



**THE MRS. L. L. COBURN COLLECTION
MODERN PAINTINGS & WATER COLORS
AUSPICES OF THE ANTIQUARIAN SOCIETY
FROM APRIL SIXTH TO OCTOBER NINTH
NINETEEN HUNDRED AND THIRTY TWO**

EXHIBITION OF
THE MRS. L. L. COBURN COLLECTION
MODERN PAINTINGS & WATER COLORS



AUSPICES OF
THE ANTIQUARIAN SOCIETY OF
THE ART INSTITUTE OF CHICAGO
APRIL 6, 1932 TO OCTOBER 9, 1932

THE MRS. L. L. COBURN COLLECTION

FOR a number of years those who know pictures have heard of the enviable collection of modern masters which Mrs. L. L. Coburn has been forming in Chicago. More than once in a New York gallery the salesman has pointed out some particularly important work by Cézanne or Degas and remarked, "Mrs. Coburn has just bought *that*," and occasionally a fine van Gogh or a Manet has found its way into an exhibition labeled, "Lent from the Coburn Collection." Scholars, museum directors, and critics, who have seen the paintings in her apartment at the Blackstone Hotel, have invariably come away praising the high quality of the collection and the collector's taste and acumen. Of late, indeed, the Coburn Collection has gained considerable fame abroad; I can still remember with what eagerness a Hungarian Baron, himself one of the world's important picture buyers, asked if he might be permitted to see the Coburn Renoirs, many of which he had known in European collections. All such visitors have been welcomed by Mrs. Coburn in a remarkably generous spirit; loving her pictures, she has been happy to share them with others, and it is this same generosity which now prompts their public exhibition under the auspices of the Antiquarian Society. The public, coming upon the loan of a collection, does not realize some of the trepidations which beset the mind of a collector, before he can bring himself to exhibit his treasures. In an apartment like Mrs. Coburn's there is an intimate, close connection between the owner and the object; paintings are carefully grouped; they are near you and you can touch them. In such an atmosphere, all appear at their best. But in a museum gallery a certain impersonality is bound to reign and familiar works may take on a new character. Moreover, when the pictures are away, the walls at home are bare. Mrs. Coburn has realized all these difficulties but has nevertheless decided to show her collection.

The story of its formation goes back a number of years, when Mrs. Coburn began buying works mostly by American artists who had absorbed something of the color and vitality of the French Impressionists. Gradually through them she became interested in French painting and bought her first Monet, "Church at Varenge-

ville" (No. 21). Like the late Mrs. H. O. Havemeyer, Mrs. Coburn did not stop with Monet but went on to Monet's contemporaries and even to his successors. But though the collection today contains three Toulouse-Lautrecs, two van Goghs, a Gauguin and one Picasso, it is Impressionism that dominates the group. Mrs. Coburn will tell you herself that she is fond of color and light in painting, and anyone who has seen the pictures against the rather bleak formality of their hotel setting will remember how they transform her rooms. Renoir, the luminous, tender Renoir of the late seventies, best exemplified in the spring landscape that forms the upper part of his masterpiece "On the Terrace" (No. 33), sets the mood, and Monet, the early Cézanne, Sisley, and Manet in his lighter, gayer phase, respect it.

But if sunlight and prismatic color stream from the Renoirs and Monets, there is a deeper and more solid side of the French tradition which Mrs. Coburn has not neglected. Its keynote may be found in Degas' magnificent early portrait "Uncle and Niece" (No. 6), and it is repeated in another Degas, in the two small paintings by Daumier, and in at least one of the Lautrecs. Constantin Guys, whose vivid little pen sketches washed with sepia and color have been collected by Mrs. Coburn, has something of the same approach, and in van Gogh's two canvases you will find it more frantically expressed. The truth is that Mrs. Coburn has not been able to resist emotion in paintings and lively emotion at that; it takes all the Monets and the two flower pieces by Odilon Redon to counterbalance the "Moulin de la Galette" (No. 37) by Toulouse-Lautrec.

At the mention of these few pictures, one begins to see what treasures the collection contains. To the public, and they may well be right in this case, undoubtedly the most attractive group will be the eight paintings by Renoir. The earliest is the little sketch "At the Milliner's," (c. 1876), (No. 29), one of the most brilliant, exquisite things Renoir ever painted, and not far removed from the spirit and handling of the famous "Loge" in the Courtauld Collection. This is followed by "Picking Flowers" (No. 30) of two years later, and the distinguished portrait of Renoir's friend, Sisley, painted in 1879. To the same year belongs the "Lady Sewing," (No. 32). "On the Terrace," (No. 33) of 1881, is closely connected with Renoir's

series of great compositions done on the Seine at Argenteuil, of which Duncan Phillips owns the most important, "The Canoeists' Breakfast," and to which the glowing little canvas in the Potter Palmer Collection belongs. Two still-life compositions, one of peonies and another of apples, show another side of Renoir's genius, while the "Algerian Girl" (1883) (No. 34), recalls the artist's indebtedness to Delacroix, not only in subject matter (compare the "Woman of Algiers" in the Louvre) but in similar disposition of touches of pure color and white. It will be noted that all these paintings fall within the years 1876-1883, during that period which critics are now agreeing is Renoir's best. For a while the tendency to overrate the late and more gaudily colored examples or to prefer the somewhat stilted compositions of the "classical" epoch obscured the excellence of the works which Renoir painted during the first twenty years of his career.

The series of Monets begins with the often reproduced "Sainte-Adresse" of 1867 (No. 19), a work still reminiscent of Jongkind and Boudin, yet curiously Monet-like in the breadth of its atmosphere and decorative arrangement of beach, sea and sails. Fifteen years later the artist painted the "Cliff Walk," (No. 22), one of the breeziest and most charming of the group, done in or about Étretat. Monet's further development may be traced in representative examples from the Haystack, Venetian, and Poppy Field series, while the "Bridge over the Pool of Water Lilies" (No. 25), painted in his garden at Giverny in 1900, shows that even at so late a date he was able (when he wished) to steady his masses of streaked and broken color with a simple, strong design.

Manet and Degas, both a little outside the main current of Impressionism, are found in unusual examples. Besides a painting of a "Dancer" (No. 8), and an oil sketch, "The Morning Ride" (No. 10), and an exquisite little panel, "At the Race Course," Degas is represented by two very important large canvases. The double portrait is of extraordinary quality and only comparable to the noted "Bellelli Family" in the Louvre, while the "Millinery Shop" (No. 9), one of the artist's lesser known versions in oil of a favorite motif, shows how broadly and fluently Degas came to manage paint before he put it by for pastel. The very early Manet

portrait of the "Lange Boy," (c. 1860) (No. 15), with its pattern of dark colors and strong silhouette, may be contrasted with "The Journal Illustré" (No. 17), and the "Portrait of a Lady" (No. 16), both carried out in the artist's later and fresher palette, with flecks and touches of delicate color.

Cézanne's three paintings will undoubtedly arouse the interest of those concerned in the derivation of contemporary art from this important figure. The earliest, "Auvers-sur-Oise; Panorama of the Village" (No. 1), done in 1873, displays him as a follower of Impressionism and Pissarro; "Auvers, Small Houses," of eight years later, already reminds us of the Cézanne of the Ryerson and Birch-Bartlett Collections, and "Flowers and Fruit," painted round 1883, is one of his most reasoned, carefully arranged still lifes.

Gauguin, van Gogh, and Toulouse-Lautrec, Forain and Picasso bring the survey just over the border of the twentieth century. Van Gogh's "Self-Portrait with a Pipe" (No. 14) and "Soleil du Midi" (No. 13) both date from his last and freest period. Toulouse-Lautrec's three paintings include the early masterpiece "Moulin de la Galette" (1889) (No. 37), a sober but attractive portrait of a studio model, "Augusta" (No. 39), and one of his striking trapezists sketched at the Cirque Médrano. Forain's delightful gouache of "George Moore Leaving the Opera" (No. 11) reminds one that Manet's profile portrait of Moore, formerly in the Pellerin Collection, is now the property of Mrs. Coburn. The Picasso "On the Upper Deck" (No. 27), one of the latest additions, fully deserves a place in the collection. Rarely did the young Spaniard at this period (he was only twenty) achieve so successful a union of color, mood and firmly knit design. It is not hard to read the later "blue" "white" and "rose" styles as well as the cubist phase into this early work.

Brief enumeration and comment, such as this, ignores much that is significant. Mrs. Coburn, during the time that she has been gathering her group of oils, has also been buying water colors, pastels, and drawings, and a series of about thirty examples are being shown. In this field, she has mostly secured the work of twentieth-century painters, though some sketches of Guys, Berthe Morisot, and Winslow Homer form a background for the modern

group. The English, with Laura Knight, Brangwyn, and Orpen; the French with Utrillo, Signac, and Suzanne Valadon hang with Americans like Sargent, Frank Benson, and Frieseke. Mrs. Coburn has made her collection more strictly contemporary with the inclusion of Hopper, Demuth, James Chapin, and William Zorach.

From an exhibition like this, one may take away a number of impressions. First, there is a feeling of unity in the collection as it hangs on the wall, which comes from the fact that one person, and a knowing person, has selected every picture, and considered each one in relation to the whole. Then, there is a further revelation of liveliness and vitality in the things shown, for Mrs. Coburn has not been led, as certain collectors of French painting unfortunately have been, into acquiring slight or too trivial examples. And finally in addition there is displayed a remarkable ability to select outstanding paintings which have a true significance in the history of art. But aside from all this, and yet in a way behind it all, lies the recognition by Mrs. Coburn of the transcending role which painting in France played during the second half of the nineteenth century. Today, in the midst of constant experiment with new techniques and new forms, the Impressionists and the use of Impressionism by a generation that directly followed may seem almost as distant as Florence in the thirteenth century or Venice in the sixteenth. One is apt to forget that whatever their limitations, these men did one thing: they painted the most beautiful pictures that were ever painted. Not the most profound perhaps (if one excepts Cézanne), or the most moving, or the most intelligent, but simply, in direct and joyous handling of paint on canvas, the most beautiful. That quality Mrs. Coburn has fully recognized and it shines from picture to picture, from wall to wall, in her exhibition.

DANIEL CATTON RICH.

PAINTINGS

PAUL CÉZANNE *

Born in Aix-en-Provence, 1839. Formed early friendship with the novelist Zola and came to Paris in 1861, where he painted for five years under the influence of Delacroix, Daumier and Courbet. Met Manet in 1866. About this time he studied Rubens, Tintoretto, also Poussin and Signorelli. In 1872 painted out-of-doors at Pontoise with Pissarro, and at Auvers in 1873. Exhibited with the Impressionists. Retired at Aix in 1879, and spent most of his time in the South until his death in 1906, painting oils and water colors in which he stressed the solid structure of forms modeled in deep and harmonious color. His innovations have been at the bottom of much contemporary experiment and Cézanne has been frequently regarded as the greatest modern painter.

1. AUVERS-SUR-OISE, VILLAGE PANORAMA (1873)

Oil on canvas, 25½ x 31½ inches

Unsigned

Reproduced, p. 36

Collections

Choquet

Durand-Ruel, Paris

2. AUVERS, SMALL HOUSES (c. 1881)

Oil on canvas, 11½ x 21⅜ inches.

Signed, lower left: P. Cézanne

Collection

Durand-Ruel, Paris

Exhibited

Exhibition of Works by French Impressionists, The Grafton Galleries, London, January-February, 1905

* I want to thank Miss Dorothy Stanton for valuable assistance in the preparation of these catalogue notes.

3 FLOWERS AND FRUIT (c. 1885)

Oil on canvas, 23 x 16½ inches
Unsigned

Collection

Durand-Ruel, Paris

Reproduced

Tristan-L. Klingsor, *Cézanne* (English edition, trans. by J. B. Manson), N. Y. 1924, 20
(See cover)

Exhibited

Exhibition of Works by French Impressionists, Grafton Galleries, London, January-February 1905

HONORÉ DAUMIER

Born in Marseilles, 1808, the son of an inconspicuous poet. Came to Paris with his family in 1814. Studied with Lenoir; learned lithography from Ramelet, producing his first works in 1828. Drew plates for *Caricature* until it was suppressed in 1835; imprisoned six months for cartoon of Louis-Philippe in 1832. Designed lithographs for *Charivari* until 1860. Interested in painting, but exhibited at the Salon for several years without success. Left *Charivari* but rejoined staff in 1863. Moved to Valmondois in 1864. Retrospective exhibition of paintings in 1878 failed to enlist public support. Died in 1879. Left over 4000 lithographs and numerous paintings.

4. DON QUIXOTE IN THE MOUNTAINS

Oil on canvas, 12¾ x 9¾ inches
Signed, lower right: h. D.

Collections

William Burrell, London
Howard Young, New York

Reproduced

Michael Sadleir, *Daumier, the Man and the Artist*, London, 1924, Pl. 3

Exhibited

The Tate Gallery London, 1924-5 (No. 10 of the Burrell Collection Catalogue)

5. TWO LAWYERS

Oil on wood, 5¼ x 5¾ inches
Unsigned

Collections

Emile Courbet, Paris
Count Greffulhes, Paris
Mme. de La Béraudière, Paris
Étienne Bignou, Paris
Howard Young, New York

Reproduced

Eduard Fuchs, *Der Maler Daumier*, Munich, 1927, Pl. 25a

HILAIRE GERMAIN EDGAR DEGAS

Born in Paris, 1834. Studied with Lamotte, pupil of Ingres, for whom Degas had a deep reverence. Traveled in Italy, 1856-7, copying early classical masters, and returned to Paris to try his hand at composition in the grand manner. Became acquainted with the work of Manet; in 1868 painted his first theatre picture, followed by series of portraits, race-course scenes, and subjects drawn from life of the time and from the ballet. Exhibited with the Impressionists. About 1880, put by painting for pastel, and from that time on became a recluse, dying in Paris in 1917.

6. UNCLE AND NIECE (c. 1862)

Oil on canvas, 38½ x 45½ inches
Unsigned
Reproduced, p. 39

Collections

Purchased from the Bazzi family of Naples, relatives of the artist
Wildenstein, New York

Reproduced

Art News, XXIV (October 16, 1926), 1-2

Bulletin of the Art Institute of Chicago, XXIII (1929), 125-127

J. B. Manson, *The Life and Work of Edgar Degas*, London, 1927, Pl. 5

Catalogue of the Exhibition of French Painting of the 19th and 20th Centuries, Fogg Museum, No. 34

Exhibited

XVth International Exposition, Venice, 1926, No. 1525

Exhibition of French Painting of the 19th and 20th Centuries,
Fogg Museum, Cambridge, Mass., March 6 to April 6, 1929
No. 34

The Art Institute of Chicago, 1929-30

The models were both relatives of the painter, the child being one of the Bellelli daughters from the Florentine branch of the family, and the man, her uncle, a member of the Montecesi-Cicerale family of Naples.

7. AT THE RACES: "THEY'RE OFF" (c. 1870)

Oil on wood, 12 x 18½ inches

Signed, lower left: degas

Collection

Étienne Bignou, Paris

Howard Young, New York

Reproduced

J. B. Manson, *The Life and Work of Edgar Degas*, London, 1927, Pl. 26

(See p. 37)

8. DANCER ON THE STAGE (c. 1878-80)

Oil on canvas, 33¼ x 47⅞ inches

Signed, lower left: degas

Collection

Howard Young, New York

9. THE MILLINERY SHOP (c. 1882)

Oil on canvas, 39 x 43¼ inches

Unsigned

Reproduced, p. 38

Collection

Durand-Ruel, Paris (purchased directly from the artist)

10. THE MORNING RIDE (c. 1880)

Oil on canvas, 33¼ x 25½ inches

Signed, lower left: degas

Collection

Howard Young, New York

JEAN-LOUIS FORAIN

Born in Reims, 1852. Came to Paris; studied with Carpeaux, the sculptor. Allied himself with the Impressionists, and was influenced by Manet and Degas, but turned their technical discoveries to graphic, satirical use. Studied Rembrandt, Goya, Holbein, and Daumier, and contributed lithographs and illustration to a number of the Parisian journals. Later took up etching and began long series of courtroom scenes. Died in Paris, 1931.

11. GEORGE MOORE LEAVING THE OPERA (c. 1885)

Gouache and oil on board, 12½ x 10¼ inches

Signed, lower right: forain

Reproduced, p. 42

Collection

Kraushaar, New York

See also the portrait of George Moore by Manet, No. 18 of the present exhibition.

PAUL GAUGUIN

Born in Paris, 1848. Childhood in Peru. Followed the sea 1865 to 1868. In business until 1883, though painting in his spare time. Exhibited with Impressionists, 1880, and was influenced by Pissarro. 1887-1888 at Martinique. In Arles with van Gogh, 1888. Formed the Pont-Aven School of Pictorial Synthesis, 1889-90. Turned his back on civilization, visiting Tahiti in 1891-93, returning to Paris 1893-95. South seas until his death in 1903. Gauguin is remark-

able for his adaptation of primitive abstraction to the material of representational art, and after his Impressionist beginnings soon evolved a highly original and decorative style.

12. INCANTATION (1902)

Oil on canvas, 26 x 30 inches

Signed, lower left: P. Gauguin, 1902

Reproduced

Arsène Alexandre, *Paul Gauguin*, Paris, 1930, 175

(See p. 40)

VINCENT VAN GOGH

Born at Zandert, Brabant, 1853. Took up art in 1880, studying with Anton Mauve. 1883 to Paris, where he came in contact with Gauguin, Lautrec, Pissarro and Seurat, all of whom influenced him. Retired to Arles in 1888, where Gauguin joined him for a time. An attack of madness came on in 1889, but even after entering the asylum of Saint-Remy, he still continued to paint. The next year he placed himself in the care of Dr. Gachet of Auvers, committing suicide there the same year. His frantic career, as well as his theories of art can be traced in the remarkable series of letters written to his brother, Theo. Van Gogh's swirling design, his violent patterns of light and color, as well as an amazing emotional force, made him one of the greatest influences in later Expressionism.

13. "SOLEIL DU MIDI" (September 1888)

Oil on canvas, 28 $\frac{5}{8}$ x 36 $\frac{1}{4}$ inches

Unsigned

Collections

Galerie d'art d'Andretsch, The Hague

M. Gieseler, The Hague (sold, auction A. Mak, Amsterdam, October 1925, No. 33 of the catalogue)

Howard Young, New York

Reproduced

J. B. de La Faille, *L'Oeuvre de Vincent van Gogh*, Paris, 1928, No. 468, Pl. CXXXI

Catalogue of the auction of the Gieseler Collection, Amsterdam, October, 1925, No. 33

(See p. 41)

Vincent thus describes the picture (*Further Letters of Vincent van Gogh to his Brother* [1886-1889], III, London 1929, p. 181): "In this last category is a canvas of 30 square, a corner of a garden with a weeping tree, grass, round clipped bushes of cedar and an oleander bush. The same corner of the garden, that is, which you have already had a study of in the last parcel. But as this one is bigger, there is a lemon sky over everything and also the colours have richness and intensity of autumn, and also it is in still heavier paint than the other, plain and thick."

Exhibited

The Art Institute of Chicago, 1929-1930
Retrospective Summer Exhibition, Museum of Modern Art,
New York, June-September 1930, No. 105

14. SELF-PORTRAIT WITH A PIPE (1889)

Oil on canvas, 19 x 15½ inches
Unsigned

Collection

Swiss private collector
Wildenstein, New York

Reproduced

J. B. de La Faille, *L'Oeuvre de Vincent van Gogh*, Paris, 1928,
supplement to Vol. 1, Pl. CCXXI, No. 527bis.

EDOUARD MANET

Born in Paris in 1832 of a good bourgeois family. Studied with Couture; visited Italy, Germany, Holland, and Spain. His early paintings aroused a storm of indignation and abuse, but "Luncheon on the Grass," shown in 1863, and the "Olympia," exhibited in 1865, showed him as a painter of taste and uncompromising strength. His first work, with heavy Spanish shadows, and dark, flat masses of color, was succeeded by a gayer and lighter palette, and he joined with Monet, Pissarro and others to form the Impressionists, becoming the real head of the school. Died in 1883. Exposition of 1884, championed by Zola, was a complete vindication of his art, and six years later the "Olympia" was accepted for the Luxembourg. Now accepted as the most traditional of the moderns.

15. THE LANGE BOY (c. 1861)

Oil on canvas, 45½ x 28⅝ inches
Unsigned

Collection

Howard Young, New York, 1930

Reproduced

Julius Meier-Graefe, *Manet*, Munich, 1912, No. 58, p. 113

Described

Théodore Duret, *Manet*, Paris, 1919, No. 4

16. PORTRAIT OF A LADY (1879)

Oil on canvas, 24¾ x 20-1/16 inches
Unsigned

Collections

M. Rosenberg, Paris
Wildenstein, New York

Described

Catalogue of the Manet Sale, Paris, 1884, No. 26
Théodore Duret, *Manet*, Paris, 1919, No. 248

17. "LE JOURNAL ILLUSTRÉ" (c. 1879)

Oil on canvas, 24 x 18¾ inches
Signed, lower left: Manet

Collections

Faure, Paris
Howard Young, New York, 1929

Reproduced

Art in America XIV (1925), 9-20
Étienne Moreau-Nélaton, *Manet raconté par Lui-Même*, Paris,
1926, 53, Fig. 241, 346/7
Cicerone, XX (1928), 113
Art Digest, IV (October 1, 1929), 11
(See p. 43)

Art News XXVII (September 14, 1929), 12
Kunst und Künstler, XXVIII (1929), 82

Described

Théodore Duret, *Manet*, Paris, 1919, p. 273, No. 255

Exhibited

Manet Exposition, Paris, 1884, No. 92

18. THE BLOND MAN (PORTRAIT OF GEORGE MOORE)

Pastel on canvas, 21 x 13 $\frac{3}{8}$ inches

Signed, lower right: Manet

Reproduced, p. 44

Collections

Pellerin, Paris

Durand-Ruel, Paris

CLAUDE MONET

Born in Paris, 1840. Studied with Boudin at Le Havre in 1855 and met Jongkind there in 1862. Same year entered Gleyre's studio in Paris. Influenced in 1863 by Manet's "Luncheon on the Grass," and inspired to adopt methods of out-of-door painting. In 1867 his painting entitled, "Impression, Rising Sun," gave name to Impressionist group. During war of 1870, went with Pissarro to London, where he came in touch with Japanese prints and Turner. 1877 to 1878 in Paris. Established himself at Giverny, 1886. Antibes, 1888. Norway 1889. Died at Giverny, 1926.

19. THE BEACH AT SAINTE-ADRESSE (1867)

Oil on canvas, 28 $\frac{1}{2}$ x 31 $\frac{1}{4}$ inches

Signed, lower left: Claude Monet '67

Collection

Durand-Ruel (purchased directly from the artist)

Reproduced

Gustave Geffroy, *Claude Monet*, Paris, 1922, opp. 40

Camille Mauclair, *Claude Monet*, Paris, 1927, Pl. 6

Xenia Lathom, *Claude Monet*, London, 1931, Pl. VI

(See p. 47)

20. COAST-GUARD'S SHACK, POURVILLE (1881)

Oil on canvas, 23 x 28½ inches
Signed, lower left: Claude Monet

Collection

Durand-Ruel (purchased directly from the artist)

21. THE CHURCH OF VARENCEVILLE (1882)

Oil on canvas, 25 x 31½ inches
Signed, lower right: Claude Monet '82

Collection

Durand-Ruel (purchased directly from the artist)

Reproduced

Georges Lecomte, *L'Art Impressioniste*, (etched by A. M. Lauzet), Paris, 1892, opp. 256
Camille Mauclair, *Claude Monet*, Paris, 1927, Pl. 33

22. THE CLIFF WALK (1882)

Oil on canvas, 26½ x 32 inches
Signed, lower right: Claude Monet '82
Reproduced, p. 48

Collection

Durand-Ruel

Exhibited

Exhibition of Works by French Impressionists
Grafton Galleries, London, January-February, 1905

23. POPPY FIELDS, GIVERNY (1888?)

Oil on canvas, 25 x 31¼ inches
Signed, lower left: Claude Monet

24. TWO HAYSTACKS (1891)

Oil on canvas, 25½ x 39¼ inches
Signed, lower left: Claude Monet, '91

Collections

Potter Palmer, Chicago
Howard Young, New York

25. THE BRIDGE OVER THE POOL OF WATER LILIES,
GIVERNY (1900)

Oil on canvas, 35 x 39 $\frac{1}{4}$ inches
Signed, upper right: Claude Monet, 1900

26. VENICE, THE DARIO PALACE (1908)

Oil on canvas, 25 $\frac{1}{2}$ x 31 inches.
Signed, lower left: Claude Monet, 1908

Collection

Durand-Ruel (purchased directly from the artist)

PABLO RUIZ PICASSO

Born at Malaga, 1881. Studied drawing with his father, and exhibited in Barcelona where he was hailed as an infant prodigy. Moved to Paris in 1900, where Steinlen, Toulouse-Lautrec, and Carrière influenced him, and where examples of van Gogh and Cézanne helped him to found his early style. Blue Period, 1902-05. Rose Period, 1905-6. Fauve 1907. Founded cubism with Braque in 1908. 1917-18, Pierrots and Harlequins. Classical and neo-classical forms, 1922-1927. Surréalisme from 1927 on. With Matisse frequently called one of the two greatest living painters.

27. ON THE UPPER DECK (1901)

Oil on canvas, 15 $\frac{1}{2}$ x 24 $\frac{1}{4}$ inches
Signed, lower right: Picasso
Reproduced, p. 46

Collection

Howard Young, New York

ODILON REDON

Born at Bordeaux, 1840. Failing the Beaux Arts, he enrolled in

the atelier of Gérôme, but did not satisfy that exacting master. Met Corot and Chintreuil, and copied Delacroix in the Louvre. In 1863, came in touch with the romantic illustrator, Bresdin, who influenced his early etching and lithography. Redon is particularly known for his series of fantastic lithographs connected with Poe and the romantic authors. After 1900, he began once more to paint and until the end of his life produced a group of exotic flower-pieces, mingled with dream heads and mythological characters, more often in pastel than in oil. His color influenced Bonnard, Vuillard, and Denis, and through them, Matisse. Died 1916.

28. BOUQUET OF FLOWERS

Oil on wood, 26½ x 21 inches

Signed, lower right: ODILON REDON

Reproduced, p. 35

Collection

C. W. Kraushaar, New York

Exhibited

Exhibition of Paintings, Pastels and Drawings by Odilon Redon,
The Art Institute of Chicago, December 27, 1928, to January
27, 1929, No. 4.

AUGUSTE RENOIR

Born at Limoges 1841. Family moved to Paris 1845. Began art career as a china painter, and in 1862 entered Gleyre's studio. Early style influenced by Courbet and Manet. Monet induced him to adopt out-of-door methods. Exhibited with Impressionists, 1870 to 1878, and during this time painted some of his greatest works. Italy and Algeria, 1880 and 1882. One-man exhibition at Durand-Ruel, 1883. Round 1885, resisted extreme Impressionism, replacing his veils of light and color by more detailed and stabilized drawing. Removed to Cagnes in the Midi about 1890. Final style, with its broad masses of brilliant color and subjects of nudes and bathers, recalls Rubens. Died, 1919.

29. AT THE MILLINER'S (c. 1876)

Oil on canvas, 12¾ x 9⅝ inches

Signed, lower left: Renoir

Collection

Howard Young, New York

Reproduced

Julius Meier-Graefe, *Renoir*, Leipzig, 1929, Pl. 75, p. 92

(See p. 50)

30. PICKING FLOWERS (1878)

Oil on canvas, 20½ x 25¼ inches

Signed, lower right: Renoir

Collections

Knoedler, London

Howard Young, New York

Reproduced

Julius Meier-Graefe, *Renoir*, Leipzig, 1929, Pl. 94, p. 114

Exhibited

Exhibition of 19th Century French Painting, Knoedler and Co.,
London, July 1923, No. 45

Probably painted in the rose-garden at Vargemont.

31. PORTRAIT OF SISLEY (1879)

Oil on canvas, 25⅝ x 21¼ inches

Signed, lower right: Renoir '79

Collection

Howard Young, New York

Reproduced

Julius Meier-Graefe, *Renoir*, Leipzig, 1929, No. 106, p. 136

Henri Rivière, *Renoir*, p. 51

(See p. 53)

Exhibited

Dresden, 1904

Durand-Ruel, Paris, 1912

32. LADY SEWING (1879)

Oil on canvas, 19½ x 24 inches

Signed, upper left: Renoir '19

Collections

Deudon, Nice
Paul Rosenberg, Paris
Howard Young, New York

Reproduced

L'Amour de l'Art, Paris
Julius Meier-Graefe, *Renoir*, Leipzig, 1929, Pl. 108, p. 122

Exhibited

Exhibition of One Hundred Masterpieces, Paris, Gallery of
Paul Rosenberg, 1922

33. ON THE TERRACE (1881)

Oil on canvas, $39\frac{3}{8} \times 31\frac{1}{2}$ inches
Signed, lower right: Renoir '81

Collection

Durand-Ruel, Paris

Reproduced

François Fosca, *Renoir* (trans. by H. Wellington), London,
n. d. Pl. 18
Georges Lecomte, *L'Art Impressioniste* (etched by A. M.
Lauzet), Paris, 1892, opp. 136
Julius Meier-Graefe, *Renoir*, Leipzig, 1929, No. 119, p. 142
Henri Rivière, *Renoir*, p. 135
(See p. 51)

Exhibited

Grafton Galleries, London, 1905

34. ALGERIAN GIRL (1883)

Oil on canvas, $15\frac{1}{2} \times 13$ inches
Signed, upper left: À Fournier, A. Renoir '83
Reproduced, p. 52

Collection

Chester Johnson, Chicago

Exhibited

Julius Meier-Graefe, *Renoir*, Leipzig, 1929, No. 160, p. 174

35. APPLES IN A DISH (1883)

Oil on canvas, $20\frac{3}{4} \times 25$ inches
Signed, lower left: Renoir '83

Collection

Durand-Ruel, Paris (purchased directly from the artist)

36. FLOWERS, PEONIES (c. 1885)

Oil on canvas $21 \times 25\frac{3}{4}$ inches
Signed, lower right: Renoir

Collection

Potter Palmer, Chicago
Howard Young, New York

Reproduced

Julius Meier-Graefe, *Renoir*, Leipzig, 1929, No. 124, p. 145

HENRI DE TOULOUSE-LAUTREC

Born at Albi, 1864. From 1877 a cripple. Began early studies with horse painter, Princeteau. In Paris studied at ateliers of Bonnat and Cormon, but left them in disgust, preferring Degas, Forain, Goya, and the Japanese. Established himself in Montmartre in 1885 and began to paint the gay night-life of the cafés, cabarets and circuses. A splendid draughtsman, he turned to lithography and posters, producing in each field a series of notable examples. Portraits, opera scenes and race-track subjects occupied him until his early death, after a nervous collapse, in 1901, at Malromé.

37. A DANCE AT THE MOULIN DE LA GALETTE (1889)

Oil on canvas, $35\frac{7}{8} \times 39\frac{5}{8}$ inches
Signed, lower left: T-Lautrec

Collections

Montandon, Paris
Gallimard, Paris

Reproduced

Théodore Duret, *Lautrec*, Paris, 1920, 17
(See p. 49)

Gustave Coquiot, *Toulouse-Lautrec*, Berlin, n. d., Pl. 22
Maurice Joyant, *Henri de Toulouse-Lautrec*, Paris, 1926, I, 125
L'Art et les Artistes, N. S. XIV (1927), 170
Catalogue of Toulouse-Lautrec Exhibition, The Art Institute
of Chicago, 1930, 62

Exhibited

Exposition des Indépendants, Paris, 1889, No. 257
Exposition Galerie Goupil, Montmartre, Paris, 1893
Exposition Galerie Durand-Ruel, Paris, 1902, No. 71
Exposition du Musée des Arts Décoratifs, Louvre, 1910, No. 2
Exposition Rétrospective, Galerie Manzi-Joyant, Paris, 1914,
No. 76
The Art Institute of Chicago (Arts Club), December, 1924--
January, 1925, No. 76
Toulouse-Lautrec Exhibition, The Art Institute of Chicago,
December 23, 1930 to January 18, 1931, No. 9

At right, seen in profile, is the painter, Joseph Albert.

38. TRAPEZE ARTIST AT THE CIRCUS MÉDRANO (1893)

Oil on cardboard, $31\frac{1}{2} \times 23\frac{5}{8}$ inches
Signed upper right with monogram

Collection

G. Bernheim, Paris

Reproduced

The Arts, IV (1923), 159

Exhibited

Exposition Rétrospective, Galerie Manzi-Joyant, Paris, 1914
Toulouse-Lautrec Exhibition, The Art Institute of Chicago,
December 23, 1930 to January 18, 1931. No. 22

Maurice Joyant, *Henri de Toulouse-Lautrec*, II, Paris 1927, p. 191, men-
tions a study for the painting, now in the Museum of Albi, No. 74.

39. AUGUSTA (1890)

Oil on board, 23 $\frac{3}{4}$ x 15 inches

Signed, lower left: T-Lautrec

Illustration p. 45

Collections

Rosenberg, Paris

Wildenstein, New York

Reproduced

Maurice Joyant, *Henri de Toulouse-Lautrec*, II, Paris 1927, 99

Exhibited

"Art Français," Gallery of Paul Rosenberg, Paris, 1917, No.
76bis

WATER COLORS, DRAWINGS AND PASTELS

FRANK W. BENSON, AMERICAN, 1862—

40. PEWTER PITCHER

Water color on paper, 21 x 14 $\frac{3}{8}$ inches

Signed, lower right in water color: F. W. Benson '23

Exhibited

Fifth International Water Color Exhibition, The Art Institute
of Chicago, May 1 to June 4, 1925, No. 19

H. B. BRABAZON, BRITISH, 1821-1906

41. IGTAM MOTE, KENT

Water color on paper, 9 $\frac{1}{2}$ x 13 $\frac{1}{2}$ inches

Signed, lower left with monogram in pencil: HBB

EDWIN SWIFT CLYMER, AMERICAN, 1871—

42. BOATS

Water color and pencil on paper, 14 $\frac{1}{2}$ x 20 $\frac{3}{8}$ inches

Signed, lower left in pencil: Clymer

CHARLES DEMUTH, AMERICAN, 1883—

43. GLADIOLI, FLOWER STUDY No. 4

Water color and pencil on paper, 17 $\frac{3}{4}$ x 11 $\frac{1}{2}$ inches

Signed, right center in pencil: C. Demuth, 1925 Lancaster, Pa.

JEAN LOUIS FORAIN, FRENCH, 1852-1931

44. TRICKSTER LAWYERS

Black chalk, Chinese white, sepia and bistre wash on paper,

12 $\frac{15}{16}$ x 17 $\frac{7}{8}$ inches

Signed, lower left in pencil: Forain

Exhibited

Sixth International Water Color Exhibition, The Art Institute of Chicago, May 3 to May 30, 1926, No. 351, (Pl. 7 of catalogue)

CONSTANTIN GUYS, BELGIAN, 1805-1892

45. ONE OF THE LADIES OF THE HAREM

Pen, sepia, and water color on paper, $13\frac{3}{4} \times 9-13/16$ inches
Signed, lower right: "One of the ladies of the Harem"

Collections

Baron Napoléon Gourgau, Paris

C. W. Kraushaar, New York

Variation of drawing in Musée de la Ville de Paris, reproduced in Gustave Geffroy, *Constantin Guys*, Paris, 1920, opp. p. 10

46. PORTRAIT OF A WOMAN

Pen, bistre, and sepia on paper, $13-9/16 \times 9\frac{3}{4}$ inches
Signed ?

Collection

Baron Napoléon Gourgau, Paris

C. W. Kraushaar, New York

W. EMERTON HEITLAND, AMERICAN, 1893—

47. THE HARBOR—PUERTO PLATA

Water color on paper, 19×22 inches
Signed, lower right in black chalk: Heitland

Exhibited

Fifth International Water Color Exhibition, The Art Institute of Chicago, May 1 to June 4, 1925, No. 177

EDWARD HOPPER, AMERICAN, 1882—

48. GLOUCESTER MANSIONS

Water color and pencil on paper, $13\frac{1}{2} \times 19\frac{1}{2}$ inches

Signed, lower left in water color: Edward Hopper, Gloucester,
1923

49. LA PIERREUSE, PARIS

Water color on paper, 11-5/16 x 6-7/16 inches
Signed, lower right in pencil: Edward Hopper

50. LE TERRASSIER, PARIS

Water color on paper, 11-5/16 x 6-7/16 inches
Signed, lower right in pencil: Edward Hopper

51. MODEL READING

Water color on paper, 13-9/16 x 19-9/16 inches
Signed, lower right: Edward Hopper, Santa Fé, 1925

LAURA KNIGHT, BRITISH, 1880?—

52. BEFORE THE ACT

Black chalk and water color on paper, 14⁷/₈ x 19³/₄ inches
Signed, lower left in pencil: Laura Knight

GEORGE LUKS, AMERICAN, 1867—

53. LANDSCAPE

Water color on paper, 13⁵/₈ x 19-11/16 inches
Signed, lower right in water color: George Luks

AMBROSE McEVOY, BRITISH, 1879-1927

54. LADY DAVINA LYTTON

Black chalk and water color on paper, 19 x 11 inches
Signed, lower right in pencil: McEvoy

ALBERT MARQUET, FRENCH, 1875—

55. THE WHARF

Water color on paper, $8\frac{1}{2} \times 11$ inches
Signed, lower left in ink: Marquet. Audierne, 1928

Exhibited

Ninth International Water Color Exhibition, The Art Institute
of Chicago, May 2 to June 2, 1929, No. 426

BERTHE MORISOT, FRENCH, 1841-1895

56. SEATED YOUNG WOMAN

Water color and pencil on paper, $10\text{-}5/16 \times 7\frac{1}{2}$ inches
Unsigned

Exhibited

Exposition Rétrospective, Galerie Marcel Bernheim, Paris, June
20 to July 8, 1922

WILLIAM ORPEN, BRITISH, 1878-1931

57. THE SISTERS

Pencil and water color on paper, $29\frac{7}{8} \times 20\frac{3}{8}$ inches
Signed, lower left in pencil: Orpen

Exhibited

Second International Water Color Exhibition, The Art Institute
of Chicago, April 15 to May 21, 1922, No. 253

AIDEN LASSELL RIPLEY, AMERICAN, 1896—

58. THE PARDON ON THE HILL

Water color on paper, $15\frac{1}{2} \times 19\frac{3}{8}$ inches
Signed, lower right with brush: A. L. Ripley '28

Exhibited

Ninth International Water Color Exhibition, The Art Institute
of Chicago, May 2 to June 2, 1929, No. 249

JOHN SINGER SARGENT, AMERICAN, 1856-1925

59. WOODSHEDS, TYROL

Water color on paper, $15\frac{1}{4} \times 20\frac{5}{8}$ inches
Signed, lower right in ink: John S. Sargent-Tirol

Exhibited

Second International Water Color Exhibition, The Art Institute
of Chicago, April 15 to May 21, 1922, No. 131

60. WORKMEN AT CARRARA

Water color on paper, $15\frac{1}{2} \times 20\frac{1}{2}$ inches
Signed, lower left in ink: John S. Sargent-Carrara

Exhibited

Second International Water Color Exhibition, The Art Institute
of Chicago, April 15 to May 21, 1922, No. 133

HENRY E. SCHNAKENBERG, AMERICAN, 1892—

61. RONDA—EL ESPIRITO SANTO

Water color on paper, $13\text{-}9/16 \times 19\frac{1}{2}$ inches
Signed, lower right with brush: H. E. Schnakenberg

SUZANNE VALADON, FRENCH, 1869—

62. SEATED NUDE

Black pencil drawing on paper, $11\frac{5}{8} \times 8\text{-}3/16$ inches
Signed, lower left: Suzanne Valadon

Reproduced

Adolph Basler, *Suzanne Valadon*, Paris, 1929, Pl. 32

Exhibited

Tenth International Water Color Exhibition, The Art Institute
of Chicago, March 20 to April 20, 1930, No. 61, (Pl. 6 of
the catalogue)

JOHN WHORF, AMERICAN, 1903—

63. SEA APPLES

Water color on paper, 15 $\frac{1}{8}$ x 21 inches
Signed, lower right in water color: John Whorf

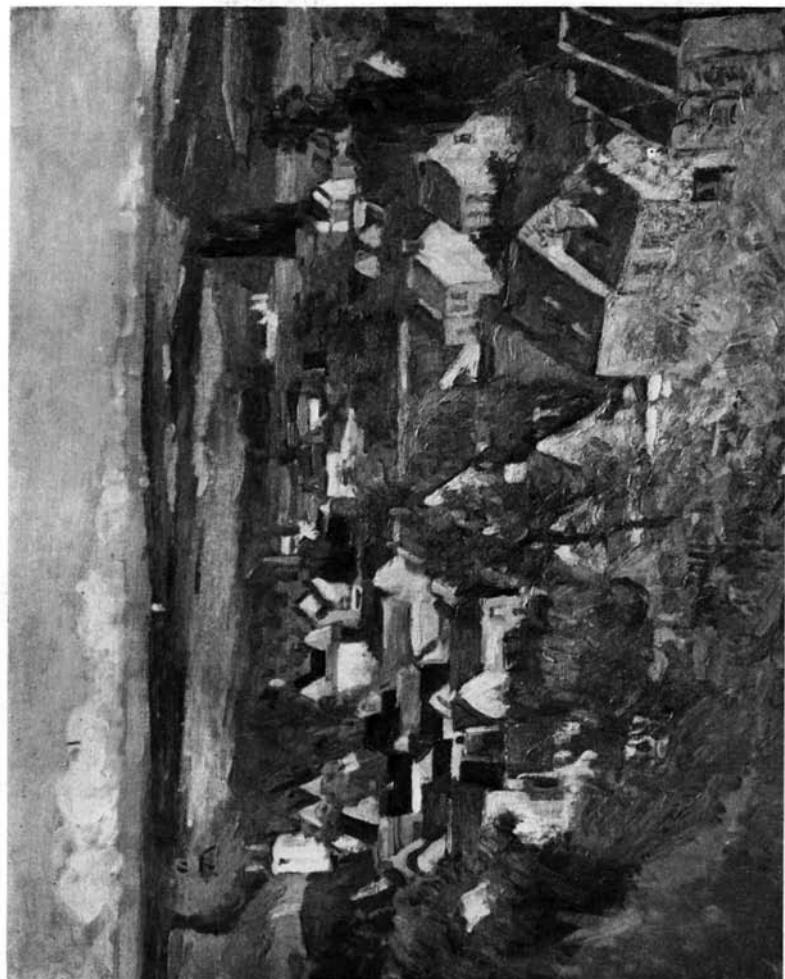
Exhibited

Tenth International Water Color Exhibition, The Art Institute
of Chicago, March 20 to April 20, 1930, No. 438

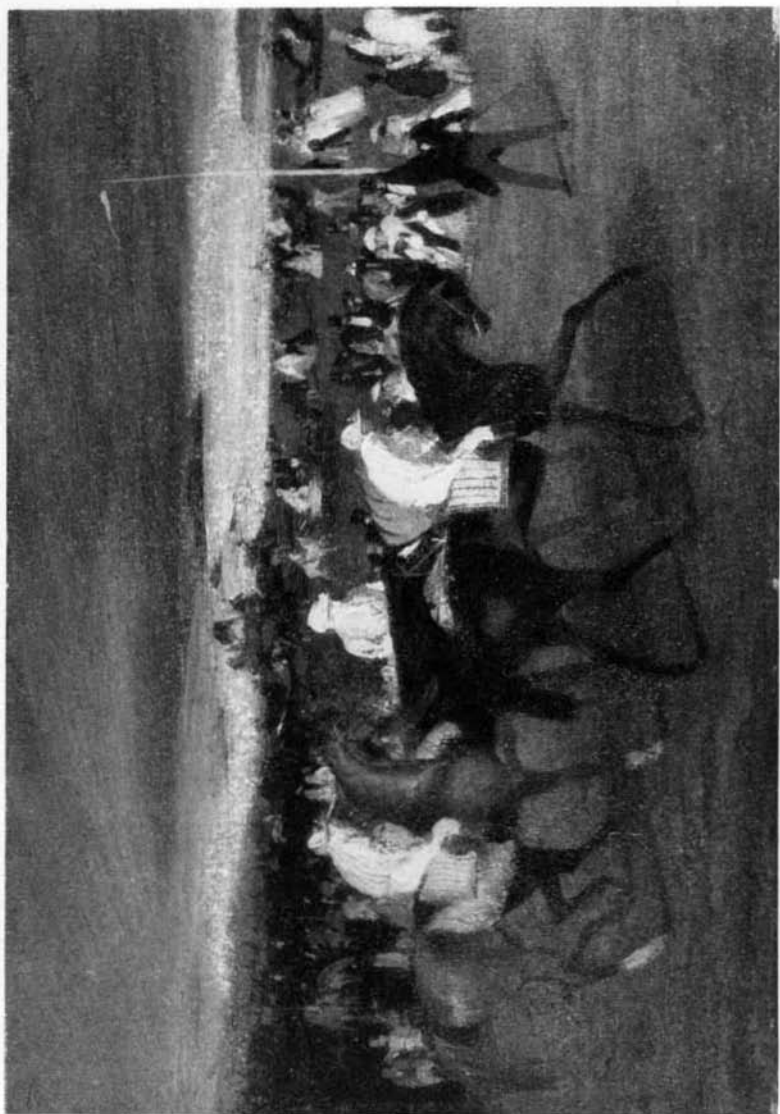
ILLUSTRATIONS



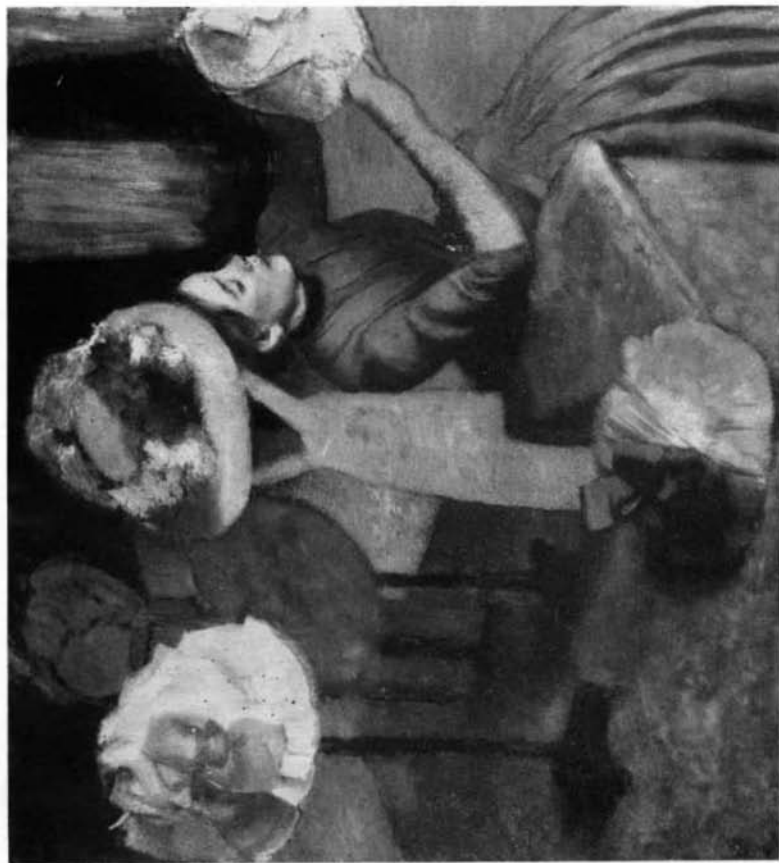
No. 28. REDON, "BOUQUET OF FLOWERS"



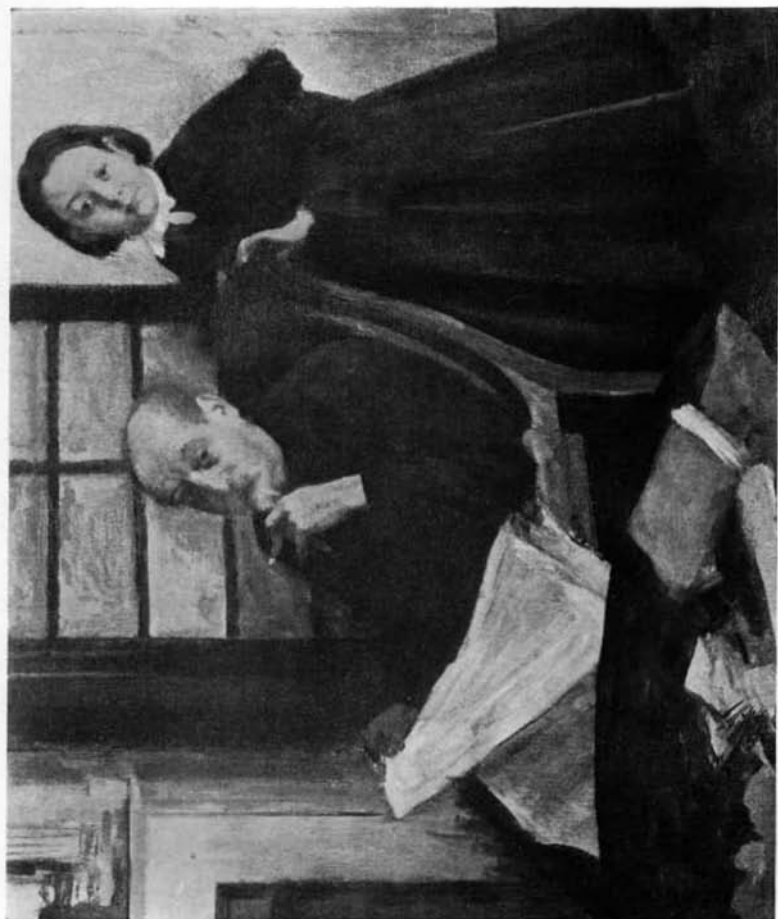
No. 1. CÉZANNE, "AUVERS-SUR-OISE, VILLAGE PANORAMA" (1873)



No. 7. DEGAS, "AT THE RACES: 'THEY'RE OFF'" (c. 1870)



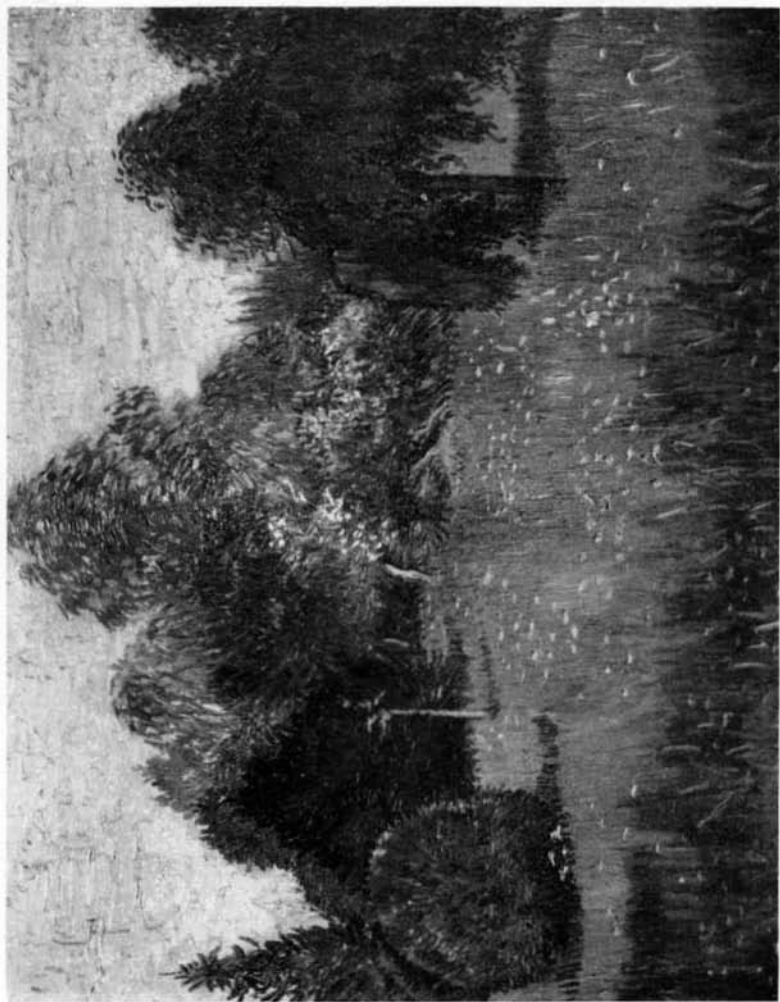
No. 9. DEGAS, "THE MILLINERY SHOP" (c. 1882)



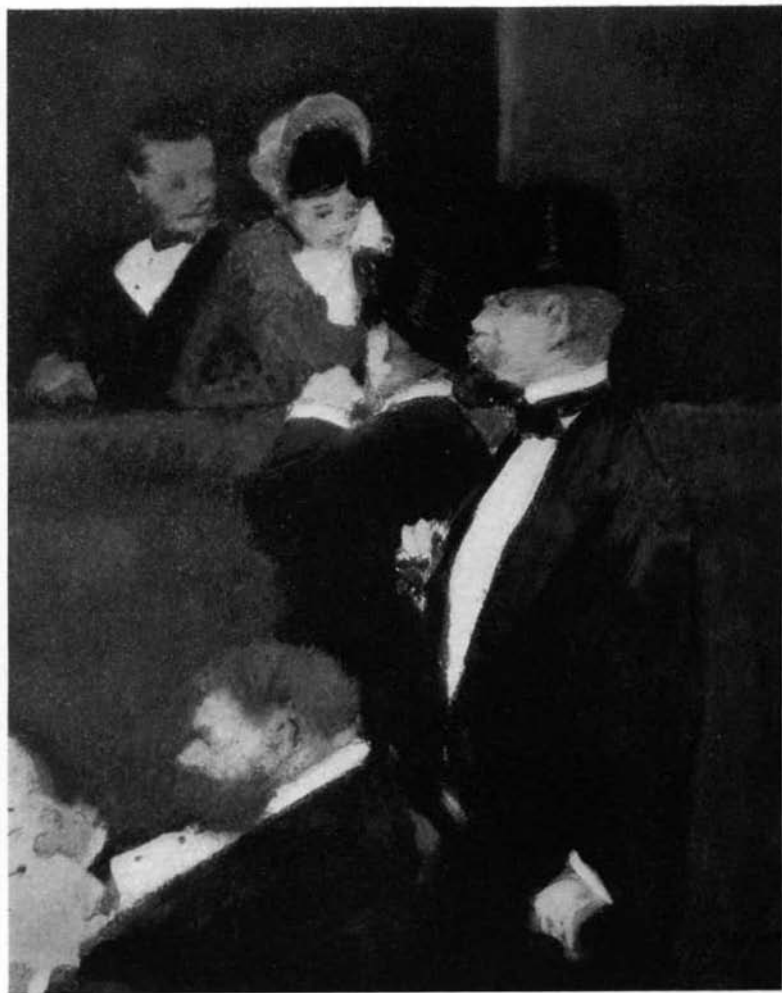
No. 6. DEGAS, "UNCLE AND NIECE" (c. 1862)



No. 12. GAUGUIN, "INCANTATION" (1902)



No. 13. VAN GOGH, "SOLEIL DU MIDI" (1888)



No. 11. FORAIN, "GEORGE MOORE LEAVING THE OPERA" (c. 1885)



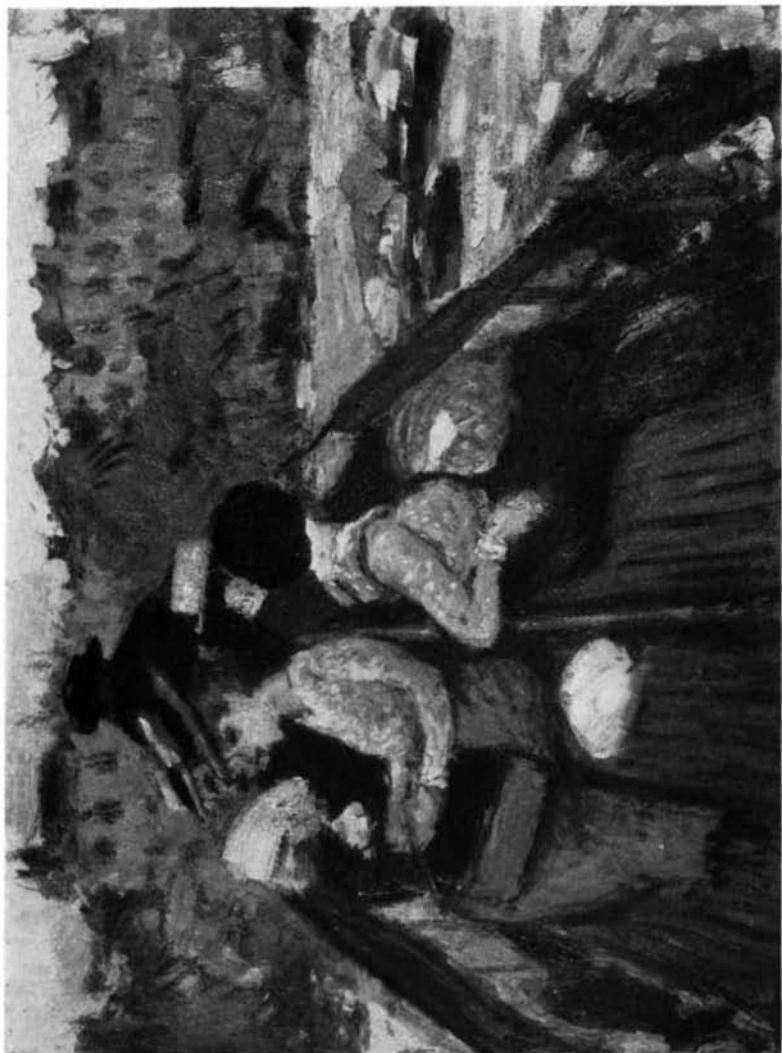
No. 17. MANET, "LE JOURNAL ILLUSTRÉ" (c. 1879)



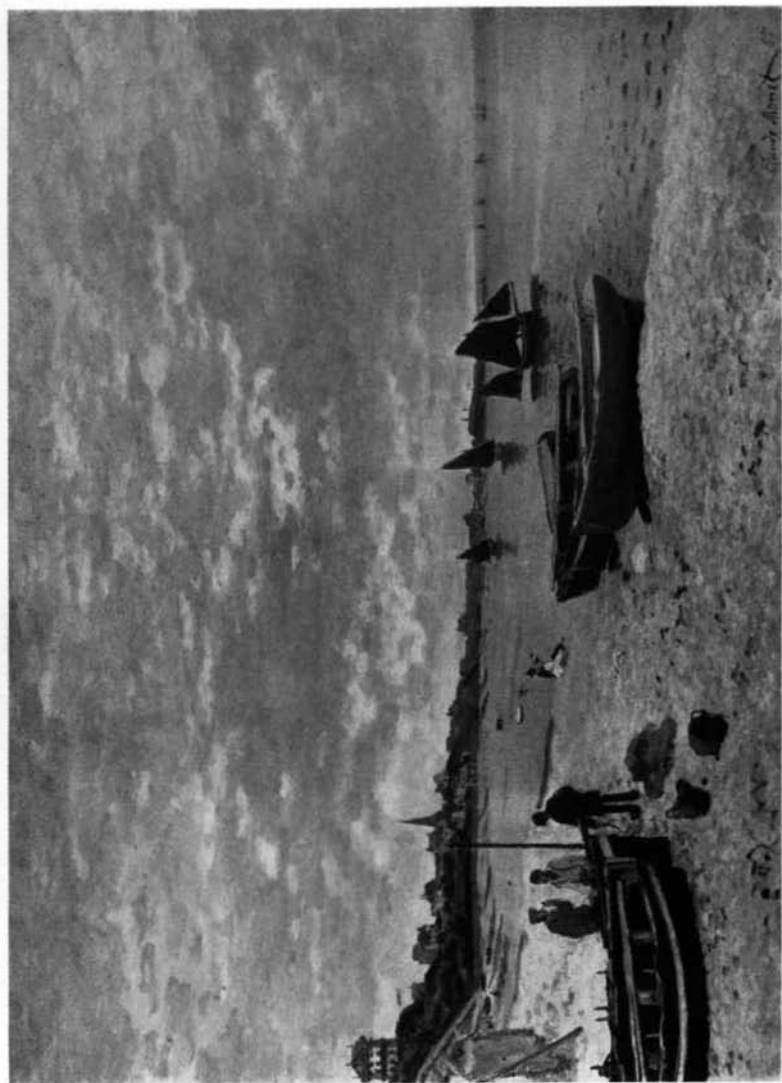
No. 18. MANET, "THE BLOND MAN (PORTRAIT OF GEORGE MOORE)"



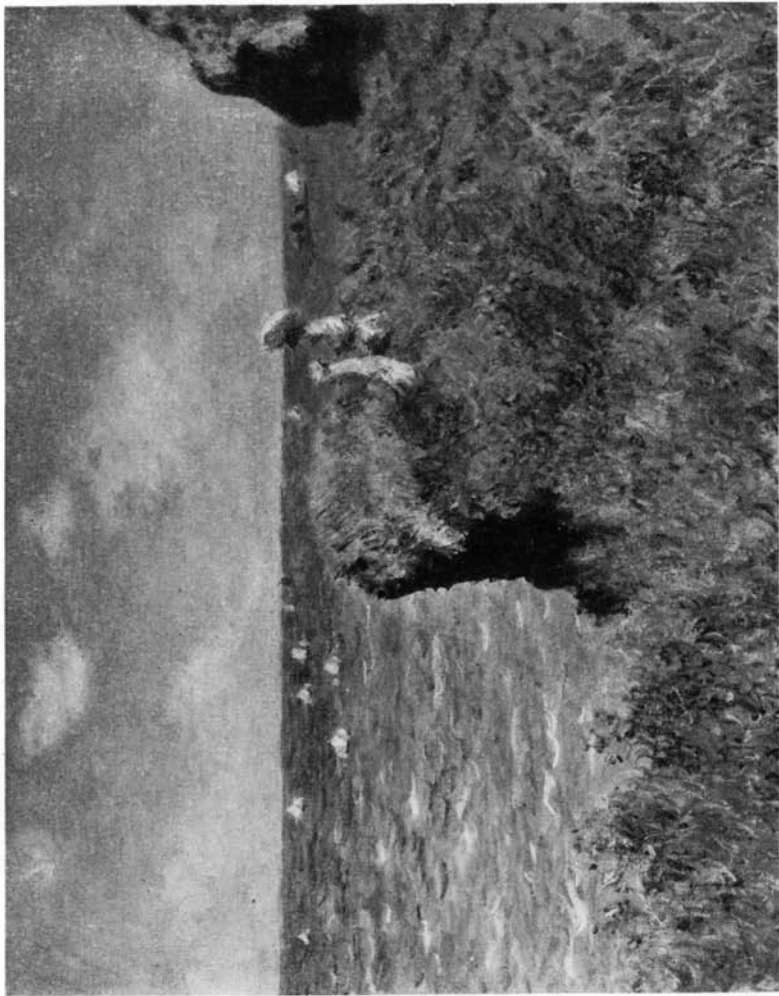
No. 39. TOULOUSE-LAUTREC, "AUGUSTA" (1890)
[45]



No. 27. PICASSO, "ON THE UPPER DECK" (1901)



No. 19. MONET, "THE BEACH AT SAINTE-ADRESSE" (1867)



No. 22. MONET, "THE CLIFF WALK" (1882)



No. 37. TOULOUSE-LAUTREC, "A DANCE AT THE MOULIN DE LA GALETTE" (1889)



NO. 29. RENOIR, "AT THE MILLINER'S" (c. 1876)



No. 33. RENOIR, "ON THE TERRACE" (1881)



No. 34. RENOIR, "ALGERIAN GIRL" (1883)



No. 31. RENOIR, "PORTRAIT OF SISLEY" (1879)