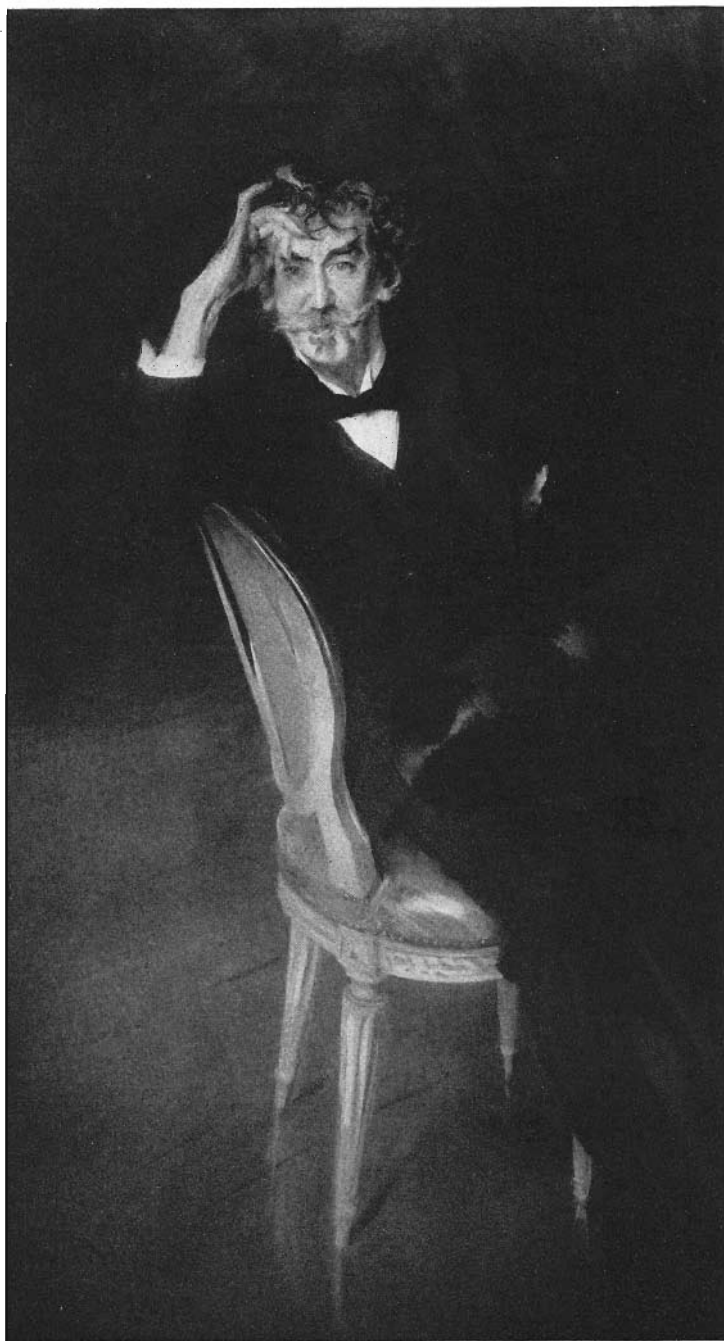
Miss Gertrude B. Whitemore



433. WHISTLER

THE WHITE GIRL

Miss Gertrude B. Whittemore



415. BOLDINI

JAMES MCNEILL WHISTLER

The Brooklyn Museum



425. WHISTLER

THE LANGE LEIZEN OF THE SIX MARKS

The John G. Johnson Collection



438. CASSATT

THE ARTIST'S MOTHER

Mr. Gardner Cassatt



436. CASSATT

The Cincinnati Art Museum

MOTHER AND CHILD



474. HOMER

The Art Institute of Chicago

THE GULFSTREAM (WATER COLOR)



488. HOMER

The Art Institute of Chicago

SUNSHINE AND SHADOW (WATER COLOR)

PLATE LXXII



490. BELLOWS

Emma S. Bellows

THE CRUCIFIXION

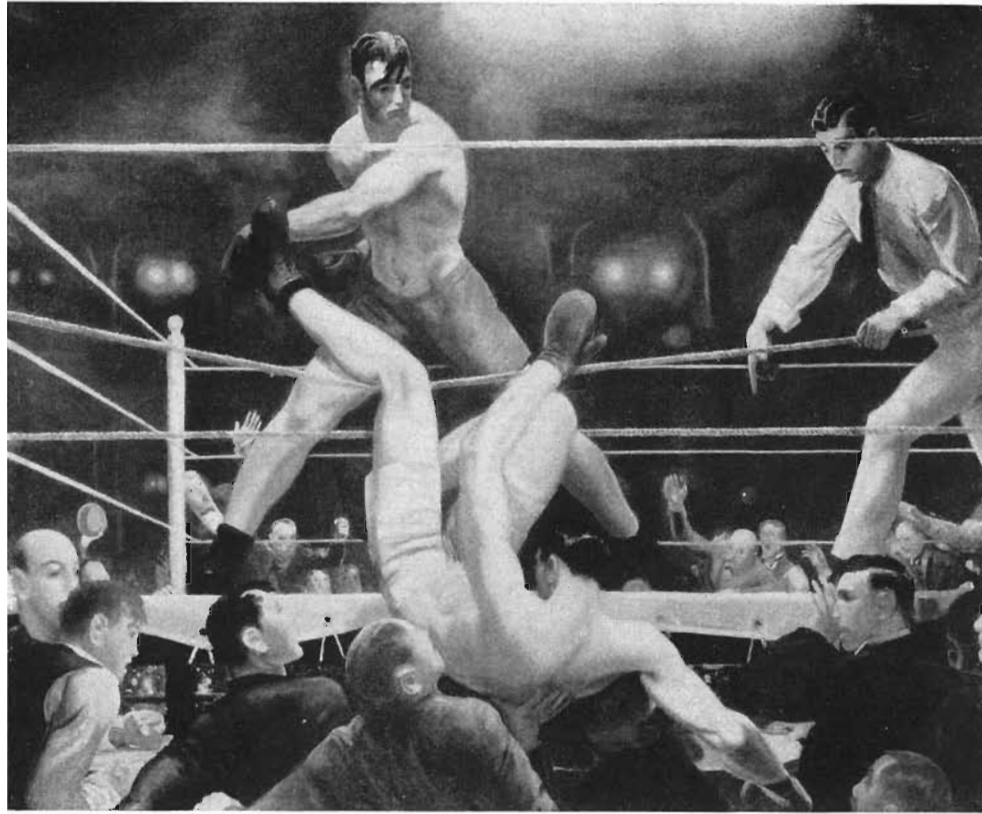


PLATE LXXIV

491. BELLOWS

DEMPSEY AND FIRPO

The Whitney Museum of American Art

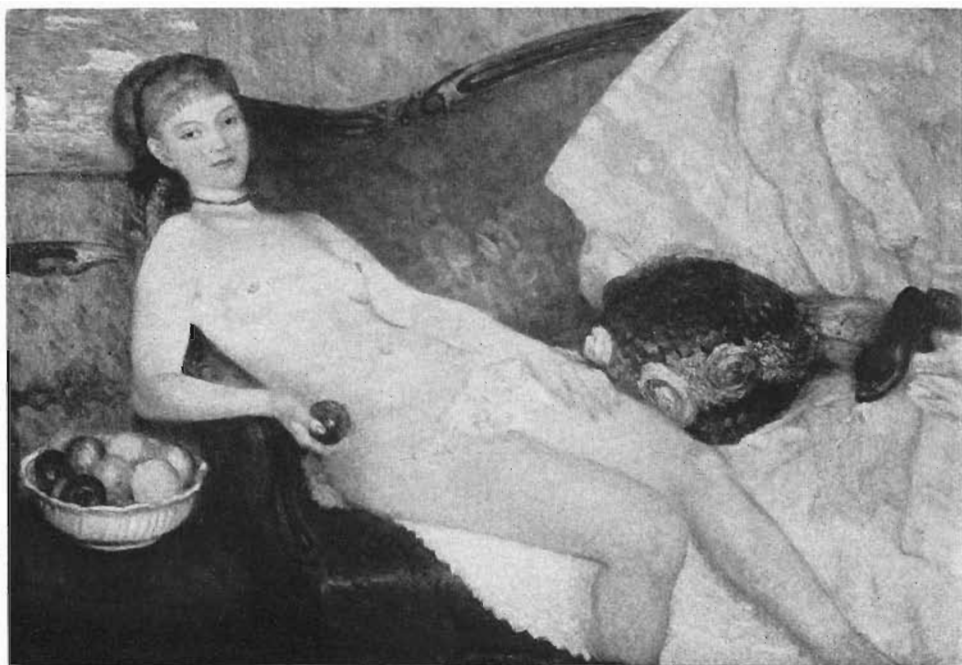


PLATE LXXXV

506. GLACKENS

The Artist

NUDE WITH APPLE



501. BELLOWS

Emma S. Bellows

TWO WOMEN

PLATE LXXVI



699. STERNE

The Adolph Lewisohn Collection

THE SACRIFICE



681. SLOAN

THE HAIRDRESSER'S WINDOW

The Artist through The Montross Gallery

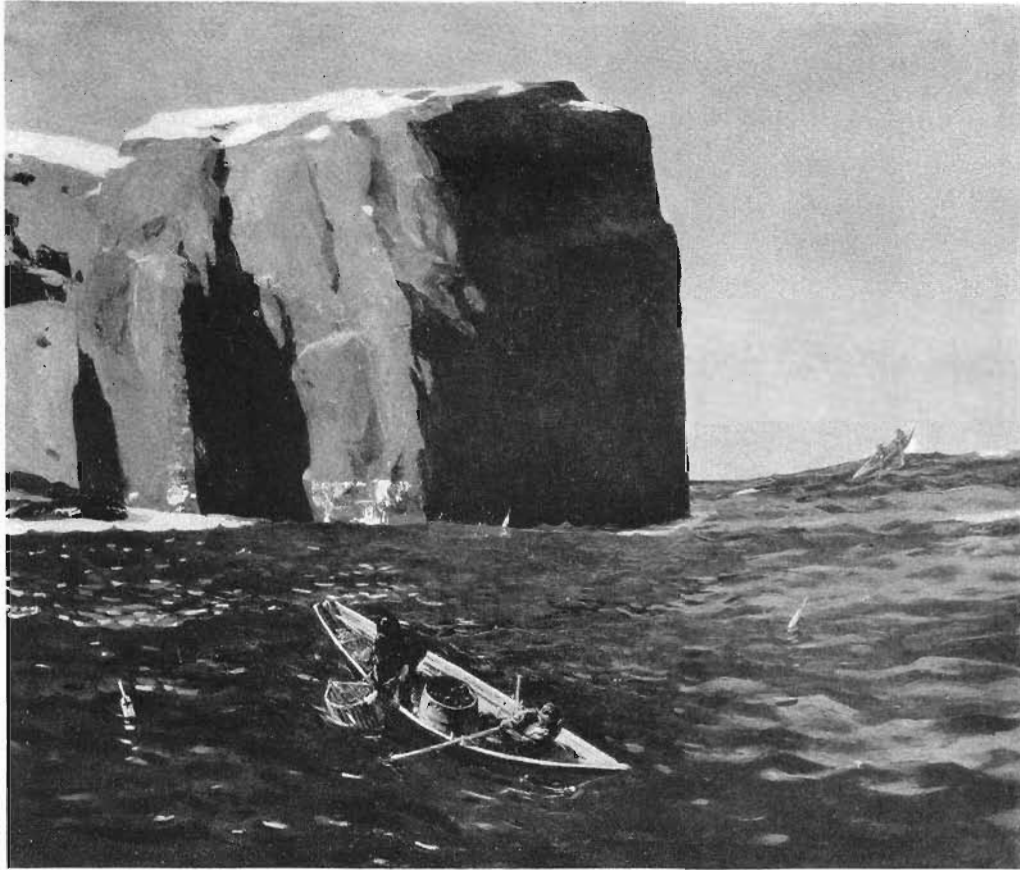


PLATE LXXXIX

618. KROLL

Mr. Ralph Pulitzer

SCENE IN CENTRAL PARK



609. KENT

The Adolph Lewisohn Collection

TOILERS OF THE SEA

PLATE LXXX



PLATE LXXXI

518. ARCHER

The Artist

WAITING FOR THE DEPARTURE

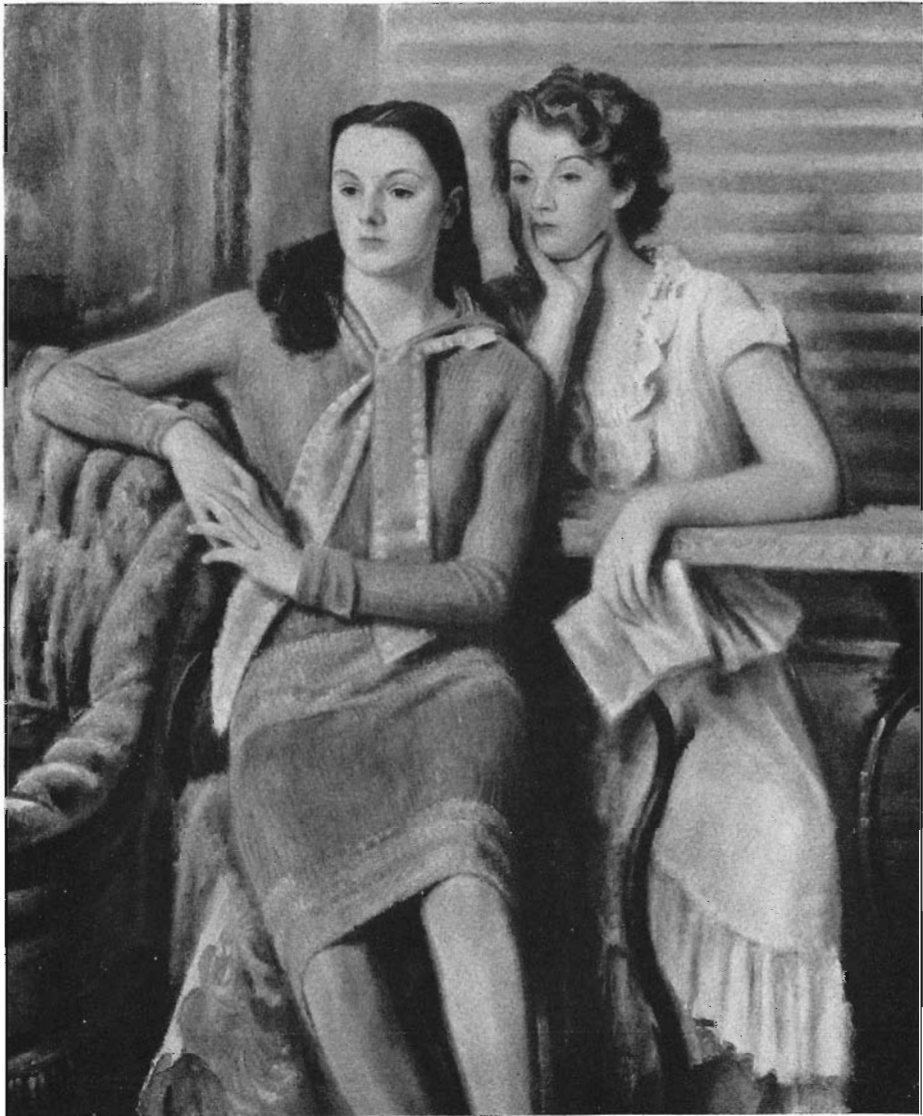


536. BLUMENSCHNEIN

The Artist

CANYON, RED AND BLACK

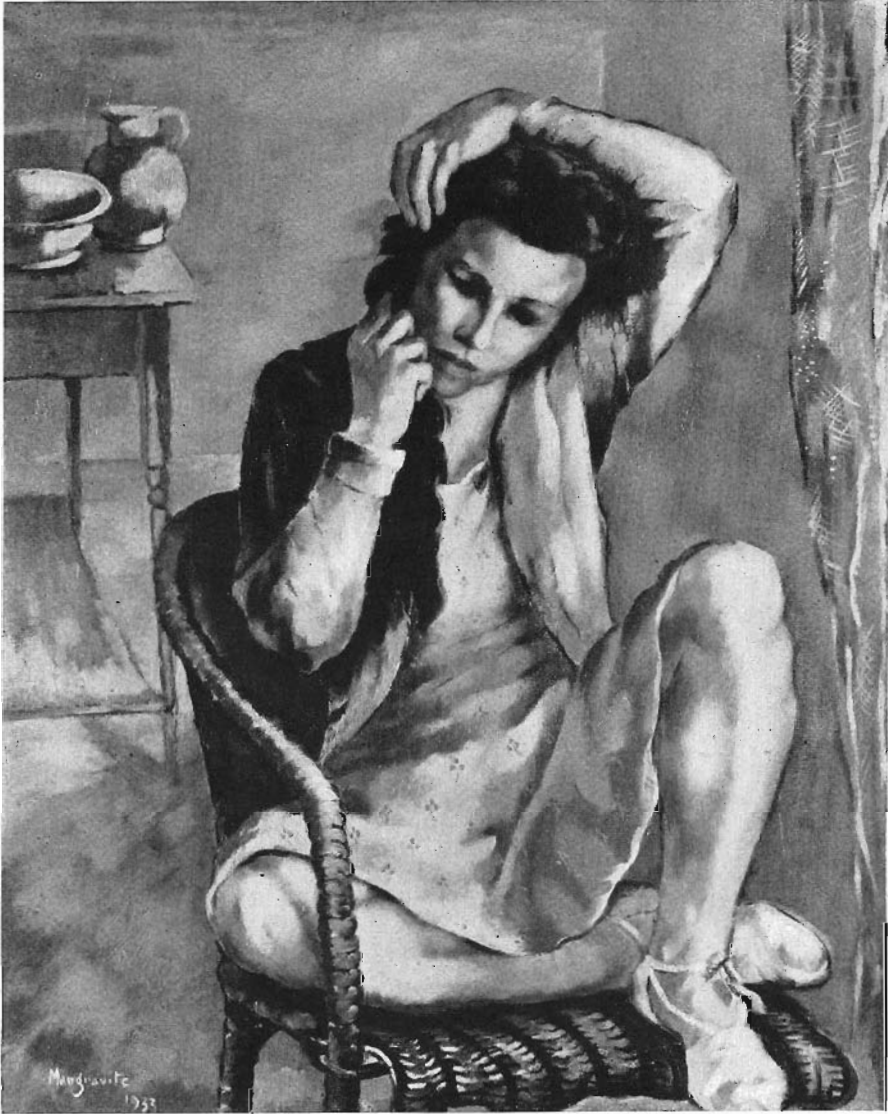
PLATE LXXXII



687. SPEICHER

Mr. and Mrs. Lesley Green Sheaffer

JEANNE AND LYDIA



628. MANGRAVITE

GIRL COMBING HER HAIR

The Frank K. M. Rehn Galleries



546. BROOK

THE TRAGIC MUSE

The Downtown Gallery



560. CIKOVSKY

The Worcester Art Museum

GIRL BEFORE MIRROR



PLATE LXXXVII

531. ARNOLD BLANCH

Mr. Frank K. M. Rehn

MISS COLUMBINE



649. PEIRCE

Gallery 144 West 13th Street

WOODCOCK AND PARTRIDGES

PLATE LXXXVIII



586. HALPERT

The Downtown Gallery

COTTAGE INTERIOR, OGUNQUIT



605. KARFIOL

The Museum of Modern Art

SEATED NUDE



568. CURRY

Ferargil, Inc.

TORNADO

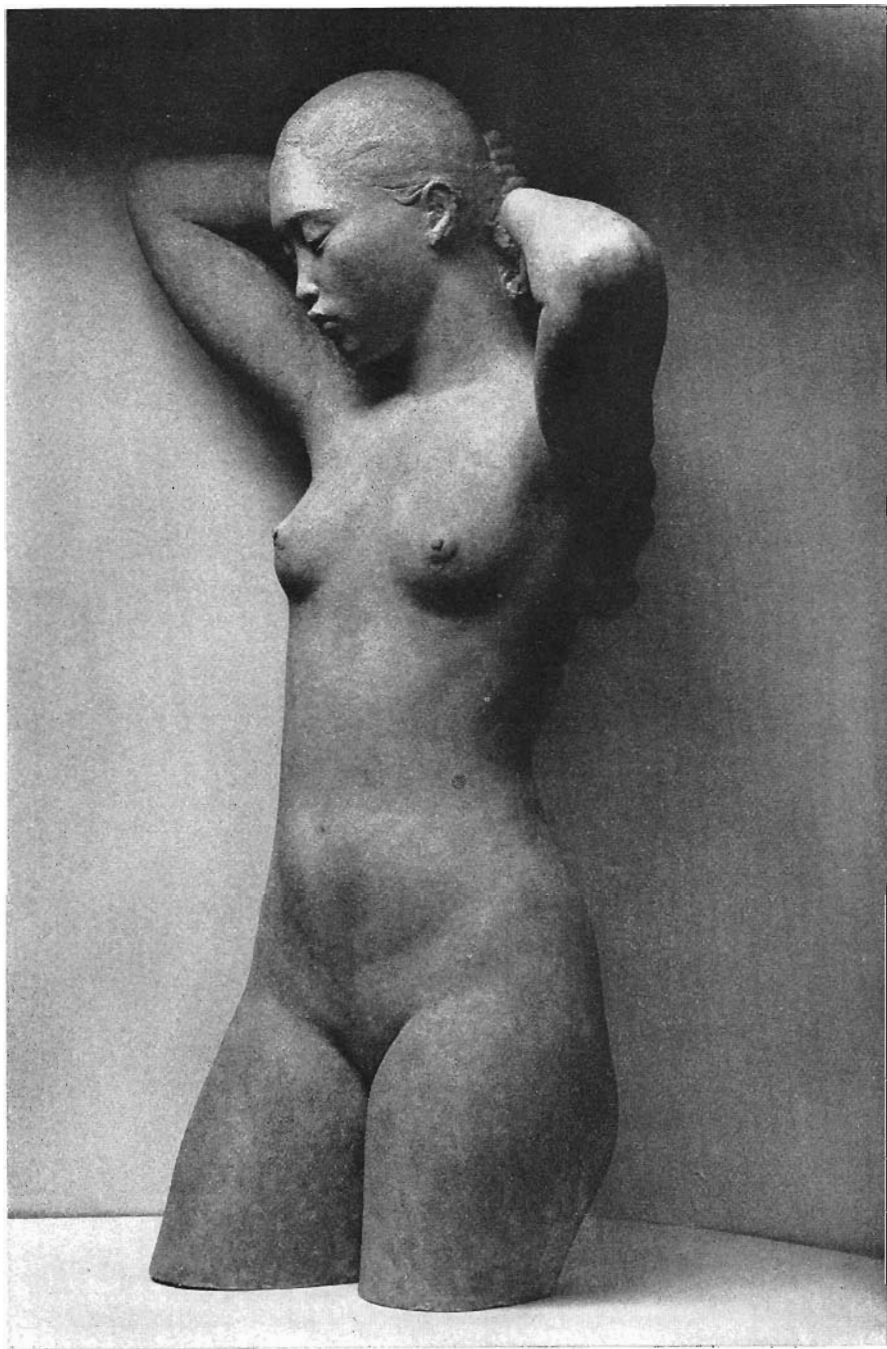


59I. HOPPER

The Frank K. M. Rehn Galleries

BARBER SHOP

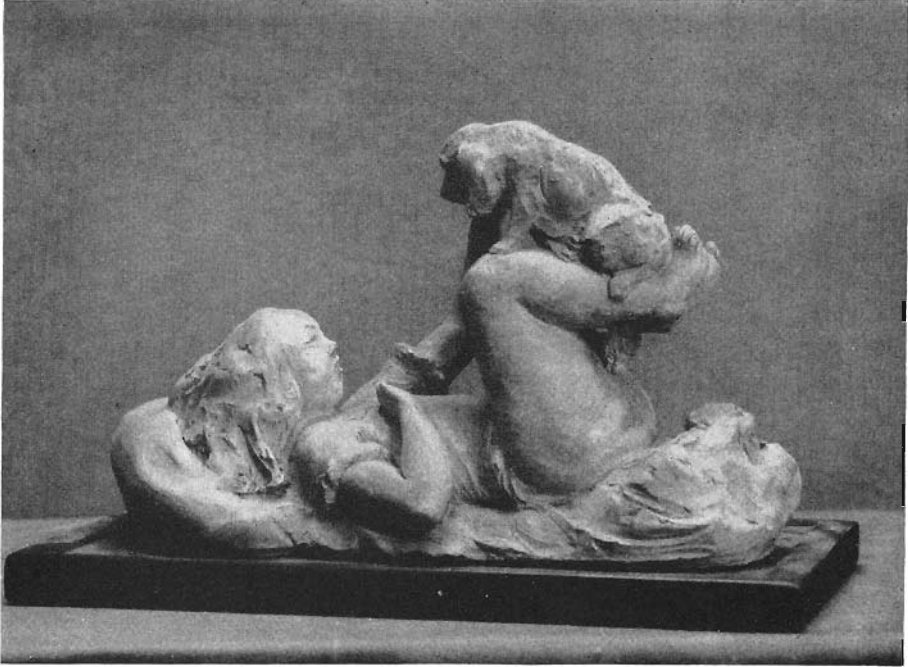
PLATE XCII



817. ROSIN

The Artist

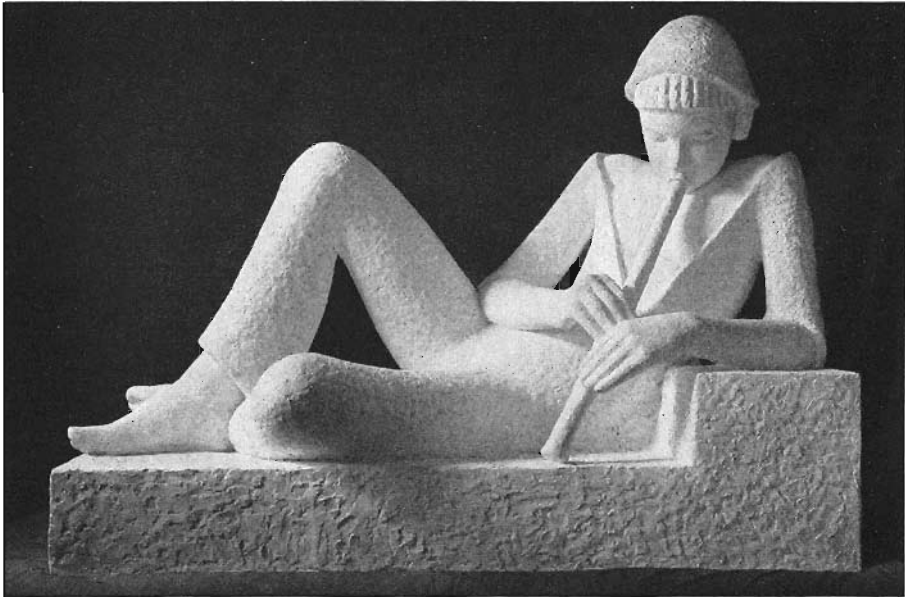
TORSO OF TEHIVA



795. NAKIAN

THE LAP DOG

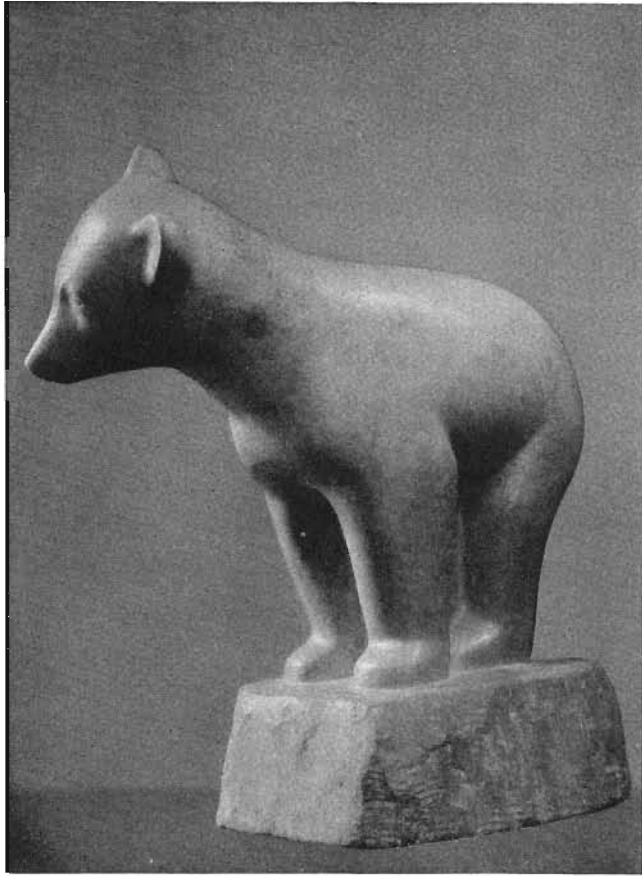
The Whitney Museum of American Art



774. JUDSON

SHEPHERD

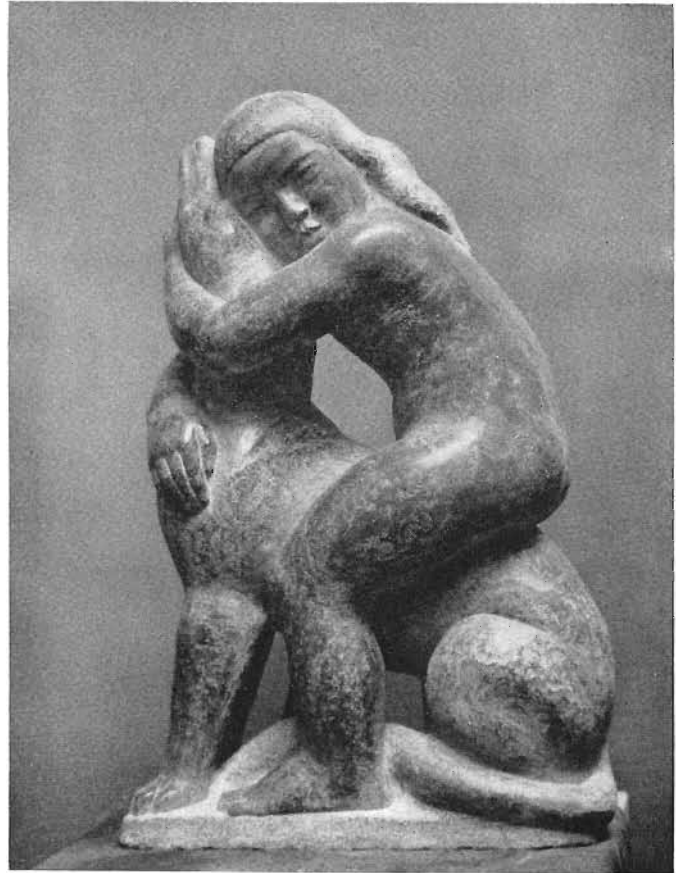
The Artist



838. WARNEKE

The Artist

BEAR



851. ZORACH

The Artist

AFFECTION