A CENTURY OF PROGRESS

EXHIBITION OF

PAINTINGS AND

SCULPTURE

JUNE 1 TO NOVEMBER 1, 1933
EXHIBITION OF PAINTINGS AND SCULPTURE
THE ART INSTITUTE OF CHICAGO

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The Wadsworth Atheneum, Hartford, Connecticut
The Worcester Art Museum, Worcester, Massachusetts
Yale University, Gallery of Fine Arts, New Haven, Connecticut
Foreword

The Exhibition of Paintings and Sculpture celebrating “A Century of Progress” has been assembled (with one exception, Whistler’s “Portrait of his Mother”) entirely from American sources. Private collectors and the guardians of public collections have been so generous, that, with the significant examples already owned by the Institute, it has been possible to arrange a sequence of the masterpieces of painting, beginning with European works of the thirteenth century and coming down to European and American examples of today.

The theme of the 1933 Exposition, “A Century of Progress,” has been broadly interpreted to mean, not only art of the last century, but a hundred years’ progress in American collecting. In 1833 very few great works were on this side of the Atlantic; today the United States possesses treasures of amazing quality, inspiring not only to our artists but to the rapidly growing public who are coming to feel the need of art in their daily lives. Particularly during the last twenty-five or thirty years many brilliant examples of painting have made their way westward, some going at once into the museums, more finding their way into private hands. One of the chief aims of the present showing is to exhibit works which are rarely if ever seen by the public, emphasizing in this way the resources of the nation.

The exhibition contains paintings, water colors, drawings, and sculpture. The painting division is made up of three main parts. First: European painting from the thirteenth through the eighteenth centuries. These works have been hung in historical sequence. Second: Nineteenth century painting, mostly French and American (and containing one gallery of Early American examples), arranged in a series of galleries so as to throw into relief the great artistic personalities of the last hundred years. Third: Twentieth century painting, American and International, presenting the art of significant contemporaries.

In the section given to water colors, drawings, and pastels, there will be found a similar division. A small group of old-master drawings will start the survey; then, works by nineteenth-century artists, and last, examples by contemporaries. Over a hundred pieces of sculpture (all of the last hundred years) complete this exhibition. At the same time, in the Print Galleries, a survey of masterpieces in prints, closely paralleling the Exhibition of “A Century of Progress,” is being held.
Plan of the Second Floor Galleries

English, French, and German Painting.
Fourteenth, Fifteenth, and Sixteenth Centuries ........ Room 27
Dutch and Flemish Painting, Fifteenth and Sixteenth Centuries .. Room 28
Dutch and Flemish Painting, Seventeenth Century ........ Room 30b
Italian Painting, Thirteenth, Fourteenth, Fifteenth, and Sixteenth Centuries .... Rooms 30, 31
Italian Painting, Sixteenth Century ........ Room 32
Italian Painting, Seventeenth and Eighteenth Centuries .... Room 35
English Painting, Eighteenth and Early Nineteenth Centuries .... Room 38
French Painting, Seventeenth and Eighteenth Centuries .... Room 39
French Painting, Nineteenth Century ........ Room 40
International Painting, Nineteenth and Twentieth Centuries .... Room 41
Paintings by Degas and Monet .... Room 42
Paintings by Cézanne ........ Room 43
Paintings by Manet and Renoir .... Room 45
Paintings by Gauguin, Rousseau and Seurat ........ Room 46
Paintings by Toulouse-Lautrec and Van Gogh ........ Room 47
Paintings by Matisse and Picasso .... Room 48
Spanish Painting, Fifteenth, Sixteenth, Seventeenth, Eighteenth and Early Nineteenth Centuries .... Room 50
Early American Painting .... Room 26
American Painting, Nineteenth and Early Twentieth Centuries .... Rooms 25, 53
Contemporary American Painting ........ Rooms 51, 52, 52b, G52-G56
Contemporary French Painting ........ Rooms G57, G60
Contemporary International Painting ........ Room G58
Contemporary German Painting ........ Room G59
International Abstract Painting .... Room 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.

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, and color reproductions and framed pictures of many examples in the exhibition. These may be purchased at the Front Door or in Gallery 50.

A companion catalogue for "A Century of Progress" Print Exhibition containing notes on entries and fully illustrated ($0.50) is for sale also.
Editorial Note

In the preparation of the catalogue, Mr. Daniel Catton Rich has acted as editor. He has been assisted by Miss Dorothy Stanton who not only helped with many of the entries but wrote the section on Italian painting. Entries for water colors, drawings and pastels were compiled by Mr. G. E. Kaltenbach; the material on sculpture was prepared by Miss Helen F. Mackenzie.

Appreciation is due many members of the Staff. Among these Miss Etheldred Abbot, Librarian of the Ryerson and Burnham Libraries, and the reference staff have given unfailing and systematic help throughout. Mr. G. E. Kaltenbach has very kindly read all entries and the proof and has checked the references for the second edition; Miss Daisy M. Meyer has made the Index. In addition, the assistance of the Library of Congress and the Newberry Library, Chicago, 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.*

B. Berenson, *Flor.*

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)—XXVII (1933).
Crowe and Cavalcaselle.

Crowe and Cavalcaselle, *North Ital.*

J. B. de la Faille
*L’Oeuvre de Vincent van Gogh*, I–IV, 1928

Guide

H. de Groot

Jamot-Wildenstein-Bataille

Van Marle

Reinach, *Répertoire*

J. Smith

Tabarant
A. Tabarant, *Manet*, 1931

Thieme-Becker, *Künstlerlexikon*

A. Venturi, *Storia*


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 entry is illustrated.
Each illustration bears the same number as that which appears in the catalogue.

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

ENGLISH, FRENCH AND GERMAN PAINTING

Fourteenth, Fifteenth and Sixteenth Centuries

GALLERY 27

ALBRECHT ALTDORFER, GERMAN, 1480-1538
†1. NATIVITY
Oil on panel, 20¼ x 16½ in.
Lent by A. S. Drey, Munich and New York.
Coll.: Private Coll., Lucca.
Exh.: Cleveland Mus. of Art, 1931; Toronto Art Mus., 1931, No. 55.
Dr. A. L. Mayer attributes it to Altdorfer, calling it an early work; Dr. M. J. Friedländer believes it to have been done in Bavaria round 1520 "and in several characteristics recalling Altdorfer."

CHRISTOPH AMBERGER, GERMAN, 1500-1563
2. PORTRAIT OF A MAN
Oil on panel, 16½ x 13⅛ in.
Owned by the Art Institute of Chicago.
Coll.: Countess of Dartrey, Monaghan, Ireland; Barbizon Hse., Lond.
Lit.: Barbizon Hse., 1923, 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 (Pl. V)
d. THE ASCENSION (Pl. V)
e. DESCENT OF THE HOLY GHOST
f. SAINT HONORÉ, BISHOP
g. SAINT HUGH, BISHOP OF LINCOLN
Oil on panel, each, 45¾ x 19¾ 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.
Lit.: For early literature see, E. Delignières, 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—Altanten 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. Hugo, scion of a noble Burgundian house, took orders at the Grande Chartreuse near Grenoble. Later he was Prior of the Carthusian Monastery of Wirtham in England and was made Bishop of Lincoln in 1181. His relics were given to the monks of Thuison-lès-Abbeville.

AVIGNON SCHOOL, FRENCH, c. 1400
*4. THE BLESSED PIERRE DE LUXEMBOURG PRESENTING A DONOR TO THE VIRGIN AND CHILD
(Pl. III)
Tempera on panel, 24½ x 16½ in.


Pierre de Luxembourg, son of Guy de Luxembourg and Matilda del Castiglione, was born at Château de Liery, July 20, 1369. At the early age of fourteen he was created Bishop of Metz and was made Cardinal Deacon of S. Giorgio in Velabro in 1385, dying four years later. He was beatified in 1527 by Pope Clement VII.

BARTHEL BRUYN, THE YOUNGER, COLOGNE SCHOOL, 1530–1610
7. WOMAN WITH PRAYERBOOK
Oil on panel, 17¼ x 12¼ 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.
According to Dr. M. J. Friedländer, painted c. 1560.

JEAN CLOUET, c. working c. 1516–1546
*8. CHARLOTTE OF FRANCE (Pl. VI)
Oil on panel, 12 x 9 in.
Lent by Max Epstein, Chicago.
COLL.: Reinhardt Gall., New York.
EXH.: Kleinberger Gall., N. Y., 1927, No. 46 (repr. in cat.); The Art Inst. of Chi., 1927–30; Royal Academy, Lond., 1932, No. 49 (in the cat. this picture is confused with a replica).

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; but see Connoisseur, XCI (Aug., ’33), 119 f.

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

FRANÇOIS CLOUET, before 1522–1572
9. PORTRAIT OF ELISABETH OF AUSTRIA
Oil on panel, 14¼ x 10½ in.
INSCRIBED: ELISABET. D’AUSTRIE. DITE. DE. BOHÉME. EPOV. DU ROY CHARLES IX
Another portrait of Queen Elisabeth (1554–1592), wife of Charles IX of France, by François Clouet is in the Louvre. The same features appear here with different details of costume. Other portraits of the Queen are in the Louvre and at Versailles, while copies and replicas are known.

FRANÇOIS CLOUET, FRENCH, before 1522–1572
10. PORTRAIT OF A NOBLE LADY
Oil on panel, 18 x 13 in.
COLL.: Cook, Newcastle-on-Tyne.
EXH.: Kansas City Art Mus., 1932.

Dr. W. Bode, Dr. M. J. Friedländer, and Dr. G. Glück attribute it to François Clouet, and date it c. 1560. Bode suggests that it may represent Queen Elisabeth of France (1554–1592). Cust attributes it to Hans Eworth.
CORNEILLE DE LYON, FRENCH, c. 1520–1574
11. LOUISE HALLEWYN, DAME DE CYPRIER
Oil on panel, 8 x 6 1/2 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.).
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.
According to L. Dimier, painted c. 1555.

CORNEILLE DE LYON, FRENCH, c. 1520–1574
12. PORTRAIT OF A WOMAN
Oil on panel, 8 x 6 1/2 in.
Lent anonymously.
Coll.: Wildenstein, N. Y.
Exh.: Kleinberger Gall., N. Y., 1927; No. 70 (repr. in cat.); Royal Academy, Lond., 1932, No. 98.
Painted c. 1560.

LUCAS CRANACH, THE ELDER, GERMAN, 1472–1553
13. CRUCIFIXION (1538) (Pl. I)
Oil on panel, 47 1/4 x 32 1/4 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 Dieren Gall., N. Y., 1929; Renaissance Society, University of Chicago, 1930; The Art Inst. of Chi., 1930–3.
Lit.: Bull., XXIII (1929), 6–7 (repr.); International Studio, XCI (December, 1928), 65 (repr.), 78; 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
14. MADONNA AND CHILD GATHERING STRAW-BERRIES
Oil on panel, 29 x 19 1/2 in.
Signed with the winged dragon.
Lent by A. S. Drey, Munich and New York.
Exh.: Toronto Art Mus., 1931, No. 52.
Dr. M. J. Friedländer and J. Rosenberg date it after 1537, comparing it with versions in the Fischer Coll., Lucerne, and the Stumpf Sale, Berlin, 1918.

LUCAS CRANACH, THE ELDER, GERMAN, 1472–1553
16. PORTRAIT OF A PRINCE OF SAXONY
Oil on panel, 17 3/4 x 13 3/8 in.
Lent by Mrs. Ralph Harman Booth, wife of the late Honorable Ralph Harman Booth, former Minister to Denmark.
Coll.: J. Böhler, Munich; A. Salomon, Dresden.
Exh.: Detroit Inst. of Arts, 1926, No. 17.
Painted 1516–18. The companion portrait of the Princess is in the same coll. Friedländer suggests that they are perhaps the children of Duke George the Bearded, Prince Friedrich (b. 1504) and Princess Christine (b. 1505).

ENGLISH (?) SCHOOL, SECOND HALF OF THE FOURTEENTH CENTURY
17. 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.
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.

FRENCH SCHOOL, c. 1540
18. PORTRAIT OF A NOBLEMAN
Oil on panel, 15 x 12 3/4 in.
Lent by Mr. William Goldman, New York.
Coll.: G. de Stroganoff, Rome (1912); Bottenwieser, Berlin, 1926.
Assigned by Dr. M. J. Friedländer to “a préeminent French master of about 1540.”
HANS HOLBEIN, THE YOUNGER, GERMAN, 1497-1543

19. Portrait of Catherine Howard, Queen of England (Pl. II)
Oil on panel, 29 x 20 in.
Inscribed: Aetatis Sueae 21.
Lent by the Toledo Museum of Art (The Edward Drummond Libbey Collection), Toledo, Ohio.


Exh.: Reinhardt Gall., N. Y., 1928, No. 3 (repr. in cat.).

Lit.: A. Cust, Burlington Magazine, XVII (1910), 492 (repr.); A. C. Chamberlain, Hans Holbein the Younger, 1913, II, 194-6, 548; P. Ganz, Holbein (Klassiker der Kunst), 1921, 126 (repr.); The Arts, V (1924), 211 (repr.); M. Vaughan, International Studio, LXXXVIII (December, 1927), 65 (repr.); 68, 94; A. L. Mayer, Pantheon, II (1928), 331 (repr.).

According to Cust, painted between July 1540 and October 1541. Other portraits of the Queen by Holbein are in the collections of the Duke of Buccleuch and the Royal Library, Windsor Castle. A drawing (in reverse) is also at Windsor. The brooch was designed by Holbein who was an accomplished goldsmith. A copy of the picture, probably contemporary, is in the National Portrait Gall., Lond.

Catherine Howard (1520/21-1542), daughter of Lord Edmund Howard and granddaughter of the Duke of Norfolk, became the fifth queen of Henry VIII in July 1540. She was beheaded in February 1542.

HANS HOLBEIN, THE YOUNGER, GERMAN, 1497-1543

20. Portrait of a Member of the Wedigh Family of Cologne (1532) (Pl. II)
Oil on panel, 15 3/4 x 12 1/4 in.
Lent anonymously.

Coll.: Count von Schönborn-Buchheim, Vienna.

Exh.: The Art Inst. of Chi., 1924.


A portrait of Hermann (?), a member of a patrician family of Cologne, painted in London in 1532. The device on his ring bears the family arms. Another member of the family (a brother?) was painted by Holbein and is today in the Kaiser-Friedrich Mus., Berlin. Both pictures were mentioned as early as 1746 in an inventory.

JOHANN KOERBECKE, MUNSTER SCHOOL, fl. 1446-1491

21. Annunciation
Tempera on panel transferred to canvas, 36 3/4 x 24 3/4 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).

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. Hügelshofer, Der Cicaroni, 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 Rehoncz Coll., one the property of the Hinrichsen and Lindpainter Gall., Berlin, and one appeared in the Doetsch Sale, Lond.

According to Hügelshofer, 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.

ATTRIBUTED TO HANS VON KULMBACH, GERMAN, c. 1480-1522

22. St. Matthias and Donor
Oil on panel, 20 x 8 in.

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

Coll.: Roerich Mus., N. Y. (Sale, 1930).

A wing from a triptych. Companion to No. 23.

ATTRIBUTED TO HANS VON KULMBACH, GERMAN, c. 1480-1522

23. St. Peter and Donor
Oil on panel, 20 x 8 in.

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

See No. 22.

HANS MALER ZU SCHWAZ, SOUTH GERMAN, fl. 1510-1529

24. Christ Bearing the Cross
Oil on panel, 13 3/4 x 22 1/2 in.

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

Exh.: The Art Inst. of Chi., 1930–3.

Attributed by Dr. M. J. Friedländer.
HANS MALER ZU SCHWAZ, SOUTH GERMAN, fl. 1510-1529
25. Young Man
Oil on panel, 16½ x 13 in.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.
Coll.: Col. Vombwell, Lond.
Exh.: Kleinberger Gall., N. Y., 1928, No. 42 (repr. in cat.).
Attributed by Dr. W. R. Valentiner.

MASTER ANDRE (?), VIENNESE, active c. 1410-1425
*26. Christ Carrying the Cross (Pl. I)
Tempera on panel, 9½ x 7½ in.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.
Coll.: J. Böhler, Munich.
Exh.: Kleinberger Gall., N. Y., 1928, No. 3; The Art Inst. of Chi., 1930-3.

Dr. W. Hügelshofer connects it with a group of similar works painted in Vienna at the beginning of the fifteenth century.

MASTER OF THE KRAINBURG ALTAR, AUSTRIAN, fifteenth century
27. The Funeral of St. Florian
Tempera on panel, 32 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.

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.)

MASTER OF MOUTINS, FRENCH, active 1480-1520
*28. The Annunciation (Pl. V)
Oil on panel, 29 x 20 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
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.

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 altar-piece, the central portion of which is missing.

MASTER OF ST. VERONICA, COLOGNE SCHOOL, early fifteenth century
29. Crucifixion with Representatives of the Church and the Synagogue
Tempera on panel, 15½ x 9½ in.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.
Coll.: Lersch, Aix-la-Chapelle; D. Heinemann, Munich, 1927.
Exh.: Kleinberger Gall., N. Y., 1928, No. 4; The Art Inst. of Chi., 1930-3.
Litt.: C. Aldenhoven, Geschichte der Kölner Malerschule, 1902, 90.

Formerly attributed to Master Wilhelm. Dr. E. Buchner now connects it with the Master of St. Veronica, and dates it 1420-25.

NORTH FRENCH SCHOOL, c. 1460
30. Pietà
Oil on panel, 16½ x 11½ in.
Lent by Mr. Max Epstein, Chicago.
Exh.: The Art Inst. of Chi., 1930.

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

SEBASTIAN SCHEL, SCHOOL OF INNSBRUCK, c. 1479-1554
32. 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 16½ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: J. Böhler, Munich; M. A. Ryerson, Chi. (1913).

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!”).

BERNHARD STRIGEL, GERMAN, c. 1460-1528
32a. Portrait of a Man
Oil on panel, 17 x 13½ in.
Lent by Mrs. Ralph Harman Booth, wife of the
late Honorable Ralph Harman Booth, former Minister to Denmark.

EXH.: Detroit Inst. of Arts, 1923.

LIT.: W. R. Valentiner, Bull. of the Detroit Inst. of Arts, LV (1923), 51-2, 54 (repr.).

The companion portrait of a woman is in the same collection.

On the original frame is inscribed: GLEICH IN GE-MELDTEM IAR AUCH ICH. DO LIESZ ICH CON-TERFETEN MICH 1527. UND WARD OCTOBRES SECHZEHNN TAG. ALT SECHSUNDZWANSTZG IAR WIE ICH SAG ("Just in the year reported I too had myself painted 1527 and it was done on the 16th day of October my age being 26 as I stated.")

SCHOOL OF PARIS (?), c. 1500

*33. ENTOMBMENT (Pl. VII)
Oil (?) on panel, 18¾ x 27½ in.
Owned by The Art Institute of Chicago (Munger Collection).

EXH.: Kleinberger Gall., N. Y., 1927, No. 9; Detroit Inst. of Arts, 1928, No. 6.
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.

DUTCH AND FLEMISH PAINTING
Fifteenth and Sixteenth Centuries

GALLERY 28

PIETER BREUGHEL, THE ELDER, FLEMISH, c. 1525-1569

*34. THE WEDDING DANCE (1566) (Pl. VIII)
Oil on panel, 47 x 62 in.
Inscribed: MDLXVI.
Lent by The Detroit Institute of Arts.

COLL.: English art dealer.
LIT.: W. R. Valentiner, Bull. of the Detroit Inst. of Arts, XII (1930), 16-18 (repr.); Valentiner, Apollo, XII (1930), 395-9 (repr.); Cat. of Paintings, Detroit Inst. of Arts, 1930, No. 22 (repr.); Valentiner, Art in America, XIX (1931), 117, Fig. 9, 120; G. Glück, Bruegels Gemälde, 1932, 69-71, No. 24 (repr.).


PETRUS CHRISTUS, FLEMISH, c. 1410–after 1472

*35. ST. JEROME IN HIS STUDY (Pl. X)
Oil on panel, 8¼ x 5½ in.
Lent by The Detroit Institute of Arts.

EXH.: Royal Academy, Lond., 1927, No. 14 (Pl. X of Memorial Cat.).

Baldass advances the theory that it may be an early work by Jan van Eyck, as a tavolleta by that master is mentioned in an inventory of Lorenzo dei Medici's art collection from 1492, while another very similar one described by Facio, is said to have been in the possession of Alfonso, King of Naples. Winkler regards it as a copy by Christus of a lost composition by Jan van Eyck. Friedländer and Valentiner connect it with Petrus Christus.

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

36. 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).

EXH.: Burlington Fine Arts Club, Lond., 1892; Budapest Mus.; Kleinberger Gall., N. Y., 1929, No. 56 (repr. in cat.).
LIT.: M. J. Friedländer, Joos van Cleve, Jan Provost, Joachim Patinier (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

37. 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).

LIT.: M. J. Friedländer, Jahrbuch der Preussischen Kunst-sammlungen, 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 private German collection.

JACOB CORNELISZ VAN AMSTERDAM, DUTCH, before 1470-1533

38. HOLY FAMILY AND ST. ANNE (Pl. X)

Oil on panel, 36¼ x 33½ in.

Lent anonymously.

Coll.: Schauenburg-Lippe, Castle Bueckeburg, Ahrensburg nr. Hamelin; J. Böhler, Munich.

Lit.: Schelbl, Jahrbuch der Preussischen Kunstsammlungen III, (1882), 19.

Dr. Friedlander considers it an early work executed c. 1500.

JACOB CORNELISZ VAN AMSTERDAM, DUTCH, before 1470-1533

39. THE MOURNING VIRGIN AND ST. JOHN

Oil on panel, 12¾ x 10½ in.

Lent by Mrs. Martin A. Ryerson, Chicago.

According to Dr. W. R. Valentiner, a fragment from a "Pietà." The top of the panel was originally arched.

GERAERT DAVID, FLEMISH, 1450 or 60-1523

40. LAMENTATION AT THE FOOT OF THE CROSS

(Pl. VIII)

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; Marczeli 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.).

Lit.: K. Justi, Zeitschrift für Bildende Kunst, XXXI (1886), 137; C. Benoit, Chronique des Arts, 1903, 105; E. von Bodenhauser, Gerard David und seine Schule, 1905, 168, no. 31; Bodenhauser and W. Valentinier, Zeitschrift für Bildende Kunst, XXII (1911), 184; F. Winkler, Thieme-Becker, Künstlerlexikon, VIII (1913), 454; L’Art et les Artistes, XVII (1915), suppl.; M. J. Friedländer, Von Eyck bis Bruegel, 1921, 191; 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; F. Wescher, Thieme-Becker, Künstlerlexikon, XXIII, 1929, 168, 9; Friedländer, Der Cicerone, XXII (1929), 259 (repr.).

Friedländer points out that the motif is from a painting by Rogier van der Weyden, known in a number of replicas and popular in the work of Isenbrant and his followers.

LUCAS VAN LEYDEN, DUTCH, 1494-1533

44. ADORATION OF THE MAGI (Pl. VII)

Oil on panel, 11 x 13½ in.

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

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

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; F. Wescher, Thieme-Becker, Künstlerlexikon, XXIII, 1929, 168, 9; Friedländer, Der Cicerone, XXII (1930), 495 (repr.), 498; Friedländer, Lucas van Leyden, Jan Mostaert, C. Engelbrechts (Die Altniederländische Malerei VI), 1932, 89-90, 135, No. 120, Pl. LXXXIII.

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

MABUSE (JAN GOSSAERT), FLEMISH, 1478-1535 (?)

44. PORTRAIT OF ANNE DE BERGHE, WIFE OF ADOLPHE OF BURGUNDY

Oil on panel, 21½ x 16½ in.

Lent by Governor Herbert H. Lehman, New York.

Coll.: Sir A. Hume (1834); Lord Alford; Earl of Brownlow, Belton Hse., near Grantham (Sale, Lond., 1923, No. 77); Mrs. S. Scott, Lond.
Exh.: New Gall., Lond., 1899-1900; Royal Academy, 1927, No. 188 (Memorial Cat., Pl. LXXVII).

Lit.: M. Conway, The Van Eycks and their Followers, 1921, 374; F. Winkler, Thieme-Becker, Künstlerlexikon, XIV, 1921, 41; A. Segard, Jean Gossaert, dit Mabuse, 1923, No. 23; M. J. Friedländer, Jan Gossaert und Bernard van Orley (Die Altniederländische Malerei VIII), 1930, 61, 163, No. 76, Pl. LIV; P. Hendy, Cat. of the Gardner Coll., 1931, 213.

Painted c. 1530. A replica is in the Isabella Stewart Gardner Coll., Boston (Marquise de Veere). (Hendy suggests the Boston version may be by Jan Scorel.)

Anne de Berghes (1489-1541) was the daughter of Jean, Seigneur de Berghes and married Adolphe, Seigneur de Beveren et de Veere. Her husband was the son of Antoine of Burgundy, the Grand Bastard, son of Philippe le Bon. She is identified from a drawing, No. 106 in the Recueil d'Arras (Ms. 266) in the Library of St. Vaast at Arras.

QUENTIN MASSYS, FLEMISH, 1465/6-1530

*45. MAN WITH A PINK (Pl. IX)

Oil on panel, 17 1/4 x 11 1/2 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, Fratolino, Italy.

Exh.: Kleinberger Gall., N. Y., 1929 (repr. in cat.); Bangkok Centraly, Antwerp, 1936, No. 197.

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; Guide, 1932, 13 (repr.).

THE MASTER OF ALKMAAR, DUTCH, c. 1500

46. THE TAKING OF CHRIST

Oil on panel, 23 1/4 x 9 1/2 in.

Lent by Mr. William Goldman, New York.

Coll.: Weiberger, Vienna; Goudstikker Gall., Amsterdam (Sales cat., 1930, No. 39, repr.).

Lit.: M. J. Friedländer, Lucas van Leyden, Jan Mostaert, C. Engelbrechtsz (Die Altniederländische Malerei X), 1932, 125, No. 51.

According to Friedländer, one of a pair of altar-wings, the companion to which was formerly in the Hoschek Coll., Prague.

THE MASTER OF FRANKFORT, FLEMISH, working 1495-1520

47a. ST. JAMES OF COMPOSTELA, A DONOR AND SON

b. ST. ELIZABETH OF HUNGARY, A DONOR AND DAUGHTER

Oil on panel, each, 28 x 16 1/4 in.

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

Coll.: A. S. Drey, Munich; Ehrich Gall., N. Y.; M. A. Ryerson, Chi. (1913).

Lit.: M. J. Friedländer, Jahrbuch der Preussischen Kunstsammlungen, XXXVIII (1917), 149, No. 40; Friedländer, Quentin Massys (Die Altniederländische Malerei VII), 1929, 139, No. 135.

Wings of an altarpiece. According to Dr. W. R. Valentiner, the coat-of-arms on the left panel is probably that of the Dutch family, Vosmaer; that of the right, of the Van Zeller d'Oosthove family.

MASTER OF THE LEGEND OF ST. URSULA, FLEMISH, late fifteenth century

48a. ST. JOHN THE EVANGELIST AND DONOR

b. ST. JOHN THE BAPTIST

Oil on panel, each, 20 3/4 x 5 1/2 in.

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

Coll.: E. Noel, Paris; Fievey, Brussels; M. A. Ryerson, Chi. (1923).

Exh.: Kleinberger Gall., N. Y., 1929, No. 38 (repr. in cat.).

Wings of a triptych.

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

49. ECCE HOMO

Oil on panel, 20 3/4 x 9 1/2 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).


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

*50. MADONNA AND CHILD (Pl. IX)

Oil on panel, 14 x 10 1/2 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).

Lit.: M. J. Friedländer, Von Eyck bis Bruegel, 1921, 188; Friedländer, Art in America, VIII (1920), 111 (repr.); 115; Friedländer, Memling und Gerard 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.

HANS MEMLING, FLEMISH, c. 1430-1494

51. PORTRAIT OF A YOUNG MAN

Oil on panel, 12 3/4 x 9 in.

Lent by Mr. John N. Willys, New York.

Coll.: J. E. Taylor, Lond.
52. HEAD OF A WOMAN
Oil on panel, 14 3/8 x 12 3/4 in.
Lent by Mr. Samuel S. White, 3rd, Philadelphia, Pennsylvania.
Coll.: Lord Anson, Holmby Hse.; E. Gall.
Exh.: Penn. Mus., Phil.
Lit.: H. Hymans, Burlington Magazine, XXI (1912), 52–3 (repr.).
Traditionally known as a portrait of Mary, Queen of Scots. Cast suggests it may be a slightly earlier picture of Lady Gresham than in the portrait recently acquired by the Rijks Mus., Amsterdam.

ANTONIO MORO, DUTCH, 1519–1577

*53. PORTRAIT OF A NOBLEMAN (Pl. XXXIV)
Oil on panel, 44 1/8 x 33 in.
Owned by The Art Institute of Chicago.
Coll.: Lord Anson, Holmby Hse.; E. Gall.
Exh.: Renaissance Exhib., Berlin, 1898 (cat., 1899); Düsseldorf, 1904, No. 208.
Hymans considers it doubtful. Friedländer attributes it to Moro. Possibly executed in Spain on Moro’s visit of 1558.

JOACHIM PATINIR, Flemish, c. 1480–1524

54. THE HOLY FAMILY RESTING ON THE FLIGHT
Oil on panel, 13 3/8 x 9 3/4 in.
Lent by The Minneapolis Institute of Arts, Minneapolis, Minnesota.
Coll.: S. Bourgeois, N. Y.
Lit.: Bull, Minneapolis Inst. of Arts, III (1914), 130–2 (repr.) as “The Miraculous Field of Wheat” (Handbook, Minneapolis Inst. of Arts, 1917, 46 (repr.); edition of 1926), 6 (repr.); M. J. Friedländer, Joos van Cleve, Jan Provost, Joachim Patenier (Die Altniederländische Malerei IX), 1931, 157, No. 228.
According to Friedländer the landscape closely follows another panel (an altar-wing) formerly in the R. von Kaufmann Coll., Berlin. The Madonna be attributes to another hand.

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

*55. JAN DE GRO (Pl. VI)
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).
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, XXXVII (1910), 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.); M. Conway, The Van Eycks and their Followers, 1921, 148; G. Hulin de Loo, Burlington Magazine, XLIII (1923), 54; M. J. Friedländer, Roger 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 Preuss. Kunstsammlungen, XLVII (1926), 31–2; Fierens-Gevaert, Histoire de la Peinture Flamande, 1928, II, 60, 64, Pl. 1, Fig. 84; J. Destére, Roger 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 it is dressed 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 controller 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.
DUTCH AND FLEMISH PAINTING
Seventeenth Century
GALLERY 30B

ADRIAEN BROUWER, DUTCH, 1605–1638
*57. THE SMOKERS (ADRIAEN BROUWER AND HIS FRIENDS) (PL. XXXVI)
Oil on panel, 18 x 14 3/8 in.
Signed: BROUWER
Lent by the Metropolitan Museum of Art, New York.
Coll.: L. van Ouckerke, Haarlem (Sale, 1818, No. 6); J. de Vos, Amsterdam (Sale, 1833, No. 2); Steenagacht, The Hague (Sale, Paris, 1913, No. 9, repr. in cat.); M. Friedsam, N. Y.
Exh.: Royal Academy, Lond., 1927, No. 291 (repr. in Memorial Cat., Pl. XCVII).
Lit.: W. Burger, Amsterdam (Sale, 1833, No. 2); H. de Groot, III, Nos. 37 and 38; J. N. Gates, Chi. 1909, 110, [63-4], J. de Dyck, Bull., XXVII (1933), 33-6 (repr.); The Art Digest, VII (Feb. 15, 1933), 27 (repr.).
According to Valentine painted in the Netherlands, c. 1630-2. She was the wife of Don Diego Filippo Guzman, Marchese di Legañez, Ambassador from Philip IV of Spain to the Genoese Republic. The Marchese later served in the Netherlands. Another portrait of the same lady by Van Dyck was formerly the property of Kleinberger Gall., N. Y. Van Dyck painted her husband in a portrait owned by Lady Lucas.

AREN'T DE GELDER, DUTCH, 1645-1727
*60. PORTRAIT OF A GIRL (PL. XXXIX)
Oil on canvas, 26 x 21 in.
Owned by The Art Institute of Chicago.
Exh.: Royal Academy, Lond., 1929, No. 289.
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
61a. GIRL SINGING FROM A BOOK
b. SINGING BOY WITH VIOLIN
Oil on panel, each, 10 1/2 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. 97 and 98; J. N. Gates, Chi.
According to Valentin painted 1627-30.

FRANS HALS, DUTCH, 1580-1666
*62. THE MERRY LUTE PLAYER (PL. XXXV)
Oil on panel, 36 x 30 in.
Signed: FH.
Lent by Mrs. John R. Thompson and Mr. John R. Thompson, Jr., Chicago.
According to Valentin painted 1627-30.

AELBERT CUYP, DUTCH, 1620-1691
*58. LANDSCAPE WITH RIDERS (PL. XXXVII)
Oil on canvas, 41 x 57 in.
Signed: A. CUYP.
Lent anonymously.
Coll.: Duke of Leinster, Carton, Ireland; Lewis and Simmons, N. Y.
Exh.: The Art Inst. of Chi., 1927.
Painted c. 1660.

ANTHONY VAN DYCK, FLEMISH, 1599-1641
59. MARQUESA POLIXENA SPINOLA-GUZMAN DE LEGAÑEZ
Oil on canvas, 44 x 38 in.
Lent by Mr. Samuel H. Kress, New York.
Coll.: Ambrogio Doria Palace, Genoa; Count Contini, Rome.
Lit.: Inventory of the Casa Doria, Genoa, 1680; M. Menotti, Archivio Storico dell'Arte, Ser. II, An. III (1897), 375 (repr.), 444-6; L. Cast, Van Dyck, 1900, 242; E. Schaeffer, Van Dyck (Klassiker der Kunst), 1909, 192; G. Glück, Van Dyck (Klassiker der Kunst), 1931, 348, 557 (cf. 177); A. Burroughs, Burlington Mag., LXII (1933), 175, 176, 177 (Pl. II-A).
According to Glück painted in the Netherlands c. 1630-2. She was the wife of Don Diego Filippo Guzman, Marchese di Legañez, Ambassador from Philip IV of Spain to the Genoese Republic. The Marchese later served in the Netherlands. Another portrait of the same lady by Van Dyck was formerly the property of Kleinberger Gall., N. Y. Van Dyck painted her husband in the portrait owned by Lady Lucas.
FRANS HALS, DUTCH, 1580-1666

63. PORTRAIT OF AN ARTIST (1644)
Oil on canvas, 32 1/2 x 25 1/2 in.
Owned by The Art Institute of Chicago.
Coll.: Prince A. Demidoff, San Donato, Italy (Sale, 1880, No. 1105, repr. in cata.); Prince P. Demidoff, Pratolina, Italy; C. L. Hutchinson, Chi.

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
*64. PORTRAIT OF JUDITH LEYSTER (PI. XXXV)
Oil on canvas, 29 1/4 x 25 1/4 in.
Lent anonymously through the Ehrich Galleries, New York.
Coll.: E. M. Grainger, Hastings, Sussex; Ehrich Gall., N. Y.
Lit.: W. R. Valentiner, Art in America, XVI (1928), 239, Fig. 2; F. Dülberg, Frans Hals, 1930, 41 (repr.); G. D. Gratama, Oud-Holland, XLVII (1930), 71-5 (repr.).

According to Valentiner painted 1620-5. The canvas on the easel reproduces one figure from a work by Judith Leyster preserved today in a private collection. Judith Leyster (c. 1608-1660), pupil of Frans Hals, was the most famous woman painter of seventeenth century Holland. She was the wife of the artist Jan Molenaer. Dr. Bredius is strongly inclined to consider it as an excellent self-portrait.

FRANS HALS, DUTCH, 1580-1666
65. WILLEM VAN HEYTHUYZEN (?)
Oil on panel, 9 1/4 x 7 3/4 in.
Signed: FH 163...
Owned by The Art Institute of Chicago.
Coll.: H. Hecht, Paris; C. L. Hutchinson, Chi.

The identification is traditional; painted c. 1637.

MEINDERT HOBREMA, DUTCH, 1638-1709

*66. THE WATER-MILL WITH THE GREAT RED ROOF (Pl. XXXVIII)
Oil on canvas, 31 1/4 x 43 1/2 in.
Signed: MEINDERT HOBREMA.
Owned by The Art Institute of Chicago.
Coll.: J. Elliot, 1755; Lord Mount Temple, 1870-90 (?); Prince A. Demidoff, San Donato, Italy; Prince P. Demidoff, Pratolina, Italy; F. G. Logan, Chi., 1903.
Lit.: J. Smith, VI, 1833, 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 Vlaminischen Malerschulen, 1919, 191; H. de Groot, Thieme-Becker, Künstlerlexikon, XVII (1924), 161; Guide, 1932, 25 (repr.).

PIETER DE HOOCH, DUTCH, 1629-1683

67. SKITTLE PLAYERS
Oil on canvas, 26 3/4 x 29 in.
Signed: with monogram P.H.
Lent by The City Art Museum, St. Louis, Missouri.
Coll.: T. Emmerson, Lond. (Sale, 1829, No. 61); P. Perrier (Sale, Paris, 1843, No. 19); Marquis de Colbert, 1866; Countess de l'Aigle; Duchess de Doudeauville; Wildenstein, N. Y.
Exh.: Palais des Champs Elysées, Paris, 1866, No. 262.

According to Valentiner painted 1665-8. Two other versions exist, the earlier in the coll. of Miss Mary Hanna, Cincinnati, the later in the possession of Sir James de Rothschild, Lon.

CASPAR NETSCHER, DUTCH, 1639-1684

68. LADY BEFORE A MIRROR
Oil on panel, 14 1/2 x 14 1/2 in.
Owned by The Art Institute of Chicago.
Coll.: Charles L. Hutchinson, Chi. (1915).

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

*69. THE ELEGANT COMPANY (Pl. XXXVII)
Oil on canvas, 18 1/2 x 18 1/2 in.
Owned by The Art Institute of Chicago.
Coll.: J. Bartenweiser Gall., N. Y.

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

70. THE MUSICIANS
Oil on panel, 31 x 25 3/4 in.
Signed: JC. OCHTERVELT F.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi. (1911).
ARISTOTLE

REMBRANDT VAN RIJN, DUTCH, 1606–1669

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

Signed: REMBRANDT F. 1645.

Owned by The Art Institute of Chicago.

Coll.: De Guéffier, Paris, 1791; Robit (Sale, Paris, 1801); G. Hibbert (Sale, Lond., 1829); Christie, Lond. (1829); N. Hibbert, Lond., 1857; Prince A. Demidoff, Donato, Italy (Sale, 1880, No. 114, repr. in cat.); Prince P. Demidoff, Pratolina, Italy; Durand-Ruel, Paris.

Exh.: Düsseldorf, 1912, No. 43; Detroit Inst. of Arts, 1930, No. 9 (repr. in cat.).

Lit.: W. Bode, Zentralblatt 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, Wiedergefundene Gemälde (Klassiker der Kunst), 1921, XVI (No. 19), 17 (repr.); Valentiner, Rembrandt's Paintings in America, 1951, 5 (Pl. 5); Guide, 1952, 17 (repr.).

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 Gerritzs. van Rij, born in Leiden, 1568, buried there, April 27, 1630.

REMBRANDT VAN RIJN, DUTCH, 1606–1669

*75. THE OLD GEOGRAPHER

Oil on canvas, 28 x 20 in.

Signed: KAREL VAN DER PLUYM, DUTCH, c. 1620–1672.

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

Exh.: The Art Inst. of Chi., 1931.

Lit.: A. Bredius, Oud-Holland, XLVIII (1931), 246–7, 255, Pis. 4 and 6.

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

REMBRANDT VAN RIJN, DUTCH, 1606–1669

*77. THE OPEN HALF-DOOR

Oil on canvas, 54½ x 52½ in.

Signed: REMBRANDT F. 1633.

Lent by Mr. Chester D. Trapp, Chicago.

Coll.: Sir A. Hume, Ashridge Pk., Hertfordshire (1836); Earl Brownlow, Ashridge Pk.; R. Kann, Paris (1907), cat. No. 65; Mrs. C. P. Huntington, N. Y.; A. W. Erickson, N. Y.

Exh.: British Institution, 1815, No. 39; Royal Academy, Lond., 1893, No. 125; Hudson-Fulton celebration, Metro. Mus. of Art, N. Y., 1909, No. 97 (repr. in cat.); Detroit Inst. of Arts, 1931.


Valentiner, Burlington Magazine, LVII (1930), 271; Valentiner, Rembrandt Paintings in America, 1931, Pl. 115, also Chronol. List, 115.

Hoogewerff has shown that the painting was ordered by Don Antonio Rufo of Messina, a famous patron of the day. Rembrandt doubtless painted for him the “Alexander” (1635), in Glasgow and the “Homer” (1663), in The Hague. Valentiner finds other works employing the same model, and notes that the bust of Homer is mentioned in an inventory of Rembrandt's art collections.

REMBRANDT VAN RIJN, DUTCH, 1606–1669

74. ARISTOTLE WITH THE BUST OF HOMER

Oil on canvas, 40⅜ x 34½ in.

Signed: REMBRANDT F. 1645.

Owned by The Art Institute of Chicago.

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

Exh.: Detroit, 1911, No. 43; Detroit Inst. of Arts, 1930, No. 9 (repr. in cat.).

Lit.: W. Bode, Zentralblatt 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, Wiedergefundene Gemälde (Klassiker der Kunst), 1921, XVI (No. 19), 17 (repr.); Valentiner, Rembrandt's Paintings in America, 1931, 5 (Pl. 5); Guide, 1952, 17 (repr.).

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 Gerritzs. van Rij, born in Leiden, 1568, buried there, April 27, 1630.

REMBRANDT VAN RIJN, DUTCH, 1606–1669

75. THE GOLDEN WEDDING (1674)

Oil on panel, 18½ x 16 in.

Signed: A V ostade, 1674.

Owned by The Art Institute of Chicago.

Coll.: De Calonne; E. Coke, Lond., 1807; J. Dent, Lond., 1827; C. J. Nieuwenhuys; R. Foster, Clewer Manor, 1829–1836; Prince A. Demidoff, San Donato, Italy (Sale, 1880, No. 1109, repr. in cat.); Prince P. Demidoff, Pratolina, Italy; Durand-Ruel, Paris.

Exh.: British Institution, 1815.

Lit.: J. Smith, I, 1829, No. 138; Dr. Waagen, Treasures of Art in Great Britain, II, 1854, 451; Brush and Pencil, II (1898), 49, 52 (repr.); H. de Groot, III, 1910, No. 952; Guide, 1932, 20 (repr.).
Domenico, F. (1929), 19, 16 (repr.); Berenson, Lit.: EXH.: Amsterdam, 1929.

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
76. HEAD OF A MAN
Oil on panel, 20 x 15 1/4 in.
Lent anonymously.
Coll.: Ducal Gallery, Oldenburg, Germany, No. 123.
The same model served for the figure of one of the kings in the "Adoration" in the Antwerp Mus. He dates this example c. 1620.

PETER PAUL RUBENS, FLEMISH, 1577-1640
*77. SAMSON AND DELILAH (SKETCH)
(Pl. XXXVIII)
Oil on panel, 19 1/2 x 25 1/4 in.
Owned by The Art Institute of Chicago.
Coll.: F. T. Sabin, Lond.
Exh.: Detroit Inst. of Arts, 1929, No. 10 (repr. in 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., Frankfort, 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 Pinakotheek.

GERARD TER BORCH, DUTCH, 1617-1681
*79. THE MUSIC LESSON (Pl. XXXVI)
Oil on canvas, 25 x 19 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; C. T. Yerkes, Chi. (1891).
Exh.: Detroit Inst. of Arts, 1929, No. 74 (repr. 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.).
Exch. by Mordant.
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.

JAN VERMEER, DUTCH, 1632-1675
*80. A WOMAN WEIGHING GOLD (Pl. XXXIX)
Oil on canvas, 16 1/2 x 14 in.
Signed with monogram.
Coll.: Sales in Amsterdam, 1696, 1701, 1777, and Munich, 1826; Lapeyriere Coll.; C. Périer, Lond. (Sale, 1848, sold to M. Casimir Périer, Jr.); Ségur-Périer Coll., Paris; P. & D. Colnaghi, Lond.
Exh.: Detroit Inst. of Arts, 1925, No. 33.
Valentiner, Pantheon, X (1932), 322-3.
On the wall hangs a painting of "The Last Judgment."

ITALIAN PAINTING
Thirteenth, Fourteenth and Fifteenth Centuries

GALLERY 30

FRA ANGELICO, FLORENTINE, 1387-1455
81. TEMPTATION OF ST. ANTHONY ABBOTT
Tempera on panel, 7 1/2 x 11 1/4 in.
Lent by Mr. and Mrs. Percy S. Straus, New York.
Exh.: Amsterdam, 1929.
Lit.: Bull. of the Brachthost Coll., IX, 1925, 97-98 (repr.);
ibid., N. S., I, 16-7 (repr.); Parnassus, I (Nov., 1929), 19, 16 (repr.); Berenson, Ital. Pict., 1932, 22.
F. Schottmüller dates it c. 1437, relating it stylistically to the predella pieces of the Madonna Altar of San Domenico, Perugia, now in the Vatican and Perugia Gall.

Once St. Anthony went into the desert and seeing a heap of gold in his path, fled from it as a snare of the devil.

BUTTINONE (BERNARDINO JACOBI), NORTH ITALIAN, 1436-1507
82. FLIGHT INTO EGYPT
Tempera on panel, 9 7/8 x 8 1/4 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).
Lit.: D. C. R., Bull., XXI (1927), 86-88 (repr.); E. S. Sible, Burlington Mag., LI (1927), 240, 241 (repr.);
Siren

One

T. Bernou,
Pitt. Ital.,
No. 361,
Primitives
Historical
EXH.: Derby Gall., N. Y.,
Lent by Yale University, Gallery of Fine Arts,
New Haven, Conn.
(repr. in
Tempera on panel, 15 x
after 1355
This composition is closely related to that of a woodcut
by Mantegna in the British Museum.
(Notes, see above.)

BUTINONE (BERNARDINO JACOBI),
North Italian, 1436–1507
83. DESCENT FROM THE CROSS
Tempera on panel, 97/8 x 7¼ 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.: 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.

BERNARDO DADDI, FLORENTINE, c. 1290–
after 1355
84. VISION OF ST. DOMINIC
Tempera on panel, 15 x 13½ in.
Lent by Yale University, Gallery of Fine Arts,
New Haven, Conn.
COLL.: J. J. Jarves (1871).
EXH.: Derby Gall., N. Y., No. 24; New York
Historical Society, 1863; Yale Art School, 1867–1871
(bought by Yale); Royal Academy, Lond., 1930, No. 13
(repr. in Commemorative Cat., Pl. LXXXIX).
LIT.: R. Sturgis, Manual of the Jervas Coll.,
1889, 34, No. 20; W. Rankin, American fl. of Archaeol.,
(S. L.), X (1895), 141 as “Gaddi”; O. Siron, Burlington Mag.,
XIV (1908), 183 (repr.); 188; Ibid., Cat. of the Jervas Coll.,
1916, 22–23 (repr.); Ibid., Giotto and Some of His
Followers, 1917, I, 180, 271, II, 161 (repr.); A. K. Porter,
Art and Archaeology, VII (1918), 109 (repr.); 117; Van
Marle, III, 1923, 370–375 (repr.); R. Oenfer, Italian
Primitives at Yale, 1927, 3–4, 16, Fig. 6; H. Cornstock,
Internat. Stu., LXXIXIX (Mar., 1928), 72–3 (repr.);
T. Borenius, Apollo, XI (1930), 154 (repr.); L. Venturi,
Pitt. Ital., 1931, Pl. XXXVI; Berenson, Ital. Pict., 1932,
167.
One of a series of panels of which others are in
the Raczynski Coll., Posen, the Musée des Arts Décoratifs,
Siron suggests that they formed part of a predella for
an altarpiece representing three Dominican Saints which
daddi painted in 1338 for a chapel in S. Maria Novella,
Florence.
S.S. Peter and Paul appeared to St. Dominic in a
vision. The one gave him a staff and the other a Book
of the Gospel, bidding him “Go, preach the Word of
God, for He hath chosen thee for that ministry.”

GIOVANNI DI PAOLO, SIENESF, 1403–1482
85. SCENES FROM THE LIFE OF JOHN THE BAPTIST
a. ST. JOHN IN THE DESERT (Pl. XII)
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.: E. Abyard, 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., N. Y., 1923, Nos. 12–17 (No. 17 repr.
in cat.); Royal Academy, Lond., 1930, Nos. 927–932.
LIT.: Crowe and Cavalcaselle (ed. by Borenius), V, 1914,
178; Reinach, Répertoire, I, 1905, 516 (2), 523 (2);
F. M. Perkins, Rassine d’Arte Sens, III (1907), 82–3
(repr.); Bernenson, Cent. Ital., 1909, 177; P. Schubring,
Rassegna d’Arte, XIV (1914), 163–8; Schubring, Caesar,
1915, 324–5, Pls. CV-CXI; G. de Nicola, Burlington
Magazine, XXXIII (1918), 45–54 (repr.); F. M. Mathew,
Hist. of Ital. Ptg., 1923, 94–5 (repr. of 85a); R. van
Marle, IX, 1927, 427–30 (repr.); R. Offner, Ital. Prim. at
Yale, 1927, 40; L. Venturi, Pitt. Ital., 1931, Pls. CXXXVI–
CXLII; G. H. Edgell, A History of Siene Painting, 1932,
218–20, Figs. 307 (polyptych), 309 (a), 310 (c), 311
(E.); 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 Müstter, 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.

JACOBELLO DI BONOMO (?), VENETIAN, c. 1384
86. MADONNA OF HUMILITY
Tempera on panel, 38¼ x 23½ in.
Lent by Mr. and Mrs. Charles H. Worcester,
Chicago.
L. Venturi, Pitt. Ital., 1931, Pl. CIV.
G. Gronau attributes it to Jacobello di Bonomo, comparing
it with the central panel of the Torre di Paleme altar,
which Van Marle (IV, 90) thinks to be not by Jacobello.
L. Venturi considers the present Madonna a work of
Jacobello del Fiore (active 1401–39), and suggests affinities
with the Coronation of Teramo and the Madonna of
1436 in the Accademia, Venice.
SCHOOL OF LORENZO VENEZIANO, 
VENETIAN, fl. 1357-1379

87. ST. JOHN THE BAPTIST AND ST. CATHERINE OF ALEXANDRIA
Tempera on panel, 30 x 19 1/2 in.
Lent by Mr. and Mrs. Charles H. Worcester.
Coll.: Grimmaldi, Venice; Roeich Ms., N. Y. (Sale N. Y., 1930, Nos. 150-51, repr. in cat.).
Vavalla 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. 1333–1356, and attributes them to Paolo and his sons.

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

88. ST. AUGUSTINE AND ST. PETER
Tempera on panel, 30 x 19 1/4 in.
Lent anonymously.
Pendant to No. 87.

MASOLINO DA PANICALE, FLORENTINE, 
1383–1447 (?)

*89. CRUCIFIXION (Pl. XI)
Tempera on panel, 24 1/2 x 19 in.
Lent by Mr. Maitland F. Griggs, New York.
Coll.: Count G. de Stroganoff, Rome (until 1924).
L. Venturi considers it an early work of Masolino, while still under the influence of Lorenzo Monaco. Berenson attributes it to Rosello di Jacopo Franchi (1376–1457). Muñoz published it as Giotto.

MASTER OF THE BAMBINO VISPO, TUSCANY, C. 1423

90. THE DEATH OF THE VIRGIN
Tempera on panel, 16 1/4 x 25 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: Sellar, Lond. (Sale, Paris, June 6, 1889, No. 18); J. Dollfus (Sale, Paris, 1912, III, No. 51, repr. in cat.); M. Nicolle; M. A. Ryerson (1923).
A larger variant is in the Johnson Coll., Philadelphia, No. 15, (see Berenson, Cat., I, 1913, 10).

ALLEGRETTTO NUZI, UMBRIAN, (ACTIVE C. 1345–1374)

91. A BISHOP ENTHRONED
Tempera on panel, 34 x 26 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Lit.: Crowe and Cavalcaselle (Douglas), III, 1908, 181, note 1; C. R. Post, Art in America, III (1915), 222, 219 (repr.); Post, Detroit Mus. of Art, Bull., X (Oct., 1915), 5 (repr.); 8; Art and Archaeol., II (1915), 17 (repr.), 20; Van Marle, V, 1925, 160, 163 (repr.).
Post calls it a mature work illustrating Nuzi's definitive style.

ALLEGRETTTO NUZI, UMBRIAN, (ACTIVE C. 1345–1374)

92. CRUCIFIXION WITH ST. JOHN EVANGELIST AND ST. FRANCIS
Tempera on arched panel, 29 x 19 1/4 in.
Lent by Mrs. Martin A. Ryerson, Chicago.
Exh.: Kleinerberger Gall., 1917, No. 71 (repr. in cat.).
According to O. Sirèn executed c. 1365–70, showing close stylistic affinities with altarpieces by Nuzi at Fabriano and Macerata.
Berenson calls it a studio work.

SANO DI PIETRO, SIENES E, 1406–1481

93. THE MADONNA WITH SAINTS JEROME AND BERNARDINE OF SIENA AND ANGELS
Tempera on panel, 20 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, in Paris, 1912, No. 76, repr. in cat.); F. Hermann, N.Y., No. 46; Kleinerger Gall., N.Y.; M. A. Ryerson, Chi.
Exh.: Kleinerger Gall., N.Y., 1917, No. 62 (repr. in cat.).
Van Marle dates it prior to 1450, while Sano was still strongly under the influence of Sassetta.

SASSETTA, SIENES E, 1392–1450

94. JOURNEY OF THE MAGI (Pl. XIII)
Tempera on panel, 9 x 12 in.
Lent by Mr. Maitland F. Griggs, New York.
Coll.: S. Rogers (Sale, 1856, No. 639); Bromley-Davenport (Sale, 1863); Monckton Miles (Lord Houghton); Marchioness of Crewe (1912); L. Douglas, Lond.
Exh.: Royal Academy, London, 1920, No. 64; Wadsworth Atheneeum, Hartford, Conn., 1931, No. 2 (repr. in cat.); Detroit Inst. of Arts, 1933, No. 49a (repr. in cat.).

Berenson considers it one of Sassetti’s earliest works, dating it c. 1430. It is part of the predella of a polyptych, the main panel of which, with the “Birth of Mary,” is in the Collegiata of Ascoli.
The arch is the Porta Romana.

SEGNA DI BONAVENTURA, SIENESI, fl. 1298–1326

95. MADONNA ENTHRONED WITH SAINTS AND DONOR (Pl. XII)
Tempora on panel, 17½ x 11¾ in.
Lent by Mrs. Martin A. Ryerson, Chicago.
Coll.: H. Goldschmidt, Paris (Sale, 1898); M. A. Ryerson, Chi.
Lit.: J. Breck, Art in America, I (1913), 112–115 (repr.), as “School of Duccio.”
Attributed by Dr. W. R. Valentiner; Breck gives it to an unknown follower of Duccio and dates it “prob. 1311.” Once attributed to Segna by Berenson. Van Marie tentatively suggests Barna da Siena (†1386).

SPINELLO ARETINO, FLORENTINE, c. 1346–1410

96. ST. FRANCIS AND HIS COMPANIONS BEFORE POPE HONORIUS III
Tempora on panel, 33½ 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).

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 Marzolini.
Pope Honorius III died in 1227.

GERHARDO STARNINA, FLORENTINE, 1354–1408

97. CRUCIFIXION WITH ST. DAVID AND ANGELS
Tempora on cross-shaped panel, 20 x 9¼ and 5¼ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Rich and Berenson attribute it to Bernardo Daddi, while Van Marle gives it to Starnina.

TADDEO DI BARTOLO, SIENESI, 1362–1422

98. THE CRUCIFIXION
Tempora on panel, 12½ x 26½ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Exh.: Manchester, 1857.
Engr. by Giuseppe Grafonara.

Dr. Valentiner suggests that this is a predella panel. It is known that Taddeo painted a predella of the Crucifixion, since lost, for the chapel of the Palazzo Pubblico c. 1401.

MELIORE TOSCANO, TUSCAN, SECOND HALF OF THIRTEENTH CENTURY

99. MADONNA AND CHILD ENTHRONED (Pl. XI)
Tempora on keyhole shaped panel, 32 x 18¼ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: Achille de Clemente.

Oswald Sirèn 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 (see Ital. Schools, V, 434, repr., and Offner, Burl. Mag., LXIII, 1933, 80).

TUSCAN SCHOOL, SECOND HALF XIII C.

100. ANGELS, GABRIEL AND RAPHAEL
DIPTYCH
Left Wing: MADONNA AND CHILD
Right Wing: CRUCIFIXION, WITH VIRGIN AND S. JOHN

Tempora on panel, each 11½ x 8¾ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Vavala 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

101. PIETA
Tempora (?) on panel, 27½ x 21½ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: Delaroff (1914); M. A. Ryerson, Chi. (1925).
Lit.: R. M. F., Bull., XX (1926), 55–6 (repr.).

This painting, though differing somewhat in detail, follows the composition of a “Picà” by Cosimo Tura in the Museo Correr, Venice. Valentiner thinks it a contemporary replica by a Ferrarese Master, possibly done in Tira’s workshop c. 1500.
ITALIAN PAINTING
Fifteenth and Sixteenth Centuries

GALLERY 31

BARTOLOMMEO VENETO, LOMBARDO-VENETIAN, active 1502-after 1530

102. PORTRAIT OF A YOUTH
Oil on canvas, 16½ x 12½ in.

Exh.: Duveen Gall., N. Y., 1924; No. 45 (repr. in cat.).

Painted c. 1515. The sitter may possibly be a member of the household of Maximilian I. The medallion in the cap shows an allegorical device. It is after a medal by Andrea Briosco called Riccio (1470-1532), representing "Fortune and Virtue."

GENTILE BELLINI, VENETIAN, 1429-1507

103. TWO ORIENTALS
Tempera on canvas, 27½ x 25 in.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

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

Attributed by G. Fiocco, A. Morassi, W. Suida, Van Marle, comparing it with the "Portrait of Mohammed II," 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

*105. MADONNA AND CHILD (Pl. XVI)
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).

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 3 replicas. Fiocco, Van Marle date the Institute picture c. 1480 under influence of Antonello.

GIOVANNI ANTONIO BOLTRAFFIO, MILANESE, 1467-1516

106. PORTRAIT OF A BOY
Oil on panel, 18¼ x 13¾ in.
Lent by Mrs. Ralph Harman Booth, wife of the late Honorable Ralph Harman Booth, former Minister to Denmark.

Coll.: Baron G. de Rothschild; Sir Philip Sassoon; Duveen Brothers, Inc.

Exh.: Royal Academy, Lond., 1930, No. 314.

SANDRO BOTTICELLI, FLORENTINE, 1444-1510

107. ADORATION WITH ANGELS
Tempera on panel, tondo, diameter 13½ in.
Lent by Mr. Max Epstein, Chicago.

Exh.: The Art Inst. of Chi., 1928; 1930.
Dating from the later period of the artist. c. 1498.

SANDRO BOTTICELLI, FLORENTINE, 1444-1510

*108. MADONNA AND CHILD (Pl. XVI)
Tempera on panel, 35½ x 23½ 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.

Bode dates it c. 1468-1469; Yoshiro, c. 1472. The picture is closely related to the Chigi Madonna (c. 1470) in the Isabella Stewart Gardner Collection, Boston. A studio replica, with variations, was formerly in the collection of Mrs. Austin, Horshmonde, Kent, and is now the property of Duveen Brothers, New York.

SANDRO BOTTICELLI, FLORENTINE, 1444-1510

†109. NATIVITY
Tempera on panel, 22½ x 23¼ in.

Coll.: Paravey, Paris, 1878; Mme. Raynaud.
Exh.: Detroit Inst. of Arts, 1933, No. 24 (repr. in cat.).
Lit.: A. L. Mayer, Pantheon, VI (1930), 393-394 (repr. opp. 393).

Mayer dates it c. 1490.

SANDRO BOTTICELLI, FLORENTINE, 1444-1510

†110. PORTRAIT OF A YOUTH
Tempera on panel, 22 x 15 in.
Lent by E. and A. Milch, Inc., New York.

Coll.: Crawley-Bovey, Flaxley Abbey.

Attributed to Botticelli by Van Marle, who dates it 1480-85 due to stylistic connections with the Madonna della Melagrana and the Altarpiece of S. Barnaba.
SCHOOL OF BOTTICELLI, (FLORENTINE C. 1480)

111. MADONNA AND CHILD WITH TWO ANGELS
Tempera on panel, 30 3/4 x 21 3/4 in.
Lent by Mrs. Martin A. Ryerson, Chicago.


Lent by Mr. Joseph Widener, Elkins Park, Pennsylvania.

EXH.: The British Institution, Lond., 1860, No. 108; Leeds, 1868, No. 9; Royal Academy, 1877, No. 142 (in each case as Antonio Pollaiuolo); The Art Society, Berlin, 1907; Kleinberger Gall., N. Y., 1917, No. 27 (repr. in cat.) as Piero Pollaiuolo.

Lent by Mrs. Martin A. Ryerson, Chicago.

Venturi quotes Vasari who wrote: "Lorenzo di Credi, excellent painter, 1488. Aged 32 years and 8 months." Venturi quotes Vasari who wrote: "Lorenzo made many portraits and when he was young he made one of himself." Berenson considers it Credi's masterpiece.

FRANCESCO BOTTICINI, FLORENTINE, 1446-1497

112. ADORATION OF THE MAGI
Tempera on panel, tondo, diam. 31 in.
Lent by Mrs. Martin A. Ryerson, Chicago.


Lent by Mrs. Martin A. Ryerson, Chicago.


On the reverse is written: LORENZO DI CREDI PITTORE ECC...TE, 1488, AETATIS SUAE 32, VIII. ("Lorenzo di Credi, excellent painter, 1488. Aged 32 years and 8 months.")

VITTORIE CARPACCIO, VENETIAN, C. 1455-1526

*113. St. EUSTACE (Pl. XVII)
Oil on canvas, 84 1/4 x 59 in.

EXH.: Metro Mus., N. Y., 1923, No. 40 (repr. in cat.).

Lent by Mrs. Martin A. Ryerson, Chicago.

Coll.: Vernon Wentworth, Wentworth Castle, near Barnsley, Yorks.; Mrs. Sulley.

EXH.: Metro Mus., N. Y., 1923, No. 40 (repr. in cat.).

Lent by Mrs. Martin A. Ryerson, Chicago.

Coll.: Alexander Barker, Lond. (1874); Baron de Beurnonville (Sale, Paris, 1881, No. 632); J. Spérond (Sale, Paris, 1829, No. 15, Pl. XXIII of cat.).

EXH.: The British Institution, Lond., 1860, No. 108; Leeds, 1868, No. 9; Royal Academy, 1877, No. 142 (in each case as Antonio Pollaiuolo); The Art Society, Berlin, 1907; Kleinberger Gall., N. Y., 1917, No. 27 (repr. in cat.) as Piero Pollaiuolo.

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.

CARLO CRIVELLI, VENETIAN, 1430/5-1493

115. CRUCIFIXION
Tempera on panel, 30 3/4 x 22 3/4 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. Spérond (Sale, Paris, 1829, No. 15, Pl. XXIII of cat.).


Berenson calls it an early copy of a Botticelli, while Oswald Sirèn attributes it to Piero Pollaiuolo.

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

*116. A GENTLEMAN OF FLORENCE (Pl. XV)
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).

Coll.: The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

EXH.: The Fourth Hundred, 1932, 134.

Gamba assigns it to the early period of the artist. Bode was first to attribute it to R. Ghirlandajo. A drawing from the same model is said to be in the coll. of the Duke of Devonshire, Chatsworth.

LEONARDO DA VINCI (ATTRIBUTED TO), FLORENTINE, 1452-1519

117. MADONNA OF THE YARN WINDER
Oil on panel, 24 x 18 1/2 in.

Lent by Mr. and Mrs. E. W. Edwards, Cincinnati, Ohio.

Coll.: The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

EXH.: The British Institution, Lond., 1901.

Lent by Mrs. Martin A. Ryerson, Chicago.

EXH.: The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

EXH.: The British Institution, Lond., 1901.

Lent by Mrs. Martin A. Ryerson, Chicago.
Stylistically very close to Bernardino Luini (c. 1475-1531/2).

After an original by Leonardo painted c. 1501 for Florimond Robertet (d. 1522), an official of the French Court, and described in a letter, dated April 9, 1501, written by Fra Pietro da Nuvolaria to Isabella d’Este. Numerous replicas exist. E. Müller considers the one in the possession of the Duke of Buccleuch the original.

**LEONARDO DA VINCI, FLORENTINE, 1452-1519**

118. **SAN DONATO OF AREZZO AND THE TAX COLLECTOR**

Oil on panel, 5½ x 13¼ in.

Lent by Mr. Theodore T. Ellis, Worcester, Massachusetts.

**COLL.:** Private Coll., France.

R. Langton Douglas believes it to be part of the same predella as the “Annunciation” in the Louvre, and to have belonged, with it, to the “Madonna of Piazza” of Pistoia commissioned from Verrocchio c. 1475, designed by him, and executed in his studio. At this period Leonardo was his chief assistant and painted the predella. San Donato of Arezzo (martyred 362 A.D.) was the patron saint of Bishop Donato de’ Medici who died in 1474 and in whose memory the altarpiece was ordered. San Donato’s legend is related by Surius and other hagiographers. (See Mrs. Jameson, Sacred and Legendary Art, II, 1885, 319-21.)

Not previously exhibited.

**LO SPAGNA, (GIOVANNI DI PIETRO), UMBRIAN, fl. 1503-1530**

119. **ST. CATHERINE OF SIENA**

Oil on panel, 41½ x 19 in.

Lent by Mrs. Martin A. Ryerson, Chicago.

**COLL.:** Lord Brownlow, Ashridge (Sale, 1923, No. 50, repr. in cat.); M. A. Ryerson, Chi. (1924).

**LIT.:** B. Berenson, Cent. Ital., 1909, 253; Berenson, Ital. Pict., 1932, 544.

Berenson dates it in the early period of the artist.

**ANDREA MANTEGNA, VENETIAN, 1431-1506**

120. **TARQUIN AND THE CUMAEAN SYBIL (PL. XIV)**

Oil on canvas, 22½ x 19½ in.

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

**COLL.:** Duke of Buccleuch, Montagu Hse., Lond.; Duveen Bros., N. Y.; Mrs. M. Emery, Cinn.

**EXH.:** Royal Academy, Lond., 1872, No. 242; Duveen Bros., N. Y., 1924 (No. 39, repr. in cat.).


Berenson calls it a late work. L. Venturi dates it in the last years of the fifteenth century.

A. Venturi and Kristeller think it to be a studio work. The Cumaean Sibyl offered Tarquinius Superbus, last of the legendary Kings of Rome (534-510 a.c.), nine books of prophecies for which she demanded 500 pieces of gold. Upon his refusal to buy them, she burned all but three of the books, for which he finally paid the original price.

**NEROCCIO DI BARTOLOMEO, SIENESE, 1447-1500**

*121. PORTRAIT OF A WOMAN (PL. XIV)*

Oil on panel, 18½ x 12¼ in.


**LIT.:** F. M. Perkins, Rassegna d’Arte, XIII (1913), opp. 121 (repr.); 121-6; W. R. Valentiner, Paintings in the Coll. of J. E. Widener, 1923, 75 (repr.); R. Offner, Italian Primitives at Yale, 1927, 41 and Fig. 33; L. Dusler, Pantheon, II (1928), 379, 381 (repr.); L. Venturi, Pitt. Ital., 1931, PI. CCXXVII; Berenson, Ital. Pict., 1932, 390; G. M. Richter, Burlington Magazine, LIX (1931), 251, No. 237.

On the tablet is written: QUANTUM. HOMINI. FAS. EST. MIRAM. LEGIT. ASECUR. ARTE. NIL. AGO. MORTALIS. EMULOR. ARTE. DEOS (“Although by wondrous dexterity I may reach the summit of human achievement, yet am I doomed to failure. A mortal, I am pitting my art against that of the Gods.”) In the handles at either side of the tablet, the initials A. P. (perhaps the name of the sitter, Alessandra Piccolomini of the famous Sienese family), and ner. (perhaps for Neroccio). Richter attributes it to Francesco di Giorgio.

In the original frame.

**PIERO DI COSIMO, FLORENTINE, 1462-1521**

*122. A LADY HOLDING A RABBIT (PL. XV)*

Tempera on panel, 23 x 17½ in.

Lent by Yale University, Gallery of Fine Arts, New Haven, Conn.

**COLL.:** Vitelli, Città di Castello; Giovagnoli; J. J. Jarves (Sold 1871).

**EXH.:** Derby Gall., N. Y., 1860, No. 92; Historical Society, N. Y., 1863; Yale Art School, 1867-1871 (bought by Yale).

**LIT.:** R. Sturgis, Manual of the jarees Coll., 1868, 64, No. 65; W. Rankin, American Journal of Archaeology, S. I., X (1895), 146; Berenson, Flor., 1909, 165; O. Sirén, Cat. of the jarees Coll., 1916, 185-188 (repr.); R. Offner, Italian Primitives as Yale University, 1927, 8, 36 (fig. 25); Van Marle, XIII, 1931, 360 (repr. opp.); L. Venturi, Pitt. Ital., 1931, PI. CCCXXXVII; Berenson, Ital. Pict., 1932, 454.

Berenson, Sirén, and Offner consider it a late work of Piero di Cosimo; L. Venturi attributes it to Mariotto Albertinelli (Florence, 1474-1515).

**PIETRO PERUGINO, UMBRIAN, 1445-1523**

123. a. **THE NATIVITY**

b. **THE BAPTISM OF CHRIST**

c. **CHRIST AND THE WOMAN OF SAMARIA**

d. **NOLI ME TANGERE**

Oil on panel (transferred to canvas), each 10 x 16¼ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: Alex. Barker, London (Sale, 1874); Earl of Dudley (Sale, 1892, Nos. 76–80 repr. in cat.); M. A. Ryerson, Chi. (1897).

Exh.: British Institution, 1852; Manchester, 1857, Nos. 70–74; Royal Academy, Lond., 1871, and 1892, Nos. 146–48, 155.


These four panels formed part of a predella to an altarpiece belonging to the later period of the artist (c. 1510). A fifth painting of the same series, representing “The Resurrection,” is in the Met. Mus., N. Y.

A drawing attributed to Perugino for the “Christ and the Woman of Samaria” is in the Oxford University Gall.

ANTONIO POLLAIUOLO, FLORENTINE, 1429–1498

*124. RAPE OF DEIANIRA (Pl. XIII)

Tempera on wood, transferred to canvas, 21 ½ x 31 ½ in.

Lent by Yale University, Gallery of Fine Arts, New Haven, Connecticut.

Coll.: J. J. Jarvis (1871).

Exh.: Derby Gall., N. Y., 1860, No. 75; Historical Society, N. Y., 1863; Yale Art School, 1867–1871 (bought by Yale); Fogg Art Mus., Cambridge, Mass., 1927–28; Royal Academy, Lond., 1930, No. 123.

Lit.: R. Sturgis, Manual of the Jarvis Coll., 1869, 61, No. 64; W. Rankin, American Journal of Archaeology, VIII, No. 2 (1895), 148; F. Mathers, Jr., Burlington Magazine, VIII (1906), 440–1 (repr.); H. Cook, Burlington Magazine, IX (1906), 52–3; B. M. Howland, Burlington Magazine, IX (1906), 63–4; M. C. B. Friszon, Antonio Pollaiuolo, 1907, 78 (repr.); Berenson, Flor., 1909, 173; A. Venturi, Storia, VII, I, 1911, 562; F. Mathers, Jr., Yale Alumni Weekly (May 22, 1914), 977 (repr.); O. Sirèn, Cat. of the Jarvis Coll., 1916, 111–117 (repr.), No. 42; B. Burroughs, Met. Mus. of Art Bull., XVIII (1923), 198–9 (repr.); L. Dami, Daddo, IV (1924), 703 (repr. detail); R. Offner, Ital. Primitives at Yale, 1927, 6, 30–4 (fig. 23, 236); M. Gilman, Yale Alumni Weekly (March, 1928), 748–7 (repr.); R. van Marle, XI (1929), 362, 363 (repr.); W. G. Constable, Gazette des Beaux-Arts, Per. 6, III (1930), 287–8 (repr. opp. 288); T. Borenus, Apollo, XI (1930), 157, 159, 162 (repr.); M. Brockwell, The Connoisseur, LXXIV (1930), 82 (by Pierio); L. Venturi, Pitt., Ital., 1931, PI. CLXXIV; Berenson, Ital. Pict., 1932, 466. L. Venturi calls it a work of the artist’s maturity. “When purchased, the figure of Deianira was painted out; possibly, it is suggested, as the result of Savonarola’s attack on the representation of the nude. Sirèn suggests that the figures of Nessus and Deianira are the work of Piero Pollaiuolo. The figure of Hercules was probably derived from a Roman sarcophagus. A drawing copied from this figure in the Berlin Print Room, and probably not the painting itself, served as a model to Dürer for the figure of Hercules in the ‘Combat with the Symphalides’ in the Nuremberg Museum.” (Cat. of the Exh. of Italian Art, Royal Academy, Lond., 1930, 90.) The centaur, Nessus, attempted to kidnap Hercules’ wife, Deianira, while ferrying her across a stream. Her­cules came to her rescue, mortally wounding Nessus with one of his poisoned arrows.

RAPHAEL, ROMAN (UMBRIAN), 1483–1520

125. PORTRAIT OF A MAN

Oil on panel, 29 ¼ x 25 ½ in.

Lent anonymously.

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

Exh.: The Art Inst. of Chi., 1930–

Lit.: D. C. Rich, Bull., XXIV (1930), 57–59 (repr.). According to Raimond van Marle, Adolfo Venturi and William Suida, painted c. 1509. Suida suggests that this may be the lost portrait of Evangelista Tarascon Parmigianino mentioned by the “Anonimo” of Morelli (see translation by Mussi, edited by G. C. Williamson, with Friszon’s notes abridged, 1903, 107) as being in the house of “Messer Antonio Foscari in Venice in 1530.” “The Parmesan” was papal secretary to Pope Leo X (not Julius II as stated by the “Anonimo”).

ITALIAN PAINTING

Sixteenth Century

GALLERY 32

JACOPO BASSANO DA PONTE, VENETIAN, 1510–1592

*126. ADORATION OF THE MAGI (Pl. XXI)

Oil on canvas, 39 ½ x 51 ½ in.

Lent by The Fogg Art Museum of Harvard University, Cambridge, Massachusetts.


Painted c. 1565. Replicas are in the coll. F. A. Konig, Tyringham, Bucks., Eng., and in the Vienna Gall.

Attribution by Suida; Van Marle thinks it may be a youthful work of El Greco.

ANGELO BRONZINO, FLORENTINE, 1503–1572

127. YOUNG FLORENTINE NOBLEWOMAN

Oil on panel, 21 ½ x 17 in.

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

Coll.: Van Diemen, N. Y.

Early period and strongly Pontormesque in quality. May possibly be by Pontormo, though Lionello Venturi tentatively suggests Niccolò l’Abbate.

LORENZO LOTTO, VENETIAN, 1480–1556

128. PORTRAIT OF A YOUNG BARBERINI
Oil on canvas, 41½ x 34½ in.
Inscribed: 35
Lent by a Southern California Collector.
Lit.: G. M. Richter, Internal. Stud., XCIX (1931), 26-7 (repr.).
Richter dates it 1535.
The identification with the Barberini is traditional.

GIOVANNI BATTISTA MORONI, BRESCIAN, 1510/25-1578

*129. Ludovico Madruzzo (Pl. XXII)
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. (Sale, N. Y., 1927, No. 27, repr. in cat.); C. H. Worcester, Chi. (1927).
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-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.

MORETTO (ALESSANDRO BONVICINO), BRESCIAN, 1498-1555

130. The Alabaster Vase
Oil on canvas, 64⅓ x 17⅞ in.
Lent by Mr. and Mrs. William O. Goodman, Chicago.
Exh.: The Art Inst. of Chi., 1928-1933.
Possibly represents the allegorical figure of Faith.

PONTORMO (JACOPO CARRUCCI), FLORENTINE, 1494-1556/7

*131. The Halberdier (Pl. XXII)
Oil on canvas, 37⅝ x 29 in.
Lent by Mr. Chauncey Devereux Stillman, New York.
Coll.: Cardinal Fesch, 1844; Leroy d’Estelles, 1861; Princess Mathilde Bonaparte, Paris (Sale, 1904, No. 53); J. Stillman, N. Y.; C. C. Stillman, N. Y. (Sale, N. Y., 1927, No. 35, repr. in cat.).
Lit.: G. Vasari, Opere (ed. Sansoni), VI, 275; H. Voss, Die Malerei der Spätrenaissance, I, 1920, 175-7 (repr.); C. Gamba, Pontormo, 1921, Pl. XXXII; F. J. Mather, Art in America, X (1922), 66-9 (repr.); I. Bibb, History of Ital. Painting, 1923, 252-3 (repr.); F. Clapp, Art Studies, I (extra number), 1923, 65-6, Fig. 46; O. Gigioli, Dedalo, VII (1927), 788-91 (reproductions); L. Venturi, Pitt. Ital., 1931, PI. CXXV; A. Venturi, Storia, IX, Pt. V, 1932, 172-3 (fig. 102), 191; Berenson, Ital. Fict., 1932, 466.
A. Venturi dates it c. 1528-30. Drawings for the painting are in the Uffizi (463F) and in the Louvre (958).

PONTORMO (JACOPO CARRUCCI), FLORENTINE, 1494-1556/7

†132. Portrait of a Lady
Oil on panel, 40 x 31 in.
Lent by The Bottenwieser Galleries, New York.
Coll.: Dirksen, Berlin.
Exh.: Kaiser Friedrich Mus., 1906, No. 104; Detroit Inst. of Arts, 1933, No. 42.
Lit.: B. Berenson, Flor., 1909, 174; F. Clapp, Jacopo Carucci da Pontormo, 1916, 85, and Fig. 128.
Painted c. 1534-1545.

SCHIAVONE (ANDREA MELDOLLA), VENETIAN, 1522(?)-1582

133. Flight into Egypt
Oil on canvas, 16⅜ x 38½ in.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.
Exh.: Renaissance Society, U. of Chi., 1930; Toronto Art Gall., 1931.

TINTORETTO (JACOPO ROBUSTI), VENETIAN, 1518-1594

134. Alessandro Farnese
Oil on canvas, 24⅛ x 21 in.
Lent by The Museum of Fine Arts, Boston, Massachusetts.
Coll.: Sir R. Walde-Giffith; Agnew and Son, Lond.
Lit.: A. C. J., Bull. of the Mus. of Fine Arts, Boston, XXVI (1928), 1-3 (repr.); L. Venturi, Pitt. Ital., 1931, PI. XXXI; B. Berenson, Ital. Fict., 1932, 558; P. Hendy, Burlington Magazine, LXII (1930), 130, PI. HH.
Alessandro Farnese, grandson of Emperor Charles V and great-grandson of Pope Paul III, was born Aug. 27, 1545. In 1556 (aged eleven) he was sent to Spain to be educated, not returning to Italy until after his marriage to Maria of Portugal in Brussels in 1565, when he was twenty years old. L. Venturi judges his age to be fifteen in the portrait, and suggests that it may possibly have been painted from a Spanish miniature. Hendy, however, maintains his age in the portrait to be twenty and thinks it was painted on his return to Italy in 1565 and that he is here costumed in his wedding dress.
TINTORETTO (JACOPO ROBUSTI), VENETIAN, 1518–1594

*135. CHRIST ON THE LAKE OF GALILEE (Pl. XXI)
Oil on canvas, 45 3/4 x 66 1/4 in.
Lent by Mr. Arthur Sachs, New York.
Coll.: Count J. Galletti; Durlacher Bros., N. Y.
Lit.: T. Borenius, Apollo, II (1925), 249-250 (repr.);
Borenius dates it 1562-6; L. Venturi considers it a work of the last period, c. 1591-4.

TINTORETTO (JACOPO ROBUSTI), VENETIAN, 1518–1594

136. MADONNA AND CHILD
Oil on canvas, 36 1/2 x 28 1/2 in.
Lent by The Cleveland Museum of Art (J. Huntington Coll.), Cleveland, Ohio.
Coll.: Baron Alfred de Rothschild, Paris; Durlacher Bros., N. Y.; J. Huntington, Cleveland.
Lit.: W. M. Milliken, Bull., Cleveland Mus. of Art, XIV (1927), 29 (repr.), 31-33; Ibid., Burlington Magazine, L (1927), 55 (repr.); Handbook, Cleveland Mus., 1928, 30 (repr.);
L. Venturi dates it c. 1560, while Milliken says it was done during the same period as the "Four Allegories" in the Ducal Palace, Venice (1570-1580); Berenson says it is a late work.

TINTORETTO (JACOPO ROBUSTI), VENETIAN, 1518–1594

137. VENUS AND MARS WITH THREE GRACES IN A LANDSCAPE
Oil on canvas, 41 x 55 1/2 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.
Lit.: D. C. Rich, Bull., XXII (1928), 101-3 (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

*139. DANAÉ (Pl. XX)
Oil on canvas, 47 1/2 x 66 3/4 in.
Lent anonymously.
Coll.: Earl of Chesterfield; Annesley Gore, Lond.
Exh.: The Art Inst. of Chi., 1928; Van Diemen Gall., N. Y.
Lit.: D. v. Hadeln, Burlington Mag., XLVIII (1926), 78, 82-83 (repr.); D. C. Rich, Bull., XXII (1928), 61-3 (repr.);
According to Hadeln, painted in the 1540s. The earliest version (1545-6) is in the Naples Mus.
At least four other replicas exist:
1. The Prado, Madrid (sent to Philip II, 1554).
2. Leningrad (by Titian ?).
3. Vienna (Titian School).
4. Formerly Marczell von Nemes, Budapest (Sale, Munich, 1931, No. 33, repr. in cat.) (by Titian ?).
Zeus entered the brazen tower where Danaë was imprisoned, under the form of a shower of gold.

TITIAN, VENETIAN, 1477–1576

*140. VENUS AND THE LUTE PLAYER (Pl. XIX)
Oil on canvas, 65 x 82 1/4 in.
Lent by Duveen Brothers, Inc., New York.
Coll.: Earl of Leicester, Holkham Hall, Norfolk.
Lit.: A. Hume, Life and Works of Titian, 1829, 95;
G. M. Richter, Burlington Mag., LIX (1931), 52 (repr.),
Richter maintains it was painted c. 1560, while Hadeln says it was begun in the 1540s and finished c. 1560. Two closely related compositions exist. One is in the Fitzwilliam Mus., Cambridge (called a seventeenth century copy by Richter, accepted as a replica in great part by Titian from c. 1560, by Gronau, Berenson, and Hadeln), the other in Dresden, regarded as a later copy, possibly by an artist of the Bolognese seventeenth century (Hadeln).

PAOLO VERONESE, VENETIAN, 1528–1588

141. CREATION OF EVE
Oil on canvas, 31 1/2 x 40 1/4 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).
PAOLO VERONESE, VENETIAN, 1528-1588

142. MARRIAGE OF SAINT CATHERINE
Oil on canvas, 21 3/4 x 34 3/4 in.
Lent anonymously.
Coll.: Liechtenstein, Vienna.
Exh.: Art Inst. of Chi., 1927; Van Diemen Gall., N.Y., 1931.

Fiocco calls it a youthful work.

PAOLO VERONESE, VENETIAN, 1528-1588
*143. REST ON THE FLIGHT INTO EGYPT (Pl. XVIII)

ITALIAN PAINTING
Seventeenth and Eighteenth Centuries

GALLERY 35

FRANCESCO GUARDI, VENETIAN, 1712-1793
144. ARCH AND OTHER RUINS
Oil on canvas, 11 1/2 x 19 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi. (1913).

From the artist’s later period.

FRANCESCO GUARDI, VENETIAN, 1712-1793
145. RUINED ARCHWAY
Oil on canvas, 11 1/2 x 19 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi. (1913).

Pendant to No. 144.

FRANCESCO GUARDI, VENETIAN, 1712-1793
*146. RUINS WITH FIGURES (Pl. XXIV)
Oil on canvas, 41 x 49 in.
Signed on fallen slab: FRANCESCO GUARDI.
Lent by The National Gallery of Art, Smithsonian Institution, Washington, D.C.
Lit.: W. Holmes, The National Gallery of Art, Washington—Cat. of Collections, 1922, I. No. 6, (repr. 56); International Studio, LXXVI (1922), 126 (repr.); I. Hau-

Oil on canvas, 92 3/4 x 63 3/4 in.
Signed: PAVLI CALARI VERONESI FACIEBAT.
Lent by The John and Mable Ringling Museum, Sarasota, Florida.
Coll.: Electorall Gall., Dusseldorf; Gall. in Castle, Schleisheim (1912); Alte Pinakothek, Munich (1912); J. Böhm, Munich (1928).
Exh.: Reinhardt Gall., N. Y., 1928, No. 8 (repr. in cat.).
Lit.: G. Karsch, Der Kurfürst Johann Wilhelm, 1716; N. de Pigeau, La Galerie Electorale de Düsseldorf, 1778, No. 116, Pl. 12; ibid. La Galerie Electorale de Dusseldorf, 1781, 125-6, No. 116; Pietro Calari, Veronese, 1888, 384; Galerie Schlosssehens, Katalog, 1905, No. 517 (985); Katalog der alten Pinakothek, München, 1925, No. 921 (1593); A. Venturi, P. Veronese, 1928, 116; W. Valentine, Das Unbekannte Meisterwerk, I, 1930, 30 (repr.); B. Berenson, Ital. Pict., 1932, 425.

Haden 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. J. Böhm.

PIETRO LONGHI, VENETIAN, 1702-1783
147. THE DANCE
Oil on canvas, 24 1/2 x 19 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).
Lit.: A. Ravà, Pietro Longhi, 1909, 149 (repr. from engraving).
Engr.: By Alessandro Longhi (Rome, Gab. Stampe).

One of a series of rustic scenes of which others are in the Correr Mus. in Venice.

PIETRO LONGHI, VENETIAN, 1702-1783
148. BLIND MAN’S BUFF
Oil on canvas, 19 3/4 x 24 in.
Lent by Mr. Samuel H. Kress, New York.
Coll.: Prince Giovannielli, Venice; Gallery Saloni, Venice.
Lit.: A. Ravà, Pietro Longhi, 1909, 33; A. M. Frankfurter, The Fine Arts, XIX (Dec., 1932), 8, 10 (repr.).
PIETRO LONGHI, VENETIAN, 1702-1783

149. THE SIMULATED FAINT
Oil on canvas, 19 3/4 x 24 in.
Lent by Mr. Samuel H. Kress, New York.
Coll.: Prince Giovanelli, Venice; Gallery Salom, Venice. 
Lit.: A. Ravà, Pietro Longhi, 1909, 37 (repr.); A. M. Frankfurter, The Fine Arts, XIX (Dec. 1932), 9, 10 (repr.).

Pendant to No. 148.

ALESSANDRO MAGNASCO, GENOISE, 1681-1747

150. ARCADIAN LANDSCAPE
Oil on canvas, 28 x 37 1/4 in.
Lent by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Coll.).
Coll.: Charles H. Worcester, Chi.
Exh.: Wadsworth Atheneum, Hartford, Conn., 1930, No. 24 (repr. in cat.).

PIERFRANCESCO MOLA, ROMAN, 1612-1666

*151. HOMER DICTATING (PI. XXIII)
Oil on canvas, 28 x 38 in.
Lent by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).
Exh.: Durlacher Bros., N. Y., 1931.
Painted 1660-65. A replica with variations is in the Rumyantsev Museum, Moscow. The subject was a favorite one with the artist.

GIOVANNI BATTISTA PIAZZETTA, VENETIAN, 1682-1754

152. THE BEGGAR BOY
Oil on canvas, 26 x 20 1/2 in.
Lent 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.).
Painted in Piazzetta's later period. The model is a favorite one, appearing many times in the artist's work.

FRANCESCO SOLIMENA, NEAPOLITAN

School, 1657-1747

*153. ERMINIA AND THE SHEPHERDS (PI. XXIII)
Oil on canvas, 39 x 50 in.
Lent by Mr. August Bontoux, Chicago.
Lit.: De Dominici, Vita dei Pittoari, 1846, IV, 447.
Voss identifies it as the picture mentioned by De Dominici. The subject is taken from Tasso, Gerusalemme Liberata, Canto VII, Stanzas 5ff. Above the maiden (according to De Dominici) hovers the figure of Constancy.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

154. INSTITUTION OF THE ROSARY BY ST. DOMINIC
Oil on canvas, 38 x 19 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi. (1913).
A study for the central panel of the ceiling of the Church of the Gesuati in Venice, for which Tiepolo was commissioned in 1737. Another, possibly earlier, study is in the Kaiser Friedrich Mus., Berlin.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

155. MADONNA AND CHILD WITH ST. DOMINIC AND ST. HYACINTH
Oil on canvas (arched top), 108 x 54 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Coll.: Morselli, Florence; Ladislaus Bloch, Vienna, (Sale, 1905, No. 66, repr. in cat.); M. A. Ryerson, Chi. (1913).
Lit.: E. Sack, Tiepolo, 1910, 86, Pl. 7a, 88-9, 205, No. 411 (S. Januarius); P. Molmenti, Tiepolo, 1911, 201, Pl. 205.
Painted c. 1745.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

156. RINALDO ENCHANTED BY ARMIDA
Oil on canvas, 73 1/2 x 102 1/4 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.).
Lit.: F. Malaguzzi-Valeri, Rassegna d'Arte, VIII (1908), 179 (repr.); E. Sack, Giambatista and Domenico Tiepolo, 1910, 236, Nos. 622-5; P. Molmenti, Tiepolo, 1911, 188-9, Pl. 84 (Pr. transl. 187, repr. 188); Ten Masterpieces by Tiepolo, 1913, (Translation of C. Mauclaire'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-CCCGXXV; 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 Wurtzburg (1751-3); a sketch of one of the Wurtzburg scenes in the K-Friedrich Mus.; and an example in the Brera, Milan. 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

157. Rinaldo and Armida in the Garden
Oil on canvas, 73 1/2 x 102 1/2 in.
Owned by The Art Institute of Chicago (James Deering Collection).
See No. 156.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

*158. Armida Abandoned by Rinaldo
(PL. XXIV)
Oil on canvas, 73 1/2 x 84 1/2 in.
Owned by The Art Institute of Chicago (James Deering Collection).
See No. 156.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

159. Rinaldo and the Old Hermit
Oil on canvas, 73 1/2 x 84 1/2 in.
Owned by The Art Institute of Chicago (James Deering Collection).
See No. 156.

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770

160. St. Jerome in the Desert
Oil on panel, 13 1/2 x 9 3/4 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worchester Collection).
Exh.: Wadsworth Atheneum, 1930, No. 48 (repr. in cat.).
Voss attributes it to Tiepoio, connecting it with certain Tiepolo drawings (cf. "St. Jerome," Berlin Print Room) from the artist's early sketch books.

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SPANISH PAINTING
Fourteenth, Fifteenth, Sixteenth, Seventeenth, Eighteenth and Nineteenth Centuries

GALLERY 50

FRANCISCO GOYA, SPANISH, 1746-1828

*161. Boy on a Ram (PL. XXXII)
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.
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

*162. Bull Fight (PL. XXXI)
Oil on canvas, 28 x 43 in.
Lent by Mr. Arthur Sachs, New York.
Coll.: D. Francisco Azebal y Arratia, 1863; Piot; H. Rochefort; Ed. Kahn (Sale, Paris, 1895); S. Bardac (Sale, Paris, 1910); Gimpel and Wildenstein.
Painted at Bordeaux 1827-8. The pendant is in the collection of Oskar Reinhart, Winterthur, Switzerland (Mayer, No. 605).

FRANCISCO GOYA, SPANISH, 1746-1828

163. Duchess of Alba
Oil on canvas, 33 1/2 x 27 in.
The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.
Coll.: Knoedler and Co., N. Y.; Ch. Deering.

FRANCISCO GOYA, SPANISH, 1746-1828

164. Duke of Alba
Oil on canvas, 34 x 27 in.
The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.
Coll.: Knoedler and Co., N. Y.; Ch. Deering.
Lit.: P. Lafond, Goya, 1902, 123, No. 61; A. L. Mayer, Francisco de Goya, 1923, 186, No. 192, PL. 89 (Eng. trans., 1924, No. 192 and PL. 89).
FRANCISCO GOYA, SPANISH, 1746–1828

165. ISIDRO GONZALEZ (1801)
Oil on canvas, 36¼ x 26¾ in.
Inscribed: DN. ISIDRO GONZALEZ. PR. GOYA 1801.
The Charles Deering Collection. Lent by Mr. and Mrs. E. Danielson, Boston.
Coll.: M. Knoedler and Co., Lond.; Ch. Deering, Chi.

FRANCISCO GOYA, SPANISH, 1746–1828
Six Episodes in the Capture of the Bandit
FRANCISCO GOYA, SPANISH, 1664-1828

166a. MARGATO ROBS A PAT PURSER
Oil on canvas, 11½ x 15½ in.

b. MARGATO POINTS HIS GUN AT FRAY PEDRO DE ZALDIVIA
Oil on canvas, 11½ x 15½ in.

c. FRAY PEDRO WRESTS THE GUN FROM THE BANDIT
Oil on canvas, 11¼ x 15½ in.
d. FRAY PEDRO CLUBS MARGATO
Oil on canvas, 11¼ x 15½ in.

*e. MARGATO SHOT (Pl. XXXI)
Oil on canvas, 11½ x 15½ 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.).

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

168. ANNUNCIATION
Oil on canvas, 32¾ x 50½ in.
Lent by Mr. and Mrs. Ralph M. Coe, Cleveland, Ohio.
Coll.: S. Biron; Marquis de Cévera; Durand-Ruel, Paris.
Lit.: M. B. Cassio, El Greco, 1908, 399, No. 301; A. L. Mayer, El Greco, 1926, 5 (repr. 4, No. 7); M. Barrantes and P. Lafond, El Greco, n.d., 142.
One of a number of versions of this subject. Mayer dates this example 1597–1600.

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

*169. THE ASSUMPTION OF THE VIRGIN (1577)
(Pl. XXV)
Oil on canvas, 158 x 90 in.
Signed (in Greek): “DOMENIKOS THEOTOKOPULOS 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.
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. Cassio, El Greco, 1908, 132–141, 594, No. 279 and Pl. 16; A. F. G. de Berute 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), 257–9 (fig. 167); Mayer, El Greco, 1916, 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; E. Waterhouse, Art Studies, VIII (1930), I, Pls. 30–33, 81, 88; Mayer, El Greco, 1931, 41–2, 54, and Pl. 52; Guide, 1932, 96 (repr.).
Painted for the reredos of the high altar of Santo Domingo el Antiguo, in Toledo, 1577.

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

*170. CARDINAL DON FERNANDO NIÑO DE GUEVARA (Pl. XXVI)
Oil on canvas, 67¾ x 42½ in.
Signed (in Greek): “DOMENIKOS THEOTOKOPULOS, I PAINTED IT.”
Lent by The Metropolitan Museum of Art, New York.
COLL.: Count de Nava; Countess of Oñate, Madrid; Marczell v. Nemes, Budapest; Mrs. H. O. Havemeyer, N. Y.


According to Mayer painted 1596-1600. A study for the head is in the coll. of Oskar Reinhart, Winterthur. (M. de Nemes Coll. Sale, 1913, No. 32). The sitter was born in 1541; became Cardinal in 1596, Grand Inquisitor in 1600 and Archbishop of Seville, 1601, dying in 1609.

EL GRECO (DOMENICO THEOTOCOPOULI), SPANOISH, 1541-1614

*171. Coronation of the Virgin (Pl. XXVII)
Oil on canvas, 21 1/4 x 29 1/4 in. (oval)
Lent by Mr. Max Epstein, Chicago.

COLL.: J. Böhrer, Munich.

EXH.: The Art Inst. of Chi., 1930; 1932.

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 THEOTOCOPOULI), SPANOISH, 1541-1614

*172. The Feast in the House of Simon (Pl. XXVIII)
Oil on canvas, 57 x 40 3/8 in.
Lent by Mr. Joseph Winterbotham, Burlington, Vermont.

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

EXH.: Durand-Ruel, N. Y., 1924; The Arts Club, Chi., 1931; The Art Inst. of Chi., 1931.


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 THEOTOCOPOULI), SPANOISH, 1541-1614

*173. Head of a Man (Pl. XXIX)
Oil on canvas, 15 1/2 x 11 1/2 in.
Lent by Dr. F. H. Hirscland, New York.

COLL.: Y. Perdou, Paris; Gimpel and Wildenstein, Paris; Wildenstein, N. Y.

EXH.: Met. Mus. of Art, 1928, No. 36 (repr. in cat.).

LIT.: A. L. Mayer, El Greco, 1926, 54, No. 344 (repr.).

A study for the "Portrait of an Old Man" in the Prado, Madrid, which was painted, according to Cossio, 1584-94. A larger version (by El Greco?) was formerly in the Coll. Friedsam Coll., N. Y., and bequested to the Met. Mus. of Art, N. Y.

EL GRECO (DOMENICO THEOTOCOPOULI), SPANOISH, 1541-1614

174. Parting of Christ and Mary
Oil on canvas, 41 1/4 x 39 in.

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

COLL.: Cloister of the Convent of S. Pablo Eremiatio, Toledo, 1911; L. Harris, Lond.; M. Knoedler and Co., N. Y.; Ch. Deering, Chi.


EXH.: The Art Inst. of Chi., 1922-30; Art Inst. of Chi., 1928, No. 31 (repr. in cat.).

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

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

COLL.: J. F. Millet (Sale, Paris, 1894, No. 261); Z. Astruc; E. Degas (Sale, Paris, 1918, No. 2); M. Knoedler and Co., Lond.

EXH.: Met. Mus. of Art, N. Y., 1928, No. 31 (repr. in cat.).


A reduced replica of the composition in the Hospital de la Caridad, Illescas. According to Mayer executed c. 1605. St. Ildefonso (d. 667), Archbishop of Toledo, was famous for his treatments, particularly one on the virginity of the Blessed Mary; the legend is that the Virgin, to reward him for his zeal, appeared to him in person and presented him with a priestly vestment.

EL GRECO (DOMENICO THEOTOCOPOULI), SPANOISH, 1541-1614

176. St. Martin and the Beggar
Oil on canvas, 46 1/4 x 24 1/2 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.

**EL GRECO (DOMENICO THEOTOCOPULI), SPANISH, 1541–1614**

*177. VIEW OF TOLEDO (Pl. XXVIII)*

Oil on canvas, 48 x 42½ in.

Signed (in Greek): “DOMENIKOS THEOTOKOPoulos, I PAINTED IT.”

Lent by The Metropolitan Museum of Art, New York.

**COLL.:** Countesses of Añovero y Castañeda, Oñate Palace, Madrid; Durand-Ruel, Paris; Mrs. H. O. Havemeyer, N. Y.

**EXH.:** M. Knoedler and Co., N. Y., 1915, No. 3; Met. Mus. of Art, N. Y., 1913.


Mayer considers it a work of the last period. He suggests that it is probably to be identified with the lost “View of Toledo” noted by Ponz and Bermúdez which, in the eighteenth century, was hanging in the Church of the Recoleto in Madrid.

**MASTER OF ST. GEORGE, CATALAN, early fifteenth century**

*178. ST. GEORGE AND THE DRAGON (Pl. III)*

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.:** Rocabraun family; Vidal Ferrer y Soler, Barcelona; Ch. Deering, Chi.


Samperi brings forth evidence to connect it with four panels in the Louvre, depicting the Martyrdom of St. George. The whole probably formed an altar-piece 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.

**LUIS DE MORALES, SPANISH, 1509–1586**

*180. PIETA (Pl. XXIX)*

Oil on panel, 25¼ x 18½ in.

Lent by Mr. George Harding, Chicago.

**COLL.:** Dr. J. E. Stillwell, N. Y. (Sale, Pt. I, N. Y., 1927, No. 480, repr. in cat.).

**EXH.:** The Art Inst. of Chi., 1928.

In Morales’ later style. Numerous versions (with slight changes) exist; compare especially the “Pietà” in the Episcopal Palace, Madrid (composition reversed) and one in the Sota Coll., Bilbao.

**ATTRIBUTED TO JUSEPE RIBERA, SPANISH, 1588–1656**

*181. THE GOOD SAMARITAN*

Oil on canvas, 80 x 58 in.

Lent by Mr. Willitts J. Hole, Los Angeles, California.

**COLL.:** Prof. Ludwig Knaus, Berlin.

**EXH.:** National Gallery, Stockholm.

**LIT.:** A. L. Mayer, *Jusepe de Ribera*, 1908, 194.


**SCHOOL OF NAVARRE (?)**

*182. SCENES FROM THE LIVES OF CHRIST AND THE VIRGIN (1396).*

**THE LOPÉZ DE AYALA TABLE AND FRONTAL (Details, Pl. IV)**

Tempera on panel, 99½ x 251½ in. predella, 33¼ 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.


Donated in 1396 by Don Pedro López de Ayala and his wife Leonor de Guzman 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*.

Note: This altar-piece is installed in Gallery M6.
DIEGO SILVA Y VELASQUEZ, SPANISH, 1599-1660

*183. ISABELLA OF BOURBON, FIRST QUEEN OF PHILIP IV OF SPAIN (Pl. XXX)
Oil on canvas, 49 3/4 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.).

According to Mayer, painted c. 1631. A very similar picture is in the Art Historical 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, Ufizzi, 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

*184. MAN WITH A WINE GLASS (Pl. XXX)
Oil on canvas, 30 x 25 in.
Lent by The Toledo Museum of Art (The Edward Drummond Libbey Collection), Toledo, Ohio.

Coll.: Sir Prior Goldney, Derriads, Chippenham, Wilts; Duveen Brothers, Inc., N. Y.

Exh.: Bristol Loan Exh., 1893; Fogg Art Mus., Cambridge, Mass., 1914; Cleveland Mus. of Art, 1916, No. 22; Met. Mus. of Art, N. Y., 1928, No. 58 (repr. in cat.).


According to Mayer, painted c. 1623. The same model appears in a very similar pose in the so-called "Geograph" ("Buffoon" [?], "Democritus" [?]) in the Rouen Mus.

DIEGO SILVA Y VELASQUEZ, SPANISH, 1599-1660

*185. ST. JOHN IN THE WILDERNESS (Pl. XXXII)
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, Islington-Thames, 1922; T. Agnew & Sons, Ltd.; Ch. Deering, Chi.


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. Curius, Velasque y Murillo, 1883, 12, No. 18; A. L. Mayer, Burlington Mag., 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

186. 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.: Schoorl Coll.; Dr. Carvallo, Paris; Grafton Gall., Lond.

Exh.: Grafton Gall., Lond., 1914, No. 98.

Lit.: H. Kehrer, Francisco de Zurbarán, 1918, 82 and Pl. 40; Bull., XVI (1922), 58-59 (repr.); Rev. de Arte, 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.

ENGLISH PAINTING

Eighteenth and Early Nineteenth Centuries

GALLERY 38

RICHARD PARKES BONINGTON, ENGLISH, 1801-1828

*188. SANTA MARIA DELLA SALUTE (Pl. XLII)
Oil on canvas, 12 3/4 x 21 3/4 in.


Many versions of the subject appear in the sales and inventories. Mrs. Ella Siple has shown it to be a free copy of a Canaletto in the Louvre (acquired 1818). It was probably painted before Bonington's Italian trip of 1826.
JOHN CONSTABLE, ENGLISH, 1776–1837

189. HAMPSTEAD HEATH
Oil on canvas, 32 x 25 in.
Lent by Mr. and Mrs. Cyrus H. McCormick, Chicago.

JOHN CONSTABLE, ENGLISH, 1776–1837

*190. STOKE-BY-NAYLAND (PL. XLI)
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.
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

191. COUNTESS OF BRISTOL
Oil on canvas, 35 x 28 in.
Owned by The Art Institute of Chicago (W. W. Kimball Collection).
Lit.: Guide, 1932, 81 (repr.).
Painted 1765–70 (?).
Elizabeth Chudleigh (1720–88), one of the most notorious women of her day. The daughter of Colonel Thomas Chudleigh, she was appointed Maid of Honor to Augusta, Princess of Wales, in 1743, and secretly married August John Hervey (later 3rd Earl of Bristol) in 1744. After numerous scandals she separated from Hervey to marry her lover, the Duke of Kingston (d. 1773). In 1776 she was publicly tried for bigamy, and being found guilty, fled to the continent where she later died. Reynolds also painted her.

THOMAS GAINSBOROUGH, ENGLISH, 1727–1788

*192. LANDSCAPE WITH A BRIDGE (PL. XLII)
Oil on canvas, 44½ x 52½ in.
Lent by Duveen Brothers, Inc., New York.
Coll.: Lord d'Abernon, Lond.
Exh.: Detroit Inst. of Arts, 1926, No. 9 (repr. in cat.); Musée Moderne, Brussels, 1929, No. 66; Fogg Art Mus., Cambridge, Mass., 1930, No. 185; Cincinnati Art Mus., 1931, No. 22 (Pl. 42 of cat.).

From the artist's last period.

THOMAS GAINSBOROUGH, ENGLISH, 1727–1788

*193. QUEEN CHARLOTTE OF ENGLAND
(PL. XLIII)
Oil on canvas, 24 x 17½ in.
Lent by Mr. Jules S. Bache, New York.
Coll.: The Dukes of Waldegg-Pyrmont; L. Hirsch.
Lit.: Cat. of Paintings in the Coll. of Jules S. Bache, 1929, 53.

According to Armstrong, Gainsborough painted the Queen 1782–4. He records the following replicas: (1) Windsor Castle, Private Audience Chamber; (2) Victoria and Albert Mus., Lond.; (3) Lawrie and Co., Lond. (1898).

Charlotte Sophia, Queen of George III of England (1744–1818), daughter of Charles Louis, brother of Frederick, 3rd Duke of Mecklenburg-Strelitz. She married the King of England, 1761, and was painted by all the leading artists of the day.

THOMAS GAINSBOROUGH, ENGLISH, 1727–1788

194. SKIRTS OF THE WOOD
Oil on canvas, 16½ 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.

WILLIAM HOGARTH, ENGLISH, 1697–1764

195. MONAMY AND WALKER
Oil on canvas, 23½ 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 Phillip, Lond.

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

†196. PORTRAIT OF SIR EDWARD WALPOLE
Oil on canvas, 30 x 25 in.
Inscribed: SIR EDWARD WALPOLE, K. B. BY HOGARTH
Lent by The Chester H. Johnson Gallery, Chicago.
Coll.: H. Walpole (brother of the sitter), Strawberry Hill; The Keppel Family, Lexham Hall, Norfolk; G. F. Lindsay (1868); Scott and Fowles, N. Y.
Lit.: A. Dobson, Hogarth, 1907, 188.
JOHN JACKSON, ENGLISH, 1778–1831

197. An English Gentleman
Oil on canvas, 27 x 23¾ in.
Owned by The Art Institute of Chicago.
Coll.: G. P. A. Healy, Chi.

THOMAS LAWRENCE, ENGLISH, 1769–1830

*198. Mrs. Wolff (Pl. XL)
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.

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.

THOMAS LAWRENCE, ENGLISH, 1769–1830

199. Portrait of a Lady
Oil on panel, 9 x 12 in.
Lent by Mr. Frederick T. Haskell, Chicago.

HENRY RAEBURN, SCOTCH, 1756–1823

*200. The Honorable Mrs. Veitch (Pl. XLIII)
Oil on canvas, 48 x 28¼ in.
Lent by Mr. Francis Neilson, Chicago.
Coll.: Miss Alice Graham Stirling (niece of the sitter), Palmerston Pl., Edinburgh. (The painting went directly to her from the Veitch residence in Elloch and has never been anywhere else); Scott and Fowles, N. Y.
Exh.: The Art Inst. of Chi., 1924.
Painted c. 1807.

Syepherina Loughan, great-granddaughter of Annie Laurie, the lady of the Scotch song; was the daughter of Philadelphia Ferguson, the daughter of R. Ferguson of Craigdarrock, who was the son of Alexander Ferguson of Craigdarrock by Annie Laurie, daughter of Sir Robert Laurie of Maxwellton House, originally the castle of the Earls of Glencairn, bought in 1611 by Stephen Laurie, (the founder of the Laurie family) and where Annie Laurie was born. Syepherina married Colonel Henry Veitch of Elloch.

HENRY RAEBURN, SCOTCH, 1756–1823

*201. John Johnstone of Alva, His Sister, Dame Betty, and His Niece, Miss Wedderburn. (Pl. XLI)
Oil on panel, 39 x 43¾ in.
Lent by Mr. Robert W. Schuette, New York.
Coll.: Miss Johnstone (descendant of sitters); Mrs. P. Nelke; Lewis and Simmons, N. Y.
Painted c. 1806.

HENRY RAEBURN, SCOTCH, 1756–1823

202. Mrs. Roderick MacNeill
Oil on canvas, 48 x 40 in.
Lent by Mr. and Mrs. Cyrus H. McCormick, Chicago.
Coll.: Wigzell, 1895.

Jean Cameron, daughter of Sir Ewen Cameron of Fassifern, and wife of Roderick MacNeill of Barra.

JOSHUA REYNOLDS, ENGLISH, 1723–1792

*203. The Honorable Mrs. Watson (Pl. XL)
Oil on canvas, 45 x 34 in.
Lent by Mr. Arthur J. Seecor and The Toledo Museum of Art, Toledo, Ohio.
Lit.: W. Roberts, *Joshua Reynolds’s Portraits of the Hon. Mrs. Watson*, 1913, opp. 3 (repr.).
Painted c. 1789.

Roberts notes two replicas; the earliest version, painted in 1789, belonged in 1913 to the Rev. W. Watson, and was hanging in Rockingham Castle, Northamptonshire. Another, painted the same year, is in an American private coll.
The Hon. Mrs. Watson was Mary Elizabeth Milles (1767–1818) of North Elmham, Norfolk. In 1785 she married the Hon. Lewis Thomas Watson, who became Baron Sondes in 1795. Three years after Baron Sondes’ death in 1806 she married Major General Sir Henry Tucker Montresor, K.C.B., G.C.H. Gainsborough painted her c. 1785.

GEORGE ROMNEY, ENGLISH, 1734–1802

204. Mrs. Francis Russell
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.
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

205. 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.
Lit.: W. Armstrong, Turner, 1902, 229.

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

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

206. EVENING OF THE DELUGE
Oil on canvas, 29¼ x 29¼ in.
Coll.: Rev. T. Judkins (bought at Christie's, 1872); M. Kann; H. Darrell-Brown; H. Young, N. Y.
Exh.: Detroit Inst. of Arts, 1926, No. 48.
Painted c. 1843. Another version is in the Tate Gall., Lond.

RICHARD WILSON, ENGLISH, 1713-1782

207. ITALIAN LANDSCAPE WITH CLIFFS AND CASTLE
Oil on canvas, 20 x 24 in.
Owned by The Art Institute of Chicago (W. W. Kimball Collection).
Coll.: Scott and Fowles, N. Y.; Mrs. W. W. Kimball, Chi.
Exh.: Fogg Art Mus., Cambridge, 1930, No. 111.
Lit.: M. C., Bull., XIX (1925), 91-2 (repr.); Guide, 1932, 80 (repr.).
Painted before 1755.

JOHANN ZOFFANY, ENGLISH, 1725-1810

*208. THE DUTTON FAMILY GROUP
Oil on canvas, 40½ x 50¼ in.
Exh.: Royal Academy, Lond., 1907, No. 143; "English Conversation Pieces," Lond., 1931, No. 134; Rhode Island School of Design, Providence, R. I., 1932.
A painted sketch for the figure of Mrs. Dutton was in the possession of Goudstikker, Amsterdam, 1930. From left to right the figures are: Jane Dutton (who married Thomas Coke of Holkham, later Earl of Leicester), her father, Mr. Dutton, her brother James (1st Lord Sherborne), and her mother, Mrs. Dutton. The scene is in the drawing-room at Sherborne Park, Gloucestershire.
Painted c. 1770 (?).

FRENCH PAINTING

Seventeenth, Eighteenth and Early Nineteenth Centuries

GALLERY 39

FRANÇOIS BOUCHER, FRENCH, 1703-1770

209. BATHING NYMPH
Oil on canvas, 16½ x 18¼ in.
 Owned by The Art Institute of Chicago (W. L. Mead Memorial).
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

*210. THE INDUSTRIOUS MOTHER (Pl. XLVI)
Oil on canvas, 20½ x 16½ in.
Lent from a Private Collection, New York.
According to J. Guiffrey (in Das Unbekannte Meisterwerk), Chardin repeated the subject very often. The earliest version (exhibited in the Salon of 1740) is today in the Louvre (No. 90); a replica is in the Stockholm Mus. (No. 784) and other pictures bearing the same title appeared in the La Roque (1754), Chardin (1780) and Brugard Sales.

JEAN BAPTISTE SIMEON CHARDIN, FRENCH, 1699-1779

211. THE LITTLE SCHOOL MISTRESS
Oil on canvas, 23 x 29½ in.
Lent anonymously.
Coll.: Watelet (?) (Sale, Paris, 1786); Marquis de Cy­pierré (?) (Sale, Paris, 1845); De Curel (Sale, Paris, 1918); M. Knoedler and Co., N. Y.
Exh.:サロン, 1740 (?) .
Lit.: C. Holmes, Burlington Magazine, XLVII (1925), 53; T. Bodkin, idem, 93.
Engraved by Lépicié (?), Simon Duflos (?), Gauchard (?).
Three other versions exist: (1) National Gall., Ireland (possibly the painting exhibited at the Salon of 1740, though the present painting may be that one). (24½ x 28¼ in.) (2) National Gall., Lond. (24½ x 26¼ in.) (3) H. de Rothschild, Paris. (9% x 7½ in.), by Chardin (?).
JEAN BAPTISTE SIMEON CHARDIN, FRENCH, 1699-1779

212. STILL LIFE: EGGS
Oil on canvas, 31½ x 35½ in.
Signed: Chardin.
Owned by The Art Institute of Chicago.
COLL.: M. X., Paris (1907); Ehrich Gall., N. Y. (Sale, 1924, No. 56, repr. in cat.).
EXH.: Chardin-Fragonard Exh., Paris, 1907, No. 69.
LIT.: Bull., XIX (1925), 34 (repr.); E. S. Sible, Burlington Magazine, LI (1927), 244 (repr.); Guide, 1932, 40 (repr.).

In the late style of the painter. Possibly the canvas which appeared at the Houdelot Sale, Paris, 1859, No. 22.

JACQUES LOUIS DAVID, FRENCH, 1748-1825

*213. MME. JEANNE DE RICHEMONT AND HER SON, EUGÈNE (Pl. XLVII) Gallery 40
Oil on canvas, 45¼ x 35½ in.
Lent by Mr. Edward J. Berwind, New York.
COLL.: S. Bardac, Paris; Vincemont Chabert, Paris; Wildenstein, N. Y.
LIT.: Gaz. des Beaux Arts, Per. 6, VII (1932), 81 (repr.);
W. R. Valentiner, J. L. David and the French Revolution, 1929, 26; Valentiner, Das Unbekannte Meisterwerk, 1930, Pl. 83; Forner, No. XX (1931), 166, Pl. IV.

According to Dr. Valentiner, painted c. 1800.
(This painting is in gallery 40).

JEAN-HONORE FRAGONARD, FRENCH, 1732-1806

*214. PORTRAIT OF HUBERT ROBERT (?)
Oil on canvas, 16¼ x 13¼ in.
COLL.: Rudinoff.
EXH.: Royal Academy, Lond., 1932, No. 269.
LIT.: La Renaissance, XV (1932), 34 (repr.).

The identification is traditional. Hubert Robert, “Robert of the Ruins” (1733-1808), famous French landscape and architectural painter, particularly noted for his subjects drawn from classical buildings. He was a close friend of Fragonard’s. (See Nos. 227 and 228.)
Painted c. 1780-90 (?).

JEAN-HONORE FRAGONARD, FRENCH, 1732-1806

215. REST OF THE HOLY FAMILY
Oil on canvas, 21¾ x 17¾ in.
Lent anonymously.
COLL.: Mme. Oger de Bréart (Sale, Paris, 1886, No. 19); Ch. Pillet; Wildenstein and Co., N. Y.
EXH.: E. Gimpel and Wildenstein Gall., N. Y., 1914, No. 20 (where picture is confused with replica).

Closely connected with a large altarpiece painted by Fragonard, today in St. Nazier at Troyes. (See M. A. Bouillier, Annaire de l’Aube, 1912, II, 19, 23.) A larger replica (sold in the La Prince sale of 1781) is in the coll. of Dr. and Mrs. H. B. Jacobs of Baltimore. In the George Blumenthal Coll., N. Y., is a water color study. It is possible that the present picture was the one sold in 1859 at the “M. A.” sale in Paris, there referred to as “Rest of the Holy Family (sketch).”
Painted c. 1770-75 (?).

CLAUDE GELLEE, CALLED “LE LORMAIN,” FRENCH, 1600-1682

216. LANDSCAPE WITH REPOSING HUNSMEN
Oil on canvas, 39 x 52 in.
Signed: Cladio Gelle Romi 16.
Lent by The Smith College Museum of Art, Northampton, Massachusetts.

Liber Veritatis, 40.
COLL.: M. Doby, Grenoble; Proly (Sale, 1878); Lord Methuen, near Perth, Scotland; Lt. Col. Lloyd-Ellis, Lond.; J. Weitzner, N. Y.
LIT.: J. Smith, VIII, 1837, Nos. 40 and 354 (the same picture); Bull. of the Smith College Mus. of Art, No. 13 (May, 1932), 1 (repr.); Farnham, IV (Feb., 1932), 34 (repr.); The Connoisseur, LXXXIX (1932), 211 (repr.); The Fine Arts, XVIII (Mar., 1932), 41 (repr.).

Painted for M. Doby, Grenoble. A pendant is in the possession of Springfield Mus. of Fine Arts, Springfield, Massachusetts.

JEAN AUGUSTE DOMINIQUE INGRES, FRENCH, 1780-1867

*217. MME. JEANNE GONIN (1821) (Pl. XLVII)
Oil on canvas, 30½ x 23¼ in.
Lent by The Taft Collection, Taft Museum, Cincinnati Institute of Fine Arts, Cincinnati, Ohio.
COLL.: A. Thomegueux (grandson of sitter); Scott and Powles, N. Y.

Painted at Florence, 1821. Ingres made many portrait drawings and some painted portraits of members of the Gonin-Thomegueux families.

Jeanne Gonin lived with her brother, Jean Pierre Gonin, in Florence. She later married Pyrame Thomegueux.

NICOLAS LANCRET, FRENCH, 1690-1743

218. THE Duet
Oil on canvas, 19¾ x 16¼ in.
Lent by Mr. E. J. Stehli, New York.
COLL.: Sir Wm. Knighton, Lond., 1885; Pitt Rivers, Lond.
LIT.: G. Wildenstein, Lancret, 1924, 79, No. 120 (?); E. Singleton, Old World Masters in New World Collections, 1929, 294-5 (repr.); W. R. Valentiner, Das Unbekannte Meisterwerk, 1930, No. 79 (repr.).

Valentiner notes a variant or replica (oval in shape) sold at the de Beurnonville auctions, 1883 and 1884. He is not inclined to identify this picture with one sold in Paris at an anonymous sale, May 28, 1850, No. 35.
NICOLAS LANCRET, FRENCH, 1690–1743

+219. LOVE IN THE WOOD
Oil on canvas, 17 1/2 x 19 in.

Coll.: Frederick II of Prussia; Kings of Prussia; New Palace, Potsdam, 1923.

Exh.: Salon, 1739 (?).

Lit.: L. Dilly, French Painters of the 18th Century, 1899, 106 (repr.); Seidel, Les Collections de sa Majesté l’Empereur d’Allemagne (trans. by P. Vitry and J. J. M. de Vasselot), 1900, 98, No. 53; J. J. Foster, French Art from Watteau to Prud’homme, 1905, I, 136, PL. XLIX; G. Wildenstein, Lancret, 1924, 100, No. 455 and Fig. 111.

Engraved by Larmessin.

Wildenstein records a drawing (sold, April 21, 1845) at an anonymous Paris sale, probably for the picture.

NICOLAS LANCRET, FRENCH, 1690–1743

+220. THE SWING
Oil on canvas, 38 x 49 1/2 in.

Coll.: Wynd Ellis.

One of a series of compositions on the same subject.

LOUIS LE NAIN, FRENCH, 1593–1648

*221. THE PEASANT FAMILY AT THE WELL (Pl. XLIV)
Oil on canvas, 38 1/2 x 40 in.
Owned by The Art Institute of Chicago (1923).

Coll.: Ch. Sedelmeyer, Paris (Sale, I, 1907, No. 223, repr. in cat. 1); O. Siren, Stockholm.


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).

MATHIEU LE NAIN, FRENCH, 1607–1677

*222. THE CARD PLAYERS (Pl. XLIV)
Oil on canvas, 22 1/2 x 26 1/2 in.

Coll.: Count de Champfleur; R. Langton Douglas, Lond.


Two other versions exist. The first is probably the one in the Louvre, assigned by P. Jamot to Mathieu, and dated c. 1639–40; the present version is doubtless the second (the standing figure in the center is omitted); last is the one in Buckingham Palace, Lond. (the central figure and the standing figure to the left are omitted).

JEAN BAPTISTE JOSEPH PATER, FRENCH, 1695–1736

223. FÊTE CHAMPEUÈRE
Oil on canvas, 27 3/4 x 39 1/4 in.
Lent by Mrs. Ralph Harman Booth, wife of the late Honorable Ralph Harman Booth, former Minister to Denmark.

Coll.: A. Wertheimer, Lond. (1902); Huthemann, St. Petersburg (1914).

Exh.: Guildhall, Lond., 1902, No. 134; Detroit Inst. of Arts, 1926, No. 43; Reinhardt Gall., N. Y., 1928, No. 14 (repr. in cat.).

Lit.: F. Ingersoll-Smouse, Pater, 1928, 40, No. 30 and Fig. 16.


An unfinished replica was in the possession of J. Böhler, Munich (1928).

JEAN BAPTISTE JOSEPH PATER, FRENCH, 1695–1736

224. PASTORAL PLEASURES
Oil on canvas, 31 1/2 x 38 in.

Coll.: Daupias (Sale, 1892, No. 46); E. R. Bacon, Lond. (Sale, 1923); Anonymous Sale (Lond., May 23, 1924); F. T. Sabin, Lond.

Exh.: Exh. of French Art of the Eighteenth Century, Brussels, 1904, No. 54.

Lit.: F. Ingersoll-Smouse, Pater, 1928, 41, No. 42.

Unfinished.

JEAN BAPTISTE JOSEPH PATER, FRENCH, 1695–1736

*225. LOVE AND JEST (Pl. XLV)
Oil on canvas, 21 1/2 x 26 in.
Signed: PATER.

Lent by Mr. Edward J. Berwind, New York.

Coll.: L. Neumann, Lond.; Count Vitzthum, Dresden (?); Wildenstein, N. Y.

Lit.: F. Ingersoll-Smouse, Pater, 38, No. 13 and Fig. 8; E. Singleton, Old World Masters in New World Collections, 1929, 298–9 (the repr. is not the Berwind picture).

Engraved by Filleou.

Variant of a composition in the Baron Maurice de Rothschild Coll., Paris. A pendant is in the collection of Mr. Berwind.

NICOLAS POUSSIN, FRENCH, 1594–1665

*226. ST. JOHN ON PATMOS (Pl. XLV)
Oil on canvas, 40 x 52 1/4 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).

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.

HUBERT ROBERT, FRENCH, 1733–1808

*227. THE FOUNTAINS (Pl. XLVI)

Oil on canvas, 100 x 92 in.

Owned by The Art Institute of Chicago.

Coll.: Marquis de Laborde, Méteville (1788); Count de Saint Roman; L. François (Sale, Paris, 1900, No. 3, repr. in cat., p. 16).

Lit.: P. de Nolhac, Hubert Robert, 1910, 71, 154; T. Leclere, 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 Méteville. Three of the others are also the possession of the Art Institute of Chicago.

HUBERT ROBERT, FRENCH, 1733–1808

228. LANDSCAPE WITH FIGURES

Oil on canvas, 26 x 19½ in.

Lent by Mr. Samuel H. Kress, New York.

Coll.: J. Groult, Paris.

Exh.: Exposition Centenale, Paris, 1900, No. 105 as “Les Pins Parasols.”

Possibly the painting sold at an anonymous Paris sale (March 31–April 1, 1775), No. 17, “une belle etude de pins, cyprès et autres arbres.”

FRENCH PAINTING

Nineteenth Century

GALLERY 40

THEODORE CHASSERIAU, FRENCH, 1819–1856

229. THE FISHERMAN’S WIFE AND CHILD

Oil on panel, 6⅞ x 4⅜ in.

Signed: TH. CHASSERIAU.

Lent by The Museum of Art, Rhode Island School of Design, Providence, R.I.

Exh.: Salon, 1851.

Coll.: Baron A. Chassériau, Paris.


Lithographed by Lemoine.

CAMILLE COROT, FRENCH, 1796–1875

231. INTERRUPTED READING (Pl. LII)

Oil on canvas, 36 x 25⅞ in.

Signed: corot.

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

Coll.: Larochenoire, Paris; Alex. Dumas I (Sale, Paris, 1882, No. 15); Alex. Dumas II (Sale, Paris, 1892, No. 24); Durand-Ruel, Paris (1892); Mrs. Potter Palmer, Chi.

Exh.: Ecole des Beaux-Arts, 1875, No. 93; Fogg Art Mus., Cambridge, Mass., 1929, No. 12; Mus. of Mod. Art, N.Y., 1930, No. 29 (repr. in cat.).

Lit.: A. Robaut, L’Oeuvre de Corot, III, 1905, 62, No. 1431 (repr. 64); J. Meier-Graefe, Corot, 1913, 107 (repr.); A. F. Jaccaci, Art in America, II (1913), 3 (fig. 2), 5; Meier-Graefe, Kunst u. Künstler, XXVIII (1929), 51 (repr.); Meier-Graefe, Corot, 1930, Pl. CVII.

Painted 1865–70.

CAMILLE COROT, FRENCH, 1796–1875

232. JUMIEGES

Oil on canvas, 12 x 15½ in.

Signed: corot.

Lent by The Smith College Museum of Art, Northampton, Massachusetts.

Coll.: R. C. Vose, Boston.

Exh.: Mus. of Mod. Art, N.Y., 1930, No. 11 (repr. in cat.).

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Painted 1829–30.

CAMILLE COROT, FRENCH, 1796-1875
233. ST. SALVI CHURCH, ALBI
Oil on canvas, 14 x 11 1/2 in.
Signed: corot.
Owned by The Art Institute of Chicago.
Painted c. 1830.

CAMILLE COROT, FRENCH, 1796-1875
*234. VIEW OF VOLterra (1838) (Pl. XLVIII)
Oil on canvas, 27 1/4 x 37 7/8 in.
Signed: corot, 1838.
Lent from The Chester Dale Collection, New York.

CAMILLE COROT, FRENCH, 1796-1875
235. WOUNDED EURYDICE
Oil on canvas, 22 x 16 1/4 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).
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 now the property of Durand-Ruel (?), executed in 1868–70, the same period to which he gives the present example. The third (Lhiabasters Sale, 1885) he dates 1870.

GUSTAVE COURBET, FRENCH, 1819-1877
236. AN ALPINE SCENE (1874)
Oil on canvas, 23 3/4 x 28 1/2 in.
Signed: 74 c. courbet.
Owned by The Art Institute of Chicago (Munger Collection).
Coll.: A. A. Munger, 1901.
Exh.: City Art Mus., St. Louis, 1930.
Lit.: T. Duret, Courbet, 1918, 149; Guide, 1932, 50 (repr.).
Painted in Switzerland, 1874.

GUSTAVE COURBET, FRENCH, 1819-1877
*237. MERE GREGOIRE (MME ANDLER-KELLER) (Pl. LI)
Oil on canvas, 50 1/2 x 38 in.
Signed: g. c.
Owned by The Art Institute of Chicago.
Coll.: Prince de Wagram; Mme. de la Tour d’Auvergne; Alexander Reid & Lefèvre, Ltd., Lond.
Exh.: Courbet Exh., Paris, 1867, No. 96; Exh. of French Painting, St. Petersburg, 1911.

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.

GUSTAVE COURBET, FRENCH, 1819-1877
*238. THE TOILET OF A BRIDE (Pl. XLIX)
Oil on canvas, 74 x 99 in.
Lent by The Smith College Museum of Art, Northampton, Massachusetts.

Léger dates it c. 1859. Churchill believes it was painted 1856–70. The picture was never finished, forming part of Courbet’s estate upon his death.

HONORE DAUMIER, FRENCH, 1808-1879
239. DON QUIXOTE AND THE WINDMILLS
Oil on panel, 13 3/4 x 27 1/2 in.
Signed: h.d.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).
Coll.: Barbizon Hse., Lond.; R. C. Vose, Boston.
Exh.: Mus. of Mod. Art, N. Y., 1930, No. 53 (repr. in cat.).

There are several variants. See Pls. 155–57 of E. Fuchs, Der Maler Daumier, 1927, and Pl. 306 of Supplement, 1930.

HONORE DAUMIER, FRENCH, 1808-1879
*240. THE DRINKERS (Pl. LI)
Oil on canvas, 14 1/2 x 11 1/2 in.
Signed: h.d.
Lent from The Adolph Lewisohn Collection, New York.


Eugene Delacroix, 1885; Mrs. Potter Palmer, Chicago.

Coll.: A. Robaut, L'Oeuvre de Delacroix, 1885, No. 50; Guide, 1932, 43 (repr.).

One of several reductions of Delacroix' first successful entry in the Salon of 1822. The large version is today in the Louvre.

EUGENE DELACROIX, FRENCH, 1798–1863

245. THE LION HUNT (1854) (Pl. XLVIII)
Oil on canvas, 18½ x 21½ 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.: École des Beaux-Arts, 1885, No. 76; Delacroix Exh., Art Inst. of Chi., 1930, No. 43 (repr. in cat.); Louvre, Paris, 1930, No. 191.

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, 369, and 402 for important references to this work.

EUGENE DELACROIX, FRENCH, 1798–1863

246. 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.: École des Beaux-Arts, 1885, No. 76; Delacroix Exh., Art Inst. of Chi., 1930, No. 43 (repr. in cat.); Louvre, Paris, 1930, No. 191.

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, 369, and 402 for important references to this work.
EUGENE DELACROIX, FRENCH, 1798–1863

*248. SPRING (BACCHUS AND ARIADNE) (PL. L)
Oil on canvas, 80 x 64 3/4 in.
Lent by Mr. Albert Gallatin, New York.

Coll.: Haro; Durand-Ruel; E. de Girardin (c. 1875).
Etched by La Guillermie.
Painted 1862. One of a series of four decorations of “The Seasons” in Mr. Gallatin’s collection.

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875

*249. THE BATHER (PL. LII)
Oil on canvas, 12 3/4 x 9 7/8 in.
Signed: J. F. MILLET.
Lent by the A. M. Barnhart Estate.
Coll.: A. Sensier, Paris.
Lit.: Bull., XVIII (1924), 87-88 (repr.).
Painted c. 1846.

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875

250. BRINGING HOME THE NEW-BORN CALF
Oil on canvas, 32 x 39 1/2 in.
Signed: J. F. MILLET.
Owned by The Art Institute of Chicago (Henry Field Collection).
Exh.: Salon, 1864; International Exh., Paris, 1889; World’s Columbian Expos., Chi., 1893, No. 3063.
Lit.: A. Sensier, Jean-François Millet, 1881, 258, 263–9 (Eng. trans., 1881, 170–2); J. Cartwright, Jean François Millet, 1902, 250–1, 264–5, 370; E. Moreau-Nélaton, Millet, Raconter par Lui-Même, II, 1921, 144, 154, 160–2 and Fig. 190; Bull., XVIII (1924), 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.)
This picture, begun in 1860 and exhibited in the Salon of 1864, aroused the wrath of the critics, who, with few exceptions, mercilessly attacked it. On its contemporary reception and Millet’s defense ‘see Moreau-Nélaton, supra.

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875

251. 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.
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

252. 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).
Lit.: Bull., XIV (1920), 68, 77 (repr.); XVIII (1924), 89.
Painted 1871–4.

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875

253. IN AUVERGNE
Oil on canvas, 31 ¼ x 38 ½ in.
Signed: J. F. MILLET.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875

254. 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.
Painted c. 1864–5.

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875

255. THE RAIL-SPLITTER
Oil on canvas, 31 ½ 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.
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

256. 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.
Lit.: Bull., XVIII (1924), 89 (repr.); E. Moreau-Nélaton, Millet, Raconté par Lu-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 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

257. WOMAN FEEDING CHICKENS
Oil on canvas, 18½ x 15 in.
Signed: J. F. MILLET.
Owned by The Art Institute of Chicago (Henry Field Collection).

INTERNATIONAL PAINTING
Nineteenth and Twentieth Centuries

EUGÈNE CARRIERE, FRENCH, 1849–1906

261. LADY WITH A DOG (1885)
Oil on canvas, 45½ x 34½ in.
Signed: EUGÈNE CARRIERE, 1885.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi. (1913).

JEAN-LOUIS FORAIN, FRENCH, 1852–1931

262. GEORGE MOORE LEAVING THE OPERA
Gouache and oil on board, 12½ x 10¼ in.
Signed: FORAIN.
Coll.: Kraushaar, N. Y.; Mrs. L. L. Coburn, Chi., No. 11.
Exh.: The Arts Club, Chi., 1922.
Lit.: D. C. Rich, Bull., XXV (1931), 97 (repr.).

WALTER GREAVES, ENGLISH, 1841–1930

265. JAMES McNEILL WHISTLER (1869)
Oil on canvas, 32½ x 22½ in.
Signed: W. GREAVES, 1869.
Owned by The Art Institute of Chicago.
Coll.: Scott and Fowles, N. Y.


266. THE ROGUE (1923)
Oil on canvas, 291/4 x 243/4 in.
Signed: JOHN, 1923.
Owned by The Art Institute of Chicago (Mr. and Mrs. C. H. Worcester Collection).

JOHN LAVERY, IRISH (ENGLISH), 1857-1941.

267. A GRAY DAY, TANGIER
Oil on canvas, 243/2 x 293/2 in.
Signed: JOHN LAVERY.
Owned by The Art Institute of Chicago.

BRUNO LILJEFORS, SWEDISH, 1860-1939.

268. HAWK AND PARTRIDGE (1900)
Oil on canvas, 31 x 46 in.
Signed: BRUNO LILJEFORS, 1900.
The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

ANTONIO MANCINI, ITALIAN, 1852-1930.

269. GIRL RECLINING
Oil on canvas, 233/4 x 383/4 in.
Signed: VENEZIA A. MANCINI
The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

WILLIAM ORPEN, IRISH, 1878-1931.

270. THE OLD CARMAN
Oil on canvas, 30 x 25 in.
Signed: WILLIAM ORPEN.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

COLL.: J. Audley Harvey, 1924; Lord Lefevrume Sale, 1926, 154, No. 211.

WILLIAM ORPEN, IRISH, 1878-1931.

271. MYSELF AND VENUS
Oil on canvas, 36 x 34 in.
Lent by Carnegie Institute, Pittsburgh, Pennsylvania.


Painted in 1910.
A replica is in the Municipal Gallery, Dublin.

WILLIAM ORPEN, IRISH, 1878-1931.

272. A WOMAN IN GREY
Oil on canvas, 74 x 49 in.
Signed: ORPEN.
Owned by The Art Institute of Chicago (1912).


Painted in 1908.
The model is the artist's wife.

PIERRE CECILE PUVIS DE CHAVANNES, FRENCH, 1824-1898.

*273. THE FISHERMAN'S FAMILY (1887) (Pl. L)
Oil on canvas, 321/2 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.).


The second version. The first painted in 1875, is of larger size, and in the Dresden Gallery. A drawing is No. 530 of the present catalogue.

DANTE GABRIEL ROSSETTI, ENGLISH, 1828-1882.

274. BEATA BEATRIX
Oil on canvas, 58 x 361/2 in., predella, 271/2 x 36 in.
Signed: GuidR, 1872.
Owned by The Art Institute of Chicago.

COLL.: Wm. Graham; Ch. L. Hutchinson, Chi. (1898).

EXH.: Burlington Fine Arts Club, Lond., 1883, No. 83; Louisiana Purchase Expo., St. Louis, 1904; Albright Art Gallery, Buffalo, 1905; Toledo Mus. of Art, 1912; Wadsworth Atheneum, Hartford, Conn., 1933, No. 61 (repr. in cat.).


A replica (with predella added) commissioned by Mr. William Graham, of the painting now in the Tate Gall., Lond. A pencil study of the predella was at one time in the coll. of Mr. Russell Rea. Another replica (retouched by F. Madox Brown) belongs to the Corporation Art Gall., Birmingham. For further versions see Marillier, supra, 127. According to Rossetti it illustrates Dante's Vita Nuova, "embodying symbolically the death of Beatrice as treated in that work. The picture is not intended at all to represent death, but to render it under the semblance of a trance in which Beatrice, seated at a table opposite a balance, is seen to drop slowly to the ground on to a couch." An in the top of the frame are the words: "Jun. Die 9 Anno 1280," the date of Beatrice's death and the phrase from Lamentations "Quomodo sedet sola givitas." ("How doth the city sit solitary ..."). At the base: "Mart: Die 31 Anno 1300" (the date of Dante's vision) and "Ven. Spousa, de Libano." ("Come from Lebanon, my spouse." Song of Songs, IV, 8).

JOAQUIN SOROLLA, SPANISH, 1863-1923.

275. THE TWO SISTERS, VALENCIA (1909)
Oil on canvas, 681/2 x 44 in.
Owned by The Art Institute of Chicago.
ANDERS LEONARD ZORN, SWEDISH, 1860–1920

276. INTERIOR WITH NUDES (1905)
Signed: Zorn, 1905.
Owned by The Art Institute of Chicago.

LIT.: F., Bull., XX (1926), 82, 87 (repr.).

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PAINTINGS BY DEGAS AND MONET

GALLERY 42

EDGAR DEGAS, FRENCH, 1834–1917

277. MIDSUMMER DANCE (1897)
Oil on canvas, 45 3/4 x 35 3/4 in.
Signed: zorn, 1897.
The Charles Deering Collection. Lent by Mrs. R. E. Danielson and Mrs. Chauncey McCormick.
LIT.: K. Asplund, Anders Zorn, his Life and Work, 1921, 43 and Pl. XVII.

IGNACIO ZULOAGA, SPANISH, 1870–278. THE ACTRESS CONSUELO
Oil on canvas, 81 x 57 1/2 in.
Signed: I. ZULOAGA.
Owned by The Art Institute of Chicago.

LIT.: J. B. Manson, 1927, 47.
EDGAR DEGAS, FRENCH, 1834–1917

284. THE LAUNDRESES
Oil on canvas, 18 1/4 x 24 in.
Signed: degas.
Lent by Mr. and Mrs. Howard J. Sachs, New York.

Coll.: Coquelin Cadet, Paris, 1879; Sir Wm. Eden.

Lit.: G. Grappe, Degas, 1911, 29 (repr. in color), 41; P. A. Lemoisne, Degas (L’Art de Notre Temps), 86 (repr.); C. B. Borgmeyer, The Fine Arts fl., XXVIII (1913), 333 (repr.); L. Binyon, The New Statesman (December 22, 1917); P. Lafond, Degas, I, 1918, 12 (repr.); J. Meier-Graefe, Degas, 1920, Pl. 58 (Eng. trans., 1923, Pl. LVIII); P. Jamot, Degas, 1924, 125, No. 64, also footnote 10; A. Volland, Degas (Eng. trans., 1927, 73, repr.).

Associated drawings in crayon and pastel, 1st Degas Sale, 1918, Nos. 170 and 174; another, 1st Degas Sale, 1919, No. 319.

EDGAR DEGAS, FRENCH, 1834–1917

285. MILLE. FIGORE IN THE BALLET OF “LA SOURCE”
Oil on canvas, 65 x 57 in.
Lent by The Brooklyn Museum, Brooklyn, New York.

Coll.: Degas (Sale, 1918, Pt. I, No. 8, repr. in cat.); J. Seligmann, N. Y. (Sale, N. Y., 1921, No. 68, repr. in cat.).
Exh.: Salon, 1868, No. 686; Luxembourg, 1918; Louvre (Orangerie), 1931, No. 37a; Royal Academy, Lond., 1932, No. 391.

Lit.: P. A. Lemoisne, Degas (L’Art de Notre Temps), 1912, 39; P. Lafond, Degas, I, 1918, 87 (repr.); P. Jamot, Gaz. des Beaux-Arts, Per. 4, XIV (1918), 148, 149 (repr.); Brooklyn Mus. Quart., VIII (1921), 106 (repr.); H. E. Field, The Arts, I (Jan., 1921), 10 (repr.); Jamot, Degas, 1924, 57, 58, 123, 135–6 and Pl. 18; J. B. Manson, The Life and Works of Edgar Degas, 1927, 8; L. M. Sill, The American Mag. of Art, XXXI (1931), 433–4 (repr.).

Painted in 1868. Often wrongly credited to The Metropolitan Museum of Art.

A painted study of Mlle. Figore is in the coll. of Mme. Friedmann, Paris. Another study (pastel, head and shoulders) was in the 2nd Degas Sale of 1918 (No. 96). See Jamot, Degas, 136, for notices of other preliminary works. Studies for the hands are reproduced by M. Guérin, Gazette des Beaux-Arts, Per. 5, XVII (1928), 377–8.

EDGAR DEGAS, FRENCH, 1834–1917

*286. THE MILLINERY SHOP (Pl. LIII)
Oil on canvas, 39 x 43 1/4 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

Coll.: Durand-Ruel (purchased from the artist); Mrs. L. L. Coburn, Chi.
Lit.: D. C. Rich, Bull., XXVI (1932), 69 (repr.).


EDGAR DEGAS, FRENCH, 1834–1917

287. THE MORNING BATH (c. 1883)
Pastel on paper, 27 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.


Done about 1883.

EDGAR DEGAS, FRENCH, 1834–1917

288. RACE COURSE; BEFORE THE START (1884)
Oil on canvas, 18 1/4 x 21 3/4 in.
Signed: degas '84.

Lent by the Trustees of the Estate of Miss Lizzie P. Bliss and through The Museum of Modern Art, New York.

Coll.: Pope, Farmington, Conn.
Exh.: The Mus. of Mod. Art, N. Y., No. 59 (repr. in cat.); Addison Gall. of Amer. Art, Andover, Mass., 1931, No. 36; John Herron Art Inst., Indianapolis, Ind., 1932, No. 35 (repr. in cat. Pl. 6).

Lit.: J. Meier-Graefe, Degas, 1920, Pl. 78 (Eng. trans., 1923, Pl. LXXVII); G. Fête Du Bois, The Arts, XVII (1931), 606 (repr.).

A charcoal drawing for the right hand horseman appeared in the 2nd Degas Sale of 1919, No. 203-b.

EDGAR DEGAS, FRENCH, 1834–1917

*289. UNCLE AND NIECE (Pl. LIV)
Oil on canvas, 38 1/2 x 45 3/4 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

Coll.: Bazzi, Naples; Wildenstein, N. Y.; Mrs. L. L. Coburn, Chi.
Exh.: XVth Biennial Expo., Venice, 1926, No. 1525; Fogg Art Mus., Cambridge, Mass., 1929, No. 34 (repr.); The Art Inst. of Chi., 1929–30, 1932, No. 6 (repr. in cat. of the Coburn Coll.).


Painted in Italy c. 1862. The models are relatives of the artist: Edouard de Gas and his niece, Lucy de Gas. A study in charcoal and charcoal, probably for the head of the child, was in the 2nd Degas Sale, 1919, No. 96c. Sketches in charcoal for the head of Edouard de Gas appeared in the same sale, No. 131.
EDGAR DEGAS, FRENCH, 1834–1917
290. Woman with Boa
Pastel and oil on canvas, 33½ x 29¼ in.
Lent by Mr. 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.).
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.
CLAUDE MONET, FRENCH, 1840–1926
290A. Antibes
Oil on canvas, 25¼ x 32 in.
Signed: CLAUDE MONET, '84.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Exh.: The Art Inst. of Chi., 1910, No. 33.
CLAUDE MONET, FRENCH, 1840–1926
291. Argenteuil-on-the-Seine (1868)
PL. LIV
Oil on canvas, 32 x 39 in.
Signed: CL. MONET, 1868.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Lit.: Bull., XV (1921), 160 (repr.); Ibid., XIX (1925), 18 (repr.); Guide, 1932, 59 (repr.).
CLAUDE MONET, FRENCH, 1840–1926
292. 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; Mrs. L. L. Coburn, Chi.
Exh.: The Art Inst. of Chi., 1932, No. 19 (repr. in cat. of the Coburn Coll.).
CLAUDE MONET, FRENCH, 1840–1926
293. Boats in Winter Quarters, Etretat (1885)
Oil on canvas, 28½ x 36⅛ in.
Signed: CLAUDE MONET '85.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Durand-Ruel; Mrs. Potter Palmer, Chi. (1893).
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.
CLAUDE MONET, FRENCH, 1840–1926
294. 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).
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.
CLAUDE MONET, FRENCH, 1840–1926
295. The Cliff Walk (1882)
Oil on canvas, 26 ½ 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.).
CLAUDE MONET, FRENCH, 1840–1926
296. Coast Guard's Shack (1897)
Oil on canvas, 26 x 36⅞ in.
Signed: MONET, '97.
Owned by the Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
CLAUDE MONET, FRENCH, 1840–1926
296A. Coast Guard's Shack
Oil on canvas, 23 x 28⅜ in.
Signed: CLAUDE MONET.
Lent by The Fogg Art Museum of Harvard University, Cambridge, Massachusetts.
Coll.: Durand-Ruel; Mrs. L. L. Coburn, Chicago.
Exh.: The Art Institute of Chi., 1932, No. 20 (repr. in cat.).
CLAUDE MONET, FRENCH, 1840–1926
297. Fruit: Apples and Grapes
Oil on canvas, 25¼ x 31¾ 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).
Lit.: M. C., Bull., XIX (1925), 19 (repr.).
One of a series of still-life compositions painted in 1880.
CLAUDE MONET, FRENCH, 1840–1926
298. The Artist's Garden at Argenteuil
Oil on canvas, 24 x 28⅝ 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).
Painted in 1873.
CLAUDE MONET, FRENCH, 1840-1926

299. THE OLD ST. LAZARE STATION: 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).
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

300. STILL LIFE: PHEASANTS AND PARTRIDGE (1880)
Oil on canvas, 26¾ x 34¼ in.
Signed: claude monet.
Lent by Mr. and Mrs. Potter Palmer, Chicago.
Coll.: Mrs. Potter Palmer I, Chi.
Exh.: The Art Inst. of Chi., 1910, No. 39.
Lit.: F. Fels, Monet (Les Peintres Français Nouveaux, No. 22), 15 (repr.); C. Maucclair, Monet (Les Peintres Français Nouveaux, No. 22), Pl. 28.
Painted in 1880. An almost exact replica was exhibited at the Thannhauser Gall., Berlin, 1928, No. 29.

CAMILLE PISSARRO, FRENCH, 1831-1903

301. “CAFE-AU-LAIT” (1881)
Oil on canvas, 25 x 21½ in.
Signed: pissarro, 1881.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Durand-Ruel; Mrs. Potter Palmer, Chi. (1892).

ALFRED SISLEY, FRENCH, 1839-1899

302. SAND HEAPS (1875)
Oil on canvas, 21¾ x 25¾ in.
Signed: sisley '75.
Owned by the Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: Durand-Ruel; M. A. Ryerson, Chi.

ALFRED SISLEY, FRENCH, 1839-1899

303. STREET IN MORET (1879)
Oil on canvas, 24 x 29 in.
Signed: sisley.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Durand-Ruel; Mrs. Potter Palmer, Chi. (1894).
Exh.: World’s Columbian Expo., Chi., 1893, No. 3025; France, Cat. No. 48; Art Inst. of Chi., 1910.
Lit.: D. C. Rich, Pantheon, XI (March, 1933), 73 (repr.).
Painted c. 1890.

PAINTINGS BY CEZANNE

GALLERY 43

PAUL CEZANNE, FRENCH, 1839-1906

304. AUVERS-SUR-OISE, VILLAGE PANORAMA
Oil on canvas, 25 ¾ x 31¼ in.
Owned by The Art Institute of Chicago (Mrs. L. L. Coburn Collection).
Coll.: Choquet, Paris (Sale, 1899); Durand-Ruel, Paris; Mrs. L. L. Coburn, Chi.
Painted in 1873.

PAUL CEZANNE, FRENCH, 1839-1906

305. THE BASKET OF APPLES
Oil on canvas, 24¾ x 31 in.
Signed: p. cezanne.
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. XXXIV of cat.).
Lit.: C. Lewis Hind, The Post Impressionists, 1911, 74 (repr.); A. Vollard, Cézanne, 1914, opp. 102, Pl. 33.


PAUL CEZANNE, FRENCH, 1839-1906

306. THE BATHERS
Oil on canvas, 20 x 24½ in.
Lent by Mrs. Robert Rutherford McCormick, Chicago.
Coll.: Zoubaloff, Paris; 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.
Painted c. 1890. A very similar composition is in the Vollard Coll., Paris.
PAUL CEZANNE, FRENCH, 1839-1906

*307. THE CARD PLAYERS (Pl. LX)
Oil on canvas, 25 3/4 x 32 1/2 in.
Lent by Mr. Stephen C. Clark, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*308. CHOCQUET IN HIS STUDY
Oil on canvas, 18 1/4 x 15 in.
Signed: P. CEZANNE.
Lent by the Trustees of the Estate of Miss Lizzie P. Bliss, New York, through The Museum of Modern Art, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*309. L’ESTAQUE (Pl. LXI)
Oil on canvas, 31 1/2 x 38 1/2 in.
Owned by the Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

PAUL CEZANNE, FRENCH, 1839-1906

*310. FLOWERS AND FRUIT (Pl. LXII)
Oil on canvas, 23 x 16 1/2 in.
Owned by the Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

PAUL CEZANNE, FRENCH, 1839-1906

*311. THE "JAS DE BOUFFAN" (AIX-EN-PROVENCE)
Oil on canvas, 25 1/2 x 32 in.

**PAUL CEZANNE, FRENCH, 1839-1906

*312. MADAME CEZANNE (?) IN BLUE
Oil on canvas, 29 x 24 in.
Lent by Mr. A. Conger Goodyear, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*313. MAN IN BLUE
Oil on canvas, 32 x 25 in.
Lent by Mr. A. Conger Goodyear, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*314. PORTRAIT OF A GIRL (Pl. LXII)
Oil on canvas, 36 x 28 in.
Lent by Dr. and Mrs. Harry Bakwin, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*315. THE CARD PLAYERS (Pl. LX)
Oil on canvas, 25 3/4 x 32 1/2 in.
Lent by Mr. Stephen C. Clark, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*316. MADAME CEZANNE (?) IN BLUE
Oil on canvas, 29 x 24 in.

**PAUL CEZANNE, FRENCH, 1839-1906

*317. THE CARD PLAYERS (Pl. LX)
Oil on canvas, 25 3/4 x 32 1/2 in.
Lent by Mr. Stephen C. Clark, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*318. MADAME CEZANNE (?) IN BLUE
Oil on canvas, 29 x 24 in.

**PAUL CEZANNE, FRENCH, 1839-1906

*319. THE CARD PLAYERS (Pl. LX)
Oil on canvas, 25 3/4 x 32 1/2 in.
Lent by Mr. Stephen C. Clark, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*320. MADAME CEZANNE (?) IN BLUE
Oil on canvas, 29 x 24 in.

**PAUL CEZANNE, FRENCH, 1839-1906

*321. THE CARD PLAYERS (Pl. LX)
Oil on canvas, 25 3/4 x 32 1/2 in.
Lent by Mr. Stephen C. Clark, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*322. MADAME CEZANNE (?) IN BLUE
Oil on canvas, 29 x 24 in.

**PAUL CEZANNE, FRENCH, 1839-1906

*323. THE CARD PLAYERS (Pl. LX)
Oil on canvas, 25 3/4 x 32 1/2 in.
Lent by Mr. Stephen C. Clark, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*324. MADAME CEZANNE (?) IN BLUE
Oil on canvas, 29 x 24 in.

**PAUL CEZANNE, FRENCH, 1839-1906

*325. THE CARD PLAYERS (Pl. LX)
Oil on canvas, 25 3/4 x 32 1/2 in.
Lent by Mr. Stephen C. Clark, New York.

**PAUL CEZANNE, FRENCH, 1839-1906

*326. MADAME CEZANNE (?) IN BLUE
Oil on canvas, 29 x 24 in.
PAUL CEZANNE, FRENCH, 1839–1906

†315. Provençal Landscape
Oil on canvas, 26½ x 36 in.
Lent by Marie Harriman Gallery, New York.
Exh.: Harriman Gall., N. Y., 1933.
Lit.: E. d’Ors, Paul Cézanne, 1930, Pl. 7.
Painted c. 1892–4.

PAUL CEZANNE, FRENCH, 1839–1906

†318. Seated Man
Lent from The Adolph Lewisohn Collection, New York.
Exh.: Royal Academy, Lond., 1932, No. 441 (repr. in cat.);
Cat.: G. Kahn, Cézanne, 1932, 98 and 1 of cat.); The Mus. of Mod. Art, New York.
Lit.: J. Meier-Graefe, Cézanne und sein Kreis, 1922, Pl. 25;
Formes, No. XX (December, 1931), 187 (repr. opposite);
Gaz. des Beaux Arts, X (1932), 98, Fig. 1; Apollo, XV (1932), 72 (repr.);
Pantheon, IX (1932), 90 (repr.).
Painted c. 1870.

PAINTINGS CHIEFLY BY MANET AND RENOIR

GALLERY 45

ALBERT ANDRE, FRENCH, 1869–

321. Portrait of Renoir (1914)
Oil on canvas, 26½ x 32½ in.
Signed: Albert Andre.
Owned by The Art Institute of Chicago.

HENRI FANTIN-LATOUR, FRENCH, 1836–1904

322. Portrait of Edouard Manet
Oil on canvas, 46 x 35½ in.
Signed: A Mon ami manet, Fantin, 1867.

Owned by The Art Institute of Chicago.
Lit.: A. Jullien, Les Arts, V (1906), No. 53, 30 (repr.);
F. Gibson, Fantin-Latour, n. d., 98 and Pl. 7;
G. 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.
EDOUARD MANET, French, 1832–1883

323. BOULOGNE ROADSTEAD
Signed: MANET.
Oil on canvas, 28 x 35 1/2 in.
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.
Painted in 1865.

EDOUARD MANET, French, 1832–1883

324. BULL FIGHT
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.: Louvre (Orangerie), 1932, No. 24 (repr. in cat.).
Painted after Manet's return from Spain, 1866.

EDOUARD MANET, French, 1832–1883

*325. DEPARTURE OF THE FOLKESTONE BOAT (PI. LV)
Signed: MANET.
Lent by Mr. Carroll Tyson, Philadelphia, Pennsylvania.
For collections, exhibitions and literature see Tabarant, No. 143 and Jamot-Wildenstein-Bataille, I, No. 163; II, Pl. 313.
Add: Exh.: Louvre (Orangerie), 1932, No. 36 (repr. in cat.).
Painted from the window of the Folkestone Hotel at Boulogne-sur-Mer, the summer of 1869. The figures of Mme. Manet and Leon Koella-Leenhoff (her son) may be made out in the crowd.
Another version (less complete) is in the Oskar Reinhart Coll., Winterthur.

EDOUARD MANET, French, 1832–1883

326. IN THE GARDEN
Signed: MANET.
Lent by Mr. and Mrs. J. Watson Webb, New York.
For collections, exhibitions and literature see Tabarant, No. 139 and Jamot-Wildenstein-Bataille, I, No. 179; II, Pl. 174.
Add: Exh.: Louvre (Orangerie), 1932, No. 44 (repr. in cat.).
Painted in 1870–71. A wash drawing closely related is in the coll. of J. Seligmann and Co., New York. Edma Morisot, and Mme. Himmes both posed for the figure of the young woman; Tiburge Morisot posed for the young man; the baby is the eldest daughter of Mme. Pontillon.

EDOUARD MANET, French, 1832–1883

*327. JESUS MOCKED BY THE SOLDIERS (PI. LVI)
Signed: MANET.
Oil on canvas, 74 x 57 in.
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: Guide, 1932, 57 (repr.).
Janvier, a professional model, posed for the figure of the Christ.
Painted in 1865.

EDOUARD MANET, French, 1832–1883

328. LE JOURNAL ILLUSTRE
Signed: MANET.
Oil on canvas, 24 x 18 3/4 in.
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 a 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).
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.

EDOUARD MANET, French, 1832–1883

329. THE MUSIC LESSON
Signed: MANET.
Oil on canvas, 55 x 67 in.
The Charles Deering Collection.
Lent by Mr. and Mrs. R. E. Danielson, Boston.
For collections, exhibitions and literature see Tabarant, No. 155 and Jamot-Wildenstein-Bataille, I, No. 177 (wrongly credited to The Art Institute of Chicago); II, Pl. 168.
Painted 1869–70. The man is the poet and friend of Manet, Zacharie Astruc.
A study for the woman is in the Coll. of M. Emile Bernheim, Paris. (Jamot-Wildenstein-Bataille, No. 176.)

EDOUARD MANET, French, 1832–1883

330. THE PHILOSOPHER
Signed: MANET.
Oil on canvas, 73 3/4 x 42 1/2 in.
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: 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.

47
EDOUARD MANET, FRENCH, 1832-1883
331. The Philosopher
Oil on canvas, 74 x 43 in.
Signed: MANET.
Owned by The Art Institute of Chicago (Munger Collection).

EDOUARD MANET, FRENCH, 1832-1883
332. The Race-Course at Longchamp
Oil on canvas, 17 x 32½ in.
Signed: MANET, 18...
Owned by The Art Institute of Chicago (Potter Palmer Collection).
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-Nelaton, 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.

EDOUARD MANET, FRENCH, 1832-1883
*333. The Railroad (1873) (Pl. LV)
Oil on canvas, 36½ x 44½ in.
Signed: MANET, 1873.
Lent by Mr. Horace Havemeyer, New York.
For collections, exhibitions and literature see Tabarant, No. 185 (wrongly credited to the Metropolitan Museum) and Jamot-Wildenstein-Bataille, I, No. 231; II, Pl. 171.
Painted in the garden of the painter, Alphonse Hirsch, No. 58, Rue de Rome. Victorine Meurent, Manet's most famous model, posed for the figure of the young woman. See Jamot-Wildenstein-Bataille for notices of studies and drawings.

BERTHE MORISOT, FRENCH, 1841-1895
*334. Woman at Her Toilet (Pl. LIX)
Oil on canvas, 23½ x 31½ in.
Signed: BERTHE MORISOT.
Owned by The Art Institute of Chicago.
Coll.: P. Rosenberg, Paris; Wildenstein, N. Y.

AUGUSTE RENOIR, FRENCH, 1841-1919
335. Algerian Girl (1883)
Oil on canvas, 15½ x 13 in.
Signed: A FOURNIER, A. RENOIR, '83.
Owned by the Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
Coll.: Fournier, Paris; Durand-Ruel, N. Y.; Chester H. Johnson Gall., Chi.; Mrs. L. L. Coburn, Chi.
Ext.: The Art Inst. of Chi., 1932, No. 34 (repr. in cat. of the Coburn Coll.).
Mlle. Fournier, who posed for the picture, was the daughter of a French official. She appears in the "Fillette au Faucon," in the Durand-Ruel Coll.

AUGUSTE RENOIR, FRENCH, 1841-1919
336. At the Milliner's
Oil on canvas, 12½ x 9½ in.
Signed: RENOIR.
Lent by The Fogg Art Museum, Cambridge, Massachusetts.
Coll.: H. Young, N. Y.; Mrs. L. L. Coburn, Chi.
Ext.: The Art Inst. of Chi., 1932, No. 29 (repr. in cat. of Coburn Coll.).
Lit.: J. Meier-Graefe, Auguste Renoir, 1929, 92, No. 75 (repr.).
Painted c. 1876.

AUGUSTE RENOIR, FRENCH, 1841-1919
*337. At the Piano (Pl. LVI)
Oil on canvas, 35½ x 28½ in.
Signed: RENOIR.
Lent by Mrs. Martin A. Ryerson, Chicago.
Coll.: Durand-Ruel.
Ext.: The Renaissance Society, Univ. of Chi., 1931, 1933.
Painted c. 1879.

AUGUSTE RENOIR, FRENCH, 1841-1919
*338. Bather (1885) (Pl. LVIII)
Oil on canvas, 36½ x 28½ in.
Signed: RENOIR '85.
Ext.: Arts Club, Chi., 1931; Durand-Ruel Gall., N. Y., 1932, No. 15.
Lit.: J. Meier-Graefe, Renoir (French trans.), 1912, 115 (repr.); A. Vollard, Renoir (Eng. trans.), 1925, 242;
Meier-Graefe, Auguste Renoir, 1929, 186, No. 17, (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919
339. 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).
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's.
AUGUSTE RENOIR, FRENCH, 1841-1919

340. CHRYSTANHEMUMS
Oil on canvas, 21 1/2 x 26 in.
Signed: RENOIR.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Lit.: M. C., Bull., XIX (1925), 47-48 (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919

341. DIANA, HUNTRESS (1867)
Oil on canvas, 77 x 51 1/4 in.
Signed: RENOIR, 1867.
Lent from The Chester Dale Collection, New York.
Exh.: Knoedler and Co., N. Y., 1928; Detroit Inst. of Arts, 1930.
Lit.: J. Meier-Graefe, Renoir (French trans.), 1912, 7 (repr.); Renoir (Bernheim-Jeune, Ed.), 1913, plate laid in after title-page; T. Duret, Renoir, 1924, Pl. 2, 23; Meier-Graefe, Auguste Renoir, 1929, 17, 21, No. 3 (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919

342. THE FLOWER ON THE HAT
Oil on canvas, 21 1/4 x 25 1/2 in.
Signed: RENOIR.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi. (1913).
Lit.: T. Duret, Manet et les Impressionistes, 1910, 198 (repr.); G. Riouville, 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 (Private Coll., U. S. A.), and in etching, lithography and color lithography. One of the girls is a daughter of Mme. Morisot Manet.

AUGUSTE RENOIR, FRENCH, 1841-1919

343. 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).
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

344. LADY SEWING (1879)
Oil on canvas, 19 1/2 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.
Lit.: J. Meier-Graefe, Auguste Renoir, 1929, 122, No. 108 (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919

*345. LUNCHEON OF THE BOATING PARTY (1881)
(PI. LVII)
Oil on canvas, 51 x 68 in.
Signed: RENOIR 1881.
Lent by The Phillips Memorial Gallery, Washington, D. C.
See Meier-Graefe (Renoir, 1929, 152, N. 1) for comments on the scene and its personalities.

AUGUSTE RENOIR, FRENCH, 1841-1919

*346. MOULIN DE LA GALETTE (1876)
(PL. LIX)
Oil on canvas, 31 x 45 1/2 in.
Signed: RENOIR '76.
Lent by Mr. John Hay Whitney, New York.
Coll.: Chocquet, Paris (Sale of Mme. Chocquet, 1899, No. 88, repr. in cat.); Prince de Wagram, Paris; M. Knoedler and Co., N. Y.
Exh.: Royal Academy, Lond., 1906; Knoedler Gall., N. Y., 1929, Mus. of Mod. Art, N. Y., Summer, 1932.
Lit.: G. Riouville, Renoir et ses Amis, 1921, 136 (repr.); G. Coquot, Renoir, 1925, 235 (repr.); J. Meier-Graefe, Renoir, 1929, 87, 90 (repr.), No. 68 (confused with the picture in the Louvre); Apollo, X (1929), 258-9 (repr.).
An almost completely finished study for the "Moulin de la Galette" in the Louvre (Caillebotte Coll.). (See Duret, Renoir, 1924, Pl. 12.) A painted sketch for a portion of the composition was formerly in the Marczal von Nemes Coll., Budapest. Toulouse-Lautrec painted the same cabaret. See No. 372.

AUGUSTE RENOIR, FRENCH, 1841-1919

347. 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).
Lit.: M. C., Bull., XIX (1925), 32-3 (repr.).

AUGUSTE RENOIR, FRENCH, 1841-1919

348. ON THE TERRACE (1881)
Oil on canvas, 39 3/4 x 31 1/2 in.
Signed: RENOIR '81.
PAINTINGS BY GAUGUIN, ROUSSEAU, AND SEURAT

GALLERY 46

PAUL GAUGUIN, FRENCH, 1848–1903

352. AT THE EDGE OF THE FOREST (PARAU NA TE VARUA INO) (1892)
Oil on canvas, 37 x 23½ in.
Signed: GAUGUIN '92 and inscribed: PARAU NA TE VARUA INO.
Lent by Marie Harriman Gallery, New York.
Coll.: Millet, Paris; P. Fluckett.
Lit.: Ch. Morice, Paul Gauguin, 1919, opp. 186 (repr. as “Paroles du Diable”).

Drawings for the standing figure are reproduced in “Noa, Noa” and by A. Alexandre, Paul Gauguin, 1930, 233. Another version of the subject, with the squatting figure of the center retained, is also shown, Ibid., 221.

PAUL GAUGUIN, FRENCH, 1848–1903

353. AUTREFOIS (MATA MUA) (1892)
Oil on canvas, 35½ x 26½ in.
Signed: PAUL GAUGUIN '92 and inscribed: MATA MUA.
Lent by Mr. and Mrs. Gilbert E. Fuller, Boston, Massachusetts.

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.
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

*351. TWO LITTLE CIRCUS GIRLS (Pl. LVIII)
Oil on canvas, 51 x 38½ 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.

Dated too early (1868) by Meier-Graefe; executed 1879–6.

PAINTINGS BY GAUGUIN, ROUSSEAU, AND SEURAT
Oil on canvas, 26 x 34 1/4 in.
Signed: Gauguin '94 and inscribed: Mahana no Atua.
Owned by The Art Institute of Chicago (Helen Birch-Bartlett Memorial).

Coll.: G. Bernheimer, Jeune, Paris; F. C. Bartlett, Chi.
Exh.: Boston Arts Club, 1925; Mus. of Mod. Art, N. Y., 1929, No. 46 (repr. in cat.).
Lit.: Bull., XXIX (1925), 77 (repr.); M. Zabel, Art and Archaeology, XVI (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
356. Landscape (Te Burao) (1892)

Oil on canvas, 26 1/4 x 35 in.
Signed: P. Gauguin '92 and inscribed: Te Burao.
Owned by The Art Institute of Chicago.

Coll.: M. de Zayas, N. Y. (Sale, 1923, No. 83).
Exh.: Met. Mus. of Art, N. Y., 1921; Minneapolis Inst. of Arts, 1921.
Lit.: Minn. Inst. of Arts Bull., X (Nov. 1921), 59 (repr.); Bull., XVII (May, 1923), 51-2; Guide, 1932, 72 (repr.).

Described in Gauguin’s “Noa Noa.”

Paul Gauguin, French, 1848-1903
357. Martinique (1887)

Oil on canvas, 37 1/2 x 27 3/4 in.
Signed: Paul Gauguin '87.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

Paul Gauguin, French, 1848-1903
358. Mlle. Marie Henry

Oil on canvas, 24 1/4 x 20 1/4 in.
Signed: P. Gauguin '90.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).


Painted before his first trip to Tahiti. In the background is a still-life by Cézanne from Gauguin’s collection.

Paul Gauguin, French, 1848-1903
359. "Oh, You’re Jealous" (No Te Aha Oe Ria) (1896)

Oil on canvas, 36 3/4 x 50 in.
Signed: P. Gauguin '96 and inscribed: No Te Aha Oe Ria.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).


Lit.: R. Rey, Gauguin (Les Maîtres de l’Art Moderne), 1923, Pl. 26; Ibid. (Eng. trans.), 1924, Pl. 31: L’Art et les Artistes, N. S., XII (1925), 59 (repr.); A. Alexandre, Paul Gauguin, 1930, 243 (repr.).

The picture also is known as “Devant La Case.” Another version, inscribed Te Raau Rahi is in the coll. of Mr. Frank Ginn, Cleveland.

Paul Gauguin, French, 1848-1903
360. Seated Woman (Te Faaturuma) (1891)

Oil on canvas, 36 x 27 in.
Signed: P. Gauguin '91 and inscribed: Te Faaturuma.

Exh.: Fogg Art Mus., Cambridge, Mass., 1929, No. 46 (repr. in cat. Pl. XXXVI); Mus. of Mod. Art, N. Y., 1929, No. 43 (repr. in cat.).
Litr.: R. W., Bull. of the Worcester Art Mus., XIII (1922), 1, (repr.), 2-3; Cat. of Paintings and Drawings, Worcester Art Mus., 1922, 124-5 (repr.).

Paul Gauguin, French, 1848-1903
361. Sunflowers (1901)

Oil on canvas, 25 3/4 x 30 1/4 in.
Signed: Paul Gauguin, 1901.
Lent by Mrs. Robert Rutherford McCormick, Chicago.

Coll.: G. Fayet, Ingny; P. Rosenberg, Paris; Chester H. Johnson Gall., Chi.
Exh.: Mus. of Mod. Art, N. Y., Summer, 1930, No. 40.
Litr.: R. Rey, Gauguin (Les 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
362. Tahiti Woman with Children (1901)

Oil on canvas, 37 1/2 x 28 1/2 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.

Paul Gauguin, French, 1848-1903
363. Te Raau Rahi (1891)

Oil on canvas, 28 1/2 x 36 in.
Signed: P. Gauguin '91 and inscribed: Te Raau Rahi.
Lent by Mr. and Mrs. Walter S. Brewster, Chicago.

Coll.: Mme. Gauguin, Copenhagen; Berwaldsen, Copenhagen; Perls, Berlin; Neisser, Breslau; Wildenstein, Paris; Chester H. Johnson Gall., Chi.
**PAUL GAUGUIN, FRENCH, 1848–1903**

*364. Two Tahitian Women* (1899) 
(Pl. LXIV)  
Oil on canvas, 37 x 38 3/4 in.  
Signed: Gauguin ’99.  
Lent by Mr. William Church Osborn, New York.  
Coll.: G. Fayet, Igy; Wildenstein, N. Y.  
Exh.: Royal Academy, Lond., 1932, No. 536.  

**PAUL GAUGUIN, FRENCH, 1848–1903**

365. Village Turks (1888)  
Oil on canvas, 35 1/2 x 28 1/4 in.  
Signed: Gauguin ’88.  
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).  
Coll.: G. Bernheim, Jae, Paris; M. A. Ryerson, Chi. (1924).  

**PAUL GAUGUIN, FRENCH, 1848–1903**

*366. “We Greet Thee, Mary” (IA ORANA MARIA) (1891) (Pl. LXIV)  
Oil on canvas, 44 3/4 x 34 1/4 in.  
Signed: P. GAUGUIN ’91 and inscribed: IA ORANA MARIA.  
Lent from The Adolph Lewisohn Collection, New York.  
Coll.: Manzi (Sale, Paris, 1919, No. 56, repr. in cat.).  
Exh.: Durand-Ruel Gall., Paris, 1893, No. 1; Union League Club, N. Y., 1924; Knoedler Gall., 1928, No. 29 (repr. in cat.); Durand-Ruel Gall., N. Y., 1928; Mus. of Mod. Art, N. Y., 1930, No. 39 (repr. in cat.); Royal Academy, Lond., 1932, No. 540.  
Lit.: J. de Retonchamp, Paul Gauguin, 1906, 107, 118; Ch. Morice, Paul Gauguin, 1919, 183; S. Bourgeois, Cat. of the Adolph Lewisohn Coll., 1928, 160 (repr.); E. von Tiey, Kunst und Künstler, XXVII (1929), 418, 424 (repr.); A. Alexandre, Paul Gauguin, 1930, 133 (repr.).  
Several drawings and prints of the figure of the mother with the child on her shoulder exist. A water-color (Frederic C. Bartlett), the large monotype (Fayer Coll.), and a lithograph on zinc are among these. In “Noa Noa” Gauguin passed in a black-and-white reproduction of the picture and colored it with water-color.  

**HENRI-JULIEN ROUSSEAU, FRENCH, 1844–1910**

*367. Exotic Landscape* (1910) (Pl. LXV)  
Oil on canvas, 51 x 64 in.  
Lent by Mrs. Robert Rutherford McCormick, Chicago.  
Coll.: P. Rosenberg, Paris; Tetzen-Lund, Copenhagen; Chester H. Johnson, Chi.  
Lit.: Chr. Zervos, Henri Rousseau, Pl. 86; H. Kolle, Henri Rousseau (Junge Kunst), 1922, Pl. 35.  

**HENRI-JULIEN ROUSSEAU, FRENCH, 1844–1910**

368. The Jungle (1908)  
Oil on canvas, 66 1/2 x 74 1/2 in.  
Signed: Henri Rousseau 1908.  
Lent by Mrs. Patrick J. Hill to the Joseph Winterbotham Collection, The Art Institute of Chicago.  
Coll.: J. Quinan, N. Y.; Mrs. J. A. Carpenter, Chi.  
Exh.: Reinhardt Gall., N. Y., 1928, No. 27 (repr. in cat.).  
Lit.: A. Basler, Henri Rousseau, 1927, Pl. XXXIX; Basler, Henri Rousseau (Les Peintres Français Nouveaux), 1929, No. 59 (repr.), as “Paysage Exotique.”  

**HENRI-JULIEN ROUSSEAU, FRENCH, 1844–1910**

369. The Waterfall (1910)  
Oil on canvas, 45 1/2 x 59 in.  
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.  

**GEORGES SEURAT, FRENCH, 1859–1891**

*370. Sunday on the Island of La Grande Jatte* (Pl. LXIII)  
Oil on canvas, 81 x 120 3/4 in.  
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).  
Exh.: Mme. L. Costurier, Paris; Galerie Vildrac, Paris; F. C. Bartlett, Chi. (1924).  
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); Chr. Zervos, Cahiers d’Art, III (1928), 361–75 (repr. and details); L. Costurier, Seurat, 12, 17–18 (repr.); W. Pach, The Arts, III (1923), 165 (repr.), 168 as “In the Park”; IX (1926), 306–10 (repr.); F. G. Eglinton, National Stu., LXXIX (1925), 113ff (repr.); Cat. of the Helen Birch Bartlett Memorial, 1929, 30–31 (repr.); M. Aamandblad voor Beeldende Kunsten, VIII (1931), 165ff (repr. 175); Geide, 1932, 68–9 (repr.); E. Walter, Revue de l’Art, LXIII (1933), 165 (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.
HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864–1901

*371. At the Moulin-Rouge (Pl. LXIII)
Oil on canvas, 55¼ x 47¼ in.
Signed with Monogram.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).


LIT.: T. Duret, L'Art et les Artistes, XIX (1914), 133 (repr.); M. Joyant, Henri de Toulouse-Lautrec, 1, 1926, 137 (repr.); L'Apparent, Toulouse-Lautrec, 1928, Pl. 8; Cat. of the Helen Birch Bartlett Memorial, 1929, 36–37 (repr.).

372. A Dance at the Moulin de la Galette (1889)
Oil on canvas, 35½ x 39¼ 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.


Painted in 1889. A drawing (reproduced in the Courrier Francais, May, 19, 1889, 11, No. 20) is in the coll. of Mr. J. W. Barney, New York. Renoir painted the same subject, see No. 315. The man to the right is the painter Joseph Albert.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864–1901

373. In the Circus Fernando: The Ring-Master
Oil on canvas, 38⅞ x 63¼ 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; Musee des Arts Decoratifs, 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 (repr. in cat. Pl. XLV); Art Inst. of Chi., 1930–31, No. 7 (repr. in cat.); Mus. of Mod. Art, N. Y., 1931, No. 7 (repr. in cat.); Musee des Arts Decoratifs, Paris, 1931, No. 52 (repr. in cat. Pl. 2); Albright Art Gall., 1932, No. 59 (repr. in cat. Pl. IX); Toronto Art Gallery, 1933.


Painted in 1888. The ringmaster is M. Loyal.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864–1901

374. May Milton
Oil on cardboard, 25½ x 18¾ in.
Signed: T-LAUTREC.

Lent by Mr. and Mrs. Walter S. Brewster, Chi.


Painted in 1895. May Milton, a singer of Irish origin, performed in London music halls in 1890, and made her debut in Paris in 1895. She sang at the Cabaret des Decadents, the Eden-Concert, the Jardin de Paris and the Olympia. Lautrec made a number of portraits of her, both in oil and lithography, often portraying her in her “baby” costume.

VINCENT VAN GOGH, DUTCH, 1853–1890

*375. Banks of the River: La Grenouillère
Oil on canvas, 28½ x 35¾ in.

For collections, exhibitions and literature see J. B. de la Faille, No. 798.

Painted at Auvers, 1890.
VINCENT VAN GOGH, DUTCH, 1853–1890

376. 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.
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

377. 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:
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, whose portrait by Van Gogh is No. 384 of the present exhibition.

VINCENT VAN GOGH, DUTCH, 1853–1890

378. THE FIRST STEPS (AFTER MILLET)
Oil on canvas, 28½ x 35½ in.
Lent by Mr. Julius Oppenheimer, New York.
For collections, exhibitions and literature see J. B. de la Faille, No. 668. Add:
Exh.: Mus. of Mod. Art, 1929, No. 88 (repr. in cat.).
Painted at St. Rémy, 1890.

VINCENT VAN GOGH, DUTCH, 1853–1890

379. HOUSE ON THE CRAU
Oil on canvas, 25 x 21 in.
Signed: VINCENT.
Lent by Mr. A. Conger Goodyear, New York.
For collections, exhibitions and literature see J. B. de la Faille, No. 550. Add:
Exh.: De Hauke Gall., N. Y., 1927; Albright Art Gallery, 1928, No. 47 (repr. in cat. 36); Fogg Art Mus., Cambridge, Mass., 1929, No. 91; Mus. of Mod. Art, N. Y., 1929, No. 83 (repr. in cat.); Albright Art Gall., 1932, No. 62 (repr. in cat., Pl. XIX).

VINCENT VAN GOGH, DUTCH, 1853–1890

380. MONTMARTRE
Oil on canvas, 17½ x 13 in.

VINCENT VAN GOGH, DUTCH, 1853–1890

381. PAVERS: STREET IN ST. REMY (PL. LXV)
Oil on canvas, 29 x 36½ in.
Lent anonymously.

VINCENT VAN GOGH, DUTCH, 1853–1890

382. Portrait of MLLE. GACHET (PL. LXVI)
Oil on canvas, 29 x 24 in.
Lent from The Chester Dale Collection, New York.
For collections, exhibitions and literature see J. B. de la Faille, No. 431. Add:

VINCENT VAN GOGH, DUTCH, 1853–1890

383. PUBLIC GARDENS AT ARLES
Oil on canvas, 28 x 35½ in.
Lent by The Phillips Memorial Gallery, Washington, D. C.
For collections, exhibitions and literature see J. B. de la Faille, No. 566. Add:
Coll.: A. Sachs, N. Y.
Exh.: Mus. of Mod. Art, N. Y., 1929, No. 82 (repr. in cat.).

VINCENT VAN GOGH, DUTCH, 1853–1890

384. ROULIN, THE POSTMAN (PL. LXVI)
Oil on canvas, 31½ x 25 in.
Lent by Mr. Robert Treat Paine, 2nd, Boston, Massachusetts.
For collections, exhibitions and literature see J. B. de la Faille, No. 432. Add:

COLL.: M. Knoedler and Co., N. Y.
EXH.: Fogg Art Mus., Cambridge, Mass., 1929, No. 93 (repr. in cat., Pl. XLI); Mus. of Mod. Art, N. Y., 1929, No. 76 (repr. in cat.); Mus. of Fine Arts, Boston.

Painted in Arles, August, 1888. (See de la Faille for other versions.) Mentioned in Van Gogh’s Letters to his Brother, III (Eng. trans., 1929), Nos. 516, 517, and 518. (Cf. Lettres à E. Bernard, No. IX.)

Marcel Roulin, the postman, was a faithful friend of Van Gogh’s. He painted Mme. Roulin in “La Berceuse,” No. 377.

Drawings for the portrait are in the colls. of H. Freudenberg, Nikolossee, and (formerly) Dr. A. Hahnloser, Winterthur.

VINCENT VAN GOGH, DUTCH, 1853–1890

385. SUNSET OVER PLOUGHED FIELDS
Oil on canvas, 28½ x 37 in.
Lent by Mr. Julius Oppenheimer, New York.
For collections, exhibitions and literature see J. B. de la Faille, No. 737. Add:

EXH.: Mus. of Mod. Art, N. Y., 1929, No. 87 (repr. in cat.).
Painted at St. Rémy, 1889-90.

VINCENT VAN GOGH, DUTCH, 1853–1890

386. WHITE ROSES
Oil on canvas, 29 x 36½ in.
Lent by Marie Harriman Gallery, New York.

For collections, exhibitions and literature see J. B. de la Faille, No. 681. Add:


VINCENT VAN GOGH, DUTCH, 1853–1890

387. WOMEN OF THE FIELDS
Oil on paper on canvas, 12½ x 24 in.
Lent by the Chester H. Johnson Galleries, Chicago.
For collections, exhibitions and literature see J. B. de la Faille, No. 819.
Painted at Auvers, 1890.

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PAINTINGS BY MATISSE AND PICASSO

GALLERY 48

HENRI MATISSE, FRENCH, 1869–

388. Pont Saint-Michel (1900)
Oil on canvas, 25½ x 31¾ in.
Signed: HENRI-MATISSE.

HENRI MATISSE, FRENCH, 1869–

389. Woman on Rose Divan
Oil on canvas, 14½ x 18 in.
Signed: HENRI-MATISSE.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

HENRI MATISSE, FRENCH, 1869–

390. Carnival at Nice (1922)
Oil on canvas, 26½ x 37½ in.
Signed: HENRI-MATISSE.
Lent by Mr. and Mrs. Ralph M. Coe, Cleveland, Ohio.

HENRI MATISSE, FRENCH, 1869–

391. Decorative Composition (Odalisque with the Straight Back) (1926)
Oil on canvas, 51½ x 38¾ in.
Signed: HENRI-MATISSE.
Lent by the Artist through Pierre Matisse, New York.

HENRI MATISSE, FRENCH, 1869–

392. Harmony in Yellow (1928)
Oil on canvas, 34¼ x 34 in.
Lent by the Artist through Pierre Matisse, New York.

HENRI MATISSE, FRENCH, 1869–

393. Interior (1924)
Oil on canvas, 46 x 29½ in.
Signed: HENRI-MATISSE.
Lent by Miss Etta Cone, Baltimore, Maryland.

HENRI MATISSE, FRENCH, 1869–

394. Large Interior, Nice (1921)
Oil on canvas, 51½ x 35 in.
Signed: HENRI-MATISSE.
Lent by Pierre Matisse Gallery, New York.

HENRI MATISSE, FRENCH, 1869–

395. Poppies (c. 1919)
Oil on canvas, 39½ x 32 in.
Signed: HENRI-MATISSE.
Lent by Mr. Robert H. Tannahill, Detroit, Michigan.

HENRI MATISSE, FRENCH, 1869–

396. White Roses
Oil on canvas, 29 x 36½ in.
Lent by Marie Harriman Gallery, New York.

For collections, exhibitions and literature see J. B. de la Faille, No. 681. Add:


VINCENT VAN GOGH, DUTCH, 1853–1890

385. Sunset over Ploughed Fields
Oil on canvas, 28½ x 37 in.
Lent by Mr. Julius Oppenheimer, New York.
For collections, exhibitions and literature see J. B. de la Faille, No. 737. Add:

EXH.: Mus. of Mod. Art, N. Y., 1929, No. 87 (repr. in cat.).
Painted at St. Rémy, 1889-90.
HENRI MATISSE, FRENCH, 1869-1954. STILL LIFE: “HISTOIRES JUIVES” (1924) (PI. LXVII)

Oil on canvas, 31 1/2 x 39 1/2 in.
Signed: HENRI-MATISSE.
Lent by Mr. Samuel S. White, 3rd, Philadelphia.

HENRI MATISSE, FRENCH, 1869-1954. WHITE PLUMES (1919) (PI. LXVIII)

Oil on canvas, 24 x 29 in.
Signed: HENRI-MATISSE.
Lent by Mr. Stephen C. Clark, New York.
(See No. 1034).

HENRI MATISSE, FRENCH, 1869-1954. WOMAN BEFORE AN AQUARIUM (Nice, 1921)

Oil on canvas, 31 1/2 x 39 in.
Signed: HENRI-MATISSE.
Owned by The Art Institute of Chicago (Helen Birch Barlett Memorial).

PABLO PICASSO, SPANISH, 1881-1973. BLUE ROOM (1901) (PI. LXVII)

Oil on canvas, 20 x 24 in.
Signed: PICASSO.
Lent by The Phillips Memorial Gallery, Washington, D. C.

PABLO PICASSO, SPANISH, 1881-1973. FIGURES (PINK) (1903-04)

Oil on canvas, 60 1/4 x 43 1/4 in.
Signed: PICASSO.
Lent by Mr. Leonard C. Hanna, Jr., Cleveland.

PABLO PICASSO, SPANISH, 1881-1973. LE GOURMET (1903)

Oil on canvas, 36 x 26 1/2 in.
Signed: PICASSO.
Lent by Mr. Josef Strinsky, through The Worcester Art Museum, Worcester, Massachusetts.

PABLO PICASSO, SPANISH, 1881-1973. THE GUITARIST (1903)

Oil on panel, 47 3/4 x 32 1/2 in.
Signed: PICASSO.
Owned by The Art Institute of Chicago (Helen Birch Barlett Memorial).

PABLO PICASSO, SPANISH, 1881-1973. ON THE UPPER DECK (1901)

Oil on canvas, 15 1/2 x 24 1/4 in.
Signed: PICASSO.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

PABLO PICASSO, SPANISH, 1881-1973. THE TOILET (1906)

Oil on canvas, 58 x 39 1/2 in.
Signed: PICASSO.
Lent by The Buffalo Fine Arts Academy (Albright Art Gallery), Buffalo, New York.

PABLO PICASSO, SPANISH, 1881-1973. WOMAN AND CHILD AT A FOUNTAIN (1903)

Oil on canvas, 36 1/2 x 29 in.
Signed: PICASSO.
Lent by Mr. and Mrs. Potter Palmer, Chicago.

PABLO PICASSO, SPANISH, 1881-1973. WOMAN COMBING HER HAIR (c. 1906)

Oil on canvas, 49 x 35 in.
Signed: PICASSO.
Lent by Marie Harriman Gallery, New York.

PABLO PICASSO, SPANISH, 1881-1973. WOMAN IN WHITE (c. 1923)

Oil on canvas, 39 x 32 in.
Signed: PICASSO.

PABLO PICASSO, SPANISH, 1881-1973. WOMAN WITH A FAN (1905) (PI. LXVIII)

Oil on canvas, 39 x 31 1/2 in.
Signed: PICASSO, 1905.
Lent by Marie Harriman Gallery, New York.

PABLO PICASSO, SPANISH, 1881-1973. WOMAN WITH LOAVES (1905)

Oil on canvas, 39 x 27 1/2 in.
Signed: PICASSO, 1905.

AMERICAN PAINTING

Eighteenth and Early Nineteenth Centuries

GALLERY 26

JOSEPH BLACKBURN, AMERICAN, worked 1753-1763

410. SIR JEFFREY AMHERST (1758)
Oil on canvas (oval), 31 1/2 x 26 in.
Signed: I. BLACKBURN PINXIT 1758.
Lent by Mr. Herbert Lee Pratt, Glenn Cove, Long Island.
Coll.: Mrs. Scott, Boston, 1817, No. 16; Hale Family, Sherbrooke, Canada.

PABLO PICASSO, SPANISH, 1881-1973. ON THE UPPER DECK (1901)

Oil on canvas, 15 1/2 x 24 1/4 in.
Signed: PICASSO.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
Lent from a Private Collection, New York.

Sir Jeffrey Amherst (1717–1797), born at Amherst of Riverhead, Kent. He acquired great military prestige as commander-in-chief of the British army in North America from 1758 to 1764. He came to Boston in September 1758, from Canada and encamped on Boston Common, taking up his march for Albany on September 16. It was during this period that Blackharm painted his portrait. After numerous military victories he was made Governor-General of British North America, and in 1776 was made Governor of the Irish province of Munster, taking up his march for Albany on September 15, 1776. Defeated in the elections of 1774 and 1784, Blackharm retired to Boston in 1773 and lived there until his death.

JOHN SINGLETON COPLE, AMERICAN, 1737–1815

411. 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.


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 COPLE, AMERICAN, 1737–1815

*412. Dorothy Murray (Pl. LXXX)
Oil on canvas, 36½ x 28½ in.

Lent by The Fogg Art Museum of Harvard University, Cambridge, Massachusetts.

Coll.: Mrs. Sarah Forbes Hughes, Milton, Mass.; Mrs. Doretha Hughes Simmons.

Exh.: Mus. of Fine Arts, Boston, 1930, No. 38 (repr.) (the title is interchanged with that of Mrs. Ezekiel Goldthwaite).


The sitter (1743–1811), was born in Scotland. She married the Rev. John Forbes, Boston, 1769. Lived in Florida, 1769–73. Returned to Boston in 1773 and lived there until her death.

JOHN SINGLETON COPLE, AMERICAN, 1737–1815

*413. Master Augustus Brine (1782)
(Pl. LXXX)
Oil on canvas, 50 x 40 in.
Signed: J. S. Copley Pinxit, 1782.

Lent from a Private Collection, New York.

Coll.: Brine Family, Boldre Hill, Lymington, England; Duveen Brothers, N. Y.

Exh.: Reinhardt Gall., 1929.

Lit.: Robert Feke, American, c. 1705–c. 1751

*416. Self-Portrait (Pl. LXXXIX)
Oil on canvas, 29½ x 26 in.

Lent by The Reverend Henry Wilder Foote, Belmont, Massachusetts.

Coll.: G. Flagg IV to M. F. White to M. W. Foote to H. W. Foote I to H. W. Foote II to the present owner.

Exh.: Mus. of Fine Arts, Boston, 1930, No. 34 (repr. in cat.); Fogg Art Mus., Cambridge, Mass., Summer, 1931; Summer, 1932.


According to Feke painted c. 1725.
CHESTER HARDING, AMERICAN, 1792–1866
417. MR. GEORGE HALLETT
Oil on panel, 28 x 23 in.
Owned by The Art Institute of Chicago.
LIT.: R. M. F., Bull., XXI (1927), 40–41 (repr.).

CHESTER HARDING, AMERICAN, 1792–1866
418. MRS. GEORGE HALLETT
Oil on panel, 28 x 23 in.
Owned by the Art Institute of Chicago.
Pendant to No. 417.

JOHN HESSELIUS, AMERICAN, 1728–1778
419. CHARLES CALVERT OF MARYLAND (1761)
Oil on canvas, 60 x 40 in.
Signed: J. HESSELIUS, 1761.
Lent by General Lawrason Riggs, Baltimore, Maryland.
Coll.: Onorio Razzolini Coll., Asolo, Italy; Loredan.
Exh.: The Baltimore Mus. of Art, Baltimore, Md.

One of eight paintings of the Calvert family of Maryland discovered in Asolo, Italy, the work of Gustave Hesselius and his son, John Hesselius. This portrait depicts Charles Calvert (1756-1777), son of Benedict (Swingate) Calvert, illegitimate son of Charles Calvert, Fifth Lord Baltimore (1699–1751). In 1748 Benedict married Elizabeth, daughter of the Hon. Charles Calvert, Governor of Maryland, who bore him thirteen children.

SAMUEL F. B. MORSE, AMERICAN, 1791–1872
420. SUSAN ROOT FITCH
Oil on canvas, 30 3/4 x 25 1/4 in.
Lent by Mrs. Forbes Hawkes, New York.
Coll.: Descendants of Susan Root Fitch.
Exh.: Met. Mus. of Art, N. Y., Winter, 1932 (repr. in cat., Fig. 30); Syracuse N. Y., Gallery, Spring, 1932.
Susan Root Fitch (1800–1846) was the wife of Reverend Eleazer T. Fitch, Professor of Sacred Theology, Yale College.

EDWARD SAVAGE, AMERICAN, 1761–1817
421. GEORGE WASHINGTON (1793)
Oil on panel, 17 1/2 x 13 3/4 in.
Signed: E. SAVAGE, 1793.
Owned by The Art Institute of Chicago.
Coll.: C. H. Savage, Dartford, Wisconsin (descendant of the artist); Catherine Colvin (descendant of the artist).
LIT.: C. H. Hart, Edward Savage, 1905, 8–9; Guide, 1932, 106 (repr.).

Meszotinted by the artist (occasionally in color). Painted from studies made directly from Washington in 1790. Finished in London, 1793, and Savage used this panel as the model for his highly successful engraving.

GILBERT STUART, AMERICAN, 1755–1828
422. GEORGE WASHINGTON
Oil on canvas (oval), 19 3/4 x 16 in.
Lent by Mr. Samuel W. Weis, Chicago.
Exh.: Isaac Delgado Mus. of Art, New Orleans, La.; The Art Inst. of Chi., since 1923.

One of 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
423. GEORGE WASHINGTON
Oil on canvas, 92 x 57 1/2 in.
Owned by The Art Institute of Chicago.
Exh.: Mus. of Society of St. Tammany, Tammany Hall, 1790–98; Chicago Historical Society, 1932.
A replica of the "Lansdowne" portrait, the original of which was painted for Mr. William Bingham of Philadelphia, 1796.

GILBERT STUART, AMERICAN, 1755–1828
424. MAJOR-GENERAL HENRY DEARBORN
(PL. LXXXI)
Oil on panel, 28 5/8 x 22 3/4 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.
LIT.: Fine Arts Journal, XXIX (1913), 718–9 (repr.); L. M. Bryant, American Pictures and Their Painters, 1926, opp. 30 (fig. 7), 32; L. Park, Gilbert Stuart, 1926, I, 268–9, No. 224, III, 137 (repr.).

Painted in Boston, 1812. Replicas are in the colls. of Mrs. Arthur Meeker, Chi., and 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.
GILBERT STUART, AMERICAN, 1755–1828

*425. MRS. PEREZ MORTON (Pl. LXXXI)
Oil on canvas, 28 1/2 x 24 1/2 in.


Exh.: Boston Athenaeum, 1855; Copley Hall, Boston, 1902.

Lit.: H. M. L., Bull. of the Worcester Art Mus., VI (1915), 10 (repr.); L. M. Bryant, American Pictures and their Painters, 1917, opp. 33 (fig. 9); L. Park, Gilbert Stuart, 1926, II, 534–6, No. 561, IV, 340 (repr.).

Painted in Philadelphia c. 1802. Unfinished. Other portraits of her by Stuart belong to the Misses Hannah M. and Grace Edwards of Boston and to Miss Mary Griselda Gray of Halifax.

Sarah Wentworth APthorp (Mrs. Perez Morton) (1759–1846), was born in Braintree, Mass. A woman of great personal charm, she was likewise a well-known writer, being called "the American Sappho." Writing under the name of "Phileinia," she published in 1790, Oumhi, or the Virtues of Nature; in 1797, a patriotic poem entitled Beacon Hill; in 1823, My Mind and Its Thoughts, a collection of verse and prose.

THOMAS SULLY, AMERICAN, 1783–1872

426. MRS. GEORGE LINGEN
Oil on canvas (oval), 24 1/2 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.


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.

SAMUEL LOVETT WALDO, AMERICAN, 1783–1861

427. MAJOR-GENERAL ANDREW JACKSON
Oil on canvas, 33 1/4 x 26 1/4 in.
Lent by Mr. and Mrs. William A. Fisher, Detroit.

Coll.: L. G. Bloomingdale, N. Y.; H. Young Gall., N. Y.

Lit.: F. C. Sherman, Art in America, XVIII (1930), 82, 83 (repr.).

Andrew Jackson (1767–1845), American general and seventh President of the United States. Fought as a youth in the Revolution, and became one of the chief heroes of the War of 1812, capturing and defending New Orleans; afterwards conducted a highly successful campaign in Florida, becoming its first Governor. The portrait was probably painted at the height of Jackson's popularity as a General, c. 1816–7.

SAMUEL LOVETT WALDO, AMERICAN, 1783–1861

428. MRS. J. F. MACKIE
Oil on canvas, 35 1/2 x 29 in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

A companion portrait of Mr. Mackie is in the collection of the Institute.

BENJAMIN WEST, AMERICAN, 1738–1820

429. TROILUS AND CRESSIDA
Oil on panel, 13 3/4 x 16 3/4 in.
Owned by The Art Institute of Chicago

According to versions of the legend, Cressida was the daughter of a priest, Chalcas, and was betrothed to Troilus. Upon the exchange of prisoners she fell to the lot of one Diomed, to whom she transferred her affections, even giving him the sleeve which Troilus had bestowed upon her in token of their betrothal.

AMERICAN PAINTING
Nineteenth and Twentieth Centuries

GALLERIES 25 and 53

CECILIA BEAUX, AMERICAN, 1863–

430. AFTER THE MEETING
Oil on canvas, 40 x 28 in.
Signed: CECILIA BEAUX.
Lent by The Toledo Museum of Art (Maurice A. Scott Collection), Toledo, Ohio.

GEORGE W. BELLows, AMERICAN, 1882–1925

431. LOVE OF WINTER
Oil on canvas, 32 1/2 x 40 1/2 in.
Signed: GEORGE BELLows.

Owned by The Art Institute of Chicago (Friends of American Art Collection).


GEORGE W. BELLows, AMERICAN, 1882–1925

432. MY MOTHER
Oil on canvas, 83 x 49 in.
Signed: GEORGE BELLows.

Owned by The Art Institute of Chicago (Friends of American Art Collection).
GEORGE W. BELLOWS, AMERICAN, 1882–1925

433. THE PICNIC
Oil on canvas, 30 x 44 in.
Signed: Geo. Bellows.
Lent from The Adolph Lewisohn Collection, New York.
Exh.: Lamar Gall., N. Y., 1929; City Woman's Club, N. Y., 1930; Columbus Gall. of Fine Arts, 1931, No. 263; Mus. of Mod. Art, N. Y., 1932–3, No. 3 (as "Hills of Dream").
Lit.: The Arts, VII (1925), 166, 167 (repr.); E. S. Bellows, The Paintings of George Bellows, 1929, Pl. 135; G. W. Eggers, George Bellows (American Artists Series), 1931, 24 (repr.).

Painted in 1924.

GEORGE W. BELLOWS, AMERICAN, 1882–1925

434. A STAG AT SHARKEY'S (Pl. LXXXVIII)
Signed and inscribed on back: "Geo. Bellows, 146 E. 19th St. N. Y. 'club night' 67."
Lent by The Cleveland Museum of Art (Hinman B. Hurlbut Collection).
Coll.: J. G. Snyder, N. Y.
Exh.: Cleveland Mus. of Art, 1922; Met. Mus. of Art, N. Y., 1925; Los Angeles Mus. of Hist., Science and Art, 1932; Mus. of Mod. Art, N. Y., 1932–33, No. 1.
Lit.: Bull., Cleveland Mus. (1922), 106 (repr.); Handbook, Cleveland Mus., 1928, 44 (repr.); E. S. Bellows, The Paintings of George Bellows, 1929, Pl. 20; Bull. of the Columbus Gall. of Fine Arts, I (1931), 15 (repr.); G. W. Eggers, George Bellows (American Artists Series), 1931, 42 (repr.).

Lithographed by the artist, 1917.
Painted in 1909.

RALPH A. BLAKELOCK, AMERICAN, 1847–1919

435. THE VISION OF LIFE
Oil on canvas, 21 x 39 in.
Signed: R. A. Blakelock.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

COLL.: J. G. Snyder, Chicago (Sale, N. Y., 1922), Reinhardt Gall., N. Y.
Lit.: E. Daingerfield, Ralph Albert Blakelock, 1914, opp. 16 (repr. as "The Ghost Dance"); The Arts, II (1921), 248 (repr.).

EMIL CARLSEN, AMERICAN, 1853–1932

436. CONNECTICUT HILLSIDE
Oil on canvas, 29 3/4 x 27 3/4 in.
Signed: Emil Carlsen.
Owned by The Art Institute of Chicago (Walter H. Schulze Memorial).

MARY CASSATT, AMERICAN, 1845–1926

437. AT THE OPERA
Oil on canvas, 32 x 26 in.
Signed: Mary Cassatt.
Lent by The Museum of Fine Arts, Boston, Massachusetts.
Exh.: The Art Inst. of Chi., 1926–7, No. 20.
Lit.: F. Watson, Mary Cassatt (American Artists Series), 1933, 29 (repr.).

Painted in 1880.

MARY CASSATT, AMERICAN, 1845–1926

*438. GIRL COMBING HER HAIR (Pl. LXXXV)
Oil on canvas, 29 x 24 1/2 in.
Lent from The Chester Dale Collection, New York.
Coll.: E. Degas, Paris (Sale, 1918, No. 8); Mrs. H. O. Havemeyer, N. Y. (Sale, 1930, Pt. I, No. 75, repr. in cat.).
Exh.: Exh. of the Impressionists, Paris, 1886; Penn. Acad. of Fine Arts, Phil., 1920; The Art Inst. of Chi., 1926–7, No. 4 (repr. in cat.); Penn. Mus., Phil., 1927, No. 7; French Inst., N. Y., 1931, No. 7; Mus. of Mod. Art, N. Y., 1932–3, No. 13 (repr. in cat.).
Lit.: A. Segard, Mary Cassatt, 1913, opp. 20 (repr.); F. Watson, The Arts, XI (1927), 294 (repr.).

Painted in 1886.

MARY CASSATT, AMERICAN, 1845–1926

439. THE TOILET
Oil on canvas, 39 x 26 in.
Signed: Mary Cassatt.
Owned by The Art Institute of Chicago.
Exh.: The Art Inst. of Chi., 1927, No. 29 (repr. in cat.).
Lit.: A. Segard, Mary Cassatt, 1913, between 52 and 53 (repr.); F. Watson, Mary Cassatt (American Artists Series), 1933, 43 (repr.); Guide, 1932, 115 (repr.).

Painted in 1894.
WILLIAM M. CHASE, AMERICAN, 1849-1916

440. Alice
Oil on canvas, 68 3/4 x 49 3/4 in.
Signed: W. M. Chase.
Owned by The Art Institute of Chicago.
Coll.: Ernest A. Hamill, Chi. (1893).
Exh.: World's Columbian Expo., Chi., 1893, No. 769;
Toledo Mus., 1912, No. 18 (repr. in cat.); Albright Art Gall., Buffalo, N. Y., 1928.
Lit.: K. M. Root, The Life and Art of William Merritt Chase, 1917, 165, opp. 166 (repr.);
L. M. Bryant, American painters and their painters, 1917, 114-5 (fig. 75); The Mentor, XII (O. 1924), 33 (repr.); Guide, 1932, 118 (repr.).
The model is the artist's daughter, painted in 1893.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

441. Avatar
Oil on canvas, 17 3/8 x 39 3/8 in.
Signed: A. B. Davies.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi., 1926.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

442. The Choral Sea
Oil on canvas, 17 x 39 3/4 in.
Signed: A. B. Davies.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi., 1917.
Painted in 1915.

ARTHUR B. DAVIES, AMERICAN, 1862-1923

443. Evening Among Ruins
Oil on canvas, 11 x 16 in.
Owned by The Art Institute of Chicago.
Painted in 1902.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

444. Full-Orbed Moon
Oil on canvas, 20 1/2 x 15 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Painted in 1901.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

445. Helen the Dawn Flower
Oil on canvas, 23 3/4 x 17 3/4 in.
Signed: A. B. Davies.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Lit.: M. B. W., Bull., XVI (1922), 54, 55 (repr.).

ARTHUR B. DAVIES, AMERICAN, 1862-1928

446. Italian Landscape (Pl. LXXXVII)
Oil on canvas, 26 x 39 1/2 in.
Lent by The Trustees of the Estate of Miss Lizzie P. Bliss through The Museum of Modern Art, New York.
Coll.: Miss L. P. Bliss, N. Y.
Lit.: M. A. Ryerson, Chi., 1917.
Exh.: Mus. of Mod. Art, N. Y., 1915, No. 46 (repr. in cat.); Addison Gall. of Amer. Art, Andover, Mass., 1931, No. 34; John Herron Art Inst., Indianapolis, 1932, No. 31 (repr. in cat., Pl. 5).
Painted in 1925.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

447. 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.
Lit.: Internat. Studio, LXXV (1922), 216 (repr.).
Painted in 1912.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

448. Maya, Mirror of Illusions
Oil on canvas, 26 x 40 in.
Owned by The Art Institute of Chicago (Friends of Amer. Art Collection).
Exh.: Carnegie Inst., Pitts., 1911; Detroit Inst. of Art, 1915; Albright Art Gall., Buffalo, N. Y., 1921; John Herron Art Inst., Indianapolis, 1924; Milwaukee Art Institute, 1925; Corcoran Gall., Washington, 1930; Met. Mus. of Art, N. Y.; Wadsworth Atheneum, Hartford, Conn., 1933, No. 61 (repr. in cat.).
Painted in 1910.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

449. Pearl and Jet
Oil on canvas, 11 3/4 x 5 3/4 in.
Signed: A. B. Davies.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi. (1917).
Painted in 1899.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

450. Silver Springs
Oil on canvas, 17 x 39 1/2 in.
Signed: A. B. Davies.
Lent by Mrs. Martin A. Ryerson, Chicago.
Coll.: M. A. Ryerson, Chi. (1915).
Painted in 1910.
ARThUR B. DAVIES, AMERICAN, 1862–1928

451. TWO VOICES: HARMONY AND DISCORD
Oil on canvas, 17 3/4 x 39 1/2 in.
Signed: A. B. DAVIES.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
COLL.: M. A. Ryerson, Chi., 1923.

FRANK DUVENECk, AMERICAN, 1848–1919

452. THE MUSIC MASTER (1875)
Oil on canvas, 20 x 16 in.
Signed with monogram and dated ‘75.
 Lent by The Phillips Memorial Gallery, Washington, D. C.
LIT.: F. F. Sherman, Art in America, XVI (1928), 98, No. 71 (repr.).
Painted in Munich in 1875.

FRANK DUVENECk, AMERICAN, 1848–1919

*453. THE WHISTLING BOY (1872) (Pl. LXXXVI)
Oil on canvas, 28 x 21 in.
Signed: FD, MUNICH, 1872.
Lent by The Cincinnati Art Museum, Cincinnati, Ohio.
EXH.: Royal Academy, Berlin, 1910; Panama-Pacific Expo., San Francisco, 1915, No. 3868; Mus. of Mod. Art, N. Y., 1932–3, No. 28 (repr. in cat.).

THOMAS EAKINS, AMERICAN, 1844–1916

454. ADDIE (1900)
Oil on canvas, 24 1/2 x 18 1/4 in.
Signed: T. E. 1900.
COLL.: Mrs. Thos. Eakins, Phil.
EXH.: Mus. of Mod. Art, N. Y., 1930, No. 107 (repr. in cat.).
LIT.: L. Goodrich, Thomas Eakins, 1933, 191, No. 333 and Pl. 54.
The sitter is Miss Mary Adeline Williams, childhood friend of Thos. and Margaret Eakins, who lived with the family from 1900 on. Eakins painted another head of her in 1899 (coll. Mrs. Eakins).

THOMAS EAKINS, AMERICAN, 1844–1916

*455. MUSIC (1904) (Pl. LXXXIV)
Oil on canvas, 39 3/4 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. of Fine Arts, 1917–18 (repr. in cat.); Mus. of Mod. Art, N. Y., 1930.

An oil sketch of the violinist is owned by the Penn. Mus. of Art, Phil. The violinist is Hedda van der Beemt of the Phil. orchestra; the pianist is Samuel Myers.
In the background is a reproduction of Whistler’s “Sarasate.”

THOMAS EAKINS, AMERICAN, 1844–1916

+456. SKETCH FOR “THE PATHETIC SONG”
Oil on panel, 11 3/4 x 8 1/4 in.
Lent by The Babcock Gallery, New York.
COLL.: D. W. Jordan, N. Y.
LIT.: L. Goodrich, Thomas Eakins, 1933, 174, No. 149.
A sketch for the painting in the Corcoran Gall., Washington, D. C.
The singer is Miss Harrison, sister of the painters, Alexander and Birge Harrison; the pianist is Susan H. MacDowell, later Mrs. Thos. Eakins.

GEORGE FULLER, AMERICAN, 1822–1884

457. SYLVIA
Oil on canvas, 26 x 36 in.
Signed: G. FULLER.
Owned by The Art Institute of Chicago (Friends of American Art Collection).
COLL.: W. A. Tower, Boston.
LIT.: A. G. Fuller, George Fuller, 1886, opp. 82 (repr.), 92.
Engraved on wood by W. B. Closson.
Painted in 1884.

CHARLES W. HAWTHORNE, AMERICAN, 1872–1930

458. LITTLE SYLVIA
Oil on canvas, 40 x 40 in.
Signed: C. W. HAWTHORNE.
Owned by The Art Institute of Chicago (Friends of Amer. Art Collection).

ROBERT HENRI, AMERICAN, 1865–1929

*459. HERSELF (Pl. LXXXVI)
Oil on canvas, 31 1/4 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., 1930.
LIT.: Cat. of the Walter H. Schulze Gallery, 1924, 16 (repr.); Guide, 1932, 127 (repr.).
Painted in 1913.
The companion “Himself” is also in the Institute collection.
WINSLOW HOMER, AMERICAN, 1836–1910

*460. The Herring Net (1885) (Pl. LXXXIII)
Oil on canvas, 30 x 45 in.
Signed: Homer ’85.
Lent by Mrs. Martin A. Ryerson, Chicago.
Coll.: C. W. Gould, N. Y., No. 137; M. A. Ryerson, Chi.
Exh.: World’s Columbian Expo. (Chi., 1893); Carnegie Inst., Pitts., 1908; Metropolitan, N. Y., 1911; Mus. of Mod. Art, N. Y., 1930, No. 9 (repr. in cat.).
Also known by the title "Grand Banks Fishermen."

WINSLOW HOMER, AMERICAN, 1836–1910

461. The Lookout—"All's Well!" (1896)
Oil on canvas, 40 1/4 x 30 1/2 in.
Signed: Homer, 1896.
Lent by The Museum of Fine Arts, Boston, Massachusetts.
Coll.: Thos. B. Clark (Sale, 1899).
Etched by W. H. W. Bicknell.

WINSLOW HOMER, AMERICAN, 1836–1910

462. On a Lee Shore (1900)
Oil on canvas, 39 x 39 in.
Signed: Homer, 1900.
Lent by The Museum of Art, Rhode Island School of Design, Providence, Rhode Island.
Coll.: M. O’Brien and Son, Chi.; Dr. F. W. Gunsaulus, Chi.
Exh.: Carnegie Inst., Pitts., 1908; Mus. of Fine Arts, Boston, 1911; Mus. of Mod. Art, N. Y., 1930, No. 15 (repr. in cat.).

WINSLOW HOMER, AMERICAN, 1836–1910

463. Signal of Distress
Oil on canvas, 26 1/4 x 40 in.
Signed: Winslow Homer, 1892–6.
Lent by Mr. Ralph Cudney, Chicago.
Coll.: E. T. Stotesbury, Phil.
Exh.: Int. Society of Sculptors, Painters, and Gravers, Lond., 1906; The Art Inst. of Chi., 1929; The Mus. of Mod. Art, N. Y., 1930, No. 16.
Lit.: W. H. Downes, Life and Works of Winslow Homer, 1911, 151–2, 156, 158–9, opp. 166 (repr.), 183; T. Bolton, The Fine Arts, XVIII (Febr., 1932), 52, 54.
Downes states it was painted in 1891. The inscription "1892–6" would indicate that Homer worked on it until 1896. Bolton follows Downes in giving it to 1891.

WINSLOW HOMER, AMERICAN, 1836–1910

464. Watching the Breakers (1891)
Oil on canvas, 30 1/4 x 40 1/2 in.
Signed: Homer, 1891.
Owned by The Art Institute of Chicago (Friends of American Art Collection).
Exh.: Albright Art Gall., Buffalo, N. Y., 1929; Mus. of Mod. Art, N. Y., 1930.
Sometimes confused with a painting of the same title executed in 1896.

GEORGE INNESS, AMERICAN, 1825–1894

465. Coast of Cornwall (1887)
Oil on canvas, 32 x 42 in.
Signed: G. Inness, 1887.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.
Exh.: Albright Art Gall., Buffalo, N. Y., 1925.

GEORGE INNESS, AMERICAN, 1825–1894

466. Moonlight on Passamaquoddy Bay (1893)
Oil on canvas, 30 x 45 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.
Lit.: Geo. Inness, Jr., Life, Art and Letters of George Inness, 1917, 263 (repr.).

GEORGE INNESS, AMERICAN, 1825–1894

467. The Storm (1876)
Oil on canvas, 25 3/4 x 38 1/4 in.
Signed: G. Inness, 1876.
Owned by The Art Institute of Chicago (Edward B. Butler Collection).
Lit.: Cat. of the Butler Coll., 1930, 32 (repr.); Guide, 1932, 110 (repr.).
J. GARI MELCHERS, AMERICAN, 1860–1932
468. MOTHER AND CHILD
Oil on canvas, 25 x 21 1/2 in.
Signed: MELCHERS.
Owned by The Art Institute of Chicago (James Deering Collection).

J. GARI MELCHERS, AMERICAN, 1860–1932
469. AN OLD SALT (SKETCH)
Oil on canvas, 22 x 16 in.
Signed: G. MELCHERS.
Owned by The Art Institute of Chicago (James Deering Collection).

MAURICE PRENDERGAST, AMERICAN, 1861–1924
470. RESTING AT ST. MALO
Oil on canvas, 24 x 30 in.
Signed: PRENDERGAST.
Lent by The Columbus Gallery of Fine Arts (Howald Collection), Columbus, Ohio.
Painted c. 1918.

THEODORE ROBINSON, AMERICAN, 1852–1896
471. LANDSCAPE
Oil on canvas, 23 x 40 in.
Lent by Mr. William S. Stimmel, Pittsburgh, Pennsylvania.
Coll.: G. Hearn, N. Y. (Sale, 1918, Pt. 1, No. 111, repr. in cat.).

ALBERT P. RYDER, AMERICAN, 1847–1917
472. DIANA'S HUNT (PL. LXXXV)
Oil on canvas, 18 1/8 x 14 7/16 in.
Lent by Mr. Ralph Cudney, Chicago.
Coll.: C. M. Dewey.
Exh.: The Art Inst. of Chi., 1929.
Lit.: F. F. Sherman, Albert Pinkham Ryder, 1920, 68, No. 31; F. N. Price, Ryder, 1932, No. 32.

ALBERT P. RYDER, AMERICAN, 1847–1917
473. ELEGY IN A COUNTRY CHURCHYARD
Oil on canvas, 12 3/16 x 10 7/16 in.
Signed: Ryder.
Lent by Mr. Ralph Cudney, Chicago.
Exh.: The Art Inst. of Chi., 1929.
Lit.: F. F. Sherman, Albert Pinkham Ryder, 1920, opp. 56 (repr.), 68, No. 28; F. N. Price, Ryder, 1932, No. 36.

ALBERT P. RYDER, AMERICAN, 1847–1917
474. MOONLIGHT IN MAINE
Oil on canvas, 11 x 11 3/4 in.
Signed: A. P. RYDER.
Lent by The Cleveland Museum of Art (The J. H. Wade Collection).
Coll.: Dr. A. T. Sanden; Ferargil Gall., N. Y.

JOHN S. SARGENT, AMERICAN, 1856–1925
476. MRS. CHARLES GIFFORD DYER (1880)
Oil on canvas, 24 1/2 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.
May Anthony (1850–1914), wife of the American landscape painter Charles Gifford Dyer (1851–1912). An oil sketch is in the possession of Miss Stella Loring, Chi.

JOHN S. SARGENT, AMERICAN, 1856–1925
477. 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.
Painted in Egypt in 1891. The model was a native girl.
JOHN S. SARGENT, AMERICAN, 1856-1925

478. **REHEARSAL OF THE LAMOUREUX ORCHESTRA, PARIS**
Oil on canvas, 36½ x 39½ 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.
Painted c. 1885-90 (?).

JOHN S. SARGENT, AMERICAN, 1856-1925

*479. **ROBERT LOUIS STEVENSON** (1885) (Pl. LXXXIV)
Oil on canvas, 20¼ x 24¼ in.
Signed: **TO R. L. STEVENSON, HIS FRIEND, JOHN S. SARGENT,** 1885.
Lent by Mrs. Payne Whitney, New York.
Exh.: New English Art Club, Lond., 1887; Grand Cent. Gall., N. Y., 1924, No. 28; Met. Mus. of Art, 1925, No. 11 (repr. in cat.).
Painted at Bournemouth, 1885. In the shadow is the seated figure of Mrs. Stevenson.

JOHN S. SARGENT, AMERICAN, 1856-1925

480. **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.
Painted in 1881? Downes dates the picture 1886; Charteris, 1881.

ABBOTT H. THAYER, AMERICAN, 1849-1921

481. **Boy**
Oil on canvas, 25½ x 19¼ in.
Signed: **A. THAYER.**
Owned by The Art Institute of Chicago (Friends of American Art Collection).

ABBOTT H. THAYER, AMERICAN, 1849-1921

482. **STUDY FOR AN ANGEL**
Oil on canvas, 54 x 38 in.
Lent by The Layton Art Gallery, Milwaukee, Wisconsin.
Coll.: J. Gellaty, N. Y.
Exh.: Macbeth Gall., N. Y., 1931.
Painted c. 1901.

JOHN H. TWACHTMAN, AMERICAN, 1853-1902

483. **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).
Painted c. 1890.

JOHN H. TWACHTMAN, AMERICAN, 1853-1902

484. **GLEOUSCOE**
Oil on canvas, 25 x 30 in.
Signed: **J. H. TWACHTMAN.**
Owned by The Art Institute of Chicago (Walter H. Schulze Memorial).
Ltr.: Cat. of the Walter H. Schulze Gallery, 1924, 17 (repr.); *Bull.,* XIX (1925), 8 (repr.), 9.
Painted c. 1898-9.

JOHN H. TWACHTMAN, AMERICAN, 1853-1902

*485. **SNOW-BOUND** (Pl. LXXXIII)
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.
Ltr.: *Guide,* 1932, 119 (repr.).

JOHN H. TWACHTMAN, AMERICAN, 1853-1902

486. **THE WATERFALL**
Oil on canvas, 28½ x 21¼ in.
Signed: **J. H. TWACHTMAN.**
The Charles Deering Collection, Lent by Mr. and Mrs. R. E. Danielson, Boston.

J. ALDEN WEIR, AMERICAN, 1852-1919

487. **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.
Ltr.: *Julian Alden Weir, an Appreciation,* (Century Assn.), 1921, 132, Pl. 8.
A portrait of Miss M. . . .
JAMES McNEILL WHISTLER, AMERICAN, 1834–1903

488. THE ARTIST IN THE STUDIO
Oil on panel, 24¼ × 18¾ 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., 1918; Milwaukee Inst. of Art, 1925.

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

489. NOCTURNE IN BLACK AND GOLD: SOUTHAMPTON WATERS
Oil on canvas, 20 × 30 in.
Signed with the Butterfly.
Owned by The Art Institute of Chicago.
EXH.: Grosvenor Gall., Lond., 1884, but painted several years earlier.
LIT.: Royal Academy, Lond., 1872; Penn. Acad. of Fine Arts, Phil., 1881; Society of American Artists, N. Y., 1882; Salon, Paris, 1883; Dublin Sketching Club, 1884; Amsterdam, 1889; Inst. of Fine Arts, Glasgow, 1889; Purchased by The Luxembourg for $800, 1891; Int. Society of Sculptors, Painters and Gravers, Lond., 1905, No. 23 (repr. in cat. opp. 62); Mus. of Mod. Art, N. Y., 1919, No. 112 (repr. in cat.);

Painted c. 1871.
Anna Mathilda McNeill (d. 1881), daughter of Dr. Charles D. McNeill of Wilmington, N. C., second wife of G. W. Whistler. (On the portrait see a letter from Mrs. Whistler, published in *The Art Digest*, Jan. 1, 1933, 6, 30.)

CONTEMPORARY AMERICAN PAINTING

**GALLERIES 52, 52b, 51, G52–G56**

CHRISTIAN ABRAHAMSEN, AMERICAN, 1887–

491. PORTRAIT OF MR. J. (1926)
Oil on canvas, 24 × 20 in.
Signed: c. ABRAHAMSEN, 26 APRIL 27.
Lent by the Artist.

JEAN CRAWFORD ADAMS, AMERICAN, 1890–

†492. PINEHURST (1931)
Oil on canvas, 27 × 31 in.
Signed: JEAN C. ADAMS.
Lent by the Artist.

KATHERINE LANGHORNE ADAMS, AMERICAN CONTEMPORARY

493. TEN O’CLOCK BREAKFAST (c. 1922)
Oil on canvas, 25¾ × 30¾ in.
Signed: K. LANGHORNE ADAMS.
Lent by the Estate of Mrs. L. L. Coburn, Chicago.

WAYMAN ADAMS, AMERICAN, 1883–

494. JOSEPH PENNELL (PORTRAIT)
Oil on canvas, 52 × 43¾ in.
Signed: WAYMAN ADAMS.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

66
IVAN L. ALBRIGHT, AMERICAN, 1897–†495. **Heavy the Oar to Him who is Tired** (1929–1930)
Oil on canvas, 53 x 34 in.
Signed: *IVAN LE LORRAINE ALBRIGHT.*
Lent by the Artist.

JOSEPH ALLWORTHY, AMERICAN, 1897–†496. **Reflections** (1932)
Oil on board, 32½ x 25¼ in.
Signed: *ALLWORTHY S. A. N. A.*
Lent by the Artist.

ANTHONY ANGAROLA, AMERICAN, 1893–1929
497. **Main Traveled Road, Cagnes** (1928)
Oil on canvas, 24¾ x 31½ in.
Signed: *ANTHONY ANGAROLA.*
Owned by The Art Institute of Chicago.

BORIS ANISFELD, AMERICAN, 1879–498. **Early Snow** (1926)
Oil on canvas, 40 x 45 in.
Signed: *BORIS ANISFELD, N. Y. 1926.*
Lent by Mr. R. W. Glasner, Chicago.

EDMUND ARCHER, AMERICAN, 1904–†499. **Brick Carrier** (1931)
Oil on canvas, 46 x 28 in.
Signed: *EDMUND ARCHER, 1931.*
Lent by the Artist.

EMIL ARMIN, AMERICAN, 1883–†500. **The Open Bridge** (1930)
Oil on canvas, 28 x 22 in.
Signed: *EMIL ARMIN, SEPT. 1930.*
Lent by the Artist.

FREDERIC CLAY BARTLETT, AMERICAN, 1873–†501. **Fish** (1930)
Oil on canvas, 31 x 39½ in.
Signed: *FREDERIC CLAY BARTLETT, '30.*
Lent by the Artist.

MACENA BARTON, AMERICAN, 1901–†502. **Beatrice** (1930)
Oil on canvas, 48 x 42 in.
Signed: *MACENA BARTON, 1930.*
Lent by the Artist.

GIFFORD BEAL, AMERICAN, 1879–503. **The Spotlight** (1915)
Oil on canvas, 34¾ x 46¾ in.
Signed: *GIFFORD BEAL, '15.*
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

FRANK WESTON BENSON, AMERICAN, 1862–
504. **A Rainy Day** (1906)
Oil on canvas, 25 x 30 in.
Signed: *F. W. BENSON, 1906.*
Owned by The Art Institute of Chicago (Friends of American Art Collection).

TRESSA EMERSON BENSON, AMERICAN, 1893–†505. **Girl's Head** (1932)
Oil on canvas, 25¾ x 21½ in.
Signed: *TRESSA BENSON.*
Lent by the Artist.

THOMAS H. BENTON, AMERICAN, 1889–†506. **Cotton Pickers**
Oil and tempera with a gesso surface on canvas, mounted, 30 x 40 in.
Signed: *THOMAS H. BENTON.*
Lent by the Artist.

THERESA F. BERNSTEIN, AMERICAN CONTEMPORARY
†507. **View of Gloucester** (1929)
Oil on canvas, 26 x 32 in.
Signed: *T. BERNSTEIN.*
Lent by the Artist.

LOUIS BETTS, AMERICAN, 1873–508. **The Sea Shell** (c. 1928)
Oil on canvas, 39½ x 29½ in.
Signed: *LOUIS BETTS.*
Owned by The Art Institute of Chicago (Friends of American Art Collection).

GEORGE BIDDLE, AMERICAN, 1885–†509. **Folly Beach Pavilion** (1931)
Oil on canvas, 39½ x 50 in.
Signed: *BIDDLE, 1931.*
Lent by Mr. F. K. M. Rehn, New York.

FRED BIESEL, AMERICAN, 1894–†510. **Dunes Landscape** (1922)
Oil on canvas, 24 x 36 in.
Signed: *FRED BIESEL.*
Lent by the Artist.
ISABEL BISHOP, AMERICAN, 1902–
511. Girl Combing Her Hair (1932)
Oil on canvas, 20 x 17 in.
Signed: BISHOP, '32.

ARNOLD BLANCH, AMERICAN, 1896–
†512. The Bath (1931)
Oil on canvas, 30 x 42 in.
Signed: ARNOLD BLANCH.
Lent by Mr. Frank K. M. Rehn, New York.

ERNEST L. BLUMENSHEIN, AMERICAN, 1874–
†513. Adobe Village, Winter (1929)
Oil on canvas, 36 x 28 in.
Signed: E. BLUMENSHEIN, TAOS, 1929.
Lent by the Artist through The Grand Central Art Galleries, New York.

AARON BOHROD, AMERICAN, 1907–
†514. Burlesque (1933)
Oil on canvas, 17 x 24 in.
Signed: AARON BOHROD.
Lent by the Artist.

GUY PENE DU BOIS, AMERICAN, 1884–
515. Four Arts Ball (1929)
Oil on canvas, 36 x 28 in.
Signed: GUY PENE DU BOIS, '29.
Lent by Mr. John F. Kraushaar, New York.

ADOLPH BORIE, AMERICAN, 1877–
516. Seated Nude (c. 1927)
Oil on canvas, 39 x 32 in.

HENRY A. BOTKIN, 1896–
†517. Angelo Brothers (1932)
Oil on canvas, 25 x 21 in.
Signed: BOTKIN.
Lent by The Downtown Gallery, New York.

LOUIS BOUCHE, AMERICAN, 1896–
518. Stamford Harbor (1932)
Oil on canvas, 29 x 36 in.
Signed: LOUIS BOUCHE, 1932.

ALEXANDER BROOK, AMERICAN, 1898–
*519. The Children's Lunch (1928) (Pl. XC)
Oil on canvas, 35½ x 40½ in.
Signed: A. BROOK, 1928.
Owned by The Art Institute of Chicago.

EDWARD BRUCE, AMERICAN, 1879–
†520. Tuscan Farm
Oil on canvas, 19 x 32 in.
Signed: EDWARD BRUCE.
Lent by the Artist through The Milch Galleries, New York.

GEORGE DE F. BRUSH, AMERICAN, 1855–
520A. Family Group (1907) Gallery 53
Oil on canvas, 31 x 39 in.
Signed: GEORGE DE FOREST BRUSH, 1907.
Owned by The Art Institute of Chicago.

CLAUDE BUCK, AMERICAN, 1890–
†521. Free Coffee (1926)
Oil on canvas, 19½ x 22½ in.
Signed: CLAUDE BUCK 1926.
Lent by the Artist.

KARL ALBERT BUEHR, AMERICAN CONTEMPORARY
†522. Girl by Stream (1912)
Oil on canvas, 30 x 36 in.
Signed: K.A.B.
Lent by the Artist.

CHARLES E. BURCHFIELD, AMERICAN, 1893–
*523. Promenade (1929) (Pl. LXXXVII)
Water color on paper, 32 x 42 in.
Lent by Mr. A. Conger Goodyear, New York.

BRYSON BURROUGHS, AMERICAN, 1869–
524. The Fishermen (1915)
Oil on canvas, 24 x 36 in.
Signed: BRYSON BURROUGHS, 1915.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

EDGAR SPIER CAMERON, AMERICAN, 1862–
525. Cabaret Breton (1916)
Oil on canvas, 34½ x 40½ in.
Signed: E. CAMERON.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

ARTHUR B. CARLES, AMERICAN, 1882–
526. Arrangement
Oil on canvas, 46½ x 39½ in.
Signed: CARLES.
Owned by The Art Institute of Chicago.
JOHN CARROLL, American, 1892–
+527. The Siamese Cat
Oil on canvas, 34 x 44 in.
Signed: JOHN CARROLL.
Lent by Mr. Frank Crowninshield, New York.

FRANCIS CHAPIN, American, 1899–
+528. The Pink House (1932)
Oil on canvas, 30 x 25 in.
Signed: FRANCIS CHAPIN.
Owned by The Art Institute of Chicago.

JAMES CHAPIN, American, 1887–
+529. Negro Boxer (1928)
Oil on canvas, 48 x 41 in.
Signed: JAMES CHAPIN, ’28.
Lent by Mr. M. H. Collins, Cedar Rapids, Iowa.

RUSSELL CHENEY, American, 1881–
+530. Kittery Point (1928)
Oil on canvas, 29 x 36 in.
Signed: RUSSELL CHENEY.
Lent by the Artist.

NICOLAI CIKOVSKY, American, 1894–
+531. Pigeons (1931)
Oil on canvas, 30 x 42 in.
Signed: N. CIKOVSKY.
Owned by The Art Institute of Chicago.

RALPH ELMER CLARKSON, American, 1861–
+532. Nouart Dzeron, A Daughter of Armenia (1912)
Oil on canvas, 80 x 40 in.
Signed: RALPH CLARKSON, 1912.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

GLENN COLEMAN, American, 1887–1932
+533. The Park
Oil on canvas, 25 x 29 in.
Signed: COLEMAN.
Lent by The Downtown Gallery, New York.

JOHN E. COSTIGAN, American, 1888–
+534. Sheep at the Brook (1922)
Oil on canvas, 33 x 39 in.
Signed: J. E. COSTIGAN, 1922.
Owned by The Art Institute of Chicago.

RICHARD M. CRISLER, American, 1908–
+535. Canyon Landscape (1931)
Oil on canvas, 36 x 42 in.
Signed: CRISLER.
Lent by the Artist.

JOHN STEUART CURRY, American, 1897–
+536. Baptism in Kansas (1928) (Pl. XC)
Oil on canvas, 40 x 50 in.
Signed: JOHN STEUART CURRY.

GUSTAF DALSTROM, American, 1893–
+537. Snowbound (1930)
Oil on canvas, 25 x 29 in.
Lent by the Artist.

RANDALL DAVEY, American, 1887–
+538. The Jockey
Oil on canvas, 70 x 48 in.
Signed: RANDALL DAVEY.
Lent by the Artist through The Grand Central Art Galleries, New York.

STEPHEN ETNIER, American, 1903–
+539. Near Baltimore (1931)
Oil on canvas, 30 x 25 in.
Signed: S. ETNIER.
Lent by the Artist through The Milch Galleries, New York.

JERRY FARNSWORTH, American, 1895–
+540. Consuela (1930)
Oil on canvas, 48 x 40 in.
Signed: JERRY FARNSWORTH.
Lent by the Artist.

NICOLAI FECHIN, American, 1881–
+541. Lady in Pink (1912)
Oil on canvas, 45 x 35 in.
Signed: N. FECHIN, 1912.
Lent by Mr. William S. Stimmel, Pittsburgh, Pennsylvania.

LAUREN FORD, American, 1891–
+542. Vision of the Innocents (1932)
Oil on canvas, 23 x 31 in.
Signed: LAUREN FORD.
Lent by the Artist.

RUTH VAN SICKLE FORD, American, 1898–
+543. New England (1930)
Oil on canvas, 30 x 32 in.
Signed: R. FORD.
Lent by the Artist.
FRANCES FOY, American, 1890–

544. Betty (1930)
Oil on canvas, 26 x 30 in.
Signed: FRANCES FOY, 1930.
Lent by the Artist.

FREDERICK CARL FRIESEKE, American, 1874–

545. Torn Lingerie (1915)
Oil on canvas, 51 1/4 x 51 3/4 in.
Lent by The City Art Museum of St. Louis, St. Louis, Missouri.

MAURICE FROMKES, American, 1872–1931

546. Angelita and Her Mother
Oil on canvas, 39 x 34 in.
Signed: M. FROMKES.
Lent by The Estate of the Artist through The Milch Galleries, New York.

DANIEL GARBER, American, 1880–

547. Hills of Byram
Oil on canvas, 42 x 46 1/2 in.
Signed: DANIEL GARBER.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

WALTER GAY, American, 1856–

548. The Commode
Oil on canvas, 26 x 21 1/2 in.
Signed: WALTER GAY.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

HOWARD GILES, American, 1876–

549. MacMahan's, Maine
Oil on canvas, 30 x 30 in.
Signed: H. GILES.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

WILLIAM J. GLACKENS, American, 1870–

*550. Chez Mouquin (1905) (Pl. XCI)
Oil on canvas, 48 x 39 in.
Signed: W. GLACKENS, '05.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

ANNE GOLDSWHAITE, American, contemporary

551. Selma (1929)
Oil on canvas, 24 x 20 in.
Signed: ANNE GOLDSWHAITE.
Lent by The Downtown Gallery, New York.

HARRY GOTTLIEB, American contemporary

552. Winter Landscape (1930)
Oil on canvas, 30 x 50 in.
Signed: H. GOTTLIEB, '30.
Lent by Mr. Frank K. M. Rehn, New York.

JOHN R. GRABACH, American, 1890–

553. Washday in Spring
Oil on canvas, 30 1/4 x 29 in.
Signed: JOHN R. GRABACH.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

FREDERIC M. GRANT, American, 1883–

554. Orchestration (1932)
Oil on canvas, 31 x 33 in.
Signed: FREDERIC M. GRANT.
Lent by the Artist.

J. JEFFREY GRANT, American, 1883–

555. Industry (1930)
Oil on canvas, 26 x 30 in.
Signed: J. JEFFREY GRANT.
Lent by the Artist.

FRANCES CRANMER GREENMAN, American, 1890–

556. Patty with Apples (1923)
Oil on canvas, 36 x 30 in.
Signed: FRANCES CRANMER GREENMAN, 1923.
Lent by the Artist.

DAVENPORT GRIFFEN, American, 1894–

557. Romany Gut, St. Thomas (1931)
Oil on canvas, 30 x 38 in.
Signed: D. GRIFFEN, 1931.
Lent by the Artist.

OLIVER DENNETT GROVER, American, 1861–1927

558. Mountain, Sea and Cloud (1911)
Oil on canvas, 24 x 30 in.
Signed: OLIVER DENNETT GROVER, 1911.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

SAMUEL HALPERT, American, 1884–1930

559. After the Siesta (1925)
Oil on canvas, 38 x 49 in.
Signed: S. HALPERT, 1925.
Lent from a Private Collection.

MARSDEN HARTLEY, American, 1878–

560. The Window
Oil on canvas, 25 1/2 x 36 in.
Lent by The Columbus Gallery of Fine Arts (Howald Collection).
CHILDE HASSAM, American, 1859–
561. New England Headlands (1899)
Oil on canvas, 27 x 26 ¼ in.
Signed: Childe Hassam, 1899.
Owned by The Art Institute of Chicago (Walter
H. Schulze Memorial Collection).

KNUTE HELDNER, American, 1884–
†562. The Cotton Pickers (1927)
Oil on canvas, 34 x 34 in.
Signed: Knute Heldner.
Lent by the Artist.

W. VICTOR HIGGINS, American, 1884–
563. 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).

HARRY LESLIE HOFFMAN, American, 1880(?–
564. The Cotton Gin (1919)
Oil on canvas, 30 x 40 in.
Owned by The Art Institute of Chicago (Friends
of American Art Collection).

EMIL HOLZHAUER, American, 1887–
†565. Cribbage Players (1928)
Oil on canvas, 30 x 40 in.
Signed: Holzhauber, 1928.
Lent by the Artist.

JAMES R. HOPKINS, American, 1878–
566. A Kentucky Mountaineer
Oil on canvas, 32 x 26 in.
Signed: James R. Hopkins.
Owned by The Art Institute of Chicago (Friends
of American Art Collection).

CHARLES HOPKINSON, American, 1869–
567. The Artist’s Daughter (Portrait) (c.
1915)
Oil on canvas, 30 x 25 in.
Signed: Charles Hopkinson.
Lent by The Museum of Art, Rhode Island
School of Design.

EDWARD HOPPER, American, 1882–
*568. Automat (1927) (Pl. LXXXIX)
Oil on canvas, 28 x 36 ½ in.
Signed: Edward Hopper.
Lent by Mr. and Mrs. Lesley G. Sheaffer, New
York.

EARL HORTER, American Contemporary
569. Gloucester (1932)
Oil on canvas, 17 x 25 ½ in.
Signed: E. Horter, '32.
Lent by The Whitney Museum of American
Art, New York.

RUDOLPH F. INGERLE, American, 1879–
570. Swappin’ Grounds (1928)
Oil on canvas, 52 x 58 ½ in.
Owned by The Art Institute of Chicago (Friends
of American Art Collection).

JOHN CHRISTEN JOHANSEN, American,
1876–
571. Evening Hour
Oil on canvas, 29 ⅛ x 39 ¾ in.
Signed: J. C. Johansen.
Owned by The Art Institute of Chicago (Friends
of American Art Collection).

J. THEODORE JOHNSON, American, 1902–
572. The Black Mantilla (1928)
Oil on canvas, 30 ⅛ x 37 ¾ in.
Owned by The Art Institute of Chicago.

MORRIS KANTOR, American, 1896–
573. Haunted House (1930)
Oil on canvas, 37 ½ x 33 ¼ in.
Signed: M. Kantor, 1930.
Owned by The Art Institute of Chicago.

BERNARD KARFIOL, American, 1886–
*574. Hilda (Pl. LXXXVIII)
Oil on canvas, 35 x 45 in.
Signed: B. Karfiol.
Lent by The Whitney Museum of American Art,
New York.

CAMILLE ANDRENE KAUFFMANN,
American, 1905–
†575. Ballet Girl (1933)
Oil on canvas, 19 ⅛ x 24 in.
Signed: Andrene.
Lent by the Artist.

HENRY G. KELLER, American, 1870–
†576. First Show at Two (1932)
Oil on canvas, 30 x 40 in.
Signed: H. G. Keller.
Lent by the Artist.
LEON KELLY, AMERICAN, 1901–
577. La Goulue (1927)
Oil on canvas, 25 x 21 in.
Signed: KELLY.
Lent by La France Institute, Philadelphia, Pennsylvania.

ROCKWELL KENT, AMERICAN, 1882–
578. Mount Equinox, Winter (1921)
Oil on canvas, 33 1/4 x 43 1/2 in.
Signed: ROCKWELL KENT, VERMONT, 1921.
Owned by The Art Institute of Chicago.

ALICE RIDDLE KINDLER, AMERICAN, 1892–
579. Winter; St. Vincent (1929)
Oil on canvas, 23 3/4 x 28 3/4 in.
Signed: RIDDLE.
Lent by the Artist.

GEORGINA KLITGAARD, AMERICAN, 1893–
580. Winter
Oil on canvas, 50 x 32 in.
Signed: G. KLITGAARD.
Lent by the Artist.

KARL KNATHS, AMERICAN, 1891–
581. Rooster (1927)
Oil on canvas, 26 x 22 in.
Signed: KNATHS.
Lent by The Downtown Gallery, New York.

WALTER KRAWIEC, AMERICAN, 1889–
582. The Big Top (1932)
Oil on canvas, 30 1/4 x 40 in.
Signed: W. KRAWIEC.
Lent by the Artist.

LEON KROLL, AMERICAN, 1884–
*583. Leo Ornstein at the Piano (1918) (PL. LXXXIX)
Oil on canvas, 34 x 40 in.
Signed: KROLL, 1918.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

LOUIS KRONBERG, AMERICAN, 1872–
584. Watching the Dancers
Oil on panel, 12 1/2 x 15 1/2 in.
Signed: LOUIS KRONBERG.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

MAX KUEHNE, AMERICAN, 1880–
585. Main Street, Gloucester (1928)
Oil on canvas, 20 x 24 in.
Signed: KUEHNE.
Lent by the Artist.

WALT KUHN, AMERICAN, 1880–
586. Girl with Mirror (1928)
Oil on canvas, 24 x 20 in.
Signed: WALT KUHN.
Lent by The Phillips Memorial Gallery, Washington, D. C.

YASUO KUNIYOSHI, AMERICAN, 1893–
587. The Swimmer
Oil on canvas, 20 x 30 in.
Lent by The Columbus Gallery of Fine Arts, Columbus, Ohio (Howald Collection).

HARRY B. LACHMAN, AMERICAN, 1886–
588. St. Nicolas du Chardonnet (1918)
Oil on canvas, 36 x 36 in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

SIDNEY LAUFMAN, AMERICAN, 1891–
589. Landscape (1930)
Oil on canvas, 28 1/2 x 39 1/2 in.
Signed: SIDNEY LAUFMAN.
Lent by The Downtown Gallery, New York.

ERNEST LAWSON, AMERICAN, 1873–
590. Ice-Bound Falls (1919)
Oil on canvas, 39 1/2 x 50 in.
Signed: E. LAWSON, 1919.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

HAYLEY LEVER, AMERICAN, 1876–
591. Misty Morning, Nantucket
Oil on canvas, 24 x 36 in.
Signed: HAYLEY LEVER.
Lent by the Artist through The Milch Galleries, New York.

BEATRICE S. LEVY, AMERICAN, 1892–
592. Maude (1931)
Oil on canvas, 28 x 34 in.
Signed: BEATRICE LEVY.
Lent by the Artist.

JONAS LIE, AMERICAN, 1880–
593. Deep River
Oil on canvas, 34 x 36 in.
Signed: JONAS LIE.

LUIGI LUCIONI, AMERICAN, 1900–
594. My Sister Alice (1928)
Oil on canvas, 52 x 40 in.
Signed: LUIGI LUCIONI.
Lent by the Artist.
GEORGE LUKS, AMERICAN, 1867–1933
595. Portrait of Otis Skinner (c. 1919)
Oil on canvas, 52 × 44 in.
Signed: George Luks.
Lent by The Phillips Memorial Gallery, Washington, D. C.

PEPPINO MANGRAVITE, AMERICAN, 1896–1956
596. Family Portrait (1930)
Oil on canvas, 24 × 30 in.
Signed: Mangravite, 1930.
Lent by The Corcoran Gallery of Art, Washington, D. C.

IRVING MANOIR, AMERICAN, 1891–1957
597. The Carousel (1931)
Oil on canvas, 30 × 36 in.
Signed: Irving Manoir.
Lent by the Artist.

REGINALD MARSH, AMERICAN, 1898–1954
598. Tattoo and Haircut (1932)
Oil on canvas, 48 × 48 in.
Lent by Mr. Frank K. M. Rehn, New York.

VIRGINIA ARMITAGE MccALL, AMERICAN, 1906–
599. Spring (1931)
Oil on canvas, 25 × 30 in.
Signed: Virginia Armittage McCall.
Lent by the Artist.

HENRY LEE McFEE, AMERICAN, 1886–1965
600. Interior with Still Life (1931)
Oil on canvas, 45 × 30 in.
Signed: McFee.
Lent by Mr. Frank K. M. Rehn, New York.

HERMAN MENZEL, AMERICAN, 1904–1978
601. The White Horse (1929)
Oil on canvas, 18 × 21 in.
Signed: Herman Menzel, 1929.
Lent by the Artist.

WILLARD LEROY METCALF, AMERICAN, 1858–1925
602. Icebound (1909)
Oil on canvas, 28 × 26½ in.
Signed: W. L. Metcalf, 1909.
Owned by The Art Institute of Chicago (Walter H. Schulze Memorial).

HERBERT MEYER, AMERICAN, 1882–1963
603. East River (1932)
Oil on canvas, 30 × 40 in.
Signed: Herbert Meyer.
Lent by The Macbeth Gallery, New York.

WILLIAM MEYEROWITZ, AMERICAN, 1889–1964
604. Staffordshire
Oil on canvas, 35 × 27 in.
Signed: W. Meyerowitz.
Lent by the Artist.

KENNETH HAYES MILLER, AMERICAN, 1876–1958
605. Interior (1922)
Oil on canvas, 34 × 28 in.
Signed: Hayes Miller, '22.
Lent from The Mr. and Mrs. Preston Harrison Gallery, Los Angeles Museum, Los Angeles, California.

ROSS MOFFETT, AMERICAN, 1888–1967
606. Gull Hill (1929)
Oil on canvas, 48½ × 60 in.
Signed: Moffett.
Lent by the Artist.

HERMON MORE, AMERICAN CONTEMPORARY
607. Landscape
Oil on canvas, 22½ × 30¼ in.
Signed: Hermon More.
Lent by the Artist.

ARCHIBALD JOHN MOTLEY, JR., AMERICAN, 1891–1973
608. Blues (1929)
Oil on canvas, 36 × 42 in.
Lent by the Artist.

HERMANN DUDLEY MURPHY, AMERICAN, 1867–1922
609. Charles H. Woodbury (1906)
Oil on canvas, 29½ × 24½ in.
Signed: 19 (M) '06.
Owned by The Art Institute of Chicago.

JEROME MYERS, AMERICAN, 1867–1937
610. The End of the Street (1922)
Oil on canvas, 24½ × 29½ in.
Signed: Jerome Myers, N. Y., 1922.
Owned by The Art Institute of Chicago.

JOHN WARNER NORTON, AMERICAN, 1876–1925
611. Light and Shadow (c. 1924)
Oil on canvas, 35½ × 41½ in.
Signed: Norton.
Owned by The Art Institute of Chicago (Friends of American Art Collection).
SAM OSTROWSKY, AMERICAN, 1885–
612. Still Life with Fish and Melon (1932)
Oil on canvas, 19\(\frac{3}{4}\) x 25\(\frac{1}{2}\) in.
Signed: Sam Ostrowsky.
Lent by Mr. David A. Smart, Chicago.

PAULINE PALMER, AMERICAN CONTEMPORARY
613. Against the Light (1928)
Oil on canvas, 26 x 32 in.
Signed: Pauline Palmer.
Lent by Mrs. John E. Jenkins.

ROBERT PHILIPP, AMERICAN, 1895–
614. Night Club Hostess (1931)
Oil on canvas, 20 x 24 in.
Signed: Philipp.
Lent by the Artist.

MARJORIE PHILLIPS, AMERICAN, 1895–
615. Breakfast Table (1931)
Oil on canvas, 25 x 32 in.
Signed: Marjorie Phillips.
Lent by the Artist.

WALDO PEIRCE, AMERICAN CONTEMPORARY
616. Bulls at Pamplona (1927)
Oil on canvas, 46 x 32 in.
Signed: W. Peirce, '27.
Lent by the Artist.

JOSEPH POLLET, AMERICAN, 1897–
617. Parlor, Bedroom and Bath (c. 1929)
Oil on canvas, 50 x 40 in.
Lent by The Downtown Gallery, New York.

TUNIS PONSEN, AMERICAN, 1891–
618. Rock Quarry (c. 1932)
Oil on canvas, 19\(\frac{3}{4}\) x 23\(\frac{3}{4}\) in.
Signed: Tunis Ponsense.
Lent by the Chicago Galleries.

ABRAM POOLE, AMERICAN, 1882–
619. Miss McFadden
Oil on canvas, 28\(\frac{1}{4}\) x 23 in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

HENRY VARNUM POOR, AMERICAN, 1888–
620. Nude at Table
Oil on canvas, 28\(\frac{1}{2}\) x 21\(\frac{1}{2}\) in.
Signed: H. V. Poor.
Lent by the Artist through The Montross Gallery, New York.

CONSTANTINE POGIALIS, AMERICAN, 1894–
621. Water Carriers (1931)
Oil on canvas, 30 x 36 in.
Signed: c. Pougialis.
Lent by the Artist.

GRACE RAVLIN, AMERICAN, 1885–
622. Procession of Il Redentore, Venice (1914)
Oil on canvas, 25 x 23 in.
Owned by the Art Institute of Chicago (Friends of American Art Collection).

EDWARD W. REDFIELD, AMERICAN, 1869–
623. The Village in Winter
Oil on canvas, 40\(\frac{1}{2}\) x 52\(\frac{3}{4}\) in.
Signed: E. W. Redfield.
Lent by Mr. William S. Stimmel, Pittsburgh, Pennsylvania.

LOUIS RITMAN, AMERICAN, 1889–
624. La Toilette (1932)
Oil on canvas, 49 x 42 in.
Signed: L. Ritman.
Lent by the Artist.

INCREASE ROBINSON, AMERICAN, 1890–
625. Spring Morning (1930)
Oil on canvas, 29 x 30\(\frac{1}{2}\) in.
Signed: Increase Robinson.
Lent by the Artist.

LEON ROECKER, AMERICAN CONTEMPORARY
626. Wisconsin Farmyard (c. 1931)
Oil on canvas, 25 x 30 in.
Signed: H. L. Roecker.
Lent by the Artist.

DORIS ROSENTHAL, AMERICAN CONTEMPORARY
627. Garret Studio (1928)
Oil on canvas, 20 x 22 in.
Lent by the Artist.

W. VLADIMIR ROUSSEFF, AMERICAN, 1890–
628. Figure with Still Life
Oil on canvas, 40 x 30 in.
Signed: Rousseff.
Lent by Mr. Le Roy J. Steffen.
EUGENE FRANCIS SAVAGE, American, 1883-
629. Arbor Day (1920)
Oil on canvas, 45 x 33½ in.
Signed: EUGENE FRANCIS SAVAGE, XX.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

CARL SCHMITT, American, 1889-630. A Picnic (1927)
Oil on canvas, 35 x 42 in.
Signed: CARL SCHMITT, '27.
Lent by Mr. Arthur Judson, New York.

HENRY SCHNAKENBERG, American, 1892-631. Girl at Window (1928)
Oil on canvas, 36 x 30 in.
Signed: HENRY SCHNAKENBERG.
Lent by C. W. Kraushaar Art Galleries, New York.

FLORA SCHOFIELD, American, 1879-632. The Prayer (1930)
Oil on canvas, 32½ x 47½ in.
Signed: SCHOFIELD, '30.
Lent by the Artist.

WILLIAM S. SCHWARTZ, American, 1896-633. Chicago River Harbor (1932)
Oil on canvas, 30 x 36 in.
Signed: WILLIAM S. SCHWARTZ.
Lent by the Artist.

LEOPOLD SEYFFERT, American, 1887-634. A Basque (1932)
Oil on canvas, 46 x 36 in.
Signed: LEOPOLD SEYFFERT, 1932.
Lent by the Artist.

CHARLES SHEEGER, American, 1883-635. Ford Factory (1930)
Oil on canvas, 24 x 31 in.
Signed: SHEEGER, 1930.
Lent from a Private Collection, New York.

MILLARD SHEETS, American, 1907-636. Women of Cartagena (1930)
Oil on canvas, 40 x 50 in.
Signed: MILLARD SHEETS.
Lent by Mrs. H. A. Everett, Los Angeles, California.

EUGENE SPEICHER, American, 1883-637. London Hippodrome
Oil on canvas, 25½ x 34½ in.
Signed: E. SHINN.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

GERRIT V. SINCCLAIR, American, 1890-638. Pont Royal (1930)
Oil on canvas, 26 x 32 in.
Signed: G. SINCLAIR, 1930, PARIS.
Lent by the Artist.

JOHN SLOAN, American, 1871-639. Backyard, Greenwich Village (1914)
Oil on canvas, 26 x 32 in.
Lent by C. W. Kraushaar Art Galleries, New York.

GEORGE MELVILLE SMITH, American, 1879-640. Interior (1931)
Oil on canvas, 24 x 33 in.
Signed: GEORGE MELVILLE SMITH.
Lent by the Artist.

JACOB GETLAR SMITH, American, 1898-641. The Peasant (1929)
Oil on canvas, 39½ x 32 in.
Signed: JACOB GETLAR SMITH, '29.
Lent by the Artist.

JUDSON SMITH, American, 1880-642. A Deserted Mill (1931)
Oil on canvas, 48 x 60 in.
Signed: JUDSON SMITH.
Lent by the Artist.

RAPHAEL SOYER, American, 1899-643. The Subway (c. 1930)
Oil on canvas, 27 x 28 in.
Signed: RAPHAEL SOYER.
Lent by the Artist.

ELIZABETH SPARHAWK-JONES, American, 1885-644. Shop Girls
Oil on canvas, 38 x 48 in.
Signed: ELIZABETH SPARHAWK-JONES.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

EUGENE SPEICHER, American, 1883-645. Babette (1931) (Pl. XCI)
Oil on canvas, 56 x 45 in.
Signed: EUGENE SPEICHER.
Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.
FRANCIS SPEIGHT, American, 1896- 646. Late afternoon (1931)
Oil on canvas, 30 x 22 in.
Lent by the Artist through The Milch Galleries, New York.

ROBERT SPENCER, American, 1879-1931
647. The Huckster Cart (1913)
Oil on canvas, 30 x 36 in.
Signed: Robert Spencer, 1913.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

JOHN STEPHAN, American, 1906- 648. East Division Street (1931)
Oil on canvas, 19 x 25 in.
Lent by the Artist.

MAURICE STERNE, American, 1877-
*649. Afternoon at Anticoli (1924)
(Oil, XCI)
Oil on canvas, 45 x 32 in.
Signed: Sterne, 1924.
Lent by The Phillips Memorial Gallery, Washington, D. C.

HENRY OSSAWA TANNER, American, 1859-
650. The Two Disciples at the Tomb
Oil on canvas, 50½ x 40½ in.
Signed: H. O. Tanner.
Owned by The Art Institute of Chicago.

HELEN J. TAYLOR, American, 1903-
651. Cat and Whatnot (1932)
Oil on canvas, 24 x 30 in.
Signed: Helen J. Taylor.
Lent by the Artist.

FREDERIC TELLANDER, American, 1878-
652. Winter in the White Mountains (1930)
Oil on canvas, 40 x 56 in.
Signed: Frederic Tellander '30.
Lent by the Artist.

PAUL TREBILCOCK, American, 1902-
653. Nude (1932)
Oil on canvas, 38 x 42 in.
Signed: Paul Trebilcock.
Lent by the Artist.

CARROLL TYSON, American, 1878-
654. Maine (1931)
Oil on canvas, 30 x 36 in.
Signed: Carroll Tyson, 1931.
Lent by the Artist.

WALTER UFER, American, 1876-
655. 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).

LAURA VAN PAPPELENDAM, American Contemporary
656. Back of the Church (1931)
Oil on canvas, 27 x 33 in.
Signed: Laura Van Pappelendam.
Lent by the Artist.

STUYVESANT VAN VEEN, American, 1910-
657. Below Queensboro Bridge, New York (1929)
Oil on canvas, 34 x 43 in.
Signed: Stuyvesant Van Veen '29.
Lent by Mr. E. Felix Shaskan, Cedarhurst, Long Island.

DOROTHY VARIAN, American, 1895-
658. Interior with Nude and Stove (1932)
Oil on canvas, 24½ x 19½ in.
Signed: D. Varian.
Lent from a Private Collection, New York.

FRANKLIN C. WATKINS, American, 1894-
659. Suicide in Costume (1931)
Oil on canvas, 36½ x 44½ in.
Signed: Watkins.
Lent by Mr. Albert C. Lehman, Pittsburgh, Pennsylvania.

MAX WEBER, American, 1881-
660. Still Life with Loaf of Bread (1929)
Oil on canvas, 20 x 24 in.
Signed: Max Weber.
Lent from a Private Collection, New York.

HAROLD WESTON, American, 1894-
661. Woman Smoking (1931)
Oil on canvas, 22 x 29 in.
Signed: Weston.
Lent by the Artist.

WARREN WHEELock, American, 1880-
662. The Arrival (1926)
Oil on canvas, 16 x 20 in.
Signed: Wheelock.
Lent by the Artist.
CONTEMPORARY FRENCH PAINTING
GALLERIES G57 and G60

ALBERT ANDRE, French, 1869–
670. THE CATALANS AT MARSEILLES
Oil on canvas, 37 x 43 in.
Signed: ALBERT ANDRE.
Owned by The Art Institute of Chicago.

PIERRE BONNARD, French, 1867–
674. THE DINING ROOM (1928) (PL. LXIX)
Oil on canvas, 30 x 29½ in.
Signed: BONNARD.
Lent by Mr. and Mrs. Walter S. Brewster, Chicago.

ALBERT ANDRE, French, 1869–
671. SEWING
Oil on canvas, 32 x 32 in.
Signed: ALBERT ANDRE.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

PIERRE BONNARD, French, 1867–
675. EARLY SPRING (1910)
Oil on canvas, 34½ x 52 in.
Signed: BONNARD, 1910.
Lent by The Phillips Memorial Gallery, Washington, D. C.

ALBERT ANDRE, French, 1869–
672. SQUARE DES BATIGNOLLES, PARIS
Oil on canvas, 18½ x 25¾ in.
Signed: ALBERT ANDRE.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

PIERRE BONNARD, French, 1867–
676. THE PALM (1926)
Oil on canvas, 44 x 57½ in.
Lent by The Phillips Memorial Gallery, Washington, D. C.

PIERRE BONNARD, French, 1867–
677. VESTIBULE (1928)
Oil on canvas, 39 x 23 in.
Signed: BONNARD.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.
GEORGES CAPON, French, 1890–678. The Cafe, Terrace—an Habitue (c. 1926)
Oil on canvas, 28 1/2 x 36 in.
Signed: capon.
Lent by Mr. Oscar F. Mayer, Chicago.

MAURICE DENIS, French, 1870–679. In the Forest (1903)
Oil on canvas, 24 x 20 1/2 in.
Signed: MVD, 1903.
 Owned by The Art Institute of Chicago.

ANDRE DERAIN, French, 1880–680. The Bagpipe Player (1910-11) (Pl. LXX)
Oil on canvas, 74 x 59 in.
Signed: A. DERAIN.
Lent by Mr. and Mrs. James T. Soby, Hartford, Connecticut.

ANDRE DERAIN, French, 1880–681. Bridge at Ollières (1930)
Oil on canvas, 29 x 36 1/2 in.
Signed: A. Derain.
Lent by The Marie Harriman Gallery, New York.

ANDRE DERAIN, French, 1880–682. Forest at Martigues (c. 1908)
Oil on canvas, 32 1/8 x 39 1/4 in.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

ANDRE DERAIN, French, 1880–683. The Fountain
Oil on panel, 10 7/8 x 13 3/4 in.
Signed: Derain.
 Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

ANDRE DERAIN, French, 1880–684. Grapes
Oil on canvas, 11 1/2 x 18 1/2 in.
Signed: A. DERAIN.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

ANDRE DERAIN, French, 1880–685. Landscape
Oil on canvas, 23 1/8 x 28 1/2 in.
Signed: A. Derain.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

ANDRE DERAIN, French, 1880–686. Landscape in The Midi (1926)
Oil on canvas, 29 1/2 x 37 in.
Signed: A. DERAIN.
Lent by The Marie Harriman Gallery, New York.

ANDRE DERAIN, French, 1880–687. Window on The Park (1912)
Oil on canvas, 35 x 51 in.
Signed: derain.

CHARLES DUFRESNE, French, 1876–688. Scene in Morocco (Pl. LXXII)
Oil on canvas, 43 1/2 x 43 1/2 in.
Signed: Dufresne.

CHARLES DUFRESNE, French, 1876–689. Still Life: Flowers
Oil on canvas, 25 1/2 x 23 3/4 in.
 Lent by Mr. Frederic Clay Bartlett, Chicago.

CHARLES DUFRESNE, French, 1876–690. Still Life with Compote
Oil on canvas, 32 x 21 1/2 in.
Signed: DUFRESNE.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

RAOUL DUFY, French, 1877–691. Villerville
Oil on canvas, 32 x 39 1/2 in.
Signed: raoul dufy.
 Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

E. OTHON FRIESZ, French, 1879–692. Figure Composition (Pl. LXXI)
Oil on canvas, 22 x 26 1/2 in.
Signed: e. othon friesz.
Lent by The Detroit Institute of Arts.

E. OTHON FRIESZ, French, 1879–693. Harbor of Toulon (c. 1922)
Oil on canvas, 24 1/8 x 31 3/4 in.
Signed: e. othon friesz.
 Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

EDOUARD GOERG, French, 1893–694. The Epicure
Oil on canvas, 39 3/4 x 32 in.
Signed: ed. goerg.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).
EDOUARD GOERG, FRENCH, 1893–
695. TABLE D’HÔTE (c. 1928).
Oil on canvas, 36 x 28½ in.
Signed: goerg.
Lent by Mr. Carter H. Harrison, Chicago.

ANDRE LHOTE, FRENCH, 1885–
696. FRENCH LANDSCAPE (1930)
Oil on canvas, 28½ x 36 in.
Signed: A. LHOTE.
Lent by Mr. Oscar F. Mayer, Chicago.

ANDRE LHOTE, FRENCH, 1885–
697. WOMEN OF AVIGNON (c. 1923)
Oil on canvas, 43¾ x 33 in.
Signed: A. LHOTE.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

JEAN MARCHAND, FRENCH, 1883–
698. THE GARDEN
Oil on canvas, 27¼ x 23 in.
Signed: J. MARCHAND.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

JEAN MARCHAND, FRENCH, 1883–
699. THE HILL
Oil on canvas, 20 x 25 in.
Signed: J. S. MARCHAND.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT MARQUET, FRENCH, 1875–
700. ENVIRONS OF ALGIERS (c. 1914)
Oil on canvas, 12½ x 15½ in.
Signed: MARQUET.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT MARQUET, FRENCH, 1875–
701. PONT ST. MICHEL, PARIS (c. 1910)
Oil on canvas, 12¼ x 15¼ in.
Signed: MARQUET.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

AMEDEO MODIGLIANI, ITALIAN, 1884–1920
702. 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).
LIT.: Cat. of the Birch Bartlett Memorial, 1929, 50 (repr.), 65.

AMEDEO MODIGLIANI, ITALIAN, 1884–1920
*703. GYPSY WOMAN AND CHILD (1919)
(Pl. LXX)
Oil on canvas, 45½ x 28¾ in.
Signed: MODIGLIANI.
Lent from The Chester Dale Collection, New York.
EXH.: "Loan Exh. from The Chester Dale Coll.," N. Y., 1928, No. 28; Fogg Art Mus., Cambridge, Mass., 1929, No. 64 (repr. in cat. Pl. XLVII); Gall. of Living Art, N. Y. University, 1929, No. 38; Demotte Gall., N. Y., 1931, No. 3.
LIT.: G. Scheiwiller, Modigliani, 1927, Pl. 13; M. Dale, Before Manet to Modigliani, 1929, Pl. 95; A. Pfannstiel, Modigliani, 1929, 54 (repr.); The Arts, XV (1929), 298 (repr.); M. Dale, Modigliani, 1931, frontispiece; Dale, Formes, No. XVIII (October, 1932), opp. 132; Creative Art, X (1932), opp. 93 (repr.).

JULES PASCIN, FRENCH SCHOOL, 1885–1930
704. CLAUDINE RESTING (c. 1926–7)
Oil on canvas, 31½ x 23 in.
Signed: PASCIN.
Lent by Mr. Carter H. Harrison, Chicago.

ODILON REDON, FRENCH, 1840–1916
707. BOUQUET OF FLOWERS
Oil on panel, 26½ x 21 in.
Signed: ODILON REDON.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

ANDRE D. DE SEGONZAC, FRENCH, 1885–
710. BRIDGE AT JOINVILLE (Pl. LXXII)
Oil on canvas, 21 x 31½ in.
Signed: A. DUNOYER DE SEGONZAC.
Lent by C. W. Kraushaar Art Galleries, New York.

ANDRE D. DE SEGONZAC, FRENCH, 1885–
711. LANDSCAPE—SPRING (1927)
Oil on canvas, 39½ x 32 in.
Signed: A. DUNOYER DE SEGONZAC.
Lent by Mr. Frank Crowninshield, New York.

ANDRE D. DE SEGONZAC, FRENCH, 1885–
712. 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).

MAURICE UTRILLO, FRENCH, 1883–
713. RUE ST. VINCENT DE PAUL (1913)
Oil on canvas, 25 x 39½ 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, 1883-714. Street in Paris (1914)
Oil on canvas, 25 x 31 1/2 in.
Signed: MAURICE UTRILLO V, 1914.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

HENRI VERGE-SARRAT, FRENCH, 1880-715. Jeanne d'Arc Street, Ile d'Yeu (c. 1925)
Oil on canvas, 28 1/2 x 23 1/2 in.
Signed: VERGE-SARRAT.
Lent by Mr. Oscar F. Mayer, Chicago.

MAURICE DE VLAMINCK, FRENCH, 1876-716. Road to the Village
Oil on canvas, 26 x 32 in.
Signed: VLAMINCK.
Lent by Mr. and Mrs. Frederic Clay Bartlett, Jr., Chicago.

MAURICE DE VLAMINCK, FRENCH, 1876-717. Village (Rueil) (c. 1912)
Oil on canvas, 29 x 36 1/4 in.
Signed: VLAMINCK.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

EDOUARD VUILLARD, FRENCH, 1868-718. Child in a Room (Pl. LXXI)
Oil on canvas, 17 3/4 x 23 3/4 in.
Signed: E. VUILLARD.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EDOUARD VUILLARD, FRENCH, 1868-719. Interior
Oil on canvas, 17 1/2 x 15 in.
Signed: E. VUILLARD.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

HERMENGILDO ANGLADA CAMARASA, SPANISH, 1873-720. Cove of Puat
Oil on canvas, 43 x 43 in.
Signed: H. ANGLADA CAMARASA.
Lent by Mr. Homer Saint-Gaudens, Pittsburgh, Pennsylvania.

HERMENGILDO ANGLADA CAMARASA, SPANISH, 1873-721. The Girl with the Green Eyes
Oil on canvas, 70 x 46 in.
The Charles Deering Collection. Lent by Mr. and Mrs. R. E. Danielson, Boston.

FELICE CARENA, ITALIAN, 1880-722. The Class (1928) (Pl. LXXIII)
Oil on canvas, 67 x 116 in.
Signed: FELICE CARENA, 1928.
Lent by Mr. Albert C. Lehman, Pittsburgh, Pennsylvania.

FELICE CASORATI, ITALIAN, 1886-724. A Pupil
Oil on canvas, 48 1/2 x 33 1/2 in.
Signed: CASORATI, and inscribed on the back: "FELICE CASORATI, RITRATTO DI UN ALLIEVO."
Lent by The Museum of Fine Arts, Boston.

ANTO CARTE, BELGIAN, 1886-723. Motherhood (1927)
Oil on canvas, 31 1/4 x 39 3/4 in.
Signed: ANTO CARTE, 1927.
Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh.

JACQUES CHAPIRO, RUSSIAN CONTEMPORARY 726. Landscape
Oil on canvas, 38 1/2 x 38 in.
Signed: J. CHAPIRO.
Lent by Mr. David A. Smart, Chicago.

FERRUCCIO FERRAZZI, ITALIAN, 1891-727. Horitia and Fabiola (1926)
Oil on canvas, 74 x 41 in.
Signed: FERRAZZI, 1926.
Lent by Mr. William S. Stimmel, Pittsburgh, Pennsylvania.

CONTEMPORARY INTERNATIONAL PAINTING

GALLERY G58

FELICE CASORATI, ITALIAN, 1886-724. A Pupil
Oil on canvas, 48 1/2 x 33 1/2 in.
Signed: CASORATI, and inscribed on the back: "FELICE CASORATI, RITRATTO DI UN ALLIEVO."
Lent by The Museum of Fine Arts, Boston.

ANTO CARTE, BELGIAN, 1886-723. Motherhood (1927)
Oil on canvas, 31 1/4 x 39 3/4 in.
Signed: ANTO CARTE, 1927.
Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh.

JACQUES CHAPIRO, RUSSIAN CONTEMPORARY 726. Landscape
Oil on canvas, 38 1/2 x 38 in.
Signed: J. CHAPIRO.
Lent by Mr. David A. Smart, Chicago.

FERRUCCIO FERRAZZI, ITALIAN, 1891-727. Horitia and Fabiola (1926)
Oil on canvas, 74 x 41 in.
Signed: FERRAZZI, 1926.
Lent by Mr. William S. Stimmel, Pittsburgh, Pennsylvania.
ROBERT GENIN, Russian, 1884–728. Thirst (1913)
Oil on canvas, 39 1/2 x 31 1/2 in.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

FERDINAND HODLER, Swiss, 1853–1918
729. The Grand Muveran
Oil on canvas, 27 3/4 x 37 in.
Signed: FR. HODLER.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

AUGUSTUS JOHN, English, 1879–
*730. Dr. Stresemann (Portrait) (c. 1924) (Pl. LXXIV)
Oil on canvas, 42 1/2 x 31 in.
Signed: JOHN.
Lent by The Buffalo Fine Arts Academy (Albright Art Gallery), Buffalo, New York.
Dr. Gustav Stresemann (1878–1929), Germany's greatest postwar statesman, Foreign minister, leader of the People's Party and peace promoter.

JOAN JUNYER, Spanish, 1904–731. Festival in Majorca (1926)
Oil on canvas, 39 x 48 1/2 in.
Lent by Mr. Albert C. Lehman, Pittsburgh, Pennsylvania.

GEORGES KARS, Czechoslovakian, 1882–
732. Oriental Girl with a Jar (1930)
Oil on canvas, 39 x 31 1/2 in.
Lent by Mr. Carter H. Harrison, Chicago.

PER KROHG, Norwegian, 1889–733. The Ambassadress—a "Nouveau Riche" (1929)
Oil on canvas, 45 x 34 in.
Signed: PER KROHG.
Lent by Mr. Carter H. Harrison, Chicago.

ALFRED K. LAWRENCE, English, 1893–734. Head of a Young Woman (1927)
Oil on canvas, 20 x 24 in.
Lent by Mr. Albert C. Lehman, Pittsburgh, Pennsylvania.

BARNARD LINTOTT, English, 1875–735. Clown with Butterfly (1932)
Oil on canvas, 30 x 25 in.
Signed: LINTOTT.
Lent by the Artist.

JOHN NASH, English, 1893–736. Meadle
Oil on canvas, 30 x 22 in.
Signed: JOHN NASH.
Lent by The Museum of Fine Arts, Boston.

DOD PROCTER, English Contemporary
737. Girl with Parrot
Oil on canvas, 52 1/2 x 34 in.
Signed: DOD PROCTER.
Lent by Mr. William S. Stimmel, Pittsburgh, Pennsylvania.

DIEGO RIVERA, Mexican, 1886–
*738. The Rivals (1931) (Pl. LXXIII)
Oil on canvas, 60 x 48 in.
Signed: DIEGO RIVERA, 1931.
Lent from a Private Collection, New York.

GIOVANNI ROMAGNOLI, Italian, 1893–
739. After the Bath (1921)
Oil on canvas, 41 1/2 x 37 1/2 in.
Signed: GIOVANNI ROMAGNOLI, 1921.
Lent by Mr. Edgar J. Kaufmann, Pittsburgh, Pennsylvania.

JOSE GUTIERREZ SOLANA, Spanish, 1886–
740. The Tooth-Extractor
Oil on canvas, 17 1/2 x 21 3/4 in.
Signed: J. SOLANA.
Lent by The Brooklyn Museum, Brooklyn, New York.

HAIM SOUTINE, Russian, 1884–
741. Small Town Square
Oil on canvas, 28 x 18 1/4 in.
Signed: SOUTINE.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

COSTIA TERECHKOVITCH, Russian, 1902–742. Jalasone (1929)
Oil on canvas, 23 1/2 x 31 in.
Signed: C. TERECHKOVITCH, '29.
Lent by Mr. David A. Smart, Chicago.

EUGENE ZAK, Polish, 1884–1926
743. The Shepherd
Oil on canvas, 46 x 32 1/2 in.
Signed: EUG. ZAK.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).
Exh.: Internatl. Exhn. of Mod. Art, New York, 1913, No. 233; Chicago, 1913, No. 452; A. J. Eddy Coll., Art Institute, 1922, No. 67 (repr.).
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.).
CONTEMPORARY GERMAN PAINTING

GALLERY G59

MAX BECKMANN, GERMAN, 1884-
*744. Landscape with Factories (1922)
Oil on canvas, 24 x 36 in.
Signed: beckmann, F. 22.
Lent by J. B. Neumann, New York.

MAX BECKMANN, GERMAN, 1884-
745. The Old Actress (1926)
Oil on canvas, 39 x 27¼ in.
Lent from a private collection.

HEINRICH CAMPENDONK, GERMAN, 1889-
746. Still Life with Cat (1926)
Oil on canvas, 29½ x 30½ in.
Lent by The Société Anonyme, New York.

HEINRICH CAMPENDONK, GERMAN, 1889-
*747. The White Tree (1925) (Pl. LXXV)
Oil on canvas, 31¼ x 35½ in.
Lent by Miss Katherine S. Dreier, New York.

OTTO DIX, GERMAN, 1891-
*748. Dr. Meyer-Hermann (1926)
(Pl. LXXVI)
Oil on canvas, 58½ x 39 in.
Signed: o d, 1926.
Lent by The Museum of Modern Art, New York.

DIETZ EDZARD, GERMAN, 1893-
749. Girl Combing Her Hair (c. 1930)
Oil on canvas, 24 x 19¾ in.
Signed: d. edzard.

REINHARD EWALD, GERMAN CONTEMPORARY
751. Landscape (1919)
Oil on composition board, 32¾ x 43½ in.
Signed: reinhard ewald, '19.
Lent by Dr. Karl Lilienfeld through The College Art Association, New York.

ERICH HECKEL, GERMAN, 1883-
752. Boats
Oil on canvas, 30 x 39½ in.
Signed: e. heckel.
Lent by Dr. W. R. Valentiner, Detroit, Michigan.

KARL HOHER, GERMAN, 1878-
*753. Girl with Melons (Pl. LXXVI)
Oil on canvas, 54 x 40 in.
Signed: k h.

ALEXEI JAWLENSKY, GERMAN SCHOOL, 1864-
754. Neapolitan Woman
Oil on composition board, 25½ x 18½ in.
Lent by Dr. Karl Lilienfeld through The College Art Association, New York.

PAUL KLEINSCHMIDT, GERMAN, 1883-
*755. The Manicure
Oil on canvas, 49¼ x 37½ in.
Signed: f. kl.
Lent by Mr. and Mrs. Erich Cohn, New York.

OSKAR KOKOSCHKA, AUSTRIAN, 1886-
756. Girl with Doll (1920)
Oil on canvas, 36 x 32 in.
Signed: o. k.
Lent by Dr. W. R. Valentiner, Detroit, Michigan.

FRANZ MARC, GERMAN, 1880-1916
757. The Bewitched Mill
Oil on canvas, 51½ x 35¼ in.
Signed: m.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).
Exit: A. J. Eddy Coll., Art Institute of Chicago, 1922, No. 50; 1932, 20, No. 12, 23 (repr.).
Lit.: A. J. Eddy, Cubists and Post-Impressionism, 1919, 115; Creative Art, X (1932), 215 (repr.); Guide, 1932, 33 (repr.).

MORIZ MELZER, GERMAN, 1877-
758. Riders
Oil on canvas, 36 x 46 in.
Signed: melzer.
Lent by Dr. Karl Lilienfeld through The College Art Association, New York.

OTTO MUeller, GERMAN, 1874-1930
759. Girls Bathing (1921)
Oil on canvas, 31 x 37 in.
Signed: o. m.
Lent by Dr. W. R. Valentiner, Detroit, Michigan.

82
GABRIELE MUENTER, GERMAN CONTEMPORARY
761. STILL LIFE WITH QUEEN (1912)
Oil on canvas, 31 x 22½ in.
Signed: MUENTER, 1912.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

MAX PECHSTEIN, GERMAN, 1881–762. THE BRIDGE (1913)
Oil on canvas, 39 x 39 in.
Lent by Dr. Karl Lilienfeld through The College Art Association, New York.

MAX PECHSTEIN, GERMAN, 1881–763. THE INDIAN (1910)
Oil on canvas, 35 x 35 in.

KARL SCHMIDT-ROTTLUFF, GERMAN, 1884–764. EVENING ON THE SEA (1920)
Oil on canvas, 34 x 40 in.
Signed: S. ROTTLUFF.
Lent by Dr. W. R. Valentiner, Detroit, Michigan.

KARL STERRER, AUSTRIAN, 1855–765. GIRL WITH SHIPS (1925)
Signed: KARL STERRER, 1925.
Oil on canvas, 50½ x 35½ in.
Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.

ABSTRACT PAINTING
International, Twentieth Century

EVENING ON THE SEA (1920)
Oil on canvas, 34 x 40 in.
Signed: S. ROTTLUFF.
Lent by Dr. W. R. Valentiner, Detroit, Michigan.

GIRL WITH SHIPS (1925)
Signed: KARL STERRER, 1925.
Oil on canvas, 50½ x 35½ in.
Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.

ALBERT BLOCH, AMERICAN, 1882–766. SCENE FROM A PANTOMIME
Oil on canvas, 40 x 53½ in.
Signed with monogram AB.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

PETER BLUME, AMERICAN, 1906–767. PARADE (1930)
Oil on canvas, 48½ x 55¼ in.
Signed: PETER BLUME, 1930.
Lent from a Private Collection, New York.

GEORGES BRAQUE, FRENCH, 1883–768. STILL LIFE (1919)
Oil on canvas, 21½ x 37½ in.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

MASSIMO CAMPILGI, ITALIAN, 1895–769. THE SEWERS (1927)
Oil on canvas, 16 x 13 in.
Signed: MASSIMO CAMPILGI, 1927.
Lent by Mrs. Flora Schofield, Chicago.

GIORGIO DE CHIRICO, ITALIAN, 1888–771. A ROOM IN A MUSEUM (1929)
Oil on canvas, 18¼ x 21½ in.
Signed: G. DE CHIRICO.
Lent by Chester H. Johnson Gallery, Chicago.

SALVADOR DALI, SPANISH CONTEMPORARY
772. THE SHADES OF NIGHT DESCENDING (1931)
Oil on canvas, 24 x 19¼ in.
Signed: SALVADOR DALI.
Lent by Mr. Joseph Winterbotham, Burlington, Vermont.

MARCEL DUCHAMP, FRENCH CONTEMPORARY
*773. NUDE DESCENDING THE STAIRS (1912) (Pl. LXXVII)
Oil on canvas, 56 x 34½ in.
Signed: NU DESCENDANT UN ESCALIER—MARCEL DUCHAMP, ’12.
Lent by Mr. and Mrs. Walter Conrad Arensberg, Hollywood, California.

ALBERT GLEIZES, FRENCH, 1881–†774. MAN ON THE BALCONY (1912)
Oil on canvas, 75¾ x 44 in.
Signed: ALBERT GLEIZES, 1912.
Lent by Mr. and Mrs. Jerome O. Eddy, Skull Valley, Arizona.

GIORGIO DE CHIRICO, ITALIAN, 1888–771. A ROOM IN A MUSEUM (1929)
Oil on canvas, 18¼ x 21½ in.
Signed: G. DE CHIRICO.
Lent by Chester H. Johnson Gallery, Chicago.

JUAN GRIS, SPANISH, 1887–1927
775. ABSTRACTION (1913)
Oil on canvas, 36 x 23½ in.
Lent by Mrs. Flora Schofield, Chicago.
STEFAN HIRSCH, AMERICAN, 1899–
776. THREE DONKEYS (1932)
Tempera on canvas, 28 3/4 x 39 in.
Signed: STEFAN HIRSCH, 1932.
Lent by The Downtown Gallery, New York.

WASSILJ KANDINSKY, RUSSIAN, 1866–
*777. IMPROVISATION NO. 30 (WARLIKE THEME) (1913) (Pl. LXXV)
Oil on canvas, 43 1/4 x 43 1/4 in.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

WASSILJ KANDINSKY, RUSSIAN, 1866–
778. IMPROVISATION WITH GREEN CENTER (NO. 176) (1912)
Oil on canvas, 43 1/4 x 47 1/2 in.
Signed: KANDINSKY, 1912.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

PAUL KLEE, GERMAN, 1879–
780. MAID OF SAXONY
Oil on tracing cloth, 7 3/4 x 11 3/4 in.
Signed: KLEE, 1922.
Lent by Mrs. Galka Scheyer, Hollywood, California.

FERNAND LEGER, FRENCH, 1881–
781. COMPOSITION IN BLUE (1921–1927)
Oil on canvas, 51 1/2 x 39 3/4 in.
Signed: F. LEGER, 21–27.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

JEAN LURÇAT, FRENCH, 1892–
782. DELPHI (1928)
Oil on canvas, 35 x 45 3/4 in.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

LOUIS C. MARCOUSSIS, POLISH, 1883–
784. ABSTRACTION
Oil on canvas, 25 1/2 x 39 1/2 in.
Signed: MARCOUSSIS.
Lent by La France Art Institute, Philadelphia, Pennsylvania.

JOAN MIRO, SPANISH, 1900–
*785. DOG BARKING AT THE MOON (1926) (Pl. LXXVII)
Oil on canvas, 28 3/4 x 36 1/4 in.
Signed: MIRO, 1926.
Lent by Mr. Albert Eugene Gallatin, New York.

FRANCIS PICABIA, SPANISH, 1878–
*786. DANCE AT THE SPRING (1912)
Oil on canvas, 45 3/4 x 45 1/2 in.
Signed: PICABIA 1912 and inscribed: DANSE A LA SOURCE.
Lent by Mr. and Mrs. Jerome O. Eddy, Skull Valley, Arizona.

PABLO PICASSO, SPANISH, 1881–
*787. SEATED WOMAN (1927) (Pl. LXXVIII)
Oil on canvas, 52 x 39 in.
Signed: PICASSO, '27.
Lent by Mr. and Mrs. James T. Soby, Hartford, Connecticut.

THEODORE J. ROSZAK, AMERICAN, 1907–
788. COMPOSITION ALASTOR (1932)
Oil on canvas, 32 x 48 in.
Signed: TJR.
Lent by the Artist.

GEORGES ROUAULT, FRENCH, 1871–
*789. CLOWNS (1920–25) (Pl. LXXVII)
Oil on canvas, 28 3/4 x 41 3/4 in.
Signed: ROUAULT.
Lent by Pierre Matisse Gallery, New York.

PIERRE ROY, FRENCH, 1880–
790. DANGER ON THE STAIRS (1928)
Oil on canvas, 35 1/4 x 23 1/8 in.
Signed: P. ROY.
Lent from a Private Collection, New York.

SAUL SCHARY, AMERICAN, 1904–
*791. TELEPHONE CONVERSATION (1932)
Oil on canvas, 20 x 30 in.
Signed: SCHARY, '32.
Lent by The John Becker Gallery, New York.

JEAN SOUVERBIE, FRENCH, 1891–
792. THREE FIGURES (1927)
Oil on canvas, 39 x 32 in.
Signed: SOUVERBIE, '27.
Lent by La France Art Institute, Philadelphia, Pennsylvania.
AMADEO DE SOUZA-CARDOSO, PORTUGUESE, 1887-1918

793. **The Leap of the Rabbit (1911)**
Oil on canvas, 19¾ x 24½ in.
Signed: A. DE SOUZA-CARDOSO, 1911.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

EXH.: Internat. Expo. of Mod. Art, Art Institute of Chi., 1913, No. 386; A. J. Eddy Coll., Art Inst. of Chi., 1922, No. 17 (repr.); 1931-2, 22, No. 15, 27 (repr.).

LIT.: A. J. Eddy, *Cubists and Post-Impressionism*, 1914, opp. 84 (repr.).

LEOPOLD SURVAGE, RUSSIAN, 1879-

†794. **Woman at the Window (1926)**
Oil on canvas, 32 x 29½ in.
Lent by Chester H. Johnson Gallery, Chicago.

PAUL TCHELITCHEW, RUSSIAN, 1898-

†795. **Still Life (1930)**
Oil on canvas, 39 x 25 in.
Signed: P. TCHELITCHEW, 1930.
Drawings, Water Colors and Pastels

EUROPEAN
Sixteenth, Seventeenth, Eighteenth and Nineteenth Centuries

ANGELI (AGNOLO DEL MORO), VENETIAN, 1512–15
796. GROUP OF FIGURES
Wash drawing on blue grey paper, 11 x 6 ½ in.
Owned by The Art Institute of Chicago (Charles Deering Collection).

ANONYMOUS, ITALIAN, FIFTEENTH CENTURY
797. HORSES’ AND RAMS’ HEADS
Pen (sepia) drawing on tan paper, 7 ½ x 5 ¼ in.
Owned by the Art Institute of Chicago (Mrs. E. Crane Chadbourne Collection).

CARLO CALIARI, VENETIAN, 1570–1596
798.ADORATION OF THE MAGI
Pen and wash on grey paper, 8 ½ x 12 ¾ in.
Marked: No. 1,130.
Owned by The Art Institute of Chicago (Gurley Memorial).

LUCA CAMBIASO, GENOESE, 1527–1585
799. ALLEGORY OF HISTORY
Pen and wash on white paper, 11 ¼ x 10 in.
Owned by The Art Institute of Chicago (Gurley Memorial).

LUCA CAMBIASO, GENOESE, 1527–1585
800. MARRIAGE OF SAINT CATHERINE
Pen and wash on white paper, 16 x 10 ½ in.
Marked: NUM. 9 LUCA CAMBIAS.
Owned by The Art Institute of Chicago (Gurley Memorial).

ANNIBALE CARRACCI, ITALIAN, 1560–1609
801. FINDING OF MOSES
Pen on white paper, 7 ½ x 10 ½ in.
Owned by The Art Institute of Chicago (Gurley Memorial).

FRANÇOIS CLOUET, FRENCH, c. 1500–1572
802. COURT LADY
Pencil and crayon on paper, 11 x 9 in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JOHN SINGLETON COLEY, AMERICAN, 1737–1815
803. TWO SOLDIERS
Pencil on bluish paper, 11 x 13 ¼ in.
Signed: J. S. Copley.
Owned by The Art Institute of Chicago (R. Allerton Collection).

LORENZO DI CREDI SCHOOL, FLORENTINE, SIXTEENTH CENTURY
804. TWO FULL LENGTH FIGURES
Pencil partly inked on pink-washed paper, 9 ¾ x 7 ½ in.
Marked: LORENZO DI CRE—
Owned by The Art Institute of Chicago (Gurley Memorial).

ARENT DE GELDER, DUTCH, 1645–1727
805. DEGRADATION OF HAMAN
Pen and wash drawing on paper, 7 ¼ x 6 ¾ in.
Owned by The Art Institute of Chicago (C. Deering Collection).

HENDRIK GOLTZIUS (?), DUTCH, 1558–1616
806. VENUS AND CUPID
Drawing on white paper, 7 ½ x 5 ½ in.
Marked: HEINRICH.
Owned by The Art Institute of Chicago (C. Deering Collection).

GUERCINO (GIOVANNI FRANCESCO BARBIERI), BOLOGNESE, 1591–1666
807. RAPE OF DEIANIRA
Sepia pen and wash drawing, 14 ½ x 11 in.
Owned by The Art Institute of Chicago.

GUERCINO (GIOVANNI FRANCESCO BARBIERI), BOLOGNESE, 1591–1666
808. TWO YOUNG WOMEN IN CONVERSATION
Pen and ink on white paper, 8 ¾ x 8 ½ in.
Owned by The Art Institute of Chicago (C. Deering Collection).
SAMUEL VAN HOOGSTRATEN, DUTCH, 1627-1678
809. Jacob and Esau
Brush and wash on paper, 3 3/8 x 6 in.
Owned by The Art Institute of Chicago (C. Deering Collection).

ITALIAN SCHOOL, SIXTEENTH CENTURY
810. Landscape
Pen and wash on paper, 10 3/4 x 10 in.
Owned by The Art Institute of Chicago (Gurley Memorial).

PHILIPS DE KONINGH, DUTCH, 1619-1688
811. Christ and the Woman Taken in Adultery
Pen and wash, 5 3/8 x 7 7/8 in.
Inscription: vrouwzin, in oyslspree (?).
Owned by The Art Institute of Chicago.

CHRISTOPH MAURER, GERMAN, c. 1595-16...
812. Spring (March) (for calendar)
Pen and wash drawing on white paper, 8 3/4 x 7 3/8 in.
Signed: FRÜHLING—C. MAURER.
Owned by The Art Institute of Chicago (Gurley Memorial).

REMBRANDT, DUTCH, 1606-1669
813. Joseph’s Coat (c. 1660)
Pen on white paper, 4 3/8 x 7 1/8 in.
Owned by The Art Institute of Chicago (C. Deering Collection).

THOMAS ROWLANDSON, ENGLISH, 1756-1827
817. Landscape with Wayside Cross and Cottages
Water color on wash ground, 6 1/4 x 8 1/8 in.
Owned by The Art Institute of Chicago.

818. Outside the Salutation Inn, Greenwich
Water color on cream paper, 13 x 19 7/16 in.
Lent by Clarence Buckingham Collection.

THOMAS ROWLANDSON, ENGLISH, 1756-1827
819. Dr. Syntax
Pen drawing with water color, 9 1/2 x 14 1/2 in.
Stamped: T. ROWLANDSON.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

GIANBATTISTA TIEPOLO, VENETIAN, 1696-1770
821. Two Penitent Monks or Two Hermits in Meditation
Pen and bistre wash drawing, 16 1/2 x 11 1/2 in.
Owned by The Art Institute of Chicago.

GIANDOMENICO TIEPOLO, VENETIAN, 1727-1804
822. Scene from the Creation I
Pen and wash on white paper, 11 x 7 3/4 in.
Signed: DOM. TIEPOLO.
Owned by The Art Institute of Chicago.

823. Scene from the Creation II
Pen and wash on white paper, 10 3/16 x 7 1/4 in.
Signed: DOM. TIEPOLO.
Owned by The Art Institute of Chicago.
PAOLO VERONESE (?), VENETIAN, 1528-1588
824. DESCENT FROM THE CROSS
Pen, ink on blue paper, 10 1/16 x 8 in.
Marked: no. 810—PAOLO.
Owned by The Art Institute of Chicago (Gurley Collection).

FRANCIS WHEATLEY, ENGLISH, 1747-1801
825. THE LADY AND THE QUEEN WASP
Wash, pen, water color, 14 1/6 x 10 1/16 in.
Owned by The Art Institute of Chicago.

DAVID WILKIE, SCOTCH, 1785-1841
826. FIGURES NEAR A HOUSE
Pencil and water color, w. wash, cream paper, 5 3/4 x 8 1/3 in.
Owned by The Art Institute of Chicago.

PHILIPS WOUWERMAN, DUTCH, 1619-1688
827. LANDSCAPE: THE INN
Pen, pencil, brush, 8 1/2 x 11 3/4 in.
Owned by The Art Institute of Chicago (Gurley Memorial).

EUROPEAN AND AMERICAN
Nineteenth and Twentieth Centuries

CHARLES BARGUE, FRENCH, d. 1883
828. ARAB MERCHANT SEATED
Pencil, 11 1/6 x 7 1/2 in.
Owned by The Art Institute of Chicago (C. Deering Collection).

ANTOINE LOUIS BARYE, FRENCH, 1796-1875
829. FAMILY OF LIONS
Water color, 5 7/16 x 9 1/2 in.
Signed: BARYE.
Owned by The Art Institute of Chicago (P. Palmer Collection).

ANTOINE LOUIS BARYE, FRENCH, 1796-1875
830. LEOPARD
Water color, 9 7/8 x 13 3/16 in.
Signed: BARYE.
Owned by The Art Institute of Chicago (P. Palmer Collection).

AUBREY BEARDSLEY, ENGLISH, 1872-1898
831. HOW A DEVIL IN WOMAN'S LIKENESS WOULD HAVE Tempted SIR BROS (1892)
(Two illustrations from 'Morte d'Arthur,' vol. II, p. 768/9)
Two black and white drawings on café-au-lait paper, 10 1/4 x 7 3/8 in.
Owned by The Art Institute of Chicago (James Deering Collection).

AUBREY BEARDSLEY, ENGLISH, 1872-1898
832. THE LITANY OF MARY MAGDALEN (1892)
Pencil drawing on white paper arched at top, 9 x 6 1/16 in.
Title in pencil, lettered.
Owned by The Art Institute of Chicago (C. Deering Collection).

AUBREY BEARDSLEY, ENGLISH, 1872-1898
833. VIRGILIUS, THE SORCERER
Pen drawing (black and white), 9 x 5 1/2 in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

GEORGE W. BELLOWS, AMERICAN, 1882-1925
834. HEAVY LIES THE HEAD THAT WEARS A BRAIN
Black crayon on white paper, 15 3/4 x 15 1/4 in.
Signed: GEO. BELLOWS.
Owned by The Art Institute of Chicago.

GEORGE W. BELLOWS, AMERICAN, 1882-1925
835. MOTHER AND CHILD
Pencil on brown paper, 11 1/4 x 8 1/2 in.
Signed: GEO. BELLOWS.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

GEORGE W. BELLOWS, AMERICAN, 1882-1925
836. MY MOTHER (STUDY OF DRAPERIES FOR) (1920)
Pencil on creamy paper, 16 5/16 x 11 1/2 in.
Signed: G. BELLOWS.
Owned by The Art Institute of Chicago (Friends of American Art Collection). (See No. 432.)

GEORGE W. BELLOWS, AMERICAN, 1882-1925
837. STUDY FOR PORTRAIT OF EMMA
Black crayon on white paper, 10 3/8 x 8 5/8 in.
Signed: GEO. BELLOWS.
Owned by The Art Institute of Chicago (J. B. Fair Collection).
GEORGE W. BELLOWS, AMERICAN, 1882-1925

838. Study of Head and Arms; Recumbent
Crayon on white paper, 7½ x 11½ in.
Signed: GEORGE BELLows.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

GEORGE W. BELLOWS, AMERICAN, 1882-1925

839. Three Women Visiting
Pencil and crayon on white paper, 11¾ x 13½ in.
Signed: GEORGE BELLows.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

GEORGE W. BELLOWS, AMERICAN, 1882-1925

840. Two Figures (1920)
Pencil on white paper, 11½ x 7¾ in.
Signed: GEORGE BELLows.
 Owned by The Art Institute of Chicago.

JOSEPH BERNARD, FRENCH, 1866-1931

841. Mother and Child, Dancing (Nudes)
Wash on medium dark tan paper, 10¼ x 13½ in.
Signed: J. BERNARD.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JOSEPH BERNARD, FRENCH, 1866-1931

842. Pan and Syrinx
Wash on pink-brown paper, 12½ x 10¾ in.
Signed: J. BERNARD.
Owned by The Art Institute of Chicago (R. Allerton Collection).

E. ANTOINE BOURDELLE, FRENCH, 1861-1929

843. Antiquity: Centaur with a Genius
Water color, wash, brush and crayon, 15½ x 19½ in.
Signed: ANTOINE BOURDELLE—TEMPS ANTIQUES: CENTAURE AVEC UN GENIE, 2E ETUDE A L'ENDEITTE, CORDEMALENT: ANTOINE BOURDELLE.
Owned by The Art Institute of Chicago (R. Allerton Collection).

HERCULES B. BRABAZON, ENGLISH, 1821-1906

844. Ightham Mote, Kent
Water color on white paper, 9½ x 13½ in.
Signed: H.B.B (monogram).
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

PAUL CEZANNE, FRENCH, 1839-1906

845. Jas de Bouffan
Water color on white paper, 20½ x 16½ in.
Lent by Mrs. Martin A. Ryerson, Chicago.

CHARLES CONDER, ENGLISH, 1868-1909

846. Street in Seville
Gouache and oil, 13½ x 10 in.
Signed: CONDER-SEVILLE.
Owned by The Art Institute of Chicago (Chadbourne Collection).

CHARLES CONDER, ENGLISH, 1868-1909

847. Women in a Loge
Water color and gouache, 9½ x 8½ in.
Owned by The Art Institute of Chicago (Chadbourne Collection).

CAMILLE COROT, FRENCH, 1795-1875

848. Landscape with a Dome
Charcoal on light colored tan paper, 11½ x 8½ in.
Owned by The Art Institute of Chicago.

DAVID COX, SCOTCH, 1783-1859

849. The Windmill
Sepia wash, 6 x 9¾ in.
Signed: DAVID.
Owned by The Art Institute of Chicago.

HONORE DAUMIER, FRENCH, 1808-1879

850. Les Badauds (Gaping Idlers)
Crayon on white paper, 11½ x 8½ in.
Owned by The Art Institute of Chicago (C. Deering Collection).

HONORE DAUMIER, FRENCH, 1808-1879

851. Figure Recouling
Crayon drawing on white paper, 6½ x 7½ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

HONORE DAUMIER, FRENCH, 1808-1879

852. Head (Man with Top-Hat)
Pen drawing on grey paper, 6½ x 4½ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

HONORE DAUMIER, FRENCH, 1808-1879

853. Man with Top Hat (Profile Portrait)
Pen, ink, wash on white paper, 5½ x 5 in.
Signed: H. D.
Owned by The Art Institute of Chicago (R. Allerton Collection).
ARTHUR B. DAVIES, AMERICAN, 1862–1928
854. Archer (Sagittarius)
Chalk on pinkish brown paper, 12½ x 8¼ in.
Signed: ARTHUR B. DAVIES.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

ARTHUR B. DAVIES, AMERICAN, 1862–1928
855. Autumn (Two Figures)
Drawing with water color on brown paper, 8½ x 12¼ in.
Signed: ARTHUR B. DAVIES.
Lent by R. Allerton.

ARTHUR B. DAVIES, AMERICAN, 1862–1928
856. Nude, Standing; Left Knee Up
White chalk on buff paper, 16¾ x 11⅜ in.
Signed: ARTHUR B. DAVIES.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

ARTHUR B. DAVIES, AMERICAN, 1862–1928
857. Recumbent Nude
Crayon on pink paper, 9 x 11 in.
Owned by The Art Institute of Chicago.

ARTHUR B. DAVIES, AMERICAN, 1862–1928
858. Recumbent Nude
Charcoal and pastel on grey paper, 10 x 17½ in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

ARTHUR B. DAVIES, AMERICAN, 1862–1928
859. Standing Nude
Chalk on brown paper, 12 x 7 in.
Signed: ARTHUR B. DAVIES.
Owned by The Art Institute of Chicago (R. Allerton Collection).

EDGAR DEGAS, FRENCH, 1834–1917
860. Dancer at the Bar
Three crayons on white paper, 12 x 9 in.
Signed: DEGAS.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EDGAR DEGAS, FRENCH, 1834–1917
861. Dancer at the Bar (Les Pointes)
Charcoal on dark cream paper, 11½ x 9 in.
Signed: DEGAS.
Owned by The Art Institute of Chicago (R. Allerton Collection).

EDGAR DEGAS, FRENCH, 1834–1917
862. Dancer Curtseying
Crayon and chalk on grey-blue paper, 17½ x 11½ in.
Signed: DEGAS.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

EDGAR DEGAS, FRENCH, 1834–1917
863. Spent Dancer (Danseuse Langouissante)
Charcoal on buff paper, 19¼ x 16¼ in.
Signed: DEGAS (in red).
Owned by The Art Institute of Chicago (R. Allerton Collection).

EUGENE DELACROIX, FRENCH, 1798–1863
864. Lion Faces and Paws
Pencil and light sepia on creamy paper, 7¾ x 4¾ in.
Signed: E.D. (monogram).
Owned by The Art Institute of Chicago (R. Allerton Collection).

EUGENE DELACROIX, FRENCH, 1798–1863
865. Nude: Back (Study After Veronese's “Unfaithfulness”)
Pencil on buff paper, 3¾ x 6¾ in.
Signed: E.D. (monogram).
Owned by The Art Institute of Chicago (J. H. Wrenn Memorial).

HENRI FANTIN-LATOUR, FRENCH, 1836–1904
866. Ingres (Portrait) (1865)
Charcoal on white paper, 6⅞ x 4½ in.
Signed: FANTIN, 28 Sept 1865.
Owned by The Art Institute of Chicago (Chadbourne Collection).

JEAN-LOUIS FORAIN, FRENCH, 1852–1931
867. Dancer and Man (Danseuse et Homme)
Pen, pencil, colored washes, 15¾ x 13¼ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JEAN-LOUIS FORAIN, FRENCH, 1852–1931
868. The Hat Shop
Charcoal, touches India ink, 12½ x 19¾ in.
Signed: FORAIN.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JEAN-LOUIS FORAIN, FRENCH, 1852–1931
869. The Reporter
Charcoal, 15 x 18¼ in.
Signed: FORAIN.
Owned by The Art Institute of Chicago.
JEAN-LOUIS FORAIN, FRENCH, 1852–1931
870. Trickyster Lawyers (Hommes d’Affaires) (1924)
Black chalk, Chinese white, sepia-bistre wash, 12⅔ x 17⅞ in.
Signed: FORAIN.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

H. GAUDIER-BRZESKA, RUSSIAN, 1892–1915
871. Figures of Men and Women
Pen drawings, 8½ x 13⅝ in.
Signed: H. GAUDIER, 10.
Owned by The Art Institute of Chicago (R. Allerton Collection).

PAUL GAUGUIN, FRENCH, 1848–1903
872. Peacock and Natives, Tahiti
Pen and crayon drawing on paper, 9⅜ x 15¾ in.
Owned by The Art Institute of Chicago (Chadbourn Collection).

PAUL GAUGUIN, FRENCH, 1848–1903
873. Tahitian Child
Water color on light brown paper, 13 x 9 in.
Owned by The Art Institute of Chicago (Chadbourn Collection).

PAUL GAUGUIN, FRENCH, 1848–1903
874. Tahitian Drinking from Waterfall
Water color on cream paper, 12⅔ x 8⅛ in.
Signed: G.O.
Owned by The Art Institute of Chicago (Chadbourn Collection).

PAUL GAUGUIN, FRENCH, 1848–1903
875. Tahiti Man (Front Face and Profile)
Charcoal on buff paper, 12¾ x 11 in.
Owned by The Art Institute of Chicago (Chadbourn Collection).
Lit.: R. Rey, Gauguin (Engl. transl.), 1924, Pl. 19.

PAUL GAUGUIN, FRENCH, 1848–1903
876. Two Tahiti Women in Landscape
Water color, 12¾ x 9¾ in.
Owned by The Art Institute of Chicago (Chadbourn Collection).

PAUL GAUGUIN, FRENCH, 1848–1903
877. Polynesians (Group of)
Charcoal, 9¾ x 8¾ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

GAVARNI (HIPPOLYTE GUILLAUME SULPICE CHEVALIER), FRENCH, 1804–1866
878. Scene in Hyde Park (1842)
Pen and water color, 7¾ x 7¼ in.
Inscribed: Paris, 1842.
Owned by The Art Institute of Chicago (C. Deering Collection).

GAVARNI (HIPPOLYTE GUILLAUME SULPICE CHEVALIER), FRENCH, 1804–1866
879. Woman in Spanish Costume
Charcoal, sanguine, Chinese white on grey paper, 11½ x 8 in. (arched).
Signed: GAVARNI.
Owned by The Art Institute of Chicago (C. Deering Collection).

VINCENT VAN GOGH, DUTCH, 1853–1890
880. Cypresses
Pen, pencil, wash, buff paper, 24¼ x 18¾ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

VINCENT VAN GOGH, DUTCH, 1853–1890
881. Pastoral (Harvesting)
Pen drawing on buff paper, 7¾ x 11¾ in.
Signed: VINCENT.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

CONSTANTIN GUYS, FRENCH, 1805–1892
882. After the Ballet
Watercolor and wash, white paper, 31¾ x 21¾ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

CONSTANTIN GUYS, FRENCH, 1805–1892
883. Lady with Muff
Wash drawing (sepia and green grey) on paper, 9 x 6¾ in.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

CONSTANTIN GUYS, FRENCH, 1805–1892
884. One of the Ladies of the Harem
Water color, pen, sepia on white paper, 13¼ x 9½ in.
Marked: une des dames du harem.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

CONSTANTIN GUYS, FRENCH, 1805–1892
885. Reception
Water color and wash on paper, 6¾ x 7½ in.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).
CONSTANTIN GUYS, FRENCH, 1805–1892
886. ONE WOMAN STANDING, ANOTHER SITTING
Wash drawing with color, 12 ¾ x 8 ¾ in.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

CONSTANTIN GUYS, FRENCH, 1805–1892
887. WOMAN
Wash drawing, bistre, sepia on paper, 13 ¾ x 9 ¼ in.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

FERDINAND HODLER, SWISS, 1853–1918
888. CALL TO ARMS (SKETCH FOR IENA MURALS) (1908)
Pen, dry brush color on tracing-cloth, 10 x 16 ¼ in.
Signed: FERD. HODLER.
Owned by The Art Institute of Chicago (R. Allerton Collection).

FERDINAND HODLER, SWISS, 1853–1918
889. THE MOWER
Pen and pencil on white paper, 12 ¼ x 12 ½ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
890. ADIRONDACKS GUIDE (1892)
Water color, 12 ½ x 21 in.
Signed: H. '92.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
891. AFTER THE TORNADO, BAHAMAS (1892)
Water color, 14 ½ x 21 in.
Signed: HOMER.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
892. BREAKING STORM, MAINE COAST
Water color, 14 ¼ x 21 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
893. CAMP FIRE, ADIRONDACKS
Water color, 14 ½ x 21 in.
Signed: HOMER; SKETCH.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
894. END OF THE DAY, ADIRONDACKS (1890)
Water color, 13 ½ x 19 ½ in.
Signed: HOMER, '90.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
895. THE GULFSTREAM (1889)
Water color, 11 x 19 ¼ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
896. THE LONE BOAT, NO. WOODS CLUB (1892)
Water color, 12 ¼ x 21 in.
Signed: WINSLOW HOMER, 1892.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
897. MAN IN BOAT, MAINE COAST
Water color, 9 x 13 ½ in.
Signed: SKETCH W. H.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
898. MARBLEHEAD
Water color, 8 ½ x 13 in.
Signed: HOMER.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
899. NORTH WOODS CLUB, ADIRONDACKS (1892)
Water color, 14 ½ x 21 ½ in.
Signed: WINSLOW HOMER, 1892, NORTHWOODS CLUB, N. Y.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
900. THE OUTLOOK, MAINE COAST (1894)
Water color, 13 ½ x 19 ½ in.
Signed: HOMER, '94.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836–1910
901. PROUT'S NECK, BREAKERS (1883)
Water color, 14 ½ x 21 in.
Signed: WINSLOW HOMER, 1883.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
WINSLOW HOMER, AMERICAN, 1836-1910
902. PROUT'S NECK, BREAKING WAVE (1887)
Water color, 15 x 21 1/4 in.
Signed: HOMER, '87.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836-1910
903. PROUT'S NECK, EVENING
Water color, 13 1/2 x 20 1/2 in.
Signed: w. H.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836-1910
904. THE RAPIDS, HUDSON RIVER (1894)
Water color, 14 1/4 x 21 in.
Signed: HUDSON RIVER, JUNE 1894, w. H.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836-1910
905. STOWING SAIL, BAHAMAS (1903)
Watercolor, 13 1/2 x 21 1/2 in.
Signed: SKETCH FROM NATURE, DEC. 22, 1903. HOMER.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836-1910
906. SUNSHINE AND SHADOW, PROUT'S NECK (1894)
Water color, 14 1/4 x 21 in.
Signed: WINSLOW HOMER, 1894.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836-1910
907. TYNEMOUTH PRIORY, ENGLAND (1881)
Water color, 10 x 19 1/2 in.
Signed: WINSLOW HOMER, 1881. TYNEMOUTH PRIORY (WINSLOW HOMER) ENGLD.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

WINSLOW HOMER, AMERICAN, 1836-1910
908. THE WATCHER, TYNEMOUTH (1882)
Water color, 8 x 14 1/2 in.
Signed: HOMER, '82.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

JEAN DOMINIQUE INGRES, FRENCH, 1780-1867
909. LIFE DRAWINGS: A FACE AND A FIGURE WITH A STAFF
Pencil, 10 1/2 x 7 in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JEAN DOMINIQUE INGRES, FRENCH, 1780-1867
910. MONSIEUR TARDEAU (PORTRAIT)
Pencil on white paper, 9 3/8 x 7 1/4 in.
Signed: INGRES—A MADAME TARDEAU.
Lent by Mrs. Charles Netcher, Chicago.

JAMES DICKSON INNES, ENGLISH, 1887-1914
911. COAST AT CERBERRE
Water color, 13 3/4 x 20 3/4 in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

JOHAN BARTHOLD JONGKIND—DUTCH, 1819-1891
912. LE CAFE
Pen, water color, wash, pencil, 8 3/4 x 8 1/2 in.
Signed: JONGKIND.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

JOHN LA FARGE, AMERICAN, 1835-1910
913. BATTLE WINDOW (SKETCH FOR)
Water color on yellowish paper, 7 3/8 x 3 3/4 in.
Owned by The Art Institute of Chicago.

DERWENT LEES, AUSTRALIAN, died 1931
914. THE BLUE HILLS
Water color, 9 x 14 in.
Signed: LEES.
Owned by The Art Institute of Chicago (R. Allerton Collection).

ALPHONSE LEGROS, FRENCH, 1837-1911
915. G. F. WATTS (PORTRAIT)
Sanguine on pink paper, 11 1/4 x 7 3/4 in.
Signed: A. LEGROS.
Owned by The Art Institute of Chicago (C. Deering Collection).

AUGUSTE LEPERE, FRENCH, 1849-1918
916. LA PLAINE; ST. JEAN DE MONTS
Charcoal, 5 1/8 x 8 1/4 in.
Signed: A. LEPERE.
Lent by Mr. Daniel V. Casey.
AUGUSTE LEPERE, French, 1849-1918
917. SPRING—CREVECOEUR
Wash drawing with pencil and gouache, 8 1/2 x 13 3/4 in.
Signed: A. LEPERE.
Lent by Mr. Daniel V. Casey, Chicago.

EDOUARD MANET, French, 1832–1883
918. MLLE. LEMONNIER (PORTRAIT)
Crayon outline on creamy tan paper, 7 3/4 x 5 1/2 in.
Signed: E. M. (monogram).
Owned by The Art Institute of Chicago (R. Allerton Collection).

EDOUARD MANET, French, 1832–1883
919. STUDY OF SNAILS
Water color on white paper, 7 3/8 x 4 1/2 in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

MAXIME MAUFRA, French, 1862–1918
920. YPORT: BEACHED BOATS
Water color and crayon on light buff paper, 19 1/2 x 12 in.
Signed: MAUFRA—YPORT.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

FRANÇOIS MILLET, French, 1814–1875
922. GRANDE BERGERE (STUDY FOR)
Charcoal, 13 x 7 1/2 in.
Signed: JFM (stamped).
Owned by The Art Institute of Chicago (Friends of American Art Collection).

FRANÇOIS MILLET, French, 1814–1875
923. WOOL CARDER (STUDY FOR ETCHING)
Charcoal on grey paper, 10 x 6 7/8 in.
Signed: JFM (stamped).
Owned by The Art Institute of Chicago (P. Palmer Collection).

BERTHE MORISOT, French, 1841–1895
924. WOMAN AND CHILD ON A BALCONY
Water color on white paper, 7 1/2 x 6 in.
Signed: B. M. (stamped).
Owned by The Art Institute of Chicago (Charles Netcher II Memorial).

WILLIAM ORPEN, English, 1878–1931
925. NUDE: ATHLETE AND MALE TORSO
Charcoal, crayon on cream paper, 23 3/4 x 16 1/2 in.
Signed: ORPEN.
Owned by The Art Institute of Chicago (R. Allerton Collection).

WILLIAM ORPEN, English, 1878–1931
926. SISTERS (NUDES ON SEA SHORE)
Water color and pencil on white paper, 29 3/8 x 20 1/2 in.
Signed: ORPEN.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

WILLIAM ORPEN, English, 1878–1931
927. WOMAN WITH A FAN (1899)
Sepia drawing, 8 3/4 x 5 1/4 in.
Signed: W. ORPEN '99.
Owned by The Art Institute of Chicago (R. Allerton Collection).

CAMILLE PISSARRO, French, 1831–1903
928. MARKETSCENE: PONTOISE
Pen and sepia wash with some gouache, 6 7/8 x 5 in.
Signed: C. PISSARRO.
Owned by The Art Institute of Chicago (R. Allerton Collection).

PIERRE CECILE PUVIS DE CHAUVANNES, French, 1824–1898
929. HEAD OF WOMAN
Pencil, 10 x 7 7/8 in.
Stamped: PDC.
Owned by The Art Institute of Chicago (Robert Allerton Collection).

PIERRE CECILE PUVIS DE CHAUVANNES, French, 1824–1898
930. THE FISHERMAN'S FAMILY (1887)
Sanguine, 12 x 9 3/8 in. (on pinkish tan paper).
Inscribed: A ROGER MARX, TEMOIGNAGE D'UNE VIVE SYMPATHIE, P. PUVIS DE CHAUVANNES.
Owned by The Art Institute of Chicago (Robert Allerton Collection).

A study for No. 267.

BERTHA MORISOT, French, 1841–1895
931. M. TERRASSON (1849)
Wash and water color, 11 15/16 x 7 3/4 in.
Signed: BRUXELLES, LE 12 JANVIER 1849, S. TERRASSON (STP. VENTE RAFFET).
Owned by The Art Institute of Chicago.
ODILON REDON, FRENCH, 1840-1916

932. LA LOGE
Oil stick on dark cream paper, 17½ x 25¾ in.
Signed: ODILON REDON.
Owned by The Art Institute of Chicago.

AUGUSTE RODIN, FRENCH, 1840-1917

933. MODEL RECLINING
Line drawing (pencil) and pink wash, 9½ x 12 in.
Signed: RODIN.
Owned by The Art Institute of Chicago (R. Allerton Collection).

934. NUDE, SEATED, ARMS OVERHEAD
Pencil drawing, pink wash, 12¾ x 9½ in.
Signed: A. RODIN.
Owned by The Art Institute of Chicago.

935. NUDE IN A WHIRL
Outline drawing (pencil) with pink wash, 9¾ x 12½ in.
Signed: A. RODIN (middle lower margin).
Owned by The Art Institute of Chicago.

FELICIEN ROPS, BELGIAN, 1833-1898

936. INVITATION TO A CONCERT
Pen drawing on écru paper, 31¾ x 3½ in.
Inscription: (Couplets).
Owned by The Art Institute of Chicago.

FELICIEN ROPS, BELGIAN, 1833-1898

937. WOUNDED ZOUAVE
Pencil, pen, wash, 12¼ x 9½ in.
Signed: FELICIEN.
Owned by The Art Institute of Chicago (C. Deering Collection).

JOHN S. SARGENT, AMERICAN, 1856-1925

938. HANDS BOUND (FIGURE IN CIRCLE)
Charcoal on white paper, 18¼ x 24¾ in.
Signed: JOHN S. SARGENT.
Owned by The Art Institute of Chicago (Friends of American Art).

JOHN S. SARGENT, AMERICAN, 1856-1925

939. SEATED MALE FIGURE
Charcoal on white paper, 18¼ x 24¾ in.
Signed: JOHN S. SARGENT.
Owned by The Art Institute of Chicago (Friends of American Art).

JOHN S. SARGENT, AMERICAN, 1856-1925

940. SEATED MALE NUDE
Charcoal on white paper, 18¼ x 21¾ in.
Signed: JOHN S. SARGENT.
Owned by The Art Institute of Chicago (R. Allerton Collection).

941. NUDE: MALE (STUDY): KNEES RAISED, FOREARM FLEXED
Charcoal on white paper, 18½ x 21½ in.
Signed: JOHN S. SARGENT (upside down).
Owned by The Art Institute of Chicago (Friends of American Art Collection).

942. STUDY OF FEET AND LEGS
Charcoal on white paper, 18½ x 24½ in.
Signed: JOHN S. SARGENT (upside down).
Owned by The Art Institute of Chicago (Friends of American Art Collection).

943. WOODSHEDS; TYROL
Water color on white paper, 15½ x 20½ in.
Signed: JOHN S. SARGENT—TIROL.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

944. WORKMEN, CARRARA
Water color, 15½ x 20½ in.
Signed: JOHN S. SARGENT—CARRARA.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

GEORGES SEURAT, FRENCH, 1859-1891

946. LA FRILEUSE
Charcoal on paper, 12 x 8½ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

THEOPHILE A. STEINLEN, FRENCH, 1859-1923

947. LAUNDBRESS
Charcoal on tan paper, 24 x 18 in.
Signed: STEINLEN.
Owned by The Art Institute of Chicago (R. Allerton Collection).

95
HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864-1901

948. Mlle. Polaire
Line and sepia brush and charcoal on buff paper, 28¼ x 15½ in.
Signed with monogram in circle.
Owned by The Art Institute of Chicago.

ALBERT WEISGERBER, GERMAN, 1878-1915

949. Flagellation
Pen drawing on white paper, 6¼ x 7½ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JAMES A. McNEILL WHISTLER, AMERICAN, 1834-1903

950. Draped Model
Crayon on dark brown paper, 12½ x 9½ in.
Signed with butterfly monogram.
Owned by The Art Institute of Chicago (C. Deering Collection).

JAMES A. McNEILL WHISTLER, AMERICAN, 1834-1903

951. Nude
Crayon on dark brown paper, 11 x 7½ in.
Signed with butterfly monogram.
Owned by The Art Institute of Chicago (C. Deering Collection).

EUROPEAN AND AMERICAN
Twentieth Century

RIFKA ANGEL, AMERICAN, 1899-952. Nursery Rhyme No. 1 (1932)
Water color, 8 x 6½ in.
Signed: RIFKA ANGEL.
Lent by Mr. Arthur Heun, Chicago.

Gifford Beal, American, 1879-953. Fishing Boats, Rockport (1922)
Brush drawing on dark cream paper, 12¼ x 17¾ in.
Signed: GIFFORD BEAL, '22.
Owned by The Art Institute of Chicago.

Gifford Beal, American, 1879-954. New York Harbor (1924)
Water color on white paper, 14 x 21½ in.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

MAX BEERBOHM, ENGLISH, 1872-957. Resolved... (1909)
Pencil and wash on grey paper, 15¾ x 11 in.
Signed: MAX, 1909.
Owned by The Art Institute of Chicago (Chadbourne Collection).

Ink, pencil and wash, 12¼ x 8½ in.
Signed: MAX, '07.
Owned by The Art Institute of Chicago (Chadbourne Collection).

ALBERT BESNARD, FRENCH, 1849-959. Woman at her Toilette
Crayon on white paper, 12½ x 9½ in.
Signed: A. BESNARD.
Owned by The Art Institute of Chicago (R. Allerton Collection).

Muirhead Bone, English, 1876-960. The Fort, Freshwater Bay
Water color and pencil on white paper, 8½ x 11½ in.
Signed: MUIRHEAD BONE.
Owned by The Art Institute of Chicago.

Muirhead Bone, English, 1876-961. Loen, Norway
Water color, crayon & wash on white paper, 8¼ x 11½ in.
Signed: MUIRHEAD BONE.
Lent by Mr. Daniel V. Casey, Chicago.

Muirhead Bone, English, 1876-962. Trafalgar Square, London (1922)
Pen and ink on white paper, 10 x 12½ in.
Signed: MUIRHEAD BONE, 1922.
Owned by The Art Institute of Chicago (Charles Netcher II Memorial).

George Elmer Browne, American, 1871-963. Tetuan, Morocco
Water color on white paper, 11¼ x 15½ in.
Signed: GEO. ELMER BROWNE.
Owned by The Art Institute of Chicago.
HEINRICH CAMPENDONK, GERMAN, 1889-964. FROM BRITTANY
Water color on white paper, 22 1/4 x 18 3/4 in.
Owned by The Art Institute of Chicago.

FRANCIS CHAPIN, AMERICAN, 1899-965. SHELTERED HARBOR, ROSCOFF (1928)
Water color on white paper, 19 1/4 x 14 1/4 in.
Owned by The Art Institute of Chicago.

JOHN E. COSTIGAN, AMERICAN, 1888-966. SHEEP AT THE GATE (1923)
Water color on white paper, 12 1/4 x 18 1/2 in.
Signed: J. E. COSTIGAN.
Owned by The Art Institute of Chicago.

HERMINE DAVID, FRENCH, 1886-967. HILLY LANDSCAPE
Water color and crayon, 8 3/8 x 12 3/8 in.
Signed: HERMINE-DAVID.
Owned by The Art Institute of Chicago.

HERMINE DAVID, FRENCH, 1886-968. LANDSCAPE
Water color and dry brush on white paper, 6 1/2 x 8 3/4 in.
Signed: HERMINE DAVID.
Owned by The Art Institute of Chicago.

ADOLF DEHN, AMERICAN, 1895-969. NOON HOUR (1927)
Pen drawing with brush, 13 1/2 x 20 3/8 in.
Signed: ADOLF DEHN, 1927.
Lent by the Artist.

CHARLES DEMUTH, AMERICAN, 1883-970. FLOWERS (1920)
Water color on white paper, 13 3/4 x 11 3/4 in.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

ANDRE DERAIN, FRENCH, 1880-971. LANDSCAPE (SKYLINE)
Water color on white paper, 12 1/2 x 18 1/2 in.
Signed: A. DERAIN.
Owned by The Art Institute of Chicago (R. Allerton Collection).

ANDRE DERAIN, FRENCH, 1880-972. NUDE LEANING ON INVISIBLE SUPPORT
Pen outline drawing on white paper, 16 1/2 x 10 in.
Signed: A. DERAIN.
Owned by The Art Institute of Chicago (R. Allerton Collection).

CHARLES DESPIAU, FRENCH, 1874-973. NUDE (ARMS BETWEEN LEGS)
Sanguine on white paper, 13 3/8 x 8 3/4 in.
Signed: c. DESPIAU.
Owned by The Art Institute of Chicago (R. Allerton Collection).

OTTO DIX, GERMAN, 1891-1974. RESTING WOMAN (1928)
Water color on white paper, 12 1/4 x 21 1/2 in.
Lent by Mr. J. B. Neumann, New York.

PAUL DOUGHERTY, AMERICAN, 1877-975. TREES
Charcoal on white paper, 9 1/2 x 14 1/2 in.
Signed: PAUL DOUGHERTY.
 Owned by The Art Institute of Chicago (Friends of American Art Collection).

CHARLES DUFRESNE, FRENCH, 1876-976. GRANDE GOUACHE
Gouache, 15 1/4 x 18 1/8 in.
Signed: DUFRESNE.
Owned by The Art Institute of Chicago (R. Allerton Collection).

CHARLES DUFRESNE, FRENCH, 1876-977. WOMAN IN AN INTERIOR
Water color and pastel, 9 3/8 x 9 3/8 in.
Signed: DUFRESNE.
Owned by The Art Institute of Chicago.

RAOUL DUFY, FRENCH, 1877-978. THE BLUE TRAIN
Water color and gouache, 19 1/4 x 25 1/2 in.
Signed: RAOUL DUFY.
Lent by Mr. and Mrs. John U. Nef, Chicago.

GEORGE WILLIAM EGGERS, AMERICAN, 1883-979. JOHN THE BAPTIST (SKETCH FOR) (1920)
Water color drawing on white paper, 11 3/4 x 8 1/2 in.
Owned by The Art Institute of Chicago.

GEORGE WILLIAM EGGERS, AMERICAN, 1883-980. NUDE; WITH ARMS UPRAISED (1917)
Sanguine on cream paper, 11 3/4 x 7 1/2 in.
Signed: EGGERS, 1917.
Owned by The Art Institute of Chicago (Friends of American Art Collection).
GEORGE PEARSE ENNIS, AMERICAN, 1884-981. Home Port (1921)
Water color on white paper, 15 1/2 x 19 3/4 in.
Signed: ENNIS.
Owned by The Art Institute of Chicago.

ALFEO FAGGI, AMERICAN, 1885-981. MALE NUDE BENDING OVER
Sanguine on white paper, 14 7/8 x 9 7/8 in.
Signed: A. FAGGI (twice).
Owned by The Art Institute of Chicago.

SERGE FERAT, RUSSIAN, 1881-982. GREEN CIRCUS RIDERS (ECUYERS VERTS)
Water color (pointillé) on white paper with wash, 21 x 15 3/4 in.
Signed: s. FERAT.
Owned by The Art Institute of Chicago (R. Allerton Collection).

W. RUSSELL FLINT, ENGLISH, 1880-983. GOLDEN SANDS, BAMBURGH (1921)
Water color on white paper, 19 3/4 x 26 1/2 in.
Signed: W. RUSSELL FLINT.
Owned by The Art Institute of Chicago.

W. RUSSELL FLINT, ENGLISH, 1880-984. WET SANDS, BAMBURGH (1920)
Water color on white paper, 19 3/4 x 26 3/8 in.
Signed: W. RUSSELL FLINT.
Owned by The Art Institute of Chicago.

ELMER A. FORSBERG, AMERICAN, 1883-985. NUDE TORSO FROM BACK (1921)
Brown crayon on bluish paper, 8 5/16 x 11 in.
Signed: ELMER A. FORSBERG, 1921.
Owned by The Art Institute of Chicago.

KARL FREE, AMERICAN, 1903-986. SOUVENIR OF BRUSSELS (1929)
Water color on white paper, 16 1/2 x 13 in.
Signed: KARL FREE, 29—BRUXELLES.
Lent by the Artist.

FREDERICK CARL FRIESEKE, AMERICAN, 1874-987. FRANCES AT THE PIANO (1929)
Water color on white paper, 11 1/2 x 10 3/4 in.
Signed: F. C. FRIESEKE, 1929.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

EDMUND GIEBERT, AMERICAN, 1893-988. BABY (1927)
Charcoal drawing on white paper, 16 1/2 x 13 in.
Signed: GIEBERT (another signature concealed by mat).
Lent by the Artist.

HOWARD GILES, AMERICAN, 1876-989. SHORE-LINE
Water color on white paper, 11 1/2 x 15 3/4 in.
Owned by The Art Institute of Chicago.

ERIC GILL, ENGLISH, 1882-990. FROM GORDIAN (1923)
Pencil on white paper, 8 5/8 x 6 1/2 in.
Signed: FROM GORDIAN 2.12.23, E. G.
Owned by The Art Institute of Chicago (R. Allerton Collection).

RALPH W. GRAHAM, AMERICAN, 1901-991. NORTH AVE. VISTA (1931)
Water color with gilt touches on white paper, 23 3/16 x 15 5/16 in.
Lent by the Artist.

GEORGE GROSZ, GERMAN, 1893-992. STREET IN PARIS (1928)
Water color on white paper, 23 1/2 x 18 in.
Owned by The Art Institute of Chicago.

W. EMERTON HEITLAND, AMERICAN, 1893-993. HARBOR, PUERTO PLATA (1924)
Water color on white paper, 19 x 22 1/4 in.
Signed: HEITLAND.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

W. EMERTON HEITLAND, AMERICAN, 1893-994. OLD CEMETERY, SANTO DOMINGO (1924)
Water color on white paper, 19 x 22 in.
Signed: HEITLAND.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

W. EMERTON HEITLAND, AMERICAN, 1893-995. SHANTY, TAMPA (1922)
Water color on white paper, 16 3/4 x 18 1/2 in.
Signed: HEITLAND, 1922.
Owned by The Art Institute of Chicago.
WILLIAM P. HENDERSON, American, 1877-1996.
996. Curtain Call
Pastel on dark grey paper, 8½ x 5 in.
Owned by The Art Institute of Chicago.

WILLIAM P. HENDERSON, American, 1877-1997.
997. Harvest Dance
Pastel, chalk, wash, 9 x 11¾ in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

998. Ute Dance at Tesuque
Pastel, chalk and wash, 9⅜ x 12¾ in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

HARRY HERING, American, 1887-1909.
999. Overlook (1930)
Water color, 20 x 28¾ in.
Signed: Harry Hering, '30 (twice).
Lent by the Artist.

EMIL HOLZHAUER, American, 1887-1900.
1000. Patricia (Portrait) (1927)
Water color on white paper, 21⅛ x 14⅛ in.
Signed: Holzhauser, 1927.
Owned by The Art Institute of Chicago.

CHARLES HOPKINSON, American, 1869-1901.
1002. Lunà'arno Through Hotel Window
Water color on white paper, 14¾ x 19¾ in.
Owned by The Art Institute of Chicago.

EDWARD HOPPER, American, 1882-1904.
1003. La Pierreuse
Water color on white paper, 11¾ x 6½ in.
Signed: Edward Hopper.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

EDWARD HOPPER, American, 1882-1905.
1004. Le Terrassier (Street Mender)
Water color on paper, 11¾ x 6½ in.
Signed: Edward Hopper.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

EARL C. HORTER, American Contemporary, 1906.
1005. Nude Reclining
Water color on white paper, 11½ x 12½ in.
Signed: E. Horter.
Owned by The Art Institute of Chicago.

FELICIE W. HOWELL, American, 1897-1926.
1006. The Chef (1926)
Water color on white paper, 9½ x 7½ in.
Signed: Felicie Waldo Howell, 1926.
Owned by The Art Institute of Chicago.

NORMAN JACOBSEN, American, 1884-1908.
1007. Balinese Winding Yarn with Her Feet
Crayon on grey-mottled paper, 9½ x 13½ in.
Signed: Jacobsen.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JOSEPH W. JICHA, American, 1901-1928.
1008. Bahama Coal Vender (1928)
Water color on white paper, 14⅞ x 19⅞ in.
Signed: Joseph W. Jicha, Nassau.
Owned by The Art Institute of Chicago.

AUGUSTUS E. JOHN, English, 1879-1909.
1009. Day (Study of Female Figure)
Crayon, 21½ x 17 in.
Signed: John.
Owned by The Art Institute of Chicago.

AUGUSTUS E. JOHN, English, 1879-1911.
1010. Ambrose M’Evoy, Profile to Left (Portrait)
Sanguine on grey paper, 7½ x 6¾ in.
Signed: John.
Owned by The Art Institute of Chicago (R. Allerton Collection).
AUGUSTUS E. JOHN, ENGLISH, 1879-1012. SAMSON AND DELILAH (?)
Sepia wash drawing, 8¾ x 9¼ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

AUGUSTUS E. JOHN, ENGLISH, 1879-1013. TWO WOMEN AND A CHILD IN A LANDSCAPE
Pencil drawing, 13¼ x 17¼ in.
Signed: JOHN.
Owned by The Art Institute of Chicago (Chadbourne Collection).

LLOYD R. JONES, AMERICAN, 1890-1014. THE ARTIST (1929)
Water color on white paper, 12½ x 18½ in.
Signed: LLOYD R. JONES.
Owned by The Art Institute of Chicago.

HENRY G. KELLER, AMERICAN, 1870-1015. WINTER LANDSCAPE (1929)
Water color on white paper, 19½ x 14½ in.
Signed: KELLER (and with monogram).
Owned by The Art Institute of Chicago.

ROCKWELL KENT, AMERICAN, 1882-1016. RUNNING WATER
Pen drawing on white paper, c. 9 x 7 in.
Signed: ROCKWELL KENT—ALASKA.
Owned by The Art Institute of Chicago (R. Allerton Collection).

ROCKWELL KENT, AMERICAN, 1882-1017. SELF-PORTRAIT (1923)
Pen drawing on white paper, 9 x 5¾ in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

LAURA KNIGHT, ENGLISH, 1877-1018. BEFORE THE ACT
Water color and black chalk, 14¾ x 19¾ in.
Signed: LAURA KNIGHT.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

GEORGE KOLBE, GERMAN, 1877-1019. NUDE BENDING OVER SIDWAYS (TO LEFT)
Pen and ink wash on white paper, 15¾ x 13 in.
Signed: G. K. (monogram).
Owned by The Art Institute of Chicago (R. Allerton Collection).

GEORGE KOLBE, GERMAN, 1877-1020. NUDE JUMPING (FRONT)
Ink and wash on white paper, 18¾ x 12 in.
Signed: G. K. (monogram).
Owned by The Art Institute of Chicago (R. Allerton Collection).

LEON KROLL, AMERICAN, 1884-1021. LES ANDELYS
Pencil on white paper, 12¼ x 19¼ in.
Signed: LEON KROLL.
Owned by The Art Institute of Chicago (R. Allerton Collection).

MARIE LAURENCIN, FRENCH, 1885-1022. TWO WOMEN WITH VINE DECORATION
Water color and pencil on white paper, 9¼ x 12¼ in.
Signed: M. LAURENCIN.
Owned by The Art Institute of Chicago (R. Allerton Collection).

MARIE LAURENCIN, FRENCH, 1885-1023. WOMAN WITH BLUE KERCHIEF
Wash on creamy paper, blue crayon scarf, 9¾ x 6¾ in.
Signed: M. L. (monogram).
Owned by The Art Institute of Chicago (R. Allerton Collection).

GEORGE LUKS, AMERICAN, 1867-1024. LANDSCAPE
Water color on white paper, 13½ x 19½ in.
Signed: GEORGE LUKS.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JAMES McBET, ENGLISH, 1883-1025. VIEW OF WALCHEREN (1923)
Wash, water color, pen on white paper, 10½ x 17½ in.
Signed: MC BEY, VEERE, 3 SEPTEMBER 1923.
Lent by Mr. Daniel V. Casey.

DAVID JOHN McCOSH, AMERICAN, 1903-1026. SHOPPERS RESTING (1933)
Water color on white paper, 14¾ x 23 in.
Signed: D. J. MC COSH, 1933.
Lent by the Artist.

JEAN MACLANE, AMERICAN, 1878-1027. ALONG THE BEACH, ENGLAND (1925)
Water color on white paper, 12¾ x 17¾ in.
Signed: JEAN MACLANE, 1925.
Owned by The Art Institute of Chicago.
ARISTIDE MAILLOL, French, 1861-1028. Recumbent Nude (falling)  
Pencil on dark cream paper, 7⅝ x 9⅜ in.  
Signed: m (monogram in cartouche).  
Owned by The Art Institute of Chicago (R. Allerton Collection).

JOHN MARIN, American, 1875-1029. The Little Tree; Maine (1914)  
Water color on white paper, 13⅛ x 16½ in.  
Owned by The Art Institute of Chicago.

ALBERT MARQUET, French, 1875-1030. Ghardaja; Arab Mother and Child  
Line drawing (pen) on tan paper, 5¾ x 4 in.  
Signed: MARQUET.  
Owned by The Art Institute of Chicago.

ALBERT MARQUET, French, 1875-1031. The Wharf, Audierne (1928)  
Water color on white paper, 8⅞ x 11 in.  
Signed: MARQUET, AUDIERNE, 1928.  
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

HENRI MATISSE, French, 1869-1032. Girl with Cat  
Pencil on white paper, 10¾ x 8¼ in.  
Signed: HENRI MATISSE.  
Owned by The Art Institute of Chicago (Chadbourne Collection).

HENRI MATISSE, French, 1869-1033. Woman Nursing Knee—a Foot (1909)  
Brush drawing on white paper, 11½ x 9¾ in.  
Signed: HENRI MATISSE AOUT 1909.  
Owned by The Art Institute of Chicago (Chadbourne Collection).

HENRI MATISSE, French, 1869-1034. Study for White Plumes  
Brush drawing on white paper, 11 x 14 in.  
Signed: HENRI MATISSE.  
Owned by The Art Institute of Chicago.  
Compare No. 397.

HENRI MATISSE, French, 1869-1035. Woman with Shawl  
Pencil on white paper, 15 x 10¾ in.  
Signed: HENRI-MATISSE.  
Owned by The Art Institute of Chicago (R. Allerton Collection).

IVAN MESTROVIC, Yugoslav, 1883-1036. Dancing Figure  
Charcoal on brown packing paper, 18⅔ x 14⅔ in.  
Signature in Cyrillic letters.  
Owned by The Art Institute of Chicago (R. Allerton Collection).

AMEDEO MODIGLIANI, Italian, 1884-1920  
1037. Anamolia (Head)  
Pencil line drawing, slightly inked in, 12⅛ x 8⅝ in.  
Signed: ANATOLIA—MODIGLIANI (in respective corners).  
Owned by The Art Institute of Chicago (R. Allerton Collection).

JEROME MYERS, American, 1867-1038. Group: Figures on Walk  
Pencil on white paper, 8 x 8½ in.  
Signed: JEROME MYERS.  
Owned by The Art Institute of Chicago (Friends of American Art Collection).  

JEROME MYERS, American, 1867-1039. Women and Children on Park Benches  
Pencil on white paper, 8¼ x 10¾ in.  
Signed: JEROME MYERS.  
Owned by The Art Institute of Chicago (Friends of American Art Collection).

PAUL NASH, English, 1889-1040. Conservatory Window (1925)  
Water color (with pencil), 22¾ x 15 in.  
Signed: PAUL NASH, 1925.  
Owned by The Art Institute of Chicago (R. Allerton Collection).

JOHN NASH, English, 1893-1041. Edge of the Plain (1919)  
Water color, 10½ x 14½ in.  
Signed: JOHN NASH, 1919.  
Owned by The Art Institute of Chicago (R. Allerton Collection).

JOHN NASH, English, 1893-1042. A Sapperton Village (1920)  
Pencil and wash, 12¼ x 15 in.  
Owned by The Art Institute of Chicago (R. Allerton Collection).
JOHN W. NORTON, AMERICAN, 1876-1943. SAILS AND NETS, HONFLEUR (1925)
Water color on white paper, 9 1/2 x 14 3/8 in.
Signed: J. w. NORTON, 1925.
Owned by The Art Institute of Chicago.

PABLO PICASSO, SPANISH, 1881-1973. GIRL AND BOY
Pen drawing on yellow tan paper, 9 3/8 x 12 1/2 in.
Signed: PICASSO.
Owned by The Art Institute of Chicago (R. Allerton Collection).

PABLO PICASSO, SPANISH, 1881-1973. MALE NUDE, RIGHT ARM OVERHEAD, ETC.
Pencil on light tan paper, 12 x 7 1/4 in.
Owned by The Art Institute of Chicago (R. Allerton Collection).

Water color on white paper, 5 3/4 x 4 1/4 in.
Signed: PICASSO.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JANE POUPELET, FRENCH, 1878-1932. CAT
Charcoal on light tan paper, 8 1/4 x 9 3/4 in.
Signed: J. POUPELET.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JANE POUPELET, FRENCH, 1878-1932. HORSE
Sepia, brush drawing on light tan paper, 9 3/4 x 12 1/2 in.
Signed: J. POUPELET.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JANE POUPELET, FRENCH, 1878-1932. NUDE SITTING (BACK VIEW)
Brush outlines on light brown paper, 10 1/8 x 8 1/8 in.
Signed: J. POUPELET.
Owned by The Art Institute of Chicago (R. Allerton Collection).

MAURICE PRENDERGAST, AMERICAN, 1856-1924. YACHTING
Water color, 18 3/8 x 20 5/8 in.
Signed: PRENDERGAST.
Owned by The Art Institute of Chicago.

PEDRO (PABLO) PRUNA, SPANISH, 1904-1989. THREE WOMEN, ENGHIEN (1926)
Water color on white paper, 9 1/4 x 11 1/2 in.
Signed: PRUNA 1926 ENGHIEN.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JAMES PRYDE, ENGLISH, 1866-1940. ANCIENT MONUMENT
Wash drawing; water color touches, 6 x 5 in.
Signed: PRYDE.
Owned by The Art Institute of Chicago (R. Allerton Collection).

JAMES PRYDE, ENGLISH, 1866-1940. USE OF THE GLOBE (SKETCH FOR)
Gouache on wash ground on white paper, 4 3/8 x 3 1/8 in.
Signed: PRYDE.
Owned by The Art Institute of Chicago (R. Allerton Collection).
JEAN FRANÇOIS RAFFAELLI, FRENCH, 1850-1924
1059. Rodin in His Studio
Water color drawing
Signed: J. F. RAFFAELLI.
Owned by The Art Institute of Chicago (O. S.
Swan Memorial).

CHARLES RICKETTS, ENGLISH, 1866-1931
1060. Centaur and Ruins
Pen drawing (line), 9½ x 6⅜ in.
Signed: CR (monogram).
Owned by The Art Institute of Chicago (R.
Allerton Collection).

CHARLES RICKETTS, ENGLISH, 1866-1931
1061. Teacher of Wisdom
Line drawing, ink on white paper, 9⅞ x 6⅜ in.
Signed: C.R.
Owned by The Art Institute of Chicago (R.
Allerton Collection).

ALDER L. RIPLEY, AMERICAN, 1896-
1062. Swedish Peasant Girls
Water color on white paper, 16 x 19⅜ in.
Owned by The Art Institute of Chicago.

WILLIAM ROTHENSTEIN, ENGLISH, 1872-
1063. Arnold Bennett (Portrait) (1920)
Sanguine on pink paper, 13¾ x 10 in.
Owned by The Art Institute of Chicago (R.
Allerton Collection).

WILLIAM ROTHENSTEIN, ENGLISH, 1872-
1064. Women Fighting; East End
Pencil, ink, colored washes, 19¾ x 13⅜ in.
Owned by The Art Institute of Chicago (R.
Allerton Collection).

GEORGES ROUAULT, FRENCH, 1871-
1065. Maria Lani, Actress (1928)
Water color—dry brush on white paper, 16¾ x
12⅞ in.
Signed: G. ROUAULT, 1928.
 Owned by The Art Institute of Chicago.

ALBERT D. RUTHERSTON, ENGLISH, 1881-
1066. Pierrot (costume)
Water color and pen drawing, 11⅜ x 6 in.
Signed: ALBERT R. '09; FOR MRS. CHADBOURNE,
ALB. R. '10.
Owned by The Art Institute of Chicago (Chad-
bourne Collection).

ALBERT D. RUTHERSTON, ENGLISH, 1881-
1067. Girl on Cliff (1909)
Pen and water color (sketch in color), 7¾ x 6⅜ in.
Signed: ALBERT R. '09.
Owned by The Art Institute of Chicago (Chad-
bourne Collection).

GEORGES H. SABBAGH, FRENCH, 1888-
1068. Still Life; Bottle, Bowl and Books
Water color on cream paper, 15⅞ x 10⅞ in.
Owned by The Art Institute of Chicago (Mr.
and Mrs. M. A. Ryerson Collection).

HELEN SAWYER, AMERICAN, 1900-
1069. Jeweler’s Wife
Dry brush with black on water color paper,
7¾ x 9 in.
Signed: JEWELER’S WIFE—HELEN SAWYER.
Lent by the Artist.

HENRY E. SCHNAKENBERG, AMERICAN, 
1892-
1070. Ronda—El Espiritu Santo
Water color on white paper, 13⅛ x 19⅞ in.
Signed: H. E. SCHNAKENBERG.
Owned by The Art Institute of Chicago (O. S.
Swan Memorial).

RANDOLPH SCHWABE, ENGLISH, 1885-
1071. Shepheard’s, London
Wash drawing on white paper, 12⅞ x 10 in.
Signed: R. SCHWABE.
Owned by The Art Institute of Chicago (R.
Allerton Collection).

CARL SCHWALBACH, GERMAN, 1885-
1072. Girls Listening (1926)
Water color on paper, 15⅝ x 11⅛ in.
Signed: SCHWALBACH.
Owned by The Art Institute of Chicago.

ANDRE D. DE SECONZAC, FRENCH, 1885-
1073. Recumbent Nude
Pen outline drawing on white paper, 9 x 17⅞ in.
Signed: A. DUNOYER DE SECONZAC.
Owned by The Art Institute of Chicago.

CHARLES SHEEGER, AMERICAN, 1883-
1074. Section of a Torso
Pencil on white paper, 4⅞ x 6 in.
Owned by The Art Institute of Chicago (Friends
of American Art Coll.).
CHARLES SHEELER, American, 1883-1075. New York (1920)  
Pencil on light cream paper, 19⅝ x 13 in.  
Owned by The Art Institute of Chicago (Friends of American Art Collection).

PAUL SIGNAC, French, 1863-1076. Groix (1923)  
Water color on dark cream paper, 7⅝ x 11⅝ in.  
Owned by The Art Institute of Chicago.

PAUL SIGNAC, French, 1863-1076A. Port Louis, Lomalo (1911)  
Water color on deep cream paper.  
Signed: p. signac, port-louis-lomalo, 1911.  
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

FRANK SNAPP, American Contemporary 1077. A Reflection (1921)  
Water color on white paper, 23⅞ x 15⅜ in.  
Owned by The Art Institute of Chicago.

WILLIAM SOMMER, American, 1867-1078. Boy (Portrait) (1930)  
Water color on white paper, 14⅞ x 10⅝ in.  
Signed: william sommer, 1930.  
Owned by The Art Institute of Chicago.

MAURICE STERNE, American, 1877-1079. Dancer  
Pen drawing on tan paper, 10⅝ x 7⅞ in.  
Signed: sterne.  
Owned by The Art Institute of Chicago (R. Allerton Collection).

JOHN STORRS, American, 1885-1080. Sleeper  
Silverpoint drawing, 13 x 10¼ in.  
Signed: storrs, 30. 10. 28 II.  
Owned by The Art Institute of Chicago (Mr. and Mrs. C. H. Worcester Collection).

MAURICE UTRILLO, French, 1883-1081. Rue Ordener, Paris (1922)  
Water color on white paper, 10⅞ x 14⅞ in.  
Signed: maurice utrillo, v., 1922; rue ordener paris, 18ème.  
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

SUZANNE VALADON, French, 1867-1082. Rising in the Morning (Le Lever) (1920)  
Chalk, charcoal, crayon, 18⅝ x 14⅜ in.  
Owned by The Art Institute of Chicago (R. Allerton Collection).

MATHIEU VERDILHAN, French, 1876-1929  
1083. Two Women Visiting  
Black crayon and wash, 9 x 12⅝ in.  
Signed: verdilhan-mathieu.  
Owned by The Art Institute of Chicago.

HENRI VERGE-SARRAT, Belgian, 1880-1084. Toulon (1925)  
Water color and pen on white paper, 9⅝ x 12⅜ in.  
Signed: verge-sarrat, 1925.  
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

MAURICE DE VLAMINCK, French, 1876-1085. A Country Road  
Black and white drawing on white paper, 11 x 14¾ in.  
Signed: vlaminck.  
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

MAURICE DE VLAMINCK, French, 1876-1086. Three Trees  
Water color on white paper, 13⅞ x 17⅛ in.  
Signed: vlaminck.  
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

MARTHA WALTER, American Contemporary 1087. Florian’s Venice, No. 2 (1923)  
Water color on paper, 9½ x 11 in.  
Signed: martha walter.  
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

MAX WEBER, American, 1881-1088. Attitudes (1930)  
Water color, pen, ink, gouache on tan paper, 4 x 7⅝ in.  
Signed: max weber, 1930.  
Owned by The Art Institute of Chicago (R. Allerton Collection).
HERMAN A. WEBSTER, AMERICAN, 1878–1089. RUE DE LA BOUCHERIE, LIMOGES
Colored crayon on white paper, 11 3/8 x 15 3/8 in.
Signed: H. A. WEBSTER.
Owned by The Art Institute of Chicago (J. B. Fair Collection).

JOHN WHORF, AMERICAN, 1903–1090. BATHER (1928)
Water color on white paper, 14 3/4 x 19 3/4 in.
Signed: JOHN WHORF, 7.
Owned by The Art Institute of Chicago.

JOHN WHORF, AMERICAN, 1903–1091. SEA APPLES
Water color on white paper, 15 3/8 x 21 in.
Signed: JOHN WHORF.
Owned by The Art Institute of Chicago (O. S. Swan Memorial).

JOHN SCOTT WILLIAMS, AMERICAN, 1877–1092. POOL IN SHERMAN GLEN
Water color on white paper, 13 x 14 3/8 in.
Signed: JOHN SCOTT WILLIAMS.
Owned by The Art Institute of Chicago.

CALEB WINHOLTZ, AMERICAN CONTEMPORARY
1093. LITTLE ITALY
Water color, 14 x 10 3/8 in.
Signed: WINHOLTZ.
Lent by the Artist.

WILLIAM ZORACH, AMERICAN, 1887–1094. THE COVE (1927)
Water color on white paper, 14 3/8 x 21 3/8 in.
Signed: WILLIAM ZORACH, 1927.
Owned by The Art Institute of Chicago.
Sculpture

EUROPEAN AND AMERICAN
Nineteenth and Twentieth Centuries

MALVIN M. ALBRIGHT, AMERICAN, 1897-
†1095. St. Francis
Plaster, 25 in. high; base, 24 x 14 in.
Signed: MALVIN MARR ALBRIGHT.
Lent by the Artist.

LIBERO ANDREOTTI, ITALIAN, 1875-1933
1096. Madonna and Child (1928)
Carrara marble, 33 1/2 in. high; base, 13 1/2 x 12 in.
Signed: L. ANDREOTTI.
Lent by The Minneapolis Institute of Arts.

LILI AUER, GERMAN, 1904-
†1097. Mother and Child (1930)
Plaster, 20 1/2 in. high; base, 8 x 4 1/2 in.
Signed: LILI AUER.
Lent by the Artist.

MAURICE BARDIN, AMERICAN CONTEMPORARY
1098. Rabbit (1930)
Wood, 5 1/2 in. high; base, 11 x 4 1/2 in.
Owned by The Art Institute of Chicago.

ERNST BARLACH, GERMAN, 1870-
*1099. Head from the War Monument, Gue5trow Cathedral (1927) (Pl. XCV)
Bronze, 18 in. high; base, 7 1/2 x 7 1/2 in.
Lent by Mr. Edward M. M. Warburg, New York.

GEORGE GREY BARNARD, AMERICAN, 1863-
1100. I Feel Two Natures Struggling within Me (1893)
Plaster, copy of marble original in the Metropolitan Museum, New York. 8 ft. 10 1/2 in. high; base, 7 ft. x 44 1/2 in.
Owned by The Art Institute of Chicago.

RUDOLF BELLING, GERMAN, 1886-
†1093. Portrait of Max Schmeling
Bronze, 25 in. high; base, 9 1/2 in. diam.
Lent by The Weyhe Gallery, New York.

RUDOLF BELLING, GERMAN, 1886-
1104. Portrait of Von Sternberger (1930)
Bronze (silvered), 20 3/4 in. high; base, 8 x 7 in.
Signed: RUDOLF BELLING, 1930.
Lent by Mr. Josef von Sternberg, Hollywood, California.

HENRY BOUCHARD, FRENCH, 1875-
1105. Claus Sluter, Sculptor (1911)
Plaster, 7 ft. 6 in. high; base, 31 1/2 x 31 in.
Signed: BOUCHARD 1911.
Owned by The Art Institute of Chicago.

HENRY BOUCHARD, FRENCH, 1875-
1106. Olivetan (Translator of the Bible)
Plaster, 6 ft. 1 in. high; base, 57 1/2 x 5 1/2 in.
Signed: H. BOUCHARD.
Owned by The Art Institute of Chicago.

HENRY BOUCHARD, FRENCH, 1875-
1107. 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
1108. Heracles, Archer (1909)
Bronze, 14 3/4 in. high (without bow); base, 24 x 10 1/2 in.
Signed: ANTOINE BOURDELLE.
Owned by The Art Institute of Chicago.

E. ANTOINE BOURDELLE, FRENCH, 1861-
1929
†1109. Sappho with the Lyre (1907-8)
Bronze, 27 1/4 in. high; base, 17 1/4 x 11 in.
Signed: SAPHO-ANTOINE BOURDELLE.
Lent by The Rosenbach Company, New York.

EXH.: The Art Institute of Chicago, 1922, No. 15.
LIT.: L'Art et les Artistes, N. S., VI (1923), 219 (repr.);
A. Ronnebeck, The Arts, VIII (1925), 215; L. Gillet,
The Art Gallery Magazine (Nov. 1925), Bourdelle Number,
No. 11 (repr.); D. S. MacColl, Art Work, V (1929),
240 (repr.), 241-2; F. Payant, Design, XXXII (1931),
185 (repr.); La Revue d'Art, XXIX (1928), 237 (repr.),
246.

E. ANTOINE BOURDELLE, FRENCH, 1861-
1929
†1103. Portrait of Max Schmeling
Bronze, 25 in. high; base, 9 1/2 in. diam.
Lent by The Weyhe Gallery, New York.

EXH.: International Exhibition of Art, Venice, 1928, No. 81.

E. ANTOINE BOURDELLE, FRENCH, 1861–1929

1110. Sketch for Victory for Monument of General Alvear, Buenos Aires (1914)
Bronze, 14 ¼ in. high; base, 4 x 3 ½ in.
Lent by The Rosenbach Company, New York.
Exh.: International Exhibition of Art, Venice, 1928, No. 83.
Lit.: M. Pays, L’Art et les Artistes, N. S., VII (1923), 228–229, 232 (cf. repr.).

E. ANTOINE BOURDELLE, FRENCH, 1861–1929

1111. Virgin of Alsace (1921)
Marble, 24 ½ in. high; base, 7 x 5 ½ in.
Signed: ANTOINE BOURDELLE 1921.
Owned by The Art Institute of Chicago.
Exh.: The Art Institute of Chicago, 1922, No. 23.

CONSTANTIN BRANCUSI, ROUMANIAN, 1876–

1112. Torso (1912)
Marble, 12 ½ in. high; base, 6 ½ x 4 in.
Signed: c. BRANCUSI, 1912. PARIS.
Lent by Mr. Chester H. Johnson, Chicago.

JOHN DAVID BRCIN, AMERICAN, 1899–

1113. Fantasy (1905)
Bronze, 42 in. high; base, 16 x 12 in.
Signed: J. D. BRCIN.
Lent by the Artist.

A. STIRLING CALDER, AMERICAN, 1870–

1114. Fragment (c. 1915)
Bronze, 17 ½ in. high; base, 9 x 5 in.
Signed: CALDER.
Lent by Marie Sterner, New York.

HAROLD CASH, AMERICAN, 1895–

1116. Head of a Negro (1928)
Bronze, 11 ¼ in. high; base (marble), 5 ½ x 4 in.
Signed: H. CASH NO. 3.

OLGA CHASSAING, AMERICAN, 1897–

†1117. Portrait of Edouard Chassaing (1933)
Plaster, 20 in. high; base, 11 x 9½ x 6¼ in. high.
Signed: o. CHASSAING.
Lent by the Artist.

OLGA CHASSAING, AMERICAN, 1897–

1118. Shepherd Boy (1929)
Plaster, 24½ in. high; base, 7¼ x 7¼ in.
Signed: OLGA CHASSAING.
Owned by The Art Institute of Chicago.

JO DAVIDSON, AMERICAN, 1883–

1119. Portrait of John D. Rockefeller (1925)
Marble, 20 in. high; base, 20 x 10½ in.
Signed: JO DAVIDSON, KIKUIT, 1925.
Lent by Mr. John D. Rockefeller, Tarrytown, N. Y.

ERNESTO DE FIORI, GERMAN, 1884–

†1120. Bust of Jack Dempsey (c. 1925).
Terracotta, 19½ in. high; base, 5¼ x 5 in.
Lent by The Weyhe Gallery, New York.

EDGAR DEGAS, FRENCH, 1834–1917

1121. Arabesque
Bronze, 15½ in. high; base, 8 x 5 in.
Signed: DEGAS.
Owned by The Art Institute of Chicago.
Coll.: George F. Porter, Chicago.
Lit.: Art et Décoration, XXXVI (1919), 113 (repr.), 117; The Arts, VIII (1923), 263 (repr.).

CHARLES DESPIAU, FRENCH, 1874–

†1122. Madame Pomaret (1932)
Bronze, 13 in. high; base 6½ x 6½ x 8 in. high.
Signed: c. DESPIAU.

CHARLES DESPIAU, FRENCH, 1874–

†1123. Mme. Waroquier (1927)
Bronze, 15 in. high; base, 6 x 6 in.
Lent by Mr. Frank Crowninshield, New York.

CHARLES DESPIAU, FRENCH, 1874–

†1124. Reclining Nude (1922)
Bronze, 6½ in. high; base, 10¾ x 4 in.
Signed: c. DESPIAU.
Lent by Mr. Frank Crowninshield, New York.

HUNT DIEDERICH, AMERICAN, 1884–

†1125. Spanish Gentleman (c. 1924)
Bronze, 17½ in. high; base, 11½ x 5 in.
Signed: H. DIEDERICH.
JOHN DONOHUE, AMERICAN, 1853-1903

1126. YOUNG SOPHOCLES, LEADING THE VICTORY CHORUS (c. 1884)
Bronze, 6 ft. 11 1/2 in. high; base, 30 x 22 1/4 in.
Signed: DONOHUE, sc.
Owned by The Art Institute of Chicago.


JACOB EPSTEIN, AMERICAN, 1880-

1127. Mlle. Gabrielle Soene (1920)
Bronze, 22 1/2 in. high; base, 15 x 9 in.
Lent by Scott and Fowles, New York.

JACOB EPSTEIN, AMERICAN, 1880-

1128. Mask of Meum (1918)
Bronze, 12 1/4 in. high (with base); base, 10 x 10 in.
Owned by The Art Institute of Chicago.

JACOB EPSTEIN, AMERICAN, 1880-1129. Meum I (c. 1916) (Pl. XCIV)
Bronze, 21 1/4 in. high; base, 17 1/2 x 12 1/2 in.
Lent by The Buffalo Fine Arts Academy.

JACOB EPSTEIN, AMERICAN, 1880-

1130. Mother and Child (1913)
Marble, 17 1/2 in. high; base, 17 4 x 4 in.
Lent by The Findlay Galleries, Inc., Chicago.

JACOB EPSTEIN, AMERICAN, 1880-1131. Selina (1922)
Bronze, 22 3/4 in. high; base, 16 1/4 x 10 in.
Lent by The Brooklyn Museum.

CHRISTIAN ERIKSSON, SWEDISH, 1858-1132. Laplander
Bronze, 12 in. high; base (marble), 4 1/2 x 4 x 4 in. high.
Signed: CHR. ERIKSSON.
Owned by The Art Institute of Chicago.

ALFEO FAGGI, AMERICAN, 1885-1133. Yone Noguchi (Bust) (c. 1921)
Bronze, 18 1/4 in. high; base, 4 3/4 x 4 3/4 in.
Signed: FAGGI.
Owned by The Art Institute of Chicago.

PABLO GARGALLO, SPANISH, 1881-1135. Head of a Picador (1928)
Bronze, 16 in. high; base (wood), 4 3/4 x 4 1/2 in.
Signed: P. GARGALLO, 1928.
Lent by La France Art Institute, Philadelphia.

ARNOLD GEISSBUHLER, AMERICAN CONTEMPORARY

1136. Alabaster Head No. 2 (1929)
Alabaster, 11 1/4 in. high; base, 5 x 4 1/2 in.
Signed: A. G.

CHARLES GRAFLY, AMERICAN, 1862-1929

1137. Study for Head of War (Meade Memorial) (1921)
Bronze, 16 in. high; base, 6 1/4 x 5 1/4 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.


CHARLES GRAFLY, AMERICAN, 1862-1929

1138. Frank Duveneck (Bust) (1915)
Bronze, 27 in. high; base, 14 x 11 1/2 in.
Signed: CHARLES GRAFLY.
Owned by The Art Institute of Chicago.

EXH.: The Art Institute of Chicago, 1921, No. 239 and repr.


DOROTHEA S. GREENBAUM, AMERICAN, 1893-

1139. Sleeping Girl (1928)
Bronze, 8 1/2 in. high; base, 9 1/2 x 6 1/4 in.
Lent by The Weyhe Gallery, New York.

CARL HALLSTHAMMAR, AMERICAN, 1897-1140. The Old Ragpicker (1924)
Wood, 11 1/4 in. high; base, 4 3/4 x 4 3/4 in.
Owned by The Art Institute of Chicago.

CARL HALLSTHAMMAR, AMERICAN, 1897-1141. The Singing Brothers (1926)
Wood, 14 3/4 in. high; base, 15 x 6 in.
Owned by The Art Institute of Chicago.

ELISABETH HASELTINE, AMERICAN, 1894-1142. Baby Pegasus (1930)
Bronze, 10 in. high; base 10 x 4 in.
Signed: ELISABETH HASELTINE.
Lent by the Artist.

FREDERICK C. HIBBARD, AMERICAN, 1881-1143. The Defense (1917)
Plaster, 12 in. high; base, 4 x 4 in.
Lent by the Artist.
CECIL HOWARD, AMERICAN, 1888–1144. LEANING FIGURE
Bronze, 31 in. high; base, 14 1/4 x 7 in.
Signed: HOWARD.

ALFONSO IANNELLI, AMERICAN, 1888–t1145. YOUTH (1917)
Glazed terra cotta, 29 3/4 in. high; base, 7 1/2 in. diam.
Lent by the Artist.

IVAR JOHNSSON, SWEDISH, 1885–1146. DANCER
Bronze, 18 3/4 in. high; base, 3 1/2 x 3 3/4 in.
Signed: IVAR JOHNSSON.
Lent by Mr. Tage Palm, Chicago.

IVAR JOHNSSON, SWEDISH, 1885–1147. HEAD OF DAVID
Bronze, 16 3/2 in. high; base, 5 1/4 x 5 1/2 in.
Signed: IVAR JOHNSSON.
Lent by Mr. Tage Palm, Chicago.

SYLVIA SHAW JUDSON, AMERICAN, 1897–1148. LITTLE GARDENER (1929)
Plaster, 4 ft. 2 in. high; base 13 x 12 in.
Signed: s. s. J.
Lent by the Artist.

GEORG KOLBE, GERMAN, 1877–
*1149. ADAGIO (1923) (Pl. XCIII)
Bronze, 32 1/4 in. high; base, 6 1/2 x 5 1/2 in.
Signed: G. K. II.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

GEORG KOLBE, GERMAN, 1877–1150. PRAYING BOY
Bronze, 18 1/2 in. high; base, 6 1/4 x 5 1/2 in.
Signed: G. K.
Owned by The Art Institute of Chicago.

GEORG KOLBE, GERMAN, 1877–
+t151. SORROW (1921)
Bronze, 16 in. high; base, 10 x 7 1/2 in.
Signed: G. K.
Lent by The Weyhe Gallery, New York.

J. MARIO KORBEL, AMERICAN, 1882–1152. THE NIGHT (1921)
Bronze, 14 in. high; base, 31 1/2 x 13 1/4 x 5 in. high.
Signed: MARIO KORBEL, 1921 NO. 2.
Owned by The Art Institute of Chicago.

GASTON LACHAISE, AMERICAN, 1882–
+t153. PORTRAIT OF JOHN MARIN (1928)
Bronze, 14 1/4 in. high; base, 4 1/2 x 4 1/2 in.
Signed: G. LACHAISE.
Lent by The Weyhe Gallery, New York.

FRANCES KENT LAMONT, AMERICAN CONTEMPORARY
+t154. MOTHER AND CHILD (1922)
Bronze, 11 in. high; base, 5 x 3 1/2 in.
Lent by Mr. Frank K. M. Rehn, New York.

ROBERT LAURENT, AMERICAN, 1890–
+t155. MIMI (1928)
Bronze, 13 3/8 in. high; base, 8 x 6 x 3 in. high.
Signed: LAURENT.
Lent by The Downtown Gallery, New York.

WILHELM LEHM BRUCK, GERMAN, 1881–1919
+t156. HEAD OF "PARISER" TORSO
Composition stone, 17 in. high; base, 17 x 8 in.
Signed: LEHM BRUCK.
Lent by The Downtown Gallery, New York.

WILHELM LEHM BRUCK, GERMAN, 1881–1919
1157. HEAD OF A YOUNG WOMAN
Composition stone, 21 in. high; base, 20 x 11 1/4 in.
Signed: W. LEHM BRUCK.
Lent by The Buffalo Fine Arts Academy.

COLL.: A. C. Goodyear, N. Y.
EXH.: Mus. of Mod. Art, N. Y., 1930, No. 1.
LIT.: Academy Notes, Albright Art Gallery, XXI No. 1 (1930), 14 (repr.);
XXII No. 1 (1931), 22 (repr.); Die Kunst für Alle, XXXV (1920), 150 (repr.).

WILHELM LEHM BRUCK, GERMAN, 1881–1919
+t158. STANDING FEMALE FIGURE (1910)
(Pl. XCIII)
Bronze, 76 in. high; base, 21 x 20 in.
Signed: LEHM BRUCK.
Lent by The Museum of Modern Art, New York.

COLL.: S. C. Clark, N. Y.
EXH.: Mus. of Mod. Art, N. Y., 1930, No. 1.
LIT.: F. Watson, The Arts, XVI (1930), 567 (repr.); Art News, XXVIII (Mar. 29, 1930), 6 (repr.);
E. M. Benson, Parnassus, V, No. 5 (1933), 8.

WILHELM LEHM BRUCK, GERMAN, 1881–1919
1159. STANDING WOMAN (1911)
Composition stone, 21 1/2 in. high; base, 6 1/2 x 5 1/2 in.
Signed: W. LEHM BRUCK.
Owned by The Art Institute of Chicago.
LIT.: A. Hoff, Wilhelm Lehmbruck, 1933, 7 (repr. (bronze).
FREDERICK MAC MONNIES, AMERICAN, 1863-1160. Nathan Hale (1890)
Bronze, 28½ in. high; base, 7¼ x 5¼ in.
Signed: F. MAC MONNIES, 1890.
Lent by Mr. Robert Allerton, Chicago.

ARISTIDE MAILLOL, FRENCH, 1861-1161. Leda
Bronze, 11 in. high; base, 3½ x 3 in.
Signed: m in circle.
Lent by Mr. Gifford Beal, New York.

ARISTIDE MAILLOL, FRENCH, 1861-1162. Seated Nude (1931)
Marble, 12½ in. high; base, 11 x 5 in.
Signed: MAILLOL.
Lent by The Pierre Matisse Gallery, New York.

PAUL MANSHIP, AMERICAN, 1885-1163. Albert J. Beveridge (Bust) (1928)
Bronze, 14 in. high; base, 6½ in. diam., 3½ in. high.
Signed: PAUL MANSHIP, 1928.
Owned by The Art Institute of Chicago.

PAUL MANSHIP, AMERICAN, 1885-1164. Dancer and Gazelles (1916)
Bronze, 31 in. high; base, 33½ x 10 in.
Owned by The Art Institute of Chicago.

PAUL MANSHIP, AMERICAN, 1885-1165. Indian and Pronghorn Antelope (1914)
Bronze, Indian 13 in. high; base, 10¾ x 8¼ in.; Antelope, 12½ in. high; base, 10¾ x 8¼ in.
Signed: PAUL MANSHIP, 1914.
Owned by The Art Institute of Chicago.

HENRI MATISSE, FRENCH, 1869-1169. Seated Nude
Bronze, 13¼ in. high; base, 7 x 5¼ in.
Signed: h. m.
Lent by Miss Etta Cone, Baltimore, Maryland.

HENRI MATISSE, FRENCH, 1869-1170. Marko Marulic, Croatian Poet (1924)
Plaster, 9 ft. high; base, 39 x 34 in.
Owned by The Art Institute of Chicago.

IVAN MESTROVIC, JUGOSLAV, 1883-1171. My Mother (1908)
Marble, 37½ in. high; base, 22½ x 18½ in.
Signed: MESTROVIC.
Owned by The Art Institute of Chicago.

IVAN MESTROVIC, JUGOSLAV, 1883-1172. Study for Moses (1916)
Plaster, 23 in. high; base, 12 x 9¾ in.
Owned by The Art Institute of Chicago.

CONSTANTIN MEUNIER, BELGIAN, 1831-1905
1173. The Hammerman (1884)
Bronze, 76½ in. high; base, 38 x 28 in.
Signed: c. MEUNIER.
Owned by The Art Institute of Chicago.

EDGAR MILLER, AMERICAN, 1899-1174. Head (1930)
Terra cotta, 13 in. high; base (oval), 6½ x 5½ in.
Lent by the Artist.
REUBEN NAKIAN, AMERICAN, 1897–
†1177. THE CALF (c. 1929)
Marble, 15 in. high; base, 11½ x 9½ in.
Lent by The Downtown Gallery, New York.

KAI NIELSEN, DANISH, 1882–1924
1178. EVE AND THE APPLE (1918)
Bronze, 63 in. high; base, 15 in. diam.
Signed: KAI NIELSEN.
Lent by The Brooklyn Museum.

COLL.: A. Lewisohn, N. Y.
EXH.: Danish National Exh., Brooklyn Mus., 1927.
LIT.: A. Torrey, Brooklyn Museum Quarterly, XV (1928), 1, 2 (repr.); S. Casson, XXth Century Sculptors, 1930, Pl. 33.

VIOLA NORMAN, AMERICAN, 1889–
†1179. PORTRAIT OF A COLORED BOY (1932)
Bronze, 16 in. high; base (Belgian marble), 6 x 6 in.
Signed: VIOLA NORMAN.
Lent by the Artist.

CHANA ORLOFF, RUSSIAN, 1888–
1180. GUITARIST (1924)
Bronze, 14½ in. high; base, 7 x 5 in.
Signed: CHANA ORLOFF, 1924.
Lent by Mrs. Flora Schofield, Chicago.

CHANA ORLOFF, RUSSIAN, 1888–
1181. MY SON (1923)
Bronze, 36 in. high; base, 12 x 8 in.
Signed: CHANA ORLOFF, 1923.
Lent by Mrs. Flora I. Schofield, Chicago.

CHANA ORLOFF, RUSSIAN, 1888–
1182. WOMAN WITH BASKET (1926)
Bronze, 24½ in. high; base, 7½ x 2¼ in.
Signed: CHANA ORLOFF, 1926.
Owned by The Art Institute of Chicago.

MAEBLE C. PERRY, AMERICAN, 1900–
1183. JEFF (1932)
Bronze, 9½ in. high; base, 5½ x 2¼ in.
Signed: MAEBLE C. PERRY.
Owned by The Art Institute of Chicago.

GLYN PHILPOT, ENGLISH, 1884–
1184. MASK OF A FAUN
Bronze, 9½ in. high; base, 6 x 6 x 12 in.
Lent by Mr. Robert Allerton, Chicago.

PABLO PICASSO, SPANISH, 1881–
†1185. HARLEQUIN (1904)
Bronze, 16½ in. high; base, 14½ x 8½ in.
Lent by The Weyhe Gallery, New York.

PABLO PICASSO, SPANISH, 1881–
†1186. HEAD NO. 1
Bronze, 14 in. high; base, 9 x 8 in.
Signed: PICASSO.
Lent by The Weyhe Gallery, New York.

ALBIN POLASEK, AMERICAN, 1879–
1187. CHARLES W. HAWTHORNE (1917)
Bronze, 22 in. high; base, 11½ x 8½ in.
Signed: ALBIN POLASEK.
Owned by The Art Institute of Chicago.

ALBIN POLASEK, AMERICAN, 1879–
1188. 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–
1189. 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
1190. THE BATHER
Bronze, 19½ in. high; base, 6½ x 5 in.
Owned by The Art Institute of Chicago.
Coll.: George F. Porter, Chicago.
Lit.: The Studio, XCI (1926), 285 (repr.); The Art Digest, II (Mar. 15, 1928), 8 (repr.).

JANE POUPELET, FRENCH, 1878–1932
1191. GROUP OF SMALL BRONZES: CAT, RABBIT, GOAT, GOOSE, COCK
Owned by The Art Institute of Chicago.

JANE POUPELET, FRENCH, 1878–1932
1192. PEASANT AND COW
Bronze: Peasant, 10 in. high; base, 8½ x 4½ in.; Cow, 9½ in. high; base, 15 x 4½ in.
Owned by The Art Institute of Chicago.
Coll.: George F. Porter, Chicago.
Lit.: The Arts, V (1924), 37 (repr.); Bulletin, XXI (1927), 64, 67 (repr.).

JANE POUPELET, FRENCH, 1878–1932
1193. WOMAN AT HER TOILET
Bronze, 15½ in. high; base, 24 x 10¼ x 2½ in.
Owned by The Art Institute of Chicago.
Coll.: George F. Porter, Chicago.
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
1194. 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).

AUGUSTE RODIN, FRENCH, 1840–1917
1195. Bronze Head, First Study of Burgier of Calais (1884–1888)
Bronze, 11 1/4 in. high; base, 6 1/4 x 5 1/4 x 3 1/2 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 and repr.
Lit.: Bull., XVIII (1924), 70 (repr.), 71.

AUGUSTE RODIN, FRENCH, 1840–1917
1196. Brother and Sister (1890)
Bronze, 14 in. high; base, 6 3/4 x 5 in.
Signed: A. RODIN.
Owned by The Art Institute of Chicago.
Exh.: The Art Institute of Chicago, 1923, No. 9.
Lit.: Bull., XVIII (1924), 72, 82 (repr.).

AUGUSTE RODIN, FRENCH, 1840–1917
1197. A Burgier of Calais (From a Bronze Monument in Calais) (1884–1888)
Plaster copy, 6 ft. 9 1/2 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.

AUGUSTE RODIN, FRENCH, 1840–1917
1198. Caryatid (1891)
Bronze, 17 in. high; base, 10 1/4 x 10 1/2 in.
Signed: RODIN.
Owned by The Art Institute of Chicago.
Coll.: Robert Allerton, Chicago.
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
1199. Eve After the Fall (1881)
Marble, 29 in. high; base, 11 x 8 3/4 in.
Signed: A. RODIN.
Owned by The Art Institute of Chicago.
Coll.: Martin A. Ryerson, Chicago.
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
1200. The Man with the Broken Nose (1864)
Bronze, 12 1/2 in. high; base, 5 1/2 x 4 1/2 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.

AUGUSTE RODIN, FRENCH, 1840–1917
1201. Sorrow (1890)
Bronze, 8 3/4 in. high; base, 5 3/4 in. diam. x 4 1/2 in. high.
Signed: A. RODIN.
Owned by The Art Institute of Chicago.
Coll.: Robert Allerton, Chicago.
Lit.: Worcester Art Museum Bulletin, XIV (1923), 36, 37 (repr.); Art News, XXII (Oct. 20, 1923), 10 (repr.).

CHARLES C. RUMSEY, AMERICAN, 1879–1922
*1202. Pagan Kin (1921) (Pl. XCV)
Plaster, 32 in. high; base, 57 x 31 in.
Signed: c. c. RUMSEY, 1921.
Lent by Mrs. Charles Cary Rumsey, New York.
Exh.: Brooklyn Museum, 1930, No. 437; Mus. of Modern Art, N. Y., 1932, No. 140, Pl. 140.
Lit.: Whitney Museum Catalogue, 1931 (bronze), No. 219 (repr.).

AUGUSTUS ST. GAUDENS, AMERICAN, 1848–1907
1203. Amor: Caritas (1887)
Plaster, 8 ft. 9 in. high; base, 42 1/2 x 9 in.
Signed: AUGUSTUS ST. GAUDENS MDCCCLXX(XVII).
Owned by The Art Institute of Chicago.
Lit.: R. Cortissoz, Augustus St. Gaudens, 1907, frontispiece; C. L. Hind, Augustus St. Gaudens, 1908, XXXIX (PI. XVII); T. Williams, Internat. Stu., XXXIX (1908), CXVIII, CXXXVIII; The Art World, I (1917), 302, frontispiece.
AUGUSTUS ST. GAUDENS, AMERICAN, 1848-1907

1204. THE PURITAN (DEACON SAMUEL CHAPIN) (1887)
Plaster copy of original in Springfield, Massachusetts, 8 ft. 7 1/2 in. high; base, 64 x 41 1/2 in.
Owned by The Art Institute of Chicago.

Lit.: R. Cortissoz, 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), cxxix, cxxxii-cxxxiii (repr.); H. Bell, Gazette des Beaux Arts, Per. 5, I (1920), 370, 373 (repr.).

MARGARETT SARGENT, AMERICAN, 1892-
1205. GEORGE LUKS (1918)
Bronze, 15 in. high; base, 12 x 7 1/4 in.
Signed: M. SARGENT 1918.
Owned by The Art Institute of Chicago.

RICHARD SCHEIBE, GERMAN, 1879-
1206. ENTRY OF CHRIST INTO JERUSALEM (1929)
Bronze, 22 3/8 in. high; base, 14 1/4 x 12 3/4 in.
Signed: R S.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

JANET SCUDDER, AMERICAN, 1875-
1207. FOUNTAIN (1911)
Bronze, 41 in. high; base, 28 in. diam.
Signed: JANET SCUDDER, 1911.
Owned by The Art Institute of Chicago.

EMORY P. SEIDEL, AMERICAN, 1881-
1208. YOUTH (1926)
Bronze, 19 in. high; base, 12 1/2 x 3 3/4 in.
Signed: E. P. SEIDEL, 1926.
Lent by the Artist.

RUTH SHERWOOD, AMERICAN, 1890-
1209. ST. FRANCIS (1922)
Plaster, 42 in. high; base, 22 x 10 in.
Signed: RUTH SHERWOOD.
Lent by the Artist.

EUGENIE T. SHONNARD, AMERICAN, 1886-
1209A. RELIGIOUS SPIRIT OF A BRITTANY PEASANT (1929)
Wood, 24 in. high; base, 10 x 18 1/2 in.
Signed: E. T. SHONNARD
Lent by the Artist.

RENEE SINTENIS, GERMAN, 1888-
1210. RUNNING COLT (1929)
Bronze, 6 3/4 in. high; base, 7 3/4 x 2 in.
Owned by The Art Institute of Chicago.

RENEE SINTENIS, GERMAN, 1888-
1211. SELF-PORTRAIT (1926)
Terra cotta, 17 1/4 in. high; base, 5 1/4 x 5 1/4 in.
Lent by The Weyhe Gallery, New York.

ALEXANDER STOLLER, AMERICAN CONTEMPORARY
1212. MASK NO. 2 (1929)
Bronze, 12 in. high; base, 5 x 5 in.
Signed: s.2.

JOHN STORRS, AMERICAN, 1885-
1213. STANDING FIGURE (1928)
Bronze, 49 in. high; base, 9 x 8 1/2 in.
Signed: JOHN STORRS, CHANTECILLE, 1928.
Lent by The Downtown Gallery, New York.

JOHN STORRS, AMERICAN, 1885-
1214. WINGED HORSE (1929)
Bronze, 13 3/4 in. high; base, 8 3/4 x 2 1/2 in.
Owned by The Art Institute of Chicago.

LORADO TAFT, AMERICAN, 1860-
1215. THE SOLITUDE OF THE SOUL (1914)
Marble, 7 ft. 7 in. high; base, 51 x 41 1/2 in.
Signed: LORADO TAFT, SC., 1914.
Owned by The Art Institute of Chicago.

WILLIAM HAMO THORNycROFT, ENGLISH, 1850-1925
1216. T EUCER (1881)
Bronze, 6 ft. 8 in. high; base, 27 in. diam.
Signed: HAMO THORNycROFT—ROME—1881.
Owned by The Art Institute of Chicago.

Lit.: W. Meynell, Modern School of Art, n. d., I, 58 (repr.), 59; “Sagittarius,” The Architects’ Journal, LXIII (1926), 134, 135 (repr.).

BESSIE POTTER VONNOH, AMERICAN, 1872-
1217. BABY’S HEAD (1901)
Bronze, 9 3/4 in. high; base, 7 3/4 x 6 in.
Signed: BESSIE POTTER VONNOH, 1901.
Owned by The Art Institute of Chicago.

HEINZ WARNEKE, AMERICAN, 1895-
1218. THREE HISSING GEESE (1929)
Bronze, 7 3/4 in. high; base, 5 1/2 x 5 1/2 in.
Signed: H. WARNEKE, 1929.
Owned by The Art Institute of Chicago.

HEINZ WARNEKE, AMERICAN, 1895-
1219. WILD BOARS (1929)
Black granite, 12 3/4 in. high; base, 13 x 9 in.
Signed: H. WARNEKE, 1929.
Owned by The Art Institute of Chicago.
GERTRUDE VANDERBILT WHITNEY, AMERICAN, 1876–
1220. Head for the Titanic Memorial (1922)
Belgian marble, 20 in. high; base, 7 x 7 in.
Signed: GERTRUDE V. WHITNEY.

GERTRUDE VANDERBILT WHITNEY, AMERICAN, 1876–
1221. Wherefore (1915)
Bronze, 16 in. high; base, 9¼ x 7 in.
Owned by The Art Institute of Chicago.

WHEELER WILLIAMS, AMERICAN, 1897–
1223. Dawn (1927)
Bronze, 14¼ in. high; base, 5½ x 3¾ in.
Signed: WHEELER WILLIAMS, 27.

WALTER REID WILLIAMS, AMERICAN, 1885–
1224. Tragedy (1929)
Plaster, 12 in. high; base, 3½ x 3¼ in.
Lent by the Artist.

MAHONRI YOUNG, AMERICAN, 1877–
1225. Right to the Jaw (1927)
Bronze, 14 in. high; base, 19 x 7½ in.
Signed: MAHONRI.
Lent by The C. W. Kraushaar Art Galleries, New York.

EMIL ZETTLER, AMERICAN, 1878–
1226. David (1910)
Cerevezza marble, 16 in. high; base (oval), 16 x 10 in.
Lent by the Artist.

WILLIAM ZORACH, AMERICAN, 1887–
1227. Mother and Child (1928–1930) (Pl. XCIV)
Florida Rosa Spanish marble, 5 ft. 5 in. high; base, 32½ x 28½ in.
Lent by The Downtown Gallery, New York.
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Italicized numbers indicate water colors, pastels and drawings.
so preceding numbers indicates sculpture.

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309. CEZANNE

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413. CPLEY  
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424. Stuart

MAJOR-GENERAL DEARBORN

The Art Institute of Chicago
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