EXHIBITION OF
PAINTINGS AND SCULPTURE
CATALOGUE OF A CENTURY OF PROGRESS EXHIBITION OF PAINTINGS AND SCULPTURE 1934

First Edition

THE ART INSTITUTE OF CHICAGO JUNE I TO NOVEMBER I, 1934
Trustees, Officers, and Committees

THE ART INSTITUTE OF CHICAGO, 1934

HONORARY TRUSTEES

John J. Glessner
William O. Goodman
Frank G. Logan

TRUSTEES

David Adler
Robert Allerton
Frederic C. Bartlett
Walter S. Brewster
Thomas E. Donnelley
Percy B. Eckhart
Max Epstein
Charles F. Glore
Alfred E. Hamill
John A. Holabird
Chauncey McCormick
Cyrus McCormick
Potter Palmer
Abram Poole
Joseph T. Ryerson
Walter B. Smith
Russell Tyson
Charles H. Worcester

EX OFFICIO

Edward J. Kelly
Mayor of the City of Chicago
President, South Park Commissioners

Robert B. Upham
Comptroller of the City of Chicago

Philip S. Grauer
Auditor, South Park Commissioners

OFFICERS

Frank G. Logan
Honorary President

William O. Goodman
Honorary Vice-President

John J. Glessner
Honorary Vice-President

Potter Palmer
President

Percy B. Eckhart
Vice-President

Charles H. Worcester
Vice-President

Chauncey McCormick
Vice-President

Walter B. Smith
Treasurer

Robert B. Harshe
Director

Charles Fabens Kelley
Assistant Director

Charles H. Burkholder
Secretary and Business Manager

Guy U. Young
Manager, Membership Department

EXECUTIVE COMMITTEE

Potter Palmer
Robert Allerton
Percy B. Eckhart
Charles H. Worcester

Chauncey McCormick
Walter B. Smith
Russell Tyson
Walter S. Brewster
COMMITTEE ON PAINTING AND SCULPTURE

Charles H. Worcester, Chairman
Chauncey McCormick
Percy B. Eckhart
John A. Holabird

Frederic C. Bartlett
Max Epstein
Walter S. Brewster

Staff

OF THE ART INSTITUTE OF CHICAGO

Robert B. Harshe, Director
Charles Fabens Kelley, Assistant Director
Charles H. Burkholder,
Secretary and Business Manager
Guy U. Young, Manager, Membership Dept.
Robert B. Harshe,
Curator of Painting and Sculpture
Daniel Catton Rich,
Associate Curator of Painting
Charles Fabens Kelley,
Curator of Oriental Art
Helen C. Gunsaulus,
Assistant Curator of Oriental Art
Frederick W. Gookin,
Curator of Buckingham Prints
Bessie Bennett,
Curator of Decorative Arts
Helen Mackenzie,
Curator of the Children’s Museum

C. Lindsay Ricketts,
Honorary Curator of Manuscripts
Lillian Combs,
Acting Curator of Prints and Drawings
Walter J. Sherwood,
Manager of Printing and Publications
G. E. Kaltenbach, Museum Registrar
Etheldred Abbot,
Librarian, the Ryerson and Burnham Libraries
Charles Fabens Kelley, Dean of the School
Norman L. Rice, Associate Dean
Marguerita M. Steffenson, Assistant Dean
Dudley Crafts Watson, Membership Lecturer
Helen Parker,
Head of Department of Museum Instruction
James F. McCabe, Superintendent of Buildings
Henri Guthertz, In Charge of Sales
Lenders to the Exhibition

Dr. Michael A. Abrams, Baltimore
Mr. Robert Allerton, Chicago
An American Group Galleries, New York
The Angell-Norris Collection, St. Charles, Illinois
Mr. Jules S. Bache, New York
Mr. and Mrs. Allan C. Balch, Los Angeles
The A. M. Barnhart Estate, Chicago
Mrs. Emma S. Bellows, New York
Mr. Harry C. Bentley, Boston
Mr. Cornelius N. Bliss, New York
Mr. and Mrs. Robert Woods Bliss, Georgetown, D.C.
Mr. John F. Braun, Philadelphia
Mr. Gardner Cassatt, Radnor, Pennsylvania
Mr. Stephen C. Clark, New York
Mr. and Mrs. Ralph M. Coe, Cleveland
Cronyn and Lowndes Gallery, New York
Mr. John Cowles, Des Moines, Iowa
Mr. and Mrs. R. E. Danielson, Boston
The Estate of the Late Miss Adah M. Dodsworth, Englewood, New Jersey
The Downtown Gallery, New York
A. S. Drey, New York
Durand-Ruel, Inc., New York
Mr. Richard Ederheimer, New York
Mr. Jacob Epstein, Baltimore
Mr. Max Epstein, Chicago
Ferargil, Inc., New York
Mr. Edsel Ford, Detroit
Gallery 144 West 13th Street, New York
Mr. and Mrs. Cecil M. Gooch, Memphis, Tennessee
The Grand Central Art Galleries, New York
Mr. Maitland F. Griggs, New York
Mr. Carl W. Hamilton, New York
Miss Mary Hanna, Cincinnati
Mrs. J. Horace Harding, New York
Mr. and Mrs. William Averell Harriman, New York
Marie Harriman Gallery, New York
Mr. Carter H. Harrison, Chicago
Dr. Rudolph Heinemann-Fleischmann, Munich, Germany
Mr. and Mrs. Hunt Henderson, New Orleans
Mrs. Charles R. Henschel, New York
Mr. N. B. Herschoff, West Orange, New Jersey
Mrs. Patrick C. Hill, Fort Worth, Texas
Mr. Louis W. Hill, St. Paul
Mr. Ralph J. Hines, Chicago
Dr. F. H. Hirschland, New York
Mr. Earl Horter, Philadelphia
Mr. M. Martin Janis, Buffalo
Chester H. Johnson Galleries, Chicago
Mrs. Édouard Jonas, New York
Mr. Albert Keller, New York
Mr. Lincoln Kirstein, New York
M. Knoedler and Company, New York
C. W. Kraushaar, New York
Mr. and Mrs. Paul Lamb, Cleveland
Julien Levy Gallery, New York
Mr. Adolph Lewisohn, New York
Mr. and Mrs. Frank G. Logan, Chicago
Macbeth Gallery, New York
Mr. and Mrs. Chauncey McCormick, Chicago
Mrs. Robert Rutherford McCormick, Chicago
Mr. Henry P. McIlhenny, Germantown, Pennsylvania
Mrs. Constance Haass McMath, Detroit
The Honorable Andrew W. Mellon, Washington, D.C.
The Milch Galleries, New York
The Montross Gallery, New York
Mr. and Mrs. Paul Scott Mowrer, Chicago
The New York Public Library, New York
Mr. William Church Osborn, New York
Mr. and Mrs. Potter Palmer, Chicago
Mr. and Mrs. Charles S. Payson, New York
Mr. Duncan Phillips, Washington, D.C.
Mr. Herbert L. Pratt, New York
Mr. Richman Proskauer, Larchmont, New York
Public Works of Art Project, Region No. 10
Mr. Ralph Pulitzer, New York
Mr. Frank K. M. Rehn, New York
The Frank K. M. Rehn Galleries, New York
Mrs. Grace Rainey Rogers, New York
Mr. Paul Rosenberg, Paris, France
Mr. Horatio S. Rubens, New York
Mrs. Martin A. Ryerson, Chicago
Mrs. Charles H. Sabin, New York
Mr. Samuel Sachs, New York
Dr. B. D. Saklatwalla, Crafton, Pennsylvania
Mr. John Mortimer Schiff, New York
Mr. Henry Schniewind, New York
Mrs. Flora Schofield, Chicago
Mr. Martin C. Schwab, Chicago
Scott and Fowles, New York
Arnold Seligmann, Rey and Company, New York
Jacques Seligmann and Company, New York
Mr. and Mrs. Lesley Green Sheafer, New York
Mr. and Mrs. John S. Sheppard, New York
Mr. Hi Simons, Chicago
Mrs. John W. Simpson, New York
Mr. John T. Spaulding, Boston
Mr. Eugene Speicher, New York
Mr. LeRoy J. Steffen, Chicago
Mr. Chester D. Tripp, Chicago
The Trustee of the John G. Johnson Collection, Philadelphia
The University of Nebraska, Lincoln, Nebraska
The University of Pennsylvania, Philadelphia
Mr. and Mrs. J. Watson Webb, New York
Mr. Carl Weeks, Des Moines, Iowa
Mr. S. W. Weis, Chicago
Julius H. Weitzner, Inc., New York
Miss Edith Wetmore, Newport, Rhode Island
The Weyhe Gallery, New York
Miss Gertrude B. Whittemore, Naugatuck, Connecticut
The J. H. Whittemore Company, Naugatuck, Connecticut
Mr. Mark S. Willing, Chicago
Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont
Mr. and Mrs. Charles H. Worcester, Chicago
Howard Young Galleries, New York
The Addison Gallery of American Art, Andover, Massachusetts
The Brooklyn Museum, Brooklyn
The California Palace of the Legion of Honor, San Francisco

The Cincinnati Art Museum, Cincinnati
City Art Museum of St. Louis, St. Louis
The Cleveland Museum of Art, Cleveland
The Columbus Gallery of Fine Arts, Columbus, Ohio
The Corcoran Gallery of Art, Washington, D. C.
The Department of Fine Arts, Carnegie Institute, Pittsburgh
The Detroit Institute of Arts, Detroit
The Farnsworth Museum, Wellesley College, Wellesley, Massachusetts
The Fogg Art Museum of Harvard University, Cambridge, Massachusetts
The Hackley Art Gallery, Muskegon, Michigan
The Logan Museum, Beloit College, Beloit, Wisconsin
The Metropolitan Museum of Art, New York
The Minneapolis Institute of Arts, Minneapolis
The Museum of Art, Rhode Island School of Design, Providence, Rhode Island
The Museum of Modern Art, New York
The Museum of the City of New York, New York
The Museum of Fine Arts, Boston
The National Gallery of Art, Smithsonian Institution, Washington, D. C.
The National Gallery of Canada, Ottawa, Canada
The Pennsylvania Academy of the Fine Arts, Philadelphia
The Pennsylvania Museum of Art, Philadelphia
The Phillips Memorial Gallery, Washington, D. C.
The John and Mable Ringling Museum of Art, Sarasota, Florida
The Seattle Art Museum, Seattle
The Springfield Museum of Fine Arts, Springfield, Massachusetts
The Wadsworth Atheneum, Hartford, Connecticut
The Worcester Art Museum, Worcester, Massachusetts
Yale University, Gallery of Fine Arts, New Haven, Connecticut
Foreword

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ROBERT B. HARSHE, Director

Explanatory Note

In sizes height always precedes width.

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

Coll.: (which refers to collections through which the work has passed.)

Exh.: (which refers to exhibitions in which the work has been seen.)

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

In the literary references the following abbreviations have been employed:

B. Berenson, Cent. Ital.

B. Berenson, Flor.
Bernhard Berenson, The Florentine Painters of the Renaissance, 1909.

B. Berenson, Ital. Pict.
Bernhard Berenson, The Italian Pictures of the Renaissance, 1932.
B. Berenson, *Venetian*
Bernhard Berenson, *The Venetian Painters of the Renaissance*, 1894.

*Bull.*
Bulletin of The Art Institute of Chicago, I (1907)—XXVIII (1934).

Crowe and Cavalcaselle.

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.

xii
Paintings

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

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

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

---

ENGLISH, FRENCH AND GERMAN PAINTING

Fourteenth, Fifteenth and Sixteenth Centuries

GALLERY 46

ATTRIBUTED TO ALBRECHT ALTDORFER, GERMAN, 1480–1538

1. NATIVITY (Pl. I)
Oil on panel, 43½ x 29¼ in.
Owned by The Art Institute of Chicago (The Wilson L. Mead Fund)
Coll.: Leo Blumenreich, Berlin; Böhler and Steinmeyer, Lucerne.
Exh.: Böhler and Steinmeyer Gall., Lucerne, 1933.
Dr. Max J. Friedlander considers it by Altdorfer and painted around 1512. The pendant, "Purification of the Virgin" belongs to Böhler and Steinmeyer.

CHRISTOPH AMBERGER, GERMAN, 1500–1563

2. PORTRAIT OF A MAN
Oil on panel, 16½ x 13½ in.
Owned by the Art Institute of Chicago.
Coll.: Dartrey Collection, Monaghan, Ireland, 1780–1923; Barbizon Hse., Lond.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 2.
Lit.: Barbizon Hse., 1924, No. 38 (repr.); Guide, 1932, 31 (repr.).
The attribution is traditional.

AMIENS SCHOOL, FRENCH, c. 1480

*3a. MADONNA AND CHILD
*3b. ST. JOHN THE BAPTIST
*3c. THE LAST SUPPER
*3d. THE ASCENSION
*3e. DESCENT OF THE HOLY GHOST
*3f. SAINT HONORÉ, BISHOP
*3g. SAINT HUGH, BISHOP OF LINCOLN

Oil on panel, each, 45⅞ x 19⅞ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: St. Honoré, Thuison-les-Abbeville; Church of the Holy Sepulchre, Abbeville, 1795; Kraemer Coll., Paris (Sale, 1913, Nos. 17–23); M. A. Ryerson, Chi. (1913).
Exh.: Exposition of French Primitives, Paris, 1904, No. 353; Kleinberger Gall., N. Y., 1927, Nos. 25–31 (repr. in cat.); the panel of St. Honoré was shown at Detroit Inst. of Arts, 1928, No. 7; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 3 a–g (3c, 3d, Pl. V of cat.).
Lit.: For early literature, see E. Delignières, Réunion des Sociétés des Beaux-Arts des Départements, 1898, 305–343 (repr.); Reinach, Répertoire, V, 1922, 266 (fig. 1); W. Hausenstein (Ed.), Tafelmaler der alten Franzosen (Das Bild—Atlanten zur Kunst), 1923, Pl. 18 (Last Supper) and Pl. 19 (St. Hugo); P. 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 Cathedral of St. Honoré at Thuison, a suburb of Abbeville, which, having flourished and grown rich during the fourteenth century, was completely destroyed during the French Revolution. Originally the panels were four, painted on both sides, but they have been sawed apart; one, "The Resurrection of Christ," has disappeared. In the center of the altar was a gilded sculpture of the "Passion of Christ" (since lost). During the Revolution, in 1795, the furniture, altars, retables and paintings were auctioned off; at that time these panels were purchased by the Abbé Cauchy, Curate of the Church of the Holy Sepulchre at Abbeville.

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

St. Honoré was born in Port-le-Grand (near Abbeville). He died in 600 a.d., and his remains, after working many miracles, were removed to the cathedral of his episcopal see in the ninth century.
St. Hugh, son of a noble Burgundian house, took orders at the Grande Chartreuse near Grenoble. Later he was Prior of the Carthusian Monastery of Witham in England and was made Bishop of Lincoln in 1181. His relics were given to the monks of Thuison-lès-Abbeville.

**CONRAD BAUER, AUSGIBURG, FIRST HALF OF THE SIXTEENTH CENTURY**

*4. Portrait of a Young Woman (1530)*

Oil on panel, 15 ¼ x 11 ½ in.

Lent by M. Knoedler and Company, New York

**Jean Bourdichon, French, c. 1457-1521**

5. Portraits of Husband and Wife (Diptych)

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

Lent by Mr. John Mortimer Schiff, New York

**Conrad Bauer, the Swabian monogrammist, C. B.**

6. Madonna and Child with St. Anne, St. Gereon and Donor

Oil on panel, 30⅞ x 22⅜ in.

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

**Bartholomaeus Bruyn and seine Schule, 1493-1555**

7. Woman with Prayerbook

Oil on panel, 17 ⅞ x 12 ⅞ in.

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

**Jean Clouet, working c. 1516-1546**

8. Charlotte of France

Oil on panel, 12 x 9 in.

Lent by Mr. Max Epstein, Chicago.

**Bartholomaeus Bruyn, the Younger, Cologne School, 1530-1610**

7. Woman with Prayerbook

Oil on panel, 17 ⅞ x 12 ⅞ in.

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

**Jean Clouet, working c. 1516-1546**

9. Charlotte of France

Oil on panel, 12 x 9 in.

Lent by Mr. Max Epstein, Chicago.

**Bartholomaeus Bruyn, the Younger, Cologne School, 1530-1610**

7. Woman with Prayerbook

Oil on panel, 17 ⅞ x 12 ⅞ in.

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

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

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

**Jean Clouet, working c. 1516-1546**

9. Charlotte of France

Oil on panel, 12 x 9 in.

Lent by Mr. Max Epstein, Chicago.

**Bartholomaeus Bruyn, the Younger, Cologne School, 1530-1610**

7. Woman with Prayerbook

Oil on panel, 17 ⅞ x 12 ⅞ in.

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

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

St. Peter, the Martyr of Verona (1206-1252), Evangelist and General Inquisitor. He waged war against the Manichaean heresy and was finally assassinated by a group of Manichaeans near Milan. Struck on the head by an ax, he dipped his fingers in his blood, writing on the ground, “Credo in Deum” (in the panel the inscription reads: “Credo in unum Deum . . . .”). Before he was pierced through the heart by a dagger. He was canonized March 25, 1253.
**LUCAS CRANACH, THE ELDER, GERMAN, 1472-1553**

10. **Louise Hallewyl, Dame de Cypier**

Oil on panel, 8 × 6 ½ in.

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

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

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

Louise de Hallewyl (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 (Soulliez, Catalogue, No. 3205; C. Gavard, Galeries Historiques de Versailles, VIII, 1838, No. 33). According to L. Dimier, painted c. 1555.

11. **Crucifixion (1538)**

Oil on panel, 47 ¼ × 32 ¼ in.

Signed with winged dragon and dated 1538.

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

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

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

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

**LUCAS CRANACH, THE ELDER, GERMAN, 1472–1553**

†12. **Portrait of a Young Noblewoman**

Oil on panel, 23 × 17 in.

Lent by Dr. Rudolph Heinemann-Fleschmann and Arnold Seligmann, Rey and Co., N. Y.

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

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

Dated between 1526 and 1536.

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

13. **The Martyrdom of St. Catherine of Alexandria**

Tempera on panel, 14 × 13 in.

Owned by The Art Institute of Chicago.

Coll.: Arnold Seligmann, Rey and Co., Paris and N. Y.

Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 17.

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

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

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

14. **Judgment of Paris (1536)**

Oil on panel, 18¾ × 12½ in.

Signed (monogram): P.G. and inscribed: 1536 O.W. Above appear the letters: PARIS TRRM (?).

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

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

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


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

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

**JOHANN KOERBECKE, MÜNSTER SCHOOL**, fl. 1446–1491

15. **Annunciation**

Tempera on panel transferred to canvas, 36¼ × 24¾ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

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

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

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

*16. The Funeral of St. Florian*

Tempera on panel, 32½ x 33 in.

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

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

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


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 disappeared. Dr. Benesch dates it c. 1499. (See a monograph by Benesch, published by Dr. Benno Fülser, Verlag, Augsburg, on the altar.)

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

**MASTER OF THE KRAINBURG ALTAR,**

**AUSTRIAN, FIFTEENTH CENTURY**

*19. The Life of St. Florian*

Tempera on panel, each 54½ x 39½ in.

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

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

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

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

**SEBASTIAN SCHEL,**

**SCHOOL OF INNSBRUCK,**

**C. 1479-1554**

*20. The Passion of Our Lord*

Tempera on panel, 54½ x 16½ in.

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

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

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

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

**SCHOOL OF PARIS (?), C. 1500**

*21. The Annunciation*

Oil on panel, 18¼ x 27½ in.

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

Tempera on panel, 9% X 25. DESCENT FROM THE CROSS
Lent by Mr. Edsel Ford, Detroit.

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

25. DESCENT FROM THE CROSS
Tempera on panel, 9% x 7¾ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ITALIAN PAINTING
Thirteenth, Fourteenth and Fifteenth Centuries

GALLERY 47

FRA ANGELICO, FLORENTINE, 1387-1455

23. GABRIEL (PI. III)
Tempera on wood panel, 14¾ x 9¼ in.
Lent by Mr. Edsel Ford, Detroit.


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


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

FRA ANGELICO, FLORENTINE, 1387-1455

24. VIRGIN ANNUNCIATE (PI. IV)
Tempera on wood panel, 149½ x 7¾ in.
Lent by Mr. Edsel Ford, Detroit.

Pendant to No. 23.

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

26. FLIGHT INTO EGYPT
Tempera on panel, 9½ x 8½ 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, Ch. 1927.

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


This composition is closely related to that of a woodcut by Mantegna in the British Museum. Salini dates it c. 1480-1485, pointing out its being earlier but close in style to the Treviglio predelle of 1485. This was first attributed to Butinone by Berenson.

It is to be compared with a triptych by Butinone in the Museo Municipale, Milan. L. Venturi says it formed part of a polyptych which contained also (1) “Nativity,” Nat. Gall., Lond. (No. 336); (2) “Circumcision,” Academia Carrara, Bergamo (No. 283); (3) “Supper at Bethany,” Coll. Suida, Baden; (4) “Incredulity of St. Thomas,” Malaspina, Gall., Pavia; and (5) “Deposition,” (6) “Resurrection,” both in Coll. Crespi Morbio, Milan; (7) “Adoration of the Magi,” Mme. Emile Paravacini, Paris; (8) “Wedding at Cana,” Coll. Borromeo, Milan (No. 39), (cf. Dedalo, X [1929], 342, 344-50, repr.).
27. CRUCIFIXION
Tempera on panel, 30 1/8 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. Spiridon (Sale, Paris, 1929, No. 15, Pl. XXIII of cat.).

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


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

FRANCESCO DI GIORGIO, SIENESI, 1439–1502

28. THE CHESS PLAYERS
Tempera on wood panel, 34 x 40 in.
Lent by Mr. Maitland F. Griggs, New York.


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

GIOVANNI DI PAOLO, SIENESI, 1403?–1482

29. SCENES FROM THE LIFE OF JOHN THE BAPTIST
*a. ST. JOHN IN THE DESERT
*b. ST. JOHN ON THE BANKS OF THE JORDAN
*c. ST. JOHN IN PRISON
*d. SALOME BEFORE HEROD
*e. THE BEHEADING OF ST. JOHN
*f. SALOME PRESENTS THE HEAD OF ST. JOHN

Tempera on panel, each, 27 x 15 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).


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


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 basilical chapel. Two panels of a similar series are in the Provincial Mus. at Münster, and a third is in the Philip Lehman Coll., N. Y. (See De Nicola [supra] for further suggestions as to their original arrangement.)

Four predella panels with similar scenes, formerly in the Chas. Butler coll., are now the property of J. P. Morgan, N. Y.

BENOZZO GOZZOLI, FLORENTINE, 1420–1497

30. MADONNA AND CHILD WITH CHERUBIM (PL. V)
Tempera on panel, 25 1/2 x 20 in.
Lent by Mr. Edsel Ford, Detroit.

Coll.: Baron v. Tucher, Vienna.

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


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

JACOPO DI CIONE (?), FLORENTINE, MENTIONED 1368–1394

31. VISION OF ST. AUGUSTINE AND HIS MOTHER, ST. MONICA
Tempera on panel, 11 1/2 x 16 in.
Lent by A. S. Drey, Munich and New York.

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


Painted about 1360 (?).
This episode represents an ecstatic vision of St. Augustine, 3rd Doctor of the Church (354–430), less commonly depicted than one showing him borne aloft by angels while his mother, St. Monica, watches below, or another wherein the Christ-child speaks with him on the shore.
St. Monica is aptly represented near to her son in his ecstasy, for during her life she abetted his intellectual development and Christian enterprises.

MATTEO DI GIOVANNI, SIENESI, C. 1430–1495

32. VISION OF ST. AUGUSTINE
Tempera on wood panel, 14 1/2 x 25 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).


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

MELOIRE TOSCANO, TUSCAN, SECOND HALF OF THIRTEENTH CENTURY

33. Madonna and Child Enthroned

Tempera on keyhole shaped panel, 32 x 18½ in. Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: Achilles di Clemente.

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

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

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. R. Offner attributes it to Meliore Toscano who in 1271 painted a polyptych now in the Academy, in Florence.

SANO DI PIETRO, SIENESI, 1406-1481

34. The Madonna with Saints Jerome and Bernardine of Stena and Angels

Tempera on panel, 20½-26 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. Dollitz (Sale, Paris, 1912, No. 76, repr. in cat.); F. Hermann, N. Y., No. 46; Kleinberger Gall., N. Y.; M. A. Ryerson, Chi.

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


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

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

35. St. John the Baptist and St. Catherine of Alexandria

Tempera on panel, 30 x 19¼ in.

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

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


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

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

36. St. Augustine and St. Peter

Tempera on panel, 30 x 19¼ in.

Lent anonymously.

Pendant to No. 35.

LUCA SIGNORELLI, FLORENTINE, 1441-1523

37. Classical Hero (Joseph?) (Pl. VI)

Oil on panel, 35 x 21 in.

Lent by Scott and Fowles, New York.

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

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

Painted c. 1500.

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

SPINELLO ARETINO, FLORENTINE, c. 1346-1410

38. St. Francis and His Companions before Pope Honorius III

Tempera on panel, 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. Morris, Boston; M. A. Ryerson, Chi., 1916.

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

Lit.: F. Mason Perkins, Rassegna d'Arte, XVIII (1918), 5 (repr.); 6; Van Marle, III, 1924, 606 (note 1); Berenson, Ital. Pict., 1932, 548.
Van Marie calls it a late work. Berenson says it is in great part by Spinello.

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

Pope Honorius III died in 1227.

TUSCAN SCHOOL, SECOND HALF XIII C.

RIGHT WING: CRUCIFIXION, WITH VIRgin AND S. John.

Tempera on panel, each 111/2 x 81/4 in. Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).


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


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

40. PIETÀ

Tempera on panel, 271/2 x 211/2 in. Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

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

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

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

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

ITALIAN PAINTING

Fifteenth, Sixteenth, Seventeenth and Eighteenth Centuries

GALLERY 48

ANTONELLO DA MESSINA, SICILIAN, 1422/30-1479

41. PORTRAIT OF A Man (Pl. VII)

Oil on wood, 211/2 x 101/2 in.

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

LIT.: F. Mason Perkins, Rassegna d’Arte, V (1905), 130 (repr.); J. Kirby Grant, Connoisseur, XXI (May, 1908), 8 (repr.); B. Berenson, Cat. of the John G. Johnson Coll., I, 1913, No. 159 (repr. 343); A. V. V. Brown and W. Rankin, Short History of Italian Painting, 1914, 340; Berenson, Venetian Painting in America, 1916, 29, Fig. 15; L. Venturi, Pitt. Ital., 1931; Berenson, Ital. Pict., 1932, 25.

GENTILE BELLINI, VENETIAN, 1429-1507

42. GIOVANNI MOcENigo, DOGE OF VENICE (Pl. XII)

Oil on canvas, 27 x 20 in.

Lent by The Howard Young Galleries, New York

Coll.: Baron Lazzaroni, Paris.

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

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

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

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

GENTILE BELLINI, VENETIAN, 1429-1507

43. Two ORIENTALS

Tempera on canvas, 271/2 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.

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

Attributed by G. Ficocc, A. Morassi, W. Suida, Van Marle, who compare it with the “Portrait of Mohammed II” in the Nat. Gall., Lond. (Layard Coll.). According to Van Marle painted after 1479 and part of a larger work.
GIOVANNI BELLINI, VENETIAN, c. 1428/30–1516

44. MADONNA AND CHILD
Oil on panel, 28 x 22 in.
Signed: IOANNES BELLINUS.
Owned by The Art Institute of Chicago (Mr. and Mrs. C. H. Worcester Collection).
Coll.: Ferrari, Turin; Carlo Foresti, Milan; C. H. Worcester, 1930.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 105 (Pl. XVI of cat.).
Lit.: Van Marie, XV, 1934, 560 (Note 1).
Bode, Fiocco and Van Marie attribute this panel to Giovanni Bellini, calling it earlier than its replica in the John N. Willys collection, New York. Gronau mentions three replicas. Fiocco, Van Marie date the Institute picture c. 1480 under influence of Antonello.

SANDRO BOTTICELLI, FLORENTINE, 1444–1510

45. MADONNA AND CHILD
Tempera on panel, 35¼ x 23¼ in.
Lent by Mr. Max Epstein, Chicago.
Coll.: Felar, Paris, 1917; sold to a Scandinavian collector in 1919; Van Buuren (Sale, Amsterdam, 1925).
Exh.: The Art Inst. of Chi., 1928; 1930; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 108 (Pl. XVI of cat.).
Bode dates it c. 1468–1469; Yashiro, c. 1472. The picture is closely related to the Chigi Madonna (c. 1470) in the Isabella Stewart Gardner Collection, Boston. A replica, with variations, was formerly in the collection of Mrs. Austin, Horsmonden, Kent.

SANDRO BOTTICELLI, FLORENTINE, 1444–1510

46. MADONNA, CHILD, ST. JOHN AND ANGEL (Pl. IX)
Tempera and oil on wood, 30¼ in. in diameter.
Lent by Mr. Carl W. Hamilton, New York.
Exh.: Montclair (N. J.) Art Museum, 1925–6, No. 9; Art Gall., Toronto, 1927, No. 9; City Art Mus., St. Louis, 1928, No. 9; Palace of the Legion of Honor, San Francisco, 1928, No. 9 (repr. in cat.).
Lit.: Van Marle, XII, 1931, 241; Y. Yashiro, Sandro Botticelli, 1925, I, 246.
Van Marle, in a letter of Oct. 2, 1933, revises his tentative attribution to the third assistant of Botticelli, and now believes it to be a work of the master. It closely resembles a school version with four added figures in the Corsini Gall., Florence, and another tondo, with variations, in the Lambert Sale, N. Y., 1916, No. 329. Yashiro calls it a school work.
Painted c. 1490.

FRANCESCO BOTTICINI, FLORENTINE, 1446–1497

46A. ADORATION OF THE MAGI
Tempera on panel, 31 in. in diameter.
Lent by Mrs. Martin A. Ryerson, Chicago.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 112.
Formerly given to Filippino Lippi. Van Marle suggests that it may belong to the early period of Signorelli. Berenson considers it a late work of Botticini.

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

47. A GENTLEMAN OF FLORENCE
Oil on panel, 25 x 19 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 116 (Pl. XV of cat.).
Gamba assigns it to the early period of the artist. Bode first attributed it to R. Ghirlandajo. A drawing from the same model is said to be in the coll. of the Duke of Devonshire, Chatsworth. A. L. Mayer believes the artist to be Piero di Cosimo.

ALESSANDRO MAGNASCO, GENOESE, 1681–1747

48. DAVID DANCING BEFORE THE ARK
Oil on canvas, 37 x 49½ in.
Coll.: Count Giacomo Carrara di Bergamo, 18th cen­­ury; Max Rothschild, Lond., 1925.
Exh.: The Magnasco Society, Lond., 1925, No. 5; The Springfield Mus. of Fine Arts, Springfield, Mass., 1933, No. 78.
Lit.: C. G. Ratti, Alessandro Magnasco, 1914, xxii; Apollo, II (November, 1925), 297–8.
Ratti lists a painting “un caromatto con molte figure” in the Carrara Coll. Bergamo, which possibly refers to the above painting.

PIERFRANCESCO MOLA, ROMAN, 1612–1666

49. HOMER DICTATING
Oil on canvas, 28 x 38 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).
Coll.: Metropolitan Art Gall., New York; C. H. Wor­­cester, Chi., 1930.
GIOVANNI BATTISTA PIAZZETTA, VENETIAN, 1682-1754

*53. THE BEGGAR BOY
Oil on canvas, 26 x 20 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).
Exh.: Venice, 1929, No. 17 (Cat. Settecento Italiano, 46, 49, repr.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 152.
Lit.: D. C. Rich, Bull., XXVI (1932), 53 (repr.), 55-6. Painted in Piazzetta's later period. The model is a favorite one, appearing many times in the artist's work.

RAPHAEL, ROMAN, 1483-1520

54. PORTRAIT OF A MAN
Oil on panel, 29 3/4 x 25 1/2 in.
Lent anonymously.
Coll.: Pallavicini family; E. and A. Silberman Gall., N. Y.
Exh.: The Art Inst. of Chi., 1930 to 1933; Cent. of Prog. Exh., 1933, No. 125.
Lit.: D. C. Rich, Bull., XXIV (1930), 57-59 (repr.). According to Raimond van Marle, Adolfo Venturi and Wilhelm Suida, painted c. 1509. Suida suggests that this may be the lost portrait of Evangelista Tarascono Parmigiano mentioned by the "Anonimo" of Morelli (see translation by Mussi, edited by G. C. Williamson, this may be the lost portrait of Evangelista Tarascono Parmigiano mentioned by the "Anonimo" of Morelli (see translation by Mussi, edited by G. C. Williamson, with Frizzoni's notes abridged, 1903, 107) as being in the house of "Messer Antonio Foscarni in Venice in 1530." "The Parmesan" was papal secretary to Pope Leo X (not Julius II as stated by the "Anonimo").

TINTORETTO (JACOPO ROBUSTI), VENETIAN, 1518-1594

55. VENUS AND MARS WITH THREE GRACES IN A LANDSCAPE
Oil on canvas, 41 x 55 1/4 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).
Coll.: London collection; D. Heinemann, Munich; Charles H. Worcester, Chi., 1928.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 137.

TITIAN, VENETIAN, 1477-1576

56. DOGE ANDREA GRIFFI (PL. XIV)
Oil on canvas, 33 1/2 x 26 in.
Lent anonymously.
TITIAN, VENETIAN, 1477-1576

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

Oil on canvas, 37½ x 28 in.
Coll.: Contarini Palace, Venice; Sir Abraham Hume, Ashridge Pk.; Lord Alford; Earl Brownlow, Belton Hse., Grantham, Lincolnshire.
Exh.: British Institution, Lond., 1831 and 1837; Nottingham, 1878; Art Gall. of Toronto, 1931, No. 20 (repr. in cat.); Los Angeles Mus., 1933, No. 5.

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

PAOLO UCCELLO, FLORENTINE, 1397-1475

*58. PORTRAIT OF A GIRL (Pl. VIII)
Tempera on wood panel, 15¼ x 10¾ in.
Lent by Mr. Jules S. Bache, New York.
Coll.: Robert S. Holford, Westonbirt, Glouc.; Sir George Lindsay Holford, Westonbirt; Duveen Bros., Inc., N. Y.
Exh.: Burlington Fine Arts Club, Lond., 1910, No. 5 (repr. in cat., Pl. V) and 1921-1922, No. 12 (mentioned in cat., 17).


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

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

PAOLO VERONESE, VENETIAN, 1528-1588

59. CREATION OF EVE
Oil on canvas, 31½ x 40¼ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 141.
Lit.: D. C. Rich, Pantheon, VII (Jan., 1931), 20-3 (repr. and detail); Berenson, Ital. Pict., 1932, 429; Guide, 1932, 7 (repr.).
Attributed to Paolo by Berenson and Hadeln and dated by the latter c. 1570.

PAOLO VERONESE, VENETIAN, 1528-1588

*60. THE REPENTANT MAGDALEN (Pl. XI)
Oil on canvas, 66½ x 53 in.
Lent by The National Gallery of Canada, Ottawa.
Coll.: De Housset, Venice; Falconet, France; Jacob Fletcher, Allerton, near Liverpool; Durlacher Bros. (Sale, Lond., 1926).
Exh.: Royal Academy, Lond., 1880; Detroit Inst. of Arts, 1928.
Painted c. 1555, the year of the artist's arrival in Venice. In the seventeenth century it belonged to De Housset, French Ambassador to Venice.

PAOLO VERONESE, VENETIAN, 1528-1588

**61. REST ON THE FLIGHT INTO EGYPT
Oil on canvas, 92¼ x 63¾ in.
Signed: PAOLO CALIARI VERONESE FACIEBAT.
Lent by The John and Mable Ringling Museum, Sarasota, Florida.
Coll.: Electoral Gall., Düsseldorf; Gall. in Castle, Schlesheim, 1912; Alte Pinakothek, Munich, 1912; J. Böhler, Munich, 1928.
EXH.: Reinhart Gall., N. Y., 1928, No. 8 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 143 (Pl. XVIII of cat.).

Lit.: G. Karsch, Désignation des peintures à Düsseldorf, 1719; J. von Goel, De nieuwe Schouburg, s'Gravenhage, II, 1751, 5. (Katalog der Düsseldorfer Galerie beim Tode des Kurfürsten Johann Wilhelm, 1716); N. de Pigage, La Galerie Electorale de Düsseldorf, 1778, No. 116, 125-6, No. 116; Pietro Caliari, Veronese, 1888, 384; Galerie Schleissheim, Katalog, 1905, No. 517 (985); Katalog der alten Pinakothek, München, 1925, No. 921 (1593); A. Venturi, P. Veronese, 1928, 116; W. Valentiner, Das Unbekannte Meisterwerk, I, 1930, 30 (repr.); B. Berenson, Ital. Pict., 1932, 425; Art Digest, VII (May 15, 1933), 17 (repr.).

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

---

SPANISH PAINTING

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

GALLERY 50

FRANCISCO GOYA, SPANISH, 1746-1828

65. Boy ON A RAM

Oil on canvas, 50 x 44 in.
The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

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

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


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 Villamil, Los Tapices de Goya, Madrid, 1870.) The tapestry itself is now in the Escorial.

FRANCISCO GOYA, SPANISH, 1746-1828

66. THE BULL FIGHTER, PEPE ILLO

Oil on canvas, 25 x 19 1/2 in.

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

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

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


According to Mayer, painted 1805-10.

FRANCISCO GOYA, SPANISH, 1746-1828

67. DON MANUEL ROMERO

Oil on canvas, 41 1/2 x 34 1/2 in.
The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

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


Painted c. 1809. The sitter was minister to Joseph Bonaparte, King of Spain.

FRANCISCO GOYA, SPANISH, 1746-1828

68. SEÑORA SABASA GARcía (Pl. XVI)

Oil on canvas, 23 x 28 in.

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

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

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

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

Painted 1805-10.

FRANCISCO GOYA, SPANISH, 1746-1828

Six Episodes in the Capture of the Bandit Margato by the Monk Pedro de Zaldivia:

69a. MARGATO ROBS A FAT PURSER

Oil on canvas, 11 1/2 x 15 3/4 in.

b. MARGATO POINTS HIS GUN AT FRAY PEDRO DE ZALDIVIA

Oil on canvas, 11 1/2 x 15 3/4 in.

c. FRAY PEDRO WRESTS THE GUN FROM THE BANDIT

Oil on canvas, 11 1/4 x 15 1/2 in.

d. FRAY PEDRO CLUBS MARGATO

Oil on canvas, 11 1/2 x 15 1/2 in.

e. MARGATO SHOT

Oil on canvas, 11 1/2 x 15 1/2 in.

f. MARGATO BOUND

Oil on canvas, 11 1/2 x 15 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: Lafitte, Madrid: J. Böbler, Munich; M. A. Ryerson, Chi., 1911.

Exh.: Met. Mus. of Art, N. Y., 1928, Nos. 7–12 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 166–4 (1666, Pl. XXXI of cat.); M. Knoedler and Co., N. Y., 1934, Nos. 18–21 ("Margato Shot" 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

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

Oil on canvas, 158 x 90 in.

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

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

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

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


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

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

71. CORONATION OF THE VIRGIN

Oil on canvas, 21¾ x 29¼ in. (oval)

Lent by Mr. Max Epstein, Chicago.

Coll.: J. Böbler, Munich.

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

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

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

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

72. THE FEAST IN THE HOUSE OF SIMON

Oil on canvas, 57 x 40½ in.

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

Coll.: Guineea, Bilbao; Plasencia, Bilbao; Prince de Wagram, Paris; Mieltheke, Vienna; Durand-Ruel, N. Y.

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


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

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

*73. THE HOLY FAMILY (Pl. XV)

Oil on canvas, 51¾ x 37½ in.

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

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

Exh.: Budapest Museum of Fine Arts; Alte Pinakothek, Munich; W. S. Hamill Co., N. Y., 1934, Nos. 16–21 ("Margato Shot" repro in cat.).

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

*74. PURIFICATION OF THE TEMPLE

Oil on canvas, 45 3/4 x 57 3/4 in.

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

Lent by The Minneapolis Institute of Arts, Minneapolis.

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


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

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

75. ST. JAMES THE LESS

Oil on canvas, 27 1/2 x 21 1/2 in.

Signed with (Greek) initials: D TH

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

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

Painted 1593–1597.

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

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

76. ST. MARTIN AND THE BEGGAR

Oil on canvas, 46 3/4 x 24 1/4 in.

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

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

Coll.: M. K noedler and Co., N. Y.; Ch. Deering, Chi.

Exh.: Art Inst. of Chi., 1922–30; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 176.

Lit.: M. C., Bull., XVIII (1924), 29 (repr.), 32; A. L. Mayer, El Greco, 1926, 46, No. 298; F. Rutter, El Greco, 1930, 62, 98, No. 78 and Pl. LXIX.


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

†77. THE VISITATION

Oil on canvas, 28 x 36 in.

Lent by M. Knoedler and Company, New York.

Coll.: Arthur Byne, Madrid.

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

MASTER OF ST. GEORGE, CATALAN, early fifteenth century

78. ST. GEORGE AND THE DRAGON

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

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

Coll.: Rocabrauna family; Vidal Ferrer y Soler, Barcelona; Ch. Deering, Chi.

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

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

82. ISABELLA OF BOURBON, FIRST QUEEN OF
PHILIP IV OF SPAIN
Oil on canvas, 49¾ x 40 in.
Lent by Mr. Max Epstein, Chicago.

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


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

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

81. ST. GEORGE WITH BANNER
Oil on canvas, 70 x 33½ in.
The Charles Deering Collection. Lent by Mrs. R. E. Danielson and Mrs. Chauncey McCormick.

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

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

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

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

Catalan School (?), late fifteenth century

80. SCENES FROM THE LIVES OF CHRIST AND
THE VIRGIN (1396). THE LOPEZ DE AYALA
PREDELTA AND FRONTAL
Tempera on panel, 99¼ x 251¼ in.; predella, 33¾ x 102 in.
Owned by The Art Institute of Chicago (The Charles Deering Collection). Gift of Mrs. R. E. Danielson and Mrs. Chauncey McCormick.


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

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

**83. ST. JOHN IN THE WILDERNESS
Oil on canvas, 69 x 60 in.
The Charles Deering Collection. Lent by Mr. and Mrs. R. E. Danielson, Boston.

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


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

Isabella of Bourbon [christened Elisabeth] (1603–1644), daughter of Henri IV of France and Marie de Médicis, married Philip IV of Spain, 1615.
on-Thames, 1922; T. Agnew & Sons, Ltd., Lond.; Ch. Deering, Chi.

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

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

According to Mayer painted c. 1622.

FRANCISCO DE ZURBARAN, SPANISH, 1598–1661

84. SAINT ROMANUS, MARTYR (1638)
Oil on canvas, 97 x 73 in.
Dated 1638.
The Charles Deering Collection. Lent by Mrs. R. E. Danielson and Mrs. Chauncey McCormick.

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

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

Lit.: H. Kehr, Francisco de Zurbaran, 1918, 82 and Pl. 40; Bull., XVI (1922), 58-59 (repr.); Rev. de Arquitectura, 1922, 54 (repr.).

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

DUTCH AND FLEMISH PAINTING
Seventeenth Century

GALLERY 51

ATTRIBUTED TO JAN BREUGHEL, FLEMISH, 1568–1625

86. MOUNTAIN ROAD
Oil on wood panel, 19½ x 31 in.
 Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: M. A. Ryerson, Chi.

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

AELBERT CUYEP, DUTCH, 1620–1691

87. TRAVELERS ARRIVING AT AN INN
Oil on panel, 7½ x 11½ in.
 Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).


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

ANTHONY VAN DYCK, FLEMISH, 1599–1641

88. HELENA DU BOIS
Oil on canvas, 39 x 31¾ in.
 Owned by The Art Institute of Chicago (In memory of Mr. William T. Baker).

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

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

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

Guide, 1932, 16 (repr.), 152.

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

Engraved by Cornelis Visscher.

AREN'T DE GELDER, DUTCH, 1645–1727

89. PORTRAIT OF A GIRL
Oil on canvas, 26 x 21 in.
 Owned by The Art Institute of Chicago (W. D. Walker Collection).


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

Lit.: D. C. Rich, Bull., XXVII (1933), 33–6 (repr.);

The Art Digest, VII (Feb. 15, 1933), 27 (repr.).

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

FRANS HALS, DUTCH, 1580–1666

90a. GIRL SINGING FROM A BOOK
b. SINGING BOY WITH VIOLIN
Oil on panel, each, 10½ in. sq.
Signed: FH.
Lent from The Angell-Norris Collection (The Art Institute of Chicago).

Coll.: D. Lawrie Gall., Lond.; C. T. Yerkes, N. Y., Nos. 37 and 38; J. N. Gates, Chi.
91. PORTRAIT OF AN ARTIST (1644)
Meindert Hobbema, Dutch, 1638-1709
Oil on canvas, 32 1/2 x 25 1/2 in.
Signed: FH 163...

Coll.: Mr. and Mrs. Martin A. Ryerson Collection.

92. WILLEM VAN HEYTHUYZEN (?)
Nicolaes Maes, Dutch, 1632-1693
Oil on panel, 9 1/2 x 7 3/4 in.


93. THE WATER-MILL WITH THE GREAT RED ROOF
Meindert Hobbema, Dutch, 1638-1709
Oil on canvas, 31 3/4 x 43 3/8 in.

Coll.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 61a, b.


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 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

94. THE HOLLOW ROAD
Oil on canvas, 9 1/2 x 12 1/4 in.

Coll.: Mr. Richard Ederheimer, New York

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

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

NICOLAES MAES, DUTCH, 1632-1693

95. THE SATYR AND THE PEASANT WHO BLEW HOT AND COLD
Oil on canvas, 25 x 31 in.

Coll.: Mr. and Mrs. Martin A. Ryerson Collection.


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

NICOLAES MAES, DUTCH, 1632-1693

96. PORTRAIT OF A MAN
Oil on canvas, 12 x 10 1/2 in.

Coll.: Mr. and Mrs. Martin A. Ryerson Collection.


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

GABRIEL METSU, DUTCH, 1615-1667

97. PORTRAIT OF A WOMAN
Oil on canvas, 11 3/4 x 10 1/2 in.

Coll.: Mr. and Mrs. Martin A. Ryerson Collection.


Pendant to the "Portrait of a Woman," No. 96.
JOOS DE MOMPER, Flemish, 1564-1635
99. Landscape
Oil on wood panel, 25 x 41½ in.
Lent by Mr. and Mrs. Frank G. Logan, Chicago.
Dr. H. G. Tornell in a letter of Oct. 20, 1933, endorses the attribution to Momper.
Executed in the artist's later period.

CASPAR NETSCHER, Dutch, 1639-1684
100. Lady before a Mirror
Oil on panel, 14½ x 14½ in.
Owned by The Art Institute of Chicago (C. L. Hutchinson Collection).
Coll.: Charles L. Hutchinson, Chi., 1905.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 68.

JACOBUS OCHTERVELT, Dutch, 1634/5-1708/10
*101. The Elegant Company
Oil on canvas, 18½ x 18½ in.
Owned by The Art Institute of Chicago.
Coll.: Bottenwieser Gall., N. Y.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 69 (Pl. XXXVII of cat.).
Lit.: W. A. P., Art in America, XXV, 1931, 556; Guide, 1932, 24 (repr.).

JACOBUS OCHTERVELT, Dutch, 1634/5-1708/10
102. The Musicians
Signed: Jac. Ochterveld
Oil on panel, 31 x 25¾ in.
Signed: Jac. Ochtervelt f.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi. (1911).
Exh.: Toledo Mus., 1912, No. 197; Detroit Inst. of Arts, 1929, No. 46 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 70.
Lit.: W. R. Valentin, Art in America, XII (1924), 269, 270, 274, 277 (Fig. 5); F. E. W. Freund, Cicerone, XXI, Pt. 2 (1929), 705 (repr.), 707; W. Heil, Pantheon, V (1933), 35 (repr.); H. Gerson, Thieme-Becker, Künstlerlexikon, XXV, 1931, 556.

KAREL VAN DER PLUYM, Dutch, c. 1620-1672
103. The Old Geographer
Oil on canvas, 28 x 20 in.
Signed: Karel van d . . .
Lent by Mr. Chester D. Tripp, Chicago.
Coll.: Dr. J. E. Stillwell, N. Y. (Sale, 1927, No. 210, repr. in cat.).
Exh.: The Art Inst. of Chi., 1931; Cent. of Prog. Exh., 1933, No. 72.
Lit.: A. Bredius, oud-Holland, XLVIII (1931), 246-7, 255, Pls. 4 and 6.
Bredius mentions a replica or good copy known to Hofstede de Groot.

REMBRANDT VAN RIJN, Dutch, 1606-1669
*104. Harmen Gerritsz. van Rijn (Rembrandt's father) (Pl. XIX)
Oil on canvas, 33 x 30 in.
Signed: rd.
Owned by The Art Institute of Chicago (W. W. Kimball Collection).
Coll.: M. P. W. Boulton, Tew Park, England (Sale, 1911, No. 14); P. and D. Colnaghi and Obach, Lond.; J. 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.: Düsseldorf, 1912, No. 43; Detroit Inst. of Arts, 1930, No. 9 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 74.
Lit.: W. Bode, Zeitschrift für Bildende Kunst, XXIII (1912), 210 (repr.); H. de Groot, VI, 1916, No. 675; J. C. Van Dyke, Rembrandt and his School, 1923, 111; Valentin, Rembrandt, Wiedergefundene Gemälde (Klassiker der Kunst II), 1921, XVI (No. 19), 17 (repr.); Valentin, Rembrandt Paintings in America, 1931, 5 (Pl. 5); Guide, 1932, 17 (repr.), 18.
Valentin dates it 1629. See H. de Groot (supra) for notice of copies. A replica, by a weaker hand, was at one time in the collection of S. Neumann of Lond.
Harmen Gerritsz. van Rijn, born in Leiden, 1568, buried there, April 27, 1630.

REMBRANDT VAN RIJN, Dutch, 1606-1669
*105. Joseph and Potiphar's Wife (1655) (Pl. XVIII)
Oil on canvas, 41½ x 38¾ in.
Signed: Rembrandt, f. 1655
Lent by M. Knoedler and Company, New York.
Coll.: G. van Hoet, The Hague (Sale, 1760, No. 44); J. E. Gotzkowsky, Berlin; Catherine II, The Hermitage, St. Petersburg, 1763, No. 794.
Exh.: Knoedler Gall., N. Y., 1933, No. 2.
des Peintures Datté, 1920, 1, 282; D. S. Meldrum, Rembrandt's Paintings, 1923, PP. CCCCXCVI, 201; F. Watson, Parnassus, V (April, 1933), 1 (repr.); Connoisseur, XCI (April, 1933), 276 (repr.); Pantheon, XI (April, 1933), 136 (repr.); Fine Arts, XX (May, 1933), 8.

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

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

REMBRANDT VAN RIJN, DUTCH, 1606–1669

†106. Self-Portrait (Pl. XX)
Oil on canvas, 32 ¼ x 27 in.
Signed: REMBRANDT F. 1650
Lent by Mr. N. B. Herschel, West Orange, N. J.
COLL.: Marivaux, Paris; Rostopchin, Moscow; Lord Islington.

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


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

REMBRANDT VAN RIJN, DUTCH, 1606–1669

*107. Young Girl at a Open Half-Door (Hendrickje Stoffels?) (1645)
Oil on canvas, 40¾ x 34½ in.
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, San Donato, Italy (Sale, 1880, No. 1114, repr. in cat.); Prince P. Demidoff, Pratolino, Italy, 1890; M. A. Ryerson, Chi., 1894.

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


Engraved by F. C. G. Geeyer.

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

PETER PAUL RUBENS, FLEMISH, 1577–1640

108. Portrait of an Old Man (Pl. XIX)
Oil on wood panel, 25¾ x 20¼ in.
Lent by The Metropolitan Museum of Art, New York.
Coll.: Martius, Kiel.


PETER PAUL RUBENS, FLEMISH, 1577–1640

109. Samson and Delilah (Sketch)
Oil on panel, 19¾ x 25¾ in.
Owned by The Art Institute of Chicago.
Coll.: F. T. Sabin, Lond.
Exh.: Detroit Inst. of Arts, 1929, No. 10 (repr. in cat.);
Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 77 (in Pl. XXXVIII of cat.).


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 Pinakothek.

JUSTUS SUSTERMANS, FLEMISH, 1597–1681

*110. Prince (afterwards Cardinal) Gian Carlo dei Medici (Pl. XXI)
Oil on canvas, 81¾ x 46¼ in.
Lent by Mr. Jacob Epstein, Baltimore, Md.
Coll.: Sir George Holford, Lond., No. 122 (Sale, 1928);
M. Knoedler and Company, N. Y.
Exh.: Royal Acad., Lond., 1908, No. 128 (lent by Maj. G. L. Holford); Flemish and Belgian Art Exhibition, Royal Acad., Lond., 1927, No. 148 (lent by the Executors of the late Sir George Holford).

Lit.: Arundel Club Publication, 1908, No. 9 (repr.);
P. Bautier, Juste Sustermans, 1912, 32, 123, Pl. X;
R. H. Bensőn, The Holford Collection, Dorchester House, 1927, II, No. 122, Pl. CX; Sir M. Conway, Flemish and Belgian Art, 1927, No. 148, Pl. LXVII; P. Lambotte and others, Flemish and Belgian Art, 1300–1900, 1927, 118 (repr.); Illustrated Souvenir of the Exhibition of Flemish and Belgian Art, 1300–1900, 1927, 53 (repr.); P. Lam-
ternans was court painter to the Medici, as his portraits in the Pitti Palace, Florence, prove.

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

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

DAVID TENIERS THE YOUNGER, FLEMISH, 1610–1690

111. THE GUARD HOUSE

Oil on copper, 25% x 21 3/4 in.
Signed: D. TENIERS
Owned by The Art Institute of Chicago (Gift of Mrs. George N. Culver).
Coll.: Prince A. Demidoff, San Donato; Prince P. Demidoff, Pratolino, 1890.

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

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

GERARD TERBORCH, DUTCH, 1617–1681

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

Oil on canvas, 34 x 27 in.
Coll.: Jullienne, Paris (Sale, 1767); Duc de Choiseul, Paris (Sale, 1772); Prince de Conti, Paris (Sale, 1777); Catherine II, Palais de l'Ermitage, St. Petersburg.
Exh.: Los Angeles Art Museum, 1933 (repr. in cat., No. 15).

A second version was in the collection of the late Baron Ferdinand de Rothschild, Waddesdon Manor (1897). From Terborch's later period.

GERARD TERBORCH, DUTCH, 1617–1681

113. THE MUSIC LESSON

Oil on canvas, 25 x 19 1/4 in.
Signed: b (?).
Owned by The Art Institute of Chicago.
Coll.: Chevalier Verhulst (Sale, Brussels, 1779, No. 84); Prince Galtzinn, Paris, 1875; J. Fairlie, Lond., 1830; Prince A. Demidoff, San Donato, Italy; Prince P. Demidoff, Pratolino, 1890; C. T. Yerkes, Chi., 1891.
Exh.: Detroit Inst. of Arts, 1929, No. 74 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 79 (Pl. XXXVI in cat.).
Lit.: J. Smith, IV, 1833, No. 20; F. Hellens, Gérard Terborch, 1911, 127; H. de Groot, V, 1913, 130; The Antiquarian, III (Sept., 1924), 27 (repr.); F. Hendy, Cat. of the Isabella Stewart Gardner Mus., Boston, 1931, 355; Gade, 1932, 22 (repr.).

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

DUTCH AND FLEMISH PAINTING
Fifteenth and Sixteenth Centuries

GALLERY 52

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

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

Oil on panel, 9 1/2 x 15 in.
Lent by Mr. Albert Keller, New York.
Coll.: J. Bohler, Munich.
Originally attributed to Patinir. The Saint may be Gregory I.

PETRUS CHRISTUS, FLEMISH, c. 1410–1472

*116. PORTRAIT OF A MAN

Oil on wood, 18 1/2 x 13 1/2 in.
Lent by Mr. and Mrs. Allan C. Balch, Los Angeles, California.
Coll.: Sir George Lindsay Holford, Lond., (Sale, 1928).
Exh.: Burlington Fine Arts Club, Lond., 1921 (Pl. 23 in cat.); Royal Academy, Lond., 1927, No. 15.
Lit.: R. H. Benson, The Holford Collection, Westonbirt, 1924, No. 15, Pl. XXXIII; M. Conway (Ed.), Flemish and
GERAERD DAVID, Flemish, 1450 or 60-1523


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

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

118. Coronation of the Virgin

Oil on panel, 58 x 33⅓ in.

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


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

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

119. Lamentation at the Foot of the Cross

Oil on panel, 21⅓ 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; Marczelle de Nemes, Budapest (Sale, Paris, 1913, No. 17, repr. in cat.);

M. A. Ryerson, Chi., 1913.

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


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


ADRIAEN ISENBRANT, Flemish, working 1510-1551

120. Madonna and Child

Oil on panel, 15⅜ x 12 in.

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

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

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


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

LUCAS VAN LEYDEN, Dutch, 1494-1533

121. Adoration of the Magi

Oil on panel, 11 x 13⅜ in.

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

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

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

LIT.: M. J. Friedländer, *Von Eyck bis Bruegel, 1921, 200, Pl. 28; M. Conway, The Van Eycks and their Followers, 1921, 471, Pl. XXIV, 1; L. Baldass, *Die Gemälde des Lucas van Leyden, 1923, 18, 19, Pl. III; F. Winkler, Die Altniederländische Kunst, 1924, 264; P. Wescher, "Thieme-Becker, Künstlerlexikon, XXIII, 1929, 168, 9; Friedländer, Der Cicerone, XXII (1930), 495 (repr.), 498; Friedländer, Lucas van Leyden, Jan Mostaert, C. Engelbrechtsz (Die Altniederländische Malerei, X), 1932, 89-90, 135, No. 120, Pl. LXXIII.
According to Dr. W. R. Valentiner, a copy executed by the Bruges miniaturist, Simon Bening (1485-c. 1560), was formerly in the Somzée Coll., Brussels. Friedländer dates it c. 1510.

**QUENTIN MASSYS, FLEMISH, 1465/6–1530**

*122. MAN WITH A PINK*

Oil on panel, 17¼ x 11½ in.
Owned by The Art Institute of Chicago.

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

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

**LIT.:** M. J. Friedlander, Geertgen und Bosch (Die Altniederländische Malerei, V), 1927, 73-4, 140, No. 53, PI.

According to Friedlander an early work, painted c. 1480.

**123. MADONNA AND CHILD WITH FOUR SAINTS**

Oil on panel, 20×9½ in.

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

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

**EXH.:** Kleinberger Gall., N.Y., 1929 (repr. in cat.); Belgian Centenary, Antwerp, 1930, No. 50, Pl. XXXI; H. V., Thieme-Becker, Künstlerlexikon, XXIV, 1930, 376; A. F. Frankfurter, The Fine Arts, XVIII (Mar. 1932), 22.

According to Friedländer painted c. 1485.

**ANTONIO MORO, DUTCH, 1519–1577**

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

Oil on panel, 48½ x 35½ in.
Lent by Mrs. J. Horace Harding, New York.

**Coll.:** Aufrere (?); Earl of Yarborough, Brocklesby.

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

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

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

**ANTONIO MORO, DUTCH, 1519–1577**

*127. PORTRAIT OF A NOBLEMAN*

Oil on panel, 44½ x 33 in.

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

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

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


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

**HANS MEMLING, FLEMISH, C. 1430–1494**

125. MADONNA AND CHILD

Oil on panel, 14 x 10½ in.

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

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

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

**LIT.:** M. J. Friedlander, Von Eyck bis Bruegel, 1921, 188; Friedlander, 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.

**THE MASTER OF THE LEGEND OF ST. URSULA, FLEMISH, ACTIVE 1470–1495**

124. ECCLE Homo

Oil on panel, 20¾ x 9¾ in.

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

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

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

**LIT.:** M. J. Friedländer, Von Eyck bis Bruegel, 1921, 73-4, 140, No. 53, Pl. XXXV; D. C. Rich, Bull., XXV (1931), 33-36 (repr.).

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

**ANTONIO MORO, DUTCH, 1519–1577**

*127. PORTRAIT OF A NOBLEMAN*

Oil on panel, 44½ x 33 in.

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

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

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


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

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

128. JAN DE GROS

Oil on panel, 15 x 11 in.

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

**Coll.:** Dr. de Meyer, Bruges; R. Kann, Paris (Sale, 1907, II, No. 110); Duveen Bros., N. Y.; M. A. Ryerson, Chi., 1913.
ROGIER VAN DER WEYDEN, FLEMISH, 1399/1400–1464

*129. MADONNA AND CHILD

Oil on panel, 14 1/4 x 10 3/4 in. Lent by Mr. Henry Schniewind, New York.

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

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

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

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

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

The composition goes back to an original by Rogier (best known through a picture in the Museum of Fine Arts, Boston) of “St. Luke Painting the Madonna.” Two versions by Rogier, himself, are in the E. Renders Coll.
FRENCH AND ENGLISH PAINTING
Seventeenth, Eighteenth, and Early Nineteenth Centuries

GALLERY 53

WILLIAM BEECHEY, ENGLISH, 1753–1839

*132. MRS. JEREMIAH IVES, NEE CAREW (Pl. XXX)
Oil on canvas, 28 1/4 x 22 in.
Lent by Mr. John Mortimer Schiff, New York.
Coll.: Family of the sitter.
Exh.: Royal Academy, Lond., 1788, No. 188.
Executed during the artist's stay in Norwich from 1783 to 1786. There is a companion portrait of the sitter's husband, who was alderman of Norwich. Beechey also made a portrait of their daughter, Charlotte Elizabeth Ives, who married, in 1787, William Bosanquet, a London banker.

FRANÇOIS BOUCHER, FRENCH, 1703–1770

133. BATHING NYMPH
Oil on canvas, 16 1/4 x 18 1/4 in.
Owned by The Art Institute of Chicago (W. L. Mead Memorial).
Coll.: German Private Coll.; Van Diemen, N. Y., 1931.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 209.
Closely related to the "Bath of Diana" in the Louvre and painted c. 1742–5. The same model appears in both pictures.

JEAN BAPTISTE SIMEON CHARDIN, FRENCH, 1699–1779

134. SOAP BUBBLES (Pl. XXIX)
Oil on canvas, 35 1/4 x 28 in.
Signed: J. S. CHARDIN
Lent by Mr. Henry P. McIlhenny, Germantown, Pennsylvania.
Coll.: Boscty; Gruel.
Lit.: A. Dayot et O. Vaillat, L'Oeuvre de J. B. S. Chardin et J. H. Fragonard, 1907, No. 18 (repr.); G. Wildenstein, Chardin, No. 134, 166–167, Fig. 22.
This is a larger version of the subject than the one in the Nelson Gallery, Kansas City, Missouri. Another example is in the Louvre. The subject met with great success when it was exhibited for the first time at the Salon of 1739, entitled: "L'Amusement Frivole d'un jeune Homme faisant des Bouteilles de Savon." It was popularized by an engraving by Filoelou.

JEAN BAPTISTE SIMEON CHARDIN, FRENCH, 1699–1779

*135. STILL LIFE: THE HARE
Oil on canvas, 25 1/2 x 32 in.
Signed: CHARDIN
Lent by Mr. Henry P. Mcllhenny, Germantown, Pennsylvania.
Coll.: M. Damery (?); Dandré-Bordon (Sale, 1783, No. 27); Laperlier (Sale, 1867, No. 22) (Sale, 1879, No. 3); Baron de Beurnounville (Sale, 1881, No. 20); Léon Michel-Lévy; Paris; Wildenstein and Co., N. Y.
Exh.: Salon de 1757 (very likely No. 36; "Un tableau d'une pièce de gibier avec gibecière et poire à poudre." Titre du cabinet de M. Damery); Exposition de la Caisse de Secours des Artistes, Paris, 1860, No. 106; Exposition des Cent Chefs-d'œuvre, Paris, 1892, No. 6; Exposition Chardin-Fragonard, Paris, 1907, No. 18; Wildenstein Gall., N. Y., 1926, No. IX (repr. in cat.); Fogg Art Museum, Cambridge, 1931.
Painted about 1757.

JOHN CONSTABLE, ENGLISH, 1776–1837

136. STOKE-BY-NAYLAND
Oil on canvas, 49 x 66 in.
Owned by The Art Institute of Chicago (W. W. Kimball Collection).
Coll.: Nield (Sale, 1879); Mrs. W. W. Kimball Coll., Chi.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 190 (Pl. XLI of cat.).
Lit.: Letter to William Purdon, Feb. 6, 1836, in which Constable describes his first conception of the picture. (Quoted by C. R. Leslie, Memoirs of the Life of John Constable, 1843, 104, where it is erroneously stated that the picture was never painted); Bull., XX, 1926, 51–3 (repr.); Guide, 1932, 89 (repr.).
In 1829 Lucas made a mezzotint from a similar subject; the oil sketches in the Victoria and Albert Mus., and in the Nat. Gall., Lond., and the sepia drawing (also Nat. Gall., Lond.), were preparatory for this.
Painted 1836.
The steeple is that of the church of St. Mary's (XV C.), Stoke-by-Nayland, Suffolk.

THOMAS GAINSBOROUGH, ENGLISH, 1727–1788

*137. MISS ANNE FORD (LATER MRS. PHILIP THICKNESSE) (Pl. XXVIII)
Oil on canvas, 77 1/4 x 53 1/4 in.
Signed: GAINSBOROUGH and inscribed: WIFE TO PHIL. THICKNESSE, ESQR.
Lent by The Cincinnati Art Museum (Mary M. Emery Collection), Cincinnati, Ohio.
Coll.: Rev. J. W. Richards; Thomas Agnew and Sons; Alfred de Rothschild; C. J. Wertheimer; Scott and Fowles, N. Y.; Mary M. Emery, Cincinnati.
Exh.: Royal Academy, Lond., 1894, No. 101; Königliche Akademie der Kunst, Berlin, 1908, No. 105; Cincinnati Art Mus., 1931, No. 47 (repr. in cat. Pl. 10).
THOMAS GAINSBOROUGH, ENGLISH, 1727-1788

*138. PORTRAIT OF MISS JULIET MOTT (PI. XXXII)
Oil on canvas, 24 1/4 x 20 1/2 in.
Lent by Mrs. J. Horace Harding, New York.
Coll.: George Smith, Coniston; Mrs. Charles Fox, Trebah; Edmund Backhouse (son-in-law of Mrs. Charles Fox), Trebah.
Exh.: Royal Acad., Lond., 1875, No. 230 (lent by C. Fox); Grosvenor Gall., 1885, No. 162 (lent by Edmund Backhouse); Bicentenary Mem. Exh. of T. Gainsborough, Ipswich, 1931, No. 51; “Georgian Art,” Lond., 1931; Cincinnati Art Mus., 1931, No. 36.
Lit.: Sir W. Armstrong, Thomas Gainsborough, 1904, 274; Illustrated London News, CLX (April 22, 1922), 579; A. Dobson, VIII, 1931, 71 (September, 1931), 49 (repr.); W. Siple, Thomas Gainsborough (Cincinnati Art Museum Exhibition), 1931, 30, Pl. 9; R. H. Wilenski, English Painting, 1933, op. p. 98 (repr.).

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

THOMAS GAINSBOROUGH, ENGLISH, 1727-1788

139. SKIRTS OF THE WOOD
Oil on canvas, 16 1/2 x 21 in.

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

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


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

*140. THE ARTIST STUDYING FROM NATURE
Oil on canvas 30 1/2 x 39 1/4 in.
Lent by Miss Mary Hanna, Cincinnati, Ohio
Liber Veritatis, 44.
Coll.: Perochet (for whom Claude painted the picture); Earl of Exeter, Berleigh (1777); Sale, Christie’s, Lond., 1807; Thomas Baring, Earl of Northbrook; M. Knoedler and Co., N. Y.
Exh.: Royal Acad., Lond., 1902, No. 68.

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

WILLIAM HOGARTH, ENGLISH, 1697-1764

141. MONAMY AND WALKER
Oil on canvas, 23 3/4 x 20 3/4 in.
Lent by The Art Institute of Chicago.
Coll.: Thos. Walker; R. Bull; H. Walpole, Strawberry Hill (Sale, 1842, No. 96); Earl of Derby, 1842; Sold at Christie’s, 1902; Ernest Brown and Phillips, Lond.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 195.

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

WILLIAM HOGARTH, ENGLISH, 1697-1764

142. MRS. BUTLER (PI. XXXIV)
Oil on canvas, 29 3/4 x 25 1/2 in.
Lent by The Trustee of the John G. Johnson Collection, Philadelphia.
Coll.: Robert Graves, Lond., 1832; Henry Graves, Lond., 1891.
Exh.: Suffolk Street, Lond., 1832, No. 148.

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

WILLIAM HOGARTH, ENGLISH, 1697-1764

143. MRS. PRICE
Oil on canvas, 30 1/4 x 24 1/4 in.
Lent by The National Gallery of Art, Smithsonian Institution, Washington, D. C.
THOMAS LAWRENCE, ENGLISH, 1769–1830

*144. MRS. WOLFF
Oil on canvas, 50 x 39 in.
Owned by The Art Institute of Chicago (W. W. Kimball Collection).

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


Mezzotinted by Samuel Cousins, 1831.
A drawing for the head and shoulders of the figure is in the collection of Mrs. M. S. Danforth, Providence, R. I. Mrs. Wolff, wife of the Danish consul in Lond., was an intimate friend of the artist. Her house in Battersea was a gathering place for the artistic circles of the day; the book before her is appropriately open at a colored engraving of a figure from Michelangelo’s Sistine frescoes.

LOUIS LE NAIN, FRENCH, 1593–1648

145. THE PEASANT FAMILY AT THE WELL
Oil on canvas, 38⅞ x 40 in.
Owned by The Art Institute of Chicago (R. A. Waller Memorial).

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

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


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

NICOLAS POUSSIN, FRENCH, 1594–1665

146. THE BIRTH OF BACCHUS
Oil on canvas, 47 x 70 in.
Lent by Mr. Samuel Sachs, New York.

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

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


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

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

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

NICOLAS POUSSIN, FRENCH, 1594–1655

147. ST. JOHN ON PATMOS
Oil on canvas, 40 x 52½ in.
Owned by The Art Institute of Chicago (Munger Collection).

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

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


Engraved by Châtelon, 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 Châtelon for N. Poully, dating it 1645–50.

HENRY RAEBURN, SCOTCH, 1756–1823

*148. MRS. AUSTIN OF KILSPINDIE (Pl. XXXIII)
Oil on canvas, 49½ x 40¾ in.

RENT by M. Knoedler and Company, New York.

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

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

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

HENRY RAEBURN, SCOTCH, 1756-1823

149. DOCTOR WELSH TENNENT
Oil on canvas, 49 x 39 in.
Owned by The Art Institute of Chicago.
Coll.: R. Hall McCormick, Chi., 1900-20 (Catalogue, 1900, No. 31).

JOSHUA REYNOLDS, ENGLISH, 1723-1792

150. MARY HICKEY (PI. XXXI)
Oil on canvas, 29 ½ x 24 ½ in.
Lent by Mrs. Edouard Jonas, New York.
Coll.: Right Hon. F. Leverton Harris, M. P., Lond.
Ext.: Grosvenor Gall., 1884; Royal Acad., 1872; British Institution, 1883; Burlington Fine Arts Club, Lond., 1920; Exh. of "Meisterwerke Englicher Malerei aus Drei Jahrhunderten," Vienna, 1927, No. 18 (Lent by Mrs. Leverton Harris).
Lit.: Memoirs of William Hickey, 1913, II, vii–viii, 246 (repr. of engraving by Norman Hirst); Apollo, VI (August, 1927), 46 (repr. in color); Vizcountess Chilton, Country Life, London, LXII, Pt. 2 (November 12, 1927), 691 (repr.).

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

JOSHUA REYNOLDS, ENGLISH, 1723-1792

151. SELF-PORTRAIT
Oil on wood panel, 30 x 24 ½ in.
Lent by Mr. Ralph J. Hines, Chicago.
Coll.: Angerstein, Lond., 1824.
Between fifty and one hundred self-portraits of Reynolds are extant. Five examples similar to this one are in the following collections: The Kaiser-Friedrich Museum, Berlin; The King of England's Collection of Paintings; The National Gallery, Lond.; The Dulwich Gallery; The Edward Drummond Libbey Collection, N. Y.
Painted round 1789.

GEORGE ROMNEY, ENGLISH, 1734-1802

152. MRS. FRANCIS RUSSELL (PI. XXVII)
Oil on canvas, 50 x 40 in.
Owned by The Art Institute of Chicago (W. W. Kimball Collection).
Coll.: C. Wertheimer (Sale, Lond., 1897, No. 45, repr. in cat.); Mrs. W. W. Kimball, Chi.
Ext.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 204.
Painted partly in 1785; finished in 1787.
"Anne Kershaw, daughter of the Vicar of Leeds and Canon of Ripon; married Francis Russell, cousin of the Duke of Bedford, and an Attorney of Red Lion Square, who held at the same time four appointments in the Duchy Court of Lancaster, Gray's Inn; he was Surveyor of Lands and Woods, South of Trent; Sworn Attorney in Court for the Crown; Receiver of the Rents for Yorkshire and Nottinghamshire and Secretary to the Chancellor of the County Palatinate." Ward and Roberts, supra.

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

153. DUTCH FISHING BOATS
Oil on canvas, 71 x 90 in.
Signed: J. m. w. turner.
Owned by The Art Institute of Chicago (W. W. Kimball Collection).
Coll.: J. Naylor, Leighton Hall (purchased direct from the artist); Mrs. W. W. Kimball, Chi.
Ext.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 205.
According to Armstrong, painted c. 1826, and a companion to the "Pas de Calais" (R. A., 1827).

ANTOINE WATTEAU, FRENCH, 1684-1721

**154. LE MEZZETIN (Angelo Costantini, the Actor) (Frontispiece)
Oil on canvas, 21 x 16 ½ in.
Coll.: Jean de Julienne (1767 [? from the artist); Catherine II of Russia (1765 [?]); Hermitage, Leningrad.
Lit.: G. Séailles, Watteau, 1901, repr. opp. 56; E. Staley, Watteau et His School, 1902, 68-9; J. J. Foster, French Art from Watteau to Puvis d'Ancher, 1905, No. 1, 100, Plate XXIX (opp. 76); N. Wrangell, Les Chefs-d'oeuvre de la Gal. de Tableaux de l'Ermitage Imperial, 1909, 219; E. H. Zimmermann, Watteau (Klassiker der Kunst), 1912, 41 (repr.); R. H. Wilenski, French Painting, 1921, Pl. 44B; E. Dacier and A. Vuatier, Jean de Julienne et les Graveurs de Watteau, 1922, No. 215, 100, Plate XII No. 1; L. Réau, Histoire de la Peinture Française au XVIIIe S., 1925, I, p. 15; P. L. Duchartre, The Italian Comedy (tr. R. T. Weaver, 1929), 171; Revue de l'Art (Mar., 1932), 133.
Painted between 1716 and 1718.
Engraved by B. Audran.

One of seven paintings by Watteau purchased by Catherine the Great, it was acquired by her from Jean de Julienne, together with "The Minuet" and "The Marmot," in 1765–7. The character (one of the Italian comedy in Paris) was created by the actor, Angelo Costantini (1654–1729), with the help of an old French stage character and a drawing by Callot, a combination of the timidity and shyness of Harlequin and the audacity and impudence of Scapin. He appears in a large number of Watteau's compositions, sometimes the center of a gay throng, at other times indifferent or dreamy, a lonely figure, an embodiment of the artist himself.

A full-length sanguine drawing by Watteau of this character was exhibited at the École des Beaux Arts, Paris, and reproduced in L'Art, IV (1879), 59.

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

FRENCH PAINTING

Nineteenth Century

GALLERIES 25 AND 26

LOUIS EUGENE BOUDIN, FRENCH, 1824–1898

155. Beach at Trouville (1860)
Oil on canvas, 26½ x 41 in.
Signed: e. boudin, 1860.
Lent by The Minneapolis Institute of Arts, Minneapolis.
Coll.: Durand-Ruel, N. Y.
Exh.: Durand-Ruel, N. Y., 1929 and 1933.
Lit.: Handbook of Paintings in the Minneapolis Institute of Arts, 1926, 54 (repr.).

LOUIS EUGENE BOUDIN, FRENCH, 1824–1898

*156. Beach at Trouville
Oil on canvas, 32 x 35 in.
Signed: e. boudin.
Coll.: Gaston Mégret, Lond.
Inscribed on back, "Trouville 1880."

LOUIS EUGENE BOUDIN, FRENCH, 1824–1898

157. Port of Trouville (1872)
Oil on canvas, 11½ x 17¼ in.
Signed: e. boudin ’72.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

JEAN CHARLES CAZIN, FRENCH, 1841–1901

158. Theocritus
Oil on canvas, 29 x 24 in.
Signed: j. c. cazin.
Owned by The Art Institute of Chicago.
Coll.: G. Petit, Paris; Mrs. Potter Palmer, Chi., 1894.
(Catalogue, 1910, No. 6).
Lit.: P. Desjardins, Gazette des Beaux Arts, Per. 3, XXVI (1901), opp. 182 (repr.).

CAMILLE COROT, FRENCH, 1796–1875

159. Arleux-Palluel, The Bridge of Trysts
Oil on canvas, 23½ x 28½ in.
Signed: corot.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Arnold and Tripp, 1882; G. Petit, 1883; Durand-Ruel, 1889; Mrs. Potter Palmer, Chi., 1892.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 230.
Lit.: A. Robaut, L’Oeuvre de Corot, III, 1905, No. 2210 (repr.).
Painted 1871–2. Robaut records a copy sold in 1876.

CAMILLE COROT, FRENCH, 1796–1875

160. Mlle. Dobigny—The Red Dress
Oil on wood panel, 30¼ x 18½ in.
Signed: corot.
Lent by Mr. and Mrs. J. Watson Webb, New York.
Coll.: Benoist (Sale, March 9, 1883, No. 9); Besson- neau; H. O. Havemeyer, N. Y.
Exh.: Exposition Centennale, Paris, 1900, No. 119.
Painted c. 1865–70.

CAMILLE COROT, FRENCH, 1796–1875

161. Evening Landscape
Oil on canvas, 25½ x 31½ in.
Signed: corot.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Mr. Délis, Reims, 1868; Mrs. Potter Palmer, Chi., 1922.
CAMILLE COROT, FRENCH, 1796–1875

*165. Landscape with Bathing Women
Oil on canvas, 32 x 40 in.
Signed: corot.
Owned by The Art Institute of Chicago (W. W. Kimball Collection).

EXH.: Memorial Exhibition, École des Beaux-Arts, Paris, 1875, No. 1875; Centennial Exhibition, Palais Galliera, Paris, 1895, No. 34.

Painted 1855–60.

CAMILLE COROT, FRENCH, 1796–1875

166. Peasant Huts near Étretat
Oil on canvas, 22 x 30 in.
Signed: corot.
Owned by The Art Institute of Chicago (Charles L. Hutchinson Collection).


Painted 1872. This study was painted from nature but retouched in the studio.

CAMILLE COROT, FRENCH, 1796–1875

167. St. Salvi Church, Albi
Oil on canvas, 14 x 11 1/2 in.
Signed: corot.
Owned by The Art Institute of Chicago.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 233.

Painted c. 1830.

CAMILLE COROT, FRENCH, 1796–1875

*168. Silenus (1838)
Oil on canvas, 97 1/2 x 71 in.
Signed: c. corot 1838.
Lent by Mr. Louis W. Hill, St. Paul, Minnesota.


CAMILLE COROT, FRENCH, 1796-1875

*169. VIEW NEAR NAPLES (1841) (Pl. XXXIX)
Oil on canvas, 27 3/4 x 43 in.
Signed: corot, 1841.
Lent by The Springfield Museum of Fine Arts (Gray Collection), Springfield, Massachusetts.


Exh.: Salon, Paris, 1841, No. 398; Italian Figures and Landscapes, Paul Rosenberg Galleries, Paris, 1928; Corot-Daumier, Mus. of Mod. Art, N. Y., 1930, No. 16 (repr. in cat., Pl. 16); City Art Mus., St. Louis, Mo., 1931, No. 4; Five Centuries of European Painting, Los Angeles Mus., Los Angeles, 1933, No. 41, (repr. in cat.).


Painted 1850-55.

CAMILLE COROT, FRENCH, 1796-1875

170. VILLE D'AVRAY
Oil on canvas, 32 x 24 in.
Signed: corot.

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

Coll.: Binant coll., 1875; Arnold and Tripp, 1881; Mrs. Potter Palmer, Chi., 1922.

Exh.: Paintings Belonging to the Collection of Mrs. Potter Palmer, Art Inst. of Chi., 1910, No. 13.


Painted 1870-72.

CAMILLE COROT, FRENCH, 1796-1875

*171. WOMAN WITH TOQUE AND MANDOLIN* (Pl. XXXVII)
Oil on canvas, 44 1/8 x 34 1/4 in.
Signed: corot.

Lent by Mr. Paul Rosenberg, Paris.

Coll.: Given by Corot to Demeur-Charton, 1873; J. Paton, Paris (Sale, Paris, 1883, No. 55); Bernheim-jeunes, Paris, 1889; Dreyfus de Gonzalès (Sale, Paris, 1896, No. 17); Montaignac, Paris; Victor Desfossés (Sale, Paris, 1899, No. 12); Ernest Cognacq, Paris; Dufayel, Paris; Rivet, Paris.


Painted 1850-55.

CAMILLE COROT, FRENCH, 1796-1875

172. 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.

Exh.: Durand-Ruel, Paris, 1878, No. 59; Knoedler, N. Y., 1929; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 235.

Lit.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, 242, No. 2001 (repr. 243); A. F. Jaccaci, *Art in America*, II (1913), 6, 7 (repr. fig. 3 [not 4, as printed]).

Lithographed by Emile Vernier, 1870.

Two other versions exist. Robaut believes the first to be the painting (No. 1999) now the property of Durand-Ruel (?), executed in 1868-70, the same period to which he gives the present example. The third (Lhiaibaster Sale, 1885, No. 2000) he dates 1870.

CAMILLE COROT, FRENCH, 1796-1875

*173. YOUNG WOMAN IN RED DRESS HOLDING A MANDOLIN*
Oil on wood panel, 18 x 14 1/2 in.
Signed: corot.

Lent by Mr. Carl Weeks, Des Moines, Iowa.


Lit.: A. Robaut, *L'Oeuvre de Corot*, III, 1905, No. 1566; *Creative Art*, VII (1930), sup. 76 (repr.).

Painted 1868-70.

GUSTAVE COURBET, FRENCH, 1819-1877

174. AN ALPINE SCENE (1874)
Oil on canvas, 23 3/4 x 28 1/2 in.
Signed: '74 G. COURBET.

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

Coll.: A. A. Munger, 1901.

Exh.: City Art Mus., St. Louis, 1930; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 236.

Lit.: T. Duret, *Courbet*, 1918, 149; *Guide*, 1932, 50 (repr.).

Painted in Switzerland, 1874.

30
GUSTAVE COURBET, FRENCH, 1819-1877

175. **The Brook of Puits-Noir**
Oil on canvas, 18 x 22 in.
Signed: G. COURBET.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: Vente Corot, Paris, 1875.
The brook of Puits-Noir, near Ornans, was the inspiration for numerous paintings by Courbet bearing that name. (Ch. Leger, *Courbet*, 1929, 57.).

GUSTAVE COURBET, FRENCH, 1819-1877

*176. **Mère Grégoire (Mme. Andler-Keller)**
Oil on canvas, 50½ x 38 in.
Signed: G. C.
Owned by The Art Institute of Chicago.
Coll.: Prince de Wagram; Princesse de la Tour d'Auvergne; Alexander Reid & Lefèvre, Ltd., Lond.
Exh.: Courbet Exh., Paris, 1867, No. 96; Exh. of French Painting, St. Petersburg, 1911, Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 237 (Pl. LII of cat.).

GUSTAVE COURBET, FRENCH, 1819-1877

*177. **Midday Dream (1845)**
Oil on canvas, 32 x 25½ in.
Signed: G. COURBET, '45.
Lent by The Detroit Institute of Arts, Detroit, Michigan.
Coll.: Count Lan; Paul Rosenberg, Paris.
Exh.: Salon, 1849, as "Baigneuse Endormie"; Paris Courbet Exh., 1855, as "Femme Nue Dormant près d'un Ruissel"; Galerie P. Rosenberg, Paris, 1923; Pearon Gall., N. Y., 1924; Petit Palais, Paris, 1929, No. 43 as "Baigneuses" (sic); Marie Harriman Gall., N. Y., 1933, No. 3.
This painting, as the signature indicates, was painted by Courbet while in prison awaiting trial for his part in the "Commune" insurrection.

GUSTAVE COURBET, FRENCH, 1819-1877

178. **The Polish Exile—Mme. de Brayer** (1858) (Pl. XXXVI)
Oil on canvas, 46 x 28½ in.
Signed: G. COURBET, '58.
Lent by The Metropolitan Museum of Art, New York.
Coll.: H. O. Havemeyer, N. Y.
Exh.: The Met. Mus. of Art, N. Y., 1921, No. 25 and 1930, No. 26 (repr. in cat.).

GUSTAVE COURBET, FRENCH, 1819-1877

179. **Still Life: Fruits in a Basket, Apples and Pears (1871)**
Oil on canvas, 23¼ x 28½ in.
Signed: '71, STE. PELAGIE, G. COURBET.
Lent by Mr. and Mrs. J. Watson Webb, New York.
Coll.: H. O. Havemeyer, N. Y.; H. Lambert, Brussels, 1892; I. Van den Eynde, Brussels (Sale, 1912, No. 2, repr. in cat.).
Exh.: Marie Harriman Gall., N. Y., 1933, No. 13.
Lit.: Ch. Léger, *Courbet*, 1929, Pl. 60; H. O. Havemeyer Collection, 1931, 349 (repr.).
This painting, as the signature indicates, was painted by Courbet while in prison awaiting trial for his part in the "Commune" insurrection.

HONORE DAUMIER, FRENCH, 1808-1879

181. **Don Quixote and Sancho Panza Riding Down a Hill**
Oil on canvas, 15½ x 13 in.
Signed: H. D.
Lent by Dr. F. H. Hirschland, New York.
Lit.: G. Riat, *Courbet*, 1906, 200, 254; J. Meier-Graef, *Courbet*, 1921, Pls. 27 and 29; *Apollo*, III (1926), 140, 218 (repr.); *Gazette des Beaux-Arts*, Per. 6, II (1929), 31 (repr.).
Painted in Saintes in 1863.
HONORE DAUMIER, FRENCH, 1808-1879

*182. DON QUIXOTE WITH SANCHO PANZA WRINGING HIS HANDS (PL. XL)
Oil on canvas, 21½ x 33 in.
Signed: H. D.
Lent by Mrs. Charles S. Payson, New York.
Coll.: P. Bureau, Paris (Sale, 1927, No. 102, repr. in cat.); E. Fuchs, Der Maler Daumier, 1927, 52 and Pl. 155; Alexandre, Daumier (Maîtres de l’Art Moderne), 1928, Pl. 49; The American Magazine of Art, XXI (1930), 709 (repr.): Apollo, XII (1930), 453 (repr.): Gazette des Beaux-Arts, Per. 6, VII (1930), 91 (repr.). A replica is in the Hugh Lane Collection, lent to the Tate Gallery, London.

HONORE DAUMIER, FRENCH, 1808-1879

183. FUGITIVES
Bronze relief, 13 x 28½ in.
Lent by Mr. and Mrs. Paul Lamb, Cleveland.
Coll.: Thannhauser Gall., Lucerne.
Exh.: The Mus. of Mod. Art, N. Y., 1930, No. 148 (repr. in cat. 148); The Clubs Art, Chi., 1933; The Cleveland Mus. of Art, 1933.
The original terra cotta, from which some twenty casts were made in bronze was formerly in the Geoffroy-Dechaume Coll., Paris. (See E. Fuchs, Der Maler Daumier, 1927, 52 and Pls. 172-3).

HONORE DAUMIER, FRENCH, 1808-1879

*184. THE REFUGEES
Oil on canvas, 14½ x 26½ in.
Signed: H. D.
Lent by Mrs. Grace Rainey Rogers, New York.
Coll.: Daubigny; P. Bureau, Paris (Sale, 1927, No. 100, repr. in cat.); Wildenstein, N. Y.
Exh.: Durand-Ruel, 1878, No. 70; Ecole des Beaux-Arts, 1901, No. 15; The Mus. of Mod. Art, N. Y., 1930, No. 50 (Pl. 50 in cat.); Great French Masters, P. Rosenberg and Durand-Ruel, N. Y., 1934, No. 11 (Pl. in cat.).
Lit.: A. Alexandre, H. Daumier, l’Homme et l’Oeuvre, 1888, 346, 373; E. Klossowski, H. Daumier, 1910, No. 47; E. Fuchs, Der Maler Daumier, 1927, 52 and Pl. 155; Alexandre, Daumier (Maîtres de l’Art Moderne), 1928, Pl. 49; The American Magazine of Art, XXI (1930), 709 (repr.): Apollo, XII (1930), 453 (repr.): Gazette des Beaux-Arts, Per. 6, VII (1930), 91 (repr.). A replica is in the Hugh Lane Collection, lent to the Tate Gallery, London.

HONORE DAUMIER, FRENCH, 1808-1879

185. STREET MUSICIANS
Oil on wood, 8½ x 12½ in.
Lent by Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont.

EUGENE DELACROIX, FRENCH, 1798-1863

186. ARAB RIDER ATTACKED BY A LION
Oil on canvas, 17½ x 15 in.
Signed: EUG. DELACROIX.
Lent by Mrs. Charles S. Payson, New York.
Exh.: The Art Inst. of Chi., 1929-30; The Mus. of Mod. Art, N. Y., 1930, No. 74 (repr. in cat., Pl. 74).
Lit.: A. Alexandre, Daumier (Maîtres de l’Art Moderne), 1928, Pl. 42; International Studio, XCIV (Sept., 1929), 25 (repr.): E. Fuchs, Der Maler Daumier (supplement), 1930, 62 and Pl. 279b.
Variants are in the Esnault-Pelterie Coll., Paris and the E. Fuchs Coll., Berlin.

EUGENE DELACROIX, FRENCH, 1798-1863

*187. COMBAT BETWEEN THE GIAOUR AND THE PASHA
Oil on canvas, 92½ x 25 in.
Signed: EUG. DELACROIX.
Lent by Mr. and Mrs. Potter Palmer, Chicago.
Coll.: A. Dumas, père; Mahler, 1885; Mrs. Potter Palmer, Chi.
Exh.: Salon, 1827; Ecole des Beaux-Arts, Paris, 1885, No. 135; The Art Inst. of Chi., 1930, No. 3 (repr. in cat.): Louvre, Paris, 1930, No. 40.
Engraved by Bouruet-Aubertot.
Begun in 1824 and first exhibited in 1827. The subject is taken from a poem by Byron. Other oil versions in 1835 and 1856.

EUGENE DELACROIX, FRENCH, 1798-1863

*188. DANTE’S BARK
Oil on canvas, 13½ x 15½ in.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: A. Rovery; C. Narrey; S. Colman; J. T. Johnson; Mrs. Potter Palmer, Chicago.
Exh.: Delacroix Exh., The Art Inst. of Chi., 1930, No. 1 (repr. in cat.); Louvre, Paris, 1930, No. 9; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 244.
Lit.: A. Robaut, L’Oeuvre de Delacroix, 1885, No. 50; Guide, 1932, 43 (repr.).
Lent by Mr. Louis W. Hill, St. Paul, Minnesota.

EUGENE DELACROIX, FRENCH, 1798-1863

*189. THE ENTOMBMENT (1848) (Pl. XXXV)
Oil on canvas, 63½ x 51½ in.
Signed: EUG. DELACROIX, 1848.
Lent by The Museum of Fine Arts, Boston.

Coll.: Marquis de Géloès; Faure, Paris (Sale, 1873); Durand-Ruel, Paris.


Etched by Boilvin.

Begun in 1847 and exhibited in 1848. There are several repetitions of the composition.

EUGENE DELACROIX, FRENCH, 1798-1863

*190. THE FANATICS OF TANGIERS
Oil on canvas, 39½ x 53¼ in.
Signed: EUG. DELACROIX.
Lent by Mr. Louis W. Hill, St. Paul, Minnesota.

Coll.: Van Isacker, 1852; Jouardin, 1858; Maia; Marquis du Lau, 1869; Edwards, 1870-81; Balensi, 1881; James J. Hill, St. Paul.

Exh.: Salon, 1838; Exposition Universelle, 1855; The Art Inst. of Chi., 1930, No. 30; Louvre, Paris, 1930, 277, 182, 187; 195, 196, 197, 198, 218, 225, 228, 234, 237, 251, 277, 341; II, 71, 121, 280, 415.

Etched by Laguillermie.

Based on a water color executed for the Count de Moray, leader of the expedition to Morocco in 1832. (See Robaut, supra No. 502.)

A variant belongs to the year 1857 (Robaut, No. 1316).

EUGENE DELACROIX, FRENCH, 1798-1863

191. THE LION HUNT (1854)
Oil on canvas, 18½ x 21½ in.

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

Coll.: Doria; J. W. Gates, Chi.; Angell-Norris, St. Charles, Ill.

Exh.: Delacroix Exh., Art Inst. of Chi., 1930, No. 37 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 245 (Pl. XLVIII).

This sketch, another larger sketch, the property of Mme. Lauwick, and a variant formerly belonging to Heugel allow one to reconstruct the "Lion Hunt of 1854" which was purchased by the State and given to the city of Bordeaux where it was partly destroyed by fire in 1870. See Robaut, L'Oeuvre de Delacroix, 1885, No. 1230, 1242, and 1278. This present sketch may be the one catalogue as No. 1231, a painting which once belonged to M. Goldschmitt and is mentioned by Piron, after which it dropped out of sight.

EUGENE DELACROIX, FRENCH, 1798-1863

*192. THE LION HUNT (1861)
Oil on canvas, 30 x 38½ in.
Signed, lower left: EUG. DELACROIX, 1861.

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

Coll.: Durand-Ruel, 1863; Count d'Aquila, 1868; Faure, 1885; A. Robinson, N. Y. (Sale, 1892); Mrs. Potter Palmer, Chi., 1893.

Exh.: Ecole des Beaux-Arts, 1885, No. 76; Delacroix Exh., Art Inst. of Chi., 1930, No. 43 (repr. in cat.); Louvre, Paris, 1930, No. 191; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 246.

Lit.: A. Robaut, L'Oeuvre de Delacroix, 1885, No. 1350 (date given wrongly as 1858 and signature omitted).

See the Journal de Eugène Delacroix (New edition, edited by Joubin), 1928, II, 314, 317, 389, and 402 for important references to this work.

EUGENE DELACROIX, FRENCH, 1798-1863

193. SARACENS AND CRUSADERS
Oil on canvas, 23¼ x 30½ in.
Signed: EUG. DELACROIX.
Lent by The Art Institute of Chicago.

Coll.: Roosevelt, Munich; M. Sterling Gallery, N. Y.

Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 247.

Painted c. 1840 (?). The subject is uncertain.

JEAN AUGUSTE DOMINIQUE INGRES, FRENCH, 1780-1867

†194. RAPHAEL AND LA FORNARINA (1840)
Oil on canvas, 14 x 10½ in.
Signed: INGRES à SON AMI DUBAN, 1840.

Lent by Scott and Fowles, New York.

Coll.: Duban, Paris.


Lapauze notes four versions. The first, executed in 1814, is now in the collection of Mr. Grenville Winthrop, N. Y. The second is this one, painted in 1840 for his friend, Duban. The third, finished in 1860, belongs to Mr. and Mrs. Joseph Kerrick, N. Y., and the fourth, painted between 1860 and 1867, remained unfinished at the time of the artist's death.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

195. THE BATHER
Oil on canvas, 12¾ x 9¾ in.
Signed: J. F. MILLET.

Lent by the A. M. Barnhart Estate, Chicago.
JEAN FRANÇOIS MILLET, FRENCH, 1814–1875
196. BRINGING HOME THE NEW-BORN CALF
Oil on canvas, 32 x 39⅛ in.
Signed: J. F. MILLET.
Owned by The Art Institute of Chicago (Henry Field Collection).

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875
197. THE FIRST MADAME MILLET (?)
Oil on canvas, 20 x 24 in.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875
198. IN AUVERGNE
Oil on canvas, 31½ x 38⅝ in.
Signed: J. F. MILLET.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875
199. THE KEEPER OF THE HERD, SUNSET
Oil on canvas, 28 x 36 in.
Signed: J. F. MILLET.
Owned by The Art Institute of Chicago (W. W. Kimball Collection).

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875
199A. THE LITTLE SHEPHERDESS
Oil on canvas, 14 x 10 in.
Signed: J. F. MILLET.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875
199B. THE RAIL-SPLITTER
Oil on canvas, 31½ x 25 in.
Signed: J. F. MILLET.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

JEAN FRANÇOIS MILLET, FRENCH, 1814–1875
199C. THE SHEEP-SHEARERS
Oil on canvas, 16 x 10 in.
Signed: J. F. MILLET.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

34
LIT.: Bull., XVIII (1924), 88, 89 (repr.); E. Moreau-Nélaton, Millet Raconté par Lui-Même, II, 1921, 74; P. Guell, Millet (The Masters of Modern Art, Eng. trans.), 1928, Pl. 14 (confused with the Boston picture); Guide, 1932, 46-7 (repr.).

A drawing is reproduced in Mollet, Painters of Barbizon, 1890, 35 and A. Hoeber, The Painters of Barbizon, 1915, 41. A very similar version is in the Mus. of Fine Arts, Boston, painted 1853. The Art Institute painting may be the one mentioned in the inventory of 1860, No. 20.

JEAN FRANÇOIS MILLET, FRENCH, 1814-1875

199D. Woman Feeding Chickens

Oil on canvas, 18¾ x 15 in.
Signed: J. F. Millet.
Owned by The Art Institute of Chicago (Henry Field Collection).

Coll.: Henry Field, Chi., 1893.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 257.

PIERRE CÉCILE PUVIS DE CHAVANNES, FRENCH, 1824-1898

199E. The Fisherman’s Family (1887)

Oil on canvas, 32½ x 28 in.
Signed: P. Puvis de Chavannes, 1887.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: Durand-Ruel (purchased directly from the artist); E. Aynard, Lyons (Sale, 1913, No. 12, repr. in cat.); M. A. Ryerson, Chi., 1915.
Exh.: Grosvenor Hse., Lond., 1914; Wadsworth Atheneum, Hartford, Conn., 1933, No. 55 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 273 (Pl. L of cat.).

The second version. The first, painted in 1875, is of larger size, and in the Dresden Gallery. A drawing belongs to The Art Inst. of Chi.

PAINTINGS BY DEGAS AND MONET

GALLERY 27

EDGAR DEGAS, FRENCH, 1834-1917

200. Ballet Girls on the Stage

Pastel on paper, 22½ x 16 in.
Signed: degas.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

Coll.: Durand-Ruel; Mrs. Potter Palmer, 1889.
Exh.: The Art Inst. of Chi., 1910, No. 20; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 281.
Lit.: J. B. Manson, The Life and Works of Edgar Degas, 1927, 47.

Done in 1876. A variant of the “Dancer on the Stage” in the Louvre; other studies exist, among them a pastel, formerly in the E. Bigou coll.

EDGAR DEGAS, FRENCH, 1834-1917

201. Degas’ Father Listening to Pagans (Pl. XLI)

Oil on canvas, 31 x 24½ in.
Lent by Mr. John T. Spaulding, Boston, Massachusetts.

Coll.: Henri Fèvre, 1924; Hotel Drouot (Sale, Paris, June, 1925); Durand-Ruel Inc., N. Y.
Lit.: D. C. Rich, Bull., XXVI (1932), 69 (repr.).


EDGAR DEGAS, FRENCH, 1834-1917

202. The Millinery Shop

Oil on canvas, 39 x 43¼ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

Coll.: Durand-Ruel (purchased from the artist c. 1882); Mrs. L. L. Coburn, Chi.
Exh.: The Art Inst. of Chi., 1932, No. 9 (repr. in cat. of Coburn Coll., Pl. 38); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 286 (Pl. LIII in cat.); Smith College Mus. of Art, Northampton, Mass., 1933, No. 8.
Lit.: D. C. Rich, Bull., XXVI (1932), 69 (repr.).


EDGAR DEGAS, FRENCH, 1834-1917

203. The Morning Bath (c. 1883)

Pastel on paper, 27¼ x 17 in.
Signed: degas.
Owned by The Art Institute of Chicago (Potter Palmer Collection), 1922.

**COLL.:** Durand-Ruel; Mrs. Potter Palmer, Chi., 1896.

**EXH.:** The Art Inst. of Chi., 1910, No. 20; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 207.


Painted in 1882. A slightly different version (1884) is in the Camondo Coll. in the Louvre.

**CLAUDE MONET, FRENCH, 1840-1926**

207. **ANTIBES (?)**, *Trees near the Mediterranean* (1884)

Oil on canvas, 25½ x 32 in.

Signed: *claude monet '84*.

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

**COLL.:** Mrs. Potter Palmer, Chi.

**EXH.:** The Art Inst. of Chi., 1910, No. 33; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 290A; J. Meier-Graefe, *Les Peintres Français Nouveaux*, No. 22), 1925, 51 (repr.).

**CLAUDE MONET, FRENCH, 1840-1926**

208. **ARGENTEUIL-ON-THE-SEINE** (1868)

Oil on canvas, 32 x 39 in.

Signed: *cl. monet, 1868*.

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

**COLL.:** Mrs. Potter Palmer, Chi., 1892, No. 40.

**EXH.:** Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 291 (PI. LIV in cat.); City Art Mus., St. Louis, 1934.

**LIT.:** Bull., XV (1921), 160 (repr.); XIX (1925), 18 (repr.); *Guide*, 1932, 59 (repr.).

**CLAUDE MONET, FRENCH, 1840-1926**

209. **THE ARTIST'S GARDEN AT ARGENTEUIL**

Oil on canvas, 24 x 28½ in.

Signed: *claude monet*.

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

**COLL.:** Durand-Ruel; M. A. Ryerson, Chi., 1915.

**EXH.:** Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 298.

Painted in 1873.

**CLAUDE MONET, FRENCH, 1840-1926**

210. **THE BEACH AT SAINTE-ADRESSE** (1867)

Oil on canvas, 28 x 41¼ in.

Signed: *claude monet '67*.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
COLL.: Durand-Ruel (purchased from artist); Mrs. L. L. Coburn, Chi.

Exh.: The Art Inst. of Chi., 1932, No. 19 (repr. in cat. of the Coburn Coll.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 292; City Art Mus., St. Louis, 1934.


CLAUDE MONET, FRENCH, 1840–1926

211. **Boats in Winter Quarters, Etretat** (1885)
Oil on canvas, 28½ x 36½ in.
Signed: Claude Monet '85.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

Coll.: Durand-Ruel; Mrs. Potter Palmer, Chi., 1893.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 294.
Lit.: M. C., Bull., XIX (1925), 21 (repr.); Guide, 1932, 60 (repr.); D. C. Rich, Pantheon, XI (March, 1933), 75 (repr.).

Several versions exist, painted from different angles. One belongs to Mr. and Mrs. Charles H. Worcester, Chicago.

CLAUDE MONET, FRENCH, 1840–1926

212. **Charing Cross, London** (1901)
Oil on canvas, 25 x 36 in.
Signed: Claude Monet, 1901.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: Durand-Ruel; M. A. Ryerson, Chi., 1916.
Exh.: Durand-Ruel, Paris, 1904; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 294.
Lit.: G. Kahn, Gazette des Beaux-Arts, Per. 3, XXXII (1904), 88.

In 1904 Durand-Ruel exhibited twenty-seven paintings of the Thames, of which eight were of this subject. They were painted from the Savoy Hotel.

CLAUDE MONET, FRENCH, 1840–1926

213. **Cliffs of Pourville at Sunrise** (1897)
Oil on canvas, 26½ x 39 in.
Signed: Claude Monet '97.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: M. A. Ryerson, Chi.
Exh.: University of Chi., 1916; Minneapolis Inst. of Arts, 1921–22.

CLAUDE MONET, FRENCH, 1840–1926

*214. **The Cliff Walk** (1882)
Oil on canvas, 26½ x 32 in.
Signed: Claude Monet '82.
Owned by the Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

Coll.: Durand-Ruel; Mrs. L. L. Coburn, Chi.
Exh.: Grafton Gall., Lond., 1905; The Art Inst. of Chi., 1932, No. 22 (repr. in cat. of the Coburn Coll.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 295.


CLAUDE MONET, FRENCH, 1840–1926

215. **Coast Guard’s Shack** (1897)
Oil on canvas, 26 x 36½ in.
Signed: Monet, '97.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 296.

One of a series painted at Varengeville of the identical subject under varying moods.

CLAUDE MONET, FRENCH, 1840–1926

216. **Etretat, Morning** (1883)
Oil on canvas, 25 x 32 in.
Signed: Claude Monet '83.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

Coll.: Mrs. Potter Palmer, Chi., 1891.
Exh.: The Art Inst. of Chi., 1910, No. 38; The Renaissance Society, Univ. of Chi., 1933.

Several versions exist. See W. Dewhurst, Impressionist Painting, 1904, opp. 42, for a reproduction of one of them.

CLAUDE MONET, FRENCH, 1840–1926

217. **Fruit: Apples and Grapes** (1880)
Oil on canvas, 25¼ x 31½ in.
Signed: Claude Monet 1880.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: Durand-Ruel; M. A. Ryerson, Chi., 1915.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 297.
Lit.: M. C., Bull., XIX (1925), 19 (repr.).

One of a series of still-life compositions painted in 1880.

CLAUDE MONET, FRENCH, 1840–1926

218. **Haystack, Winter** (1891)
Oil on canvas, 25½ x 36½ in.
Signed: Claude Monet '91.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: M. A. Ryerson, Chi.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 297.
Lit.: M. C., Bull., XIX (1925), 19 (repr.).

At least eighteen versions of the subject are known, each painted at a different time of day and with strikingly different color and light.

CLAUDE MONET, FRENCH, 1840–1926

219. **The Old St. Lazare Station: The Train for Normandy** (1877)
Oil on canvas, 31½ x 23½ in.
Signed: Claude Monet '77.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: Durand-Ruel; M. A. Ryerson, Chi., 1913.
CLAUDE MONET, FRENCH, 1840–1926

220. Torrent, Dauphiné (The Mountains)

Oil on canvas, 25½ x 36½ in.

Signed: Claude Monet.

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

Coll.: Mrs. Potter Palmer, Chi.

Painted c. 1886.

CLAUDE MONET, FRENCH, 1840–1926

221. Venice, Palazzo Dario (1908)

Oil on canvas, 25½ x 31 in.

Signed: Claude Monet, 1908.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

Coll.: Durand-Ruel (who bought it from the artist); Bernheim Gall., Paris, 1912; Mrs. L. L. Coburn, Chi.


Monet visited Venice in 1908, painting a number of canvases of the Grand Canal. Twenty-nine were exhibited in 1912 at the Bernheim Gall., three of this subject.

CLAUDE MONET, FRENCH, 1840–1926

222. Vétheuil (1901)

Oil on canvas, 35½ x 36¾ in.

Signed: Claude Monet, 1901.

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

Coll.: Durand-Ruel (who bought it direct from the artist); Mrs. L. L. Coburn, Chi.

Exh.: The Art Inst. of Chi., 1932.

CLAUDE MONET, FRENCH, 1840–1926

223. Vétheuil, Setting Sun (1901)

Oil on canvas, 34¾ x 36 in.

Signed: Claude Monet, 1901.

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

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

Another of the same series is repr. in Fine Arts Journal, XXXV (1907), 194 as being in the Luxembourg. Vétheuil was the scene of many of Monet's finest works for several decades. He lived there 1878 to 1886. See No. 222.

CLAUDE MONET, FRENCH, 1840–1926

224. View from Cap Martin (1884)

Oil on canvas, 26 x 32 in.

Signed: Claude Monet '84.

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

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

Exh.: G. Petit, Paris, 1886; Minneapolis Inst. of Arts, 1921–2.

AUGUSTE RENOIR, French, 1841–1919

228. **CHRYZANTHEMUMS**
Oil on canvas, 21½ x 26 in.
Signed: Renoir.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 340.
Lit.: M. C., Bull., XIX (1925), 47–48 (repr.).

AUGUSTE RENOIR, French, 1841–1919

229. **THE FAN: PORTRAIT OF MME. CLAPISSON (1883)**
Oil on canvas, 31¼ x 25¼ in.
Signed: Renoir '83.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi., 1913.

AUGUSTE RENOIR, French, 1841–1919

230. **THE FLOWER ON THE HAT**
Oil on canvas, 21¼ x 25½ in.
Signed: Renoir.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi., 1913.
Lit.: T. Duret, Manet et les Impressionistes, 1910, 198 (repr.); G. Riviére, Renoir et ses Amis, 1921, opp. 90 (repr.); A. Vollard, Renoir (Eng. trans.), 1925, 244; M. C., Bull., XIX (1925), 47 (repr.); J. Meier-Graefe, Auguste Renoir, 1929, 260, No. 234 (repr.).

Painted 1893. Renoir also treated the subject in a pastel (American Private Coll.); M. C., Bull., XIX (1925), 47 (repr.), and in etching, lithography and color lithography. One of the girls is a daughter of Mme. Morisot-Manet.

AUGUSTE RENOIR, French, 1841–1919

231. **FLOWERS: PEONIES**
Oil on canvas, 21 x 25¾ in.
Signed: Renoir.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
Coll.: Mrs. Potter Palmer, Chi.; H. Young, N. Y.
Exh.: The Art Inst. of Chi., 1932, No. 36.
Lit.: J. Meier-Graefe, Renoir, 1929, 145, No. 124, p. 145 (repr.).
Painted c. 1885.

AUGUSTE RENOIR, French, 1841–1919

232. **FRUITS OF THE MIDI (1881)**
Oil on canvas, 20 x 27 in.
Signed: Renoir '81.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: Durand-Ruel; M. A. Ryerson, Chi., 1915.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 343.

AUGUSTE RENOIR, French, 1841–1919

†233. **GABRIELLE (1903)**
Oil on canvas, 25½ x 61 in.
Signed: Renoir '03.
Lit.: A. Basler, Pierre Auguste Renoir (Les Peintres Français Nouveaux, No. 32), 1928, p. 3 (repr.); J. Meier-Graefe, Renoir, 1929, 289 (repr.).

Gabrielle was one of Renoir’s servants and a frequent and favorite model.

AUGUSTE RENOIR, French, 1841–1919

†234. **GIRL WITH FALCON (1880)**
Oil on canvas, 49¾ x 31 in.
Signed: Renoir '80.
Coll.: Charles Leroux (Sale, Feb., 1888, No. 72); Miss A. Thompson, 1908–28.
Lit.: L. L. van Doren and R. Weaver as Renoir, an Intimate Record, 1925, 109; J. Meier-Graefe, Renoir et ses Amis, 1921, 190 (repr.); G. Riviére, Renoir et ses Amis, 1921, 190 (repr.); Beaux Arts, Per. 5, VII (June 1929) 20 (repr.); Art News XXVII (April 27, 1929) repr. on cover; D. L. M., The Arts, XV (1929) 326 (repr. 327); J. Meier-Graefe, Renoir, 1929, 181 (repr.); J. Alazard, Gazette des Beaux Arts, Per. 6, III (1930), (repr. 385), 386; Creative Art, X (1932), 230 (repr.).

A portrait of Mlle. Fleury dressed in Algerian costume.

AUGUSTE RENOIR, French, 1841–1919

235. **LADY SEWING (1879)**
Oil on canvas, 19½ x 24 in.
Signed: Renoir '79.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
AUGUSTE RENOIR, FRENCH, 1841-1919

236. NEAR THE LAKE
Oil on canvas, 18 x 22 in.
Signed: renoir.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Durand-Ruel; Mrs. Potter Palmer, Chi.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 347.
Lit.: M. C., Bull., XIX (1925), 32-3 (repr.).

237. ON THE TERRACE (1881)
Oil on canvas, 39½ x 31½ in.
Signed: renoir '81.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
Coll.: Durand-Ruel, Paris; Mrs. L. L. Coburn, Chi.
Exh.: Graffon Gall., Lond., 1905; Royal Acad., Lond., 1905; The Art Inst. of Chi., 1932, No. 33 (Pl. 51 in cat. of the Coburn Coll.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 348.
Lit.: G. Lecomte, L'Art Impressioniste (etched by A. M. Lauzet), 1892, opp. 136; G. Rivière, Renoir et ses Amis, 1921, opp. 134 (repr.); F. Posca, Renoir (Masters of Modern Art), 1924, Pl. 18; A. Volland, Renoir (Eng. trans.), 1925, 240; J. Meier-Graefe, Auguste Renoir, 1929, 142, No. 119 (repr.).
Dated too early (1868) by Meier-Graefe; executed 1873-5.

238. RECLINING NUDE (1916)
Oil on canvas, 19½ x 22¼ in.
Signed: renoir 1916.
Exh.: Master Impressionists, Durand-Ruel Galleries, N. Y., 1929; Albany Institute of History and Art, Albany, N. Y., 1934.

239. THE ROWERS’ LUNCH
Oil on canvas, 21½ x 25½ in.
Signed: renoir
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Durand-Ruel; Mrs. Potter Palmer, Chi.
Exh.: Art Inst. of Chi., 1910, No. 51; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 350; Pennsylvania Mus. of Art, Philadelphia, 1933.
Lit.: M. C., Bull., XIX (1925), 33 (repr.); J. Meier-Graefe, Auguste Renoir, 1929, 124, No. 102 (repr.); Guide, 1932, 64 (repr.).
Painted c. 1879.

40
IMPRESSIONIST PAINTING

GALLERY 30

EUGÈNE CARRIÈRE, FRENCH, 1849-1906

243. Lady with a Dog (1885)
Oil on canvas, 45½ x 34½ in.
Signed: EUGÈNE CARRIÈRE, 1885.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi., 1913.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 261.

HENRI FANTIN-LATOUR, FRENCH, 1836-1904

*244. Portrait of Édouard Manet (1867)
Oil on canvas, 46 x 35½ in.
Signed: À MON AMI MANET, FANTIN, 1867.
Owned by The Art Institute of Chicago.
Exh.: Salon, Paris, 1867, No. 571; Retrospective Expo., Paris, 1889; Rétrospective, Paris, 1900; Fogg Art Mus., Cambridge, Mass., 1929, No. 40; Mus. of French Art, N. Y., 1930, No. 32; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 322.
Portrait of the leader of the Impressionists, Edouard Manet (1832-1883), in the thirty-fifth year of his life.

ÉDOUARD MANET, FRENCH, 1832-1883

*245. Boulogne Roadstead
Oil on canvas, 28 x 35½ in.
Signed: MANET and E. M. (on sail).
Owned by The Art Institute of Chicago (Potter Palmer Collection).
For collections, exhibitions and literature see Tabarant, No. 107; Jamot-Wildenstein-Bataille, I, No. 92; II, Pl. 307. Add:
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 323; City Art Mus., St. Louis, 1934.
Painted in 1865.

*246. Bull Fight
Oil on canvas, 18½ x 23¼ in.
Signed: MANET.
Lent by Mrs. Martin A. Ryerson, Chicago.
For collections, exhibitions and literature see Tabarant, No. 115 and Jamot-Wildenstein-Bataille, I, No. 121; II, Pl. 324. Add:
Exh.: The Orangerie, Paris, 1932, No. 24 (repr. in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 324; Pennsylvania Mus. of Art, Philadelphia, 1933.
Painted after Manet's return from Spain, 1866.

*247. Jesus Mocked by the Soldiers
Oil on canvas, 74 x 57 in.
Signed: MANET.
Owned by The Art Institute of Chicago (James Deering Collection).
For collections, exhibitions and literature see Tabarant, No. 101 (wrongly credited to The Deering Coll.) and Jamot-Wildenstein-Bataille, I, No. 113 (where the same error is repeated); II, Pl. 321. Add:
Lit.: Guide, 1932, 57 (repr.).
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 327 (Pl. LVI in cat.).
Janvier, a professional model, posed for the figure of the Christ.
Painted in 1865.

*248. Lady with Black Fichu
Oil on canvas, 24¾ x 20¾ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
For collections, exhibitions and literature see Tabarant, No. 274 and Jamot-Wildenstein-Bataille, No. 284. Add:
Exh.: The Art Inst. of Chi., 1932, No. 16.

*249. Le Journal Illustré
Oil on canvas, 24 x 18¾ in.
Signed: MANET.
Owned by the Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
For collections, exhibitions and literature see Tabarant, No. 293 (as "Liseuse à la Brasserie") and Jamot-Wildenstein-Bataille, I, No. 334 (name wrongly given as Mrs. Lewis C. Coburn); II, Pl. 334. Add:
Exh.: The Art Inst. of Chi., 1932-33, No. 17 (repr. in cat. of Coburn Coll., 43); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 328.
Lit.: D. C. Rich, Bull., XXVI (1932), 67 (repr.).
Painted 1878-9. The model's nickname was Trognette, and the picture is sometimes known under this title.

ÉDOUARD MANET, FRENCH, 1832-1883

*250. The Philosopher
Oil on canvas, 74 x 43 in.
Signed: MANET.
Owned by The Art Institute of Chicago (Munger Collection).
For collections, exhibitions and literature see Tabarant, No. 105 and Jamot-Wildenstein-Battle, I, No. 112; II, Pl. 30. Add:

Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 331; Pennsylvania Mus. of Art, 1933.

Litr.: Guide, 1932, 55 (repr.).

Pendant to No. 251. Painted 1865.

EDOUARD MANET, FRENCH, 1832-1883

*251. THE PHILOSOPHER
Oil on canvas, 73 3/4 x 42 1/2 in.
Signed: manet.

Owned by The Art Institute of Chicago (Arthur Jerome Eddy Collection).

For collections, exhibitions and literature, etc., see Tabarant, No. 104, and Jamot-Wildenstein-Battle, I, No. 111; II, Pl. 29. Add:

Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 330; Pennsylvania Mus. of Art, Philadelphia, 1933.

Litr.: The Eddy Collection of Modern Paintings and Sculpture, 1930, 18, 20, 21 and No. 11 (repr.).

Etched by Manet (see E. Moreau-Nélaton, Manet, Gravure et Lithographe, No. 35).

Eugène Manet, brother of the artist, was the model.

Painted in 1865.

EDOUARD MANET, FRENCH, 1832-1883

252. THE RACE-COURSE AT LONGCHAMP
Oil on canvas, 17 x 32 1/2 in.
Signed: manet, 1866.

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

For collections, exhibitions and literature see Tabarant, No. 96, and Jamot-Wildenstein-Battle, I, No. 202; II, 358. Add:

Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 332.

Litr.: Guide, 1932, 56 (repr.).

Tabarant believes it has been done in 1864, the date of the version formerly in the Jules Strauss Coll., Paris; Jamot-Wildenstein-Battle call it a re-handling of the subject, painted in 1872. In that year Manet made a lithograph of it (see E. Moreau-Nélaton, Manet, Gravure, 1906, No. 85). Compare a water color (with portion added to the left) today in the collection of Mr. Grenville Winthrop, N. Y. The date on the canvas, although not very plain, appears to be 1866.

EDOUARD MANET, FRENCH, 1832-1883

*253. STILL LIFE: THE SALMON (Pl. XLV)
Oil on canvas, 28 1/4 x 36 1/4 in.
Signed: manet.

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

For collections, exhibitions and literature see Tabarant, No. 125 and Jamot-Wildenstein-Battle, No. 168. Add:


Tabarant gives it to 1866; Jamot-Wildenstein-Battle to 1869.

EDOUARD MANET, FRENCH, 1832-1883

*254. WOMEN ON THE BEACH
Oil on canvas, 15 x 17 3/4 in.
Signed: manet.


For collections, exhibitions and literature see Tabarant, No. 191 and Jamot-Wildenstein-Battle, No. 220. Add:

Exh.: Los Angeles Mus., 1933, No. 42.

Painted in 1873.

EDOUARD MANET, FRENCH, 1832-1883

255. YOUNG WOMAN WITH ROUND HAT
Oil on canvas, 21 3/4 x 18 in.
Signed: manet.

Lent by Mrs. Martin A. Ryerson, Chicago.

For collections, exhibitions and literature see Tabarant, No. 261 and Jamot-Wildenstein-Battle, No. 340. Tabarant dates it 1877; Jamot-Wildenstein-Battle, 1879.

BERTHE MORISOT, FRENCH, 1841-1895

*256. MME. BOURSIER AND HER DAUGHTER (Pl. XLIII)
Oil on canvas, 29 1/2 x 22 1/4 in.
Signed: berthe morisot.

Lent by The Brooklyn Museum, Brooklyn, New York.

Coll.: Mme. Hittier (who is the girl in the picture); M. Knoedler and Co., N. Y.


Litr.: A. Fourreau, Berthe Morisot (The Masters of Modern Art, Eng. trans.), 1925, 39; Brooklyn Museum Quarterly, XVI (July, 1929, repr. on cover); Parnassus, III (May, 1931), 48 (repr.); Thieme-Becker, Kunstlerlexikon, XXV, 156; M. Angoulvent, Berthe Morisot, n.d., 121, No. 84.

According to Angoulvent painted in 1876. Mme. Boursier was a cousin of the artist.

BERTHE MORISOT, FRENCH, 1841-1895

257. WOMAN AT HER TOILET
Oil on canvas, 23 3/4 x 31 1/4 in.
Signed: berthe morisot.

Owned by The Art Institute of Chicago.

Coll.: F. Rosenberg, Paris; Wildenstein, N. Y.

Exh.: Durand-Ruel, Paris, 1896; Arts Club of Chi., 1931; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 334 (Pl. LX of cat.).


CAMILLE PISSARRO, FRENCH, 1831-1903

258. THE CLIMBING PATH (1875)
Oil on canvas, 21 x 25 3/4 in.
Signed: c. pissarro, 1875.

Lent by The Brooklyn Museum, Brooklyn, New York.

Coll.: D. G. Kelekian (Sale, N. Y., 1922, No. 137).
CAMILLE PISSARRO, French, 1831-1903

259. Orchard (1870)
Oil on canvas, 21⅞ x 32⅜ in.
Signed: c. PISSARRO, 1870.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi.

260. View at Pontoise (1867) (Pl. XLVI)
Oil on canvas, 29 x 36 in.
Signed: c. PISSARRO, 1867.
Lent by Mr. William Church Osborn, New York.
Coll.: Durand-Ruel.
Exh.: City Art Museum, St. Louis, 1934.
On the back of the stretcher is pencilled: “La Côte Dujalais, Pontoise.”

CAMILLE PISSARRO, French, 1831-1903

261. Women at the Well (1882)
Oil on canvas, 32 x 25¾ in.
Signed: c. PISSARRO ‘82.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Mrs. Potter Palmer, Chi.
Lit.: D. C. Rich, Pantheon, XI (1933), 78, 79 (repr.).

ALFRED SISLEY, French, 1839-1899

262. Sand Heaps (1875)
Oil on canvas, 21⅜ x 25⅛ in.
Signed: sisley ’75.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: George Viau, Paris; Durand-Ruel; M. A. Ryerson, Chi.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 302.

ALFRED SISLEY, French, 1839-1899

263. Street in Moret
Oil on canvas, 24 x 29 in.
Signed: sisley.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Durand-Ruel; Mrs. Potter Palmer, Chi., 1892.
Exh.: World’s Columbian Expos., Chi., 1893, No. 3025; France, cat. No. 48; Art Inst. of Chi., 1910, No. 52; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 303.
Lit.: D. C. Rich, Pantheon, XI (March, 1933), 73 (repr.).
Painted c. 1890.

LATER IMPRESSIONIST PAINTING

GALLERY 30B

ALBERT ANDRÉ, French, 1869-

265. Anduze
Oil on canvas, 17⅜ x 24⅜ in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT ANDRÉ, French, 1869-

266. The Catalans at Marseilles
Oil on canvas, 37 x 43 in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago.

ALBERT ANDRÉ, French, 1869-

*267. Portrait of Renoir (1914)
Oil on canvas, 26¾ x 32½ in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago.

ALBERT ANDRÉ, French, 1869-

268. Sewing
Oil on canvas, 32 x 32 in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT ANDRÉ, French, 1869-

269. Square des Batignolles, Paris
Oil on canvas, 18½ x 25¼ in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT ANDRÉ, French, 1869-

270. Village in Provence
Oil on canvas 20 x 27 in.
Signed: ALBERT ANDRÉ.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT ANDRÉ, French, 1869-

271. Woman in Maroon Hat
Oil on canvas, 22¼ x 17¾ in.
Signed: ALBERT ANDRÉ
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT ANDRÉ, French, 1869-

272. The Traveller (La Voyageuse)
Oil on canvas, 79¼ x 55 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
PIERRE BONNARD, FRENCH, 1867-273. THE DRAWING ROOM (1925)
Oil on canvas, 45 x 46 in.
Signed: BONNARD.

PIERRE BONNARD, FRENCH, 1867-274. ST. HONORE-LES-BAINS (1920)
Oil on canvas, 20 1/2 x 30 1/4 in.
Signed: BONNARD.

PIERRE BONNARD, FRENCH, 1867-275. VESTIBULE (1928)
Oil on canvas, 39 x 23 in.
Signed: BONNARD.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

MAURICE DENIS, FRENCH, 1870-276. IN THE FOREST (1903)
Oil on canvas, 24 x 20 1/2 in.
Signed: MAVD, 1903.
Owned by The Art Institute of Chicago.

JEAN-LOUIS FORAIN, FRENCH, 1852-1931
277. IN THE WINGS (1899)
Oil on canvas, 23 1/4 x 28 1/2 in.
Signed: FORAIN, 1899.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
EXH.: The Arts Club, Chi., 1922; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 263.

JEAN-LOUIS FORAIN, FRENCH, 1852-1931
278. MATERNITY
Oil on canvas, 25 x 31 1/4 in.
Signed: FORAIN.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

ARMAND GUILLAUMIN, FRENCH, 1841-1927
279. MORNING, CROZANT
Oil on canvas, 23 x 28 in.
Signed: GUILLAUMIN.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
COLL.: Galerie Druet, Paris; M. A. Ryerson, Chi.
EXH.: Minneapolis Inst. of Arts, 1921-22.

ARMAND GUILLAUMIN, FRENCH, 1841-1927
280. PONT CHARRANT
Oil on canvas, 25 1/4 x 31 1/2 in.
Signed: GUILLAUMIN.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
COLL.: M. A. Ryerson, Chi.

ARMAND GUILLAUMIN, FRENCH, 1841-1927
281. VIEW OF ROUEN
Oil on canvas, 21 1/2 x 31 1/4 in.
Signed: GUILLAUMIN.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
COLL.: M. A. Ryerson, Chi.
EXH.: Minneapolis Inst. of Arts, 1921-22.

GASTON LA TOUCHE, FRENCH, 1854-1913
282. PARADE IN BRITTANY
Oil on canvas, 38 1/4 x 42 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
COLL.: V. Harris, N. Y., 1912; M. A. Ryerson, Chi.

GASTON LA TOUCHE, FRENCH, 1854-1913
283. THE TWIN SISTERS
Oil on canvas, 29 1/4 x 30 3/4 in.
The Charles Deering Collection. Lent by Mr. and Mrs. R. E. Danielson, Boston.

GUSTAVE LOISEAU, FRENCH, 1865-284. FECAMP, OUTER HARBOR (1924)
Oil on canvas, 21 x 26 in.
Signed: G. LOISEAU, 1924.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

GUSTAVE LOISEAU, FRENCH, 1865-285. ORCHARD IN BLOOM
Oil on canvas, 23 x 28 1/4 in.
Signed: G. LOISEAU.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

MAXIME MAUFRAS, FRENCH, 1862-1918
286. DOUARNENEZ IN SUNSHINE (1897)
Oil on canvas, 23 1/2 x 29 in.
Signed: MAUFRAS, '97.
Owned by The Art Institute of Chicago.
MAXIME MAUFRA, FRENCH, 1862-1918

287. KERHOSTIN, BRITTANY
Oil on canvas, 25 x 31½ in.
Signed: MAUFRA, 1911.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

EDOUARD VUILLARD, FRENCH, 1868-

288. CHILD IN A ROOM
Oil on panel, 17½ x 23¾ in.
Signed: E. VUILLARD.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

289. INTERIOR
Oil on cardboard, 17½ x 15 in.
Signed: E. VUILLARD.
Lent by Mr. and Mrs. Charles H. Worcester, Chicago.

PAINTINGS BY CÉZANNE, GAUGUIN AND REDON

GALLERY 30

PAUL CÉZANNE, FRENCH, 1839-1906

290. THE BASKET OF APPLES
Oil on canvas, 24¾ x 31 in.
Signed: P. CÉZANNE.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
Coll.: J. Hessell, Paris (Sale, 1913).
Exh.: Fogg Art Mus., Cambridge, Mass., 1929, No. 6 (Pl. XXIV of cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 305.

PAUL CÉZANNE, FRENCH, 1839-1906

291. THE BATHERS
Oil on canvas, 20 x 24¾ in.
Lent by Mrs. Robert Rutherford McCormick, Chicago.
Exh.: Mus. of Mod. Art, N. Y., Summer, 1930, No. 15; Renaissance Society, Univ. of Chi., 1931; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 306.
Lit.: Studio, CVI (Oct., 1933), 200 (repr.).
Painted c. 1890. A very similar composition is in the Vollard Coll., Paris.

PAUL CÉZANNE, FRENCH, 1839-1906

292. ENVIRONS OF AIX
Oil on canvas, 22½ x 27¾ in.
Lent by Mr. John T. Spaulding, Boston.
Coll.: Claude Monet, Giverny; P. Rosenberg, Paris; Wildenstein, N. Y.
Lit.: A. Pope, The Art News, XXVII, Pt. 2 (April 26, 1930, Sect. 1), 122 (repr.).
Painted c. 1886–8.
PAUL CÉZANNE, French, 1839–1906

*295. Jas de Bouffan
Oil on canvas, 25 1/4 x 32 in.
Lent by The Museum of Art, Rhode Island School of Design, Providence, Rhode Island.

EXH.: Wiesbaden 1921.
Painted c. 1890.

PAUL CÉZANNE, French, 1839–1906

**296. Mme. Cézanne in the Conservatory (Pl.I)
Oil on canvas, 36 1/4 x 28 1/2 in.
Lent anonymously.

COLL.: A. Pellerin, Paris; A. Vollard, Paris; A. Morosoff (Moscow, until 1918); Mus. of Modern Western Art, Moscow, No. 560 (repr. in cat., 1928, Pl. 25).

Painted in 1891.

PAUL CÉZANNE, French, 1839–1906

297. Mme. Cézanne in a Striped Blouse
Oil on canvas, 24 1/2 x 20 1/8 in.
Lent by Mr. Henry P. McIlhenny, Germantown, Pennsylvania.


Painted 1880–85.

PAUL CÉZANNE, French, 1839–1906

298. Pigeon Tower at Montbriand
Oil on canvas, 26 1/2 x 33 1/4 in.
Lent by Mr. and Mrs. Ralph M. Coe, Cleveland.

EXH.: The Art Gallery of Toronto, 1926, No. 128; Cleveland Mus., 1926; Wildenstein Gall., N. Y., 1928, No. 15; The Mus. of Mod. Art, 1929, No. 23 (repr. in cat., Pl. 23).


PAUL GAUGUIN, French, 1848–1903

†299. Brittany Landscape
Oil on canvas, 28 3/4 x 36 1/2 in.
Signed: P. Gauguin, '88
Lent by Wildenstein and Co., Inc., New York
COLL.: Baron Kohner, Budapest.
EXH.: Los Angeles Mus., 1933, No. 49 (repr. in cat.).

PAUL GAUGUIN, French, 1848–1903

300. The Call (1902)
Oil on canvas 51 3/4 x 35 1/2 in.
Signed: P. Gauguin, 1902.
Lent by Wildenstein and Co., Inc., New York
COLL.: Baron Kohner, Budapest.
EXH.: Boston Arts Club, 1925; Mus. of Mod. Art, N. Y., 1929, No. 46 (Pl. 46 in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 355.

PAUL GAUGUIN, French, 1848–1903

301. The Day of the God (Mahana No Atua) (1894)
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. Bernheim-jeune, Paris; F. C. Bartlett, Chi., 1924.
EXH.: Boston Arts Club, 1925; Mus. of Mod. Art, N. Y., 1929, No. 46 (Pl. 46 in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 355.

Gauguin reproduced the subject twice in two quite different woodcuts. (See M. Guérin, L'Oeuvre Gravé de Gauguin, 1927, I, Nos. 42 and 43.)

PAUL GAUGUIN, French, 1848–1903

*†302. Hospital Garden at Arles (1888) (Pl. LI)
Oil on canvas, 28 3/4 x 36 in.
Signed: P. Gauguin '88
Lent by Jacques Seligmann and Co., Inc., New York
COLL.: J. W. Barney, N. Y.
EXH.: Kunstballe, Basel, Switzerland, 1928, No. 39 (repr. in cat.); Gal. Thannhauser, Berlin, 1928, No. 30 (repr. in Souvenir, 9); The Mus. of Mod. Art, N. Y., 1929, No. 40 (repr. in cat., Pl. 40); City Art Mus., St. Louis, 1931, No. 15; Telfair Acad., Savannah, Ga., 1931.

A lithograph of the subject is reproduced, ibid., No. 11.

46
PAUL GAUGUIN, FRENCH, 1848-1903

303. Mlle. Marie Henry (1890) (Pl. XLIX)
Oil on canvas, 24½ x 20½ in.
Signed: P. GAUGUIN '90.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).
EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 358.
Painted before his first trip to Tahiti. In the background is a still life by Cézanne from Gaugin's own collection.

304. “Oh, You’re Jealous” (No Te Aha Oe Riri) (1896)
Oil on canvas, 36½ x 50 in.
Signed: P. GAUGUIN '96 and inscribed: No Te Aha Oe Riri.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
COLL.: Durand-Ruel, N. Y.; M. A. Ryerson, Chi., 1924.
EXH.: La Libre Esthetique, Brussels, 1904; Fogg Art Mus., Cambridge, Mass., 1929, No. 43 (Pl. XXXV in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 359.

305. Sunflowers (1901)
Oil on canvas, 25¼ x 30¼ in.
Signed: PAUL GAUGUIN, 1901.
Lent by Mrs. Robert Rutherford McCormick, Chicago.
COLL.: G. Fayet, Igny; P. Rosenberg, Paris; Chester H. Johnson Gall., Chi.
EXH.: Mus. of Mod. Art, N. Y., Summer, 1930, No. 40; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 361.
LIT.: R. Rey, Gauguin (Maîtres de l'Art Moderne), 1923, Pl. 18; Ibid. (Eng. trans.), 1924, Pl. 39; A. Alexandre, Paul Gauguin, 1930, 47 (repr.); B. Becker, Gauguin, the Calm Madman, 1931, 310.

306. Tahiti Woman with Children (1901)
Oil on canvas, 37½ x 28½ in.
Signed: PAUL GAUGUIN, 1901.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
COLL.: Moderne Galerie, Munich; F. C. Bartlett, Chi., 1927.
EXH.: Mus. of Mod. Art, N. Y., 1929, No. 49 (repr. in cat.); Albright Art Gallery, Buffalo, 1932, No. 26 (repr. in cat. Pl. XX); Toronto Art Gallery, 1933; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 362.

ODILON REDON, FRENCH, 1840-1916

307. The Japanese Vase
Pastel on paper, 36 x 28½ in.
Signed: ODILON REDON.
Painted in 1908.

308. Profile and Flowers
Pastel on paper, 27¼ x 21½ in.
Signed: ODILON REDON.
EXH.: Kunsthalle, Winterthur, Switzerland, 1921, No. 117; The Mus. of Mod. Art, N. Y., 1931, No. 97 (repr. in cat. Pl. 97); The Amer. Art Asso., N. Y., 1931.
Painted in 1912.

309. Young Woman
Pastel on grey paper, 25 x 19 in.
Signed: ODILON REDON.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
COLL.: M. A. Ryerson, Chi.
EXH.: The Mus. of Mod. Art., N. Y., 1931, No. 74.

PAINTINGS BY VAN GOGH, HODLER, HENRI ROUSSEAU, SEURAT AND TOULOUSE-LAUTREC

VINCENT VAN GOGH, DUTCH, 1853-1890

310. The Bedroom at Arles
Oil on canvas, 29 x 36 in.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
Painted at Arles, October 1888, or at St. Rémy, September, 1889. (See De la Faille for other versions.) Mentioned in Van Gogh's Letters to his Brother, III (Eng. trans., 1929), Nos. 554-55, and No. 604. A pen-sketch of the composition is included in Letter No. 554.

VINCENT VAN GOGH, DUTCH, 1853-1890
311. LA BERCEUSE (MME. ROULIN) (1889)
Oil on canvas, 36 x 28 in.
Signed: VINCENT, ARLES '89 and inscribed: LA BERCEUSE.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
For collections, exhibitions and literature see J. B. de la Faille, No. 506. Add:
EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 463.
LIT.: M. D. Zabel, Art and Archaeology, XXVI (1928), 231 (repr.); Cat. of the Helen Birch Bartlett Memorial, 1929, 20-21 (repr.), 58.
See De la Faille for other versions. Mentioned in Van Gogh's Letters to his Brother, III (Eng. trans., 1929), Nos. 573, 578, and 592. The model was the wife of the postman, Marcel Roulin.

VINCENT VAN GOGH, DUTCH, 1853-1890
**312. LE CAFE DE NUIT (Pl. XLVII)
Oil on canvas, 35 x 28 in.
Signed: VINCENT, LE CAFE DE NUIT.
Lent anonymously.
COLL.: Mme. J. van Gogh-Bonger, Amsterdam; J. A. Morosoff, Moscow; The Museum of Western Art, Moscow.
For exhibitions and literature see J. B. de la Faille, No. 463.
Painted in Arles, 1888-9. The scene is the Alcazar Café, Place Lamartine, Arles.

VINCENT VAN GOGH, DUTCH, 1853-1890
313. MONTMARTRE
Oil on canvas, 17½ x 13 in.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
For collections, exhibitions and literature see J. B. de la Faille, No. 272. Add:
EXH.: Minneapolis Inst. of Arts, 1926; Boston Arts Club, 1925; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 380.
LIT.: The Arts, VI (1924), 294 (repr.); Cat. of the Helen Birch Bartlett Memorial, 1929, 16-17 (repr.), 59.
Painted in Paris c. 1886.

VINCENT VAN GOGH, DUTCH, 1853-1890
314. SELF-PORTRAIT IN A STRAW HAT
Oil on canvas, 13⅓ x 10½ in.
Lent by The Detroit Institute of Arts, Detroit, Michigan.
For collections, exhibitions and literature see J. B. de la Faille, No. 526. Add:
EXH.: Brooklyn Museum, 1921; Mus. of Mod. Art, N. Y., 1929, No. 72 (Pl. 72 in cat.).

VINCENT VAN GOGH, DUTCH, 1853-1890
315. SUNNY MIDI (SEPTEMBER 1888)
Oil on canvas, 28¾ x 36¼ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
For collections, exhibitions and literature see J. B. de la Faille, No. 468. Add:
EXH.: Mus. of Mod. Art., N. Y., 1930, No. 105; The Art Inst. of Chi., 1932, No. 13 (repr. in cat. of the Coburn Collection).

VINCENT VAN GOGH, DUTCH, 1853-1890
**316. WHEAT FIELDS NEAR ARLES (Pl. XLVIII)
Oil on canvas, 29½ x 36¼ in.
For collections, exhibitions and literature see J. B. de la Faille, No. 559. Add:
EXH.: Los Angeles Mus., 1933, No. 51.

FERDINAND Hodler, SWISS, 1853-1918
*317. THE GRAND MUYERAN
Oil on canvas, 27¾ x 37 in.
Signed: FR. HODLER.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
COLL.: Russ-Young, Sertières, No. 46; F. C. Bartlett, Chi., 1924.
EXH.: Hodler Memorial, Bern, 1921, cat. No. 467; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 729.
LIT.: Bull., XIX (1925), 81, 82 (repr.); Cat. of the Helen Birch Bartlett Memorial, 1929, 16 (repr.), 54.

FERDINAND Hodler, SWISS, 1853-1918
318. HEAD OF A SOLDIER (STUDY FOR MORAT)
Oil on canvas, 18½ x 18 in.
Signed: F. HODLER.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
COLL.: Russ-Young, Sertières; F. C. Bartlett, Chi., 1924.
LIT.: F. Watson, The Arts, IX (1926), 313 (repr.); Cat. of the Helen Birch Bartlett Memorial, 1929, 20, 21 (repr.), 53.
Painted in 1916. A study for one of the heads in Hodler's fresco, "The Battle of Morat" in the Armory Hall of the Swiss National Museum, Zurich, Switzerland. In 1476 the Swiss and their allies won a decisive victory at Morat over the assembled forces of Charles the Bold.

FERDINAND Hodler, SWISS, 1853-1918
*319. JAMES VIBERT, SCULPTOR (1907)
Oil on canvas, 25 x 25 in.
Signed: F. HODLER, 1907.
Lent by The City Art Museum of St. Louis. 
Col.: T. van Rysselberghe; Ch. Pacquement (Sale, 1928); M. Knoedler and Co., N. Y., 1929.
Exh.: Mus. of Mod. Art., N. Y., 1929, No. 61 (Pl. 61 in cat.).
Lit.: A. Fontainas and L. Vauxcelles, Hist. Générale de l'Art français de la Révolution à Nos Jours, 1922, I, 238 (repr.); André Lhôte, Seurat, 1922; L. Coursurier, Seurat, 1926, Pl. 28; J. Mauny, The Arts, XIII (1928), 6 (repr.); 14; Handbook of the Collections, City Art Museum, St. Louis, 1934, 124 (repr.).
Mme. Coursurier dates it 1888.

GEORGES SEURAT, FRENCH, 1859-1891

*324. Sunday on the Island of La Grande Jatte

Oil on canvas, 81 x 120\(\frac{1}{2}\) in.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
Col.: Mme. L. Coursurier, 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); Pach, Georges Seurat, N. Y., 1923, 22-3, and PI. VI; W. Pach, The Arts, III (1923), 165 (repr.), 168 as "In the Park"; IX (1926), 306-10 (repr.); Bull., XXVIII (1924), 90-91 (repr.); G. Eglington, Internat. Sta., LXXXI (1925), 113ff (repr.); L. Coursurier, Seurat, 1926, 12, 17-18 (repr.); Chr. Zervos, Cahiers d'Art, III (1928), 361-75 (repr. and details); Cat. of the Helen Birch Bartlett Memorial, 1929, 30-31 (repr.), 61; Maandblad voor Beeldende Kunsten, VIII (1931), 163ff (repr. 175); Guide, 1932, 68-9 (repr.); F. Walter, Revue de l'Art, LXIII (1933), 165 (repr.); C. J. Bullett, Parnassus, V (May, 1933), I (repr.); 5; The Amer. Mag. of Art, XXVI (1933), 289 (repr.).
Painted 1884-6. Numerous charcoal drawings and painted studies exist for various sections of the composition. Two of the final studies are in the colls. of Mrs. A. Chester Beatty, Lond., and Adolph Lewisohn, N. Y. The Island of La Grande Jatte is in the Seine at Neufilly and no longer a public park.

HENRI-JULIEN ROUSSEAU, FRENCH, 1844-1910

322. The Waterfall (1910)

Oil on canvas, 45\(\frac{1}{2}\) x 59 in.
Signed: HENRI ROUSSEAU 1910.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
Col.: G. Bernheim, Paris; Frederic C. Bartlett, Chi., 1924.
Exh.: The Mus. of Mod. Art., N. Y., 1933; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 369.
Lit.: R. M. F., Bull., XX (1926), 62-3 (repr.); F. Watson, The Arts, IX (1926), 310, 312 (repr.); M. D. Zabel, Art and Archaeology, XXVI (1928), 228 (repr.); Cat. of the Helen Birch Bartlett Memorial, 1929, 10-11 (repr.), 57.

GEORGES SEURAT, FRENCH, 1859-1891

323. Port-en-Bessin, The Outer Harbor

Oil on canvas, 21\(\frac{3}{4}\) x 25\(\frac{5}{8}\) in.
Signed: seurat.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864–1901

*326. BALLET DANCERS (1885)

Oil on canvas, 59% x 59% in.
Signed: T-LAUTREC.

Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).


One of three wall decorations painted in 1885 by Lautrec for the Ancelin Inn at Villiers-sur-Morin. Joyant, remembers the other two on pages 45 and 47.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864–1901

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

Oil on canvas, 35% x 39% in.
Signed: T-LAUTREC.

Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).
Col.: Montandon, Paris; Gallimard, Paris; Mrs. L. L. Coburn, Chi.


Painted in 1889. A drawing (reproduced in the Courrier Français, May, 19, 1899, 11, No. 20) is in the coll. of Mr. J. W. Barney, New York. Renoir painted the same subject. The man to the right is the painter Joseph Albert.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864–1901

*328. IN THE CIRCUS FERNANDO: THE RING-MASTER

Oil on canvas, 38¼ x 63½ in.
Signed: T-LAUTREC.

Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).
Col.: Oller, Paris; Baron de Lafaafi, Paris.
Exh.: Moulin-Rouge, Paris, 1888; Musée des Arts Décoratifs, Paris, 1910, No. 4; Paul Rosenberg, Paris, 1914, No. 20; Galerie Manzani-Joyant, Paris, 1914, No. 45; Art Inst. of Chi. (Arts Club), Dec., 1924–Jan., 1925, No. 10; Fogg Art Mus., Harvard, 1929, No. 87 (Pl. XLV in cat.); Art Inst. of Chi., 1930–31, No. 7 (repr. in cat.); Mus. of Mod. Art, N. Y., 1931, No. 7 (repr. in cat.); Musée des Arts Décoratifs, Paris, 1931, No. 52 (Pl. 2 in cat.); Albright Art Gall., 1932, No. 59 (Pl. IX in cat.); Toronto Art Gallery, 1933; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 373.


Painted in 1888. The ringmaster is M. Loyd.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864–1901

*329. THE OPERA MESSALINA AT BORDEAUX

Oil on canvas, 38½ x 31 in.
Signed with monogram.

Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).
Col.: G. Bernheim, Paris; Brabazanges, Paris; Manzi, Paris.


Painted in 1900, one of a series of paintings and drawings from the opera, 'Messaline' by Isidore de Lara (b. 1860), with Mlle. Granne in the title rôle. Lautrec witnessed the opera late in 1900 at Bordeaux and on the 16th of April, 1901, wrote to Joyant: "I am very satisfied. I think that you will be still more pleased with my new pictures about Messaline."
GALLERY 35

PAINTINGS BY GIOVANNI BATTISTA TIEPOLO AND HUBERT ROBERT

HUBERT ROBERT, French, 1733–1808

330. The Fountains
Oil on canvas, 100 x 92 in.
Owned by The Art Institute of Chicago.

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

Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 227 (Pl. XLVI in cat.).

Lit.: P. de Nolhac, Hubert Robert, 1910, 71, 154; T. Leclère, Hubert Robert (Les Grands Artistes), 1913, 92; Guide, 1932, 41 (repr.).

One of six great compositions, painted 1787–8, commissioned by the French financier, Marquis Jean Joseph de Laborde (1724–1794), for his Château de Méréville.

HUBERT ROBERT, French, 1733–1808

331. The Landing Place
Oil on canvas, 100 x 92 in.
Signed and inscribed: H. ROBERT IN AEDIBUS MEREVILLAE PRO D. DELABORDE, PINXIT A. D. 1788.
Owned by The Art Institute of Chicago (R. T. Crane Collection).

See No. 330.

HUBERT ROBERT, French, 1733–1808

332. The Obelisk
Oil on canvas, 100 x 92 in.
Owned by The Art Institute of Chicago (Clarence Buckingham Collection).

See No. 330.

HUBERT ROBERT, French, 1733–1808

333. Old Temple
Oil on canvas, 100 x 92 in.
Owned by The Art Institute of Chicago (A. C. Bartlett Collection).

See No. 330.

GIANBATTISTA TIEPOLO, Venetian, 1696–1770

334. Rinaldo Enchanted by Armida
Oil on canvas, 73 1/2 x 102 1/8 in.
Owned by The Art Institute of Chicago (James Deering bequest).

Coll.: Serbelloni, Venice; A. P. Cartier, Genoa; C. Sedelmeyer, Paris; J. Deering, Chicago.

Exh.: Gall. Sedelmeyer, Paris, 1912 (Cat. 1913, Nos. 57–60, repr.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, Nos. 156–159 (“Armida Abandoned by Rinaldo” is Pl. XXIV of cat.).

Lit.: F. Malaguzzi-Valeri, Rassegna d’Arte, VIII (1908), 179 (repr.); E. Sack, Giambattista und Domenico Tiepolo, 1910, 236, Nos. 622–5; P. Molmenti, Tiepolo, 1911, 188–9, Pl. 84 (Fr. transl. 187, repr., 188); Ten Masterpieces by Tiepolo, 1913 (Translation of C. Mauchair’s article in Le Journal des Arts, June, 1912), 16–24 (repr.); R. M. F., Bull., XX (1926), 5–8; L. Venturi, Pitt. Ital., 1931, Pls. CCCCXXII–CCCCXXV; Guide, 1932, 8–9, (repr.).

Lorenzo Tiepolo engraved the composition of “Rinaldo and Armida in the Garden.”

L. Venturi dates the series 1737–1751. Several other versions exist: the frescoes of the Villa Valmarana near Vicenza (1737); the frescoes of the Castle of Würzburg (1751–3); a sketch of one of the Würzburg scenes in the K.-Friedrich Mus.; and an example in the Brera, Milan. They illustrate episodes from Torquato Tasso’s “Gerusalemme Liberata.” The first scene is taken from Canto XIV, Verses 65–8; the second is from XVI, 17–19; the third, XVI, 42; and the fourth, XVII, 64–5.
GEORGES BRAQUE, French, 1883–
†339. THE MANTELPIECE (c. 1924)
Oil on canvas, 51 1/2 x 29 in.
Signed: G. BRAQUE.
Lent by Marie Harriman Gallery, New York.

SALVADOR DALI, Spanish, 1904–
†340. THE PERSISTENCE OF MEMORY (1931)
Oil on canvas, 10 x 14 in.
Signed: OLIVE, SALVADOR DALI, 1931.
Lent by Julien Levy Gallery, New York.

ANDRE DERAIN, French, 1880–
341. THE FOUNTAIN
Oil on panel, 10 7/8 x 13 1/2 in.
Signed: DERAIN.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

ANDRE DERAIN, French, 1880–
342. GRAPE
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).

JEAN MARCHAND, French, 1883–
347. THE GARDEN
Oil on canvas, 27 1/4 x 23 in.
Signed: J. MARCHAND.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

ALBERT MARQUET, French, 1875–
348. ENVIRONS OF ALGIERS (c. 1914)
Oil on canvas, 12 1/2 x 15 1/2 in.
Signed: MARQUET.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT MARQUET, French, 1875–
349. PONT ST. MICHEL, PARIS (c. 1910)
Oil on canvas, 12 1/2 x 15 1/2 in.
Signed: MARQUET.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

HENRI MATISSE, French, 1869–
350. ANEMONES (1923)
Oil on canvas, 30 x 24 1/2 in.
Signed: HENRI MATISSE.
Lent by Mr. Edsel Ford, Detroit, Michigan.

HENRI MATISSE, French, 1869–
351. BY THE WINDOW (1918)
Oil on canvas, 28 x 23 in.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

HENRI MATISSE, French, 1869–
352. WOMAN BEFORE AN AQUARIUM (Nice, 1921)
Oil on canvas, 31 1/2 x 39 in.
Signed: HENRI-MATISSE.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

HENRI MATISSE, French, 1869–
353. WOMAN ON ROSE DIVAN
Oil on canvas, 14 3/4 x 18 in.
Signed: HENRI-MATISSE.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

HENRI MATISSE, French, 1869–
†354. WOMAN WITH VIOLIN (c. 1924)
Oil on canvas, 29 x 24 in.
Signed: HENRI-MATISSE.
Lent by Marie Harriman Gallery, New York.
JOAN MIRÓ, SPANISH, 1893–
355. The Farm (1921–2)
Oil on canvas, 52 x 58 in.
Signed: miró, 1921–22.
Lent by Mr. and Mrs. Paul Scott Mowrer, Chicago.

AMEDEO MODIGLIANI, ITALIAN, 1884–1920
356. Double Portrait (Jacques Lipchitz and His Wife)
Oil on canvas, 31½ x 21 in.
Signed: modigliani.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 702.
Lit.: Cat. of the Helen Birch Bartlett Memorial, 1929, 50 (repr.), 65.

JULES PASCIN, FRENCH SCHOOL, 1885–1930
357. Opalescent
Oil on canvas, 36 x 30 in.
Signed: pascin.
Lent by The Downtown Gallery, New York.
Exh.: The Downtown Gall., N. Y., 1931, No. 2.

PABLO PICASSO, SPANISH, 1881–
358. The Guitarist (1903)
Oil on panel, 47¼ x 32½ in.
Signed: picasso.
 Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

PABLO PICASSO, SPANISH, 1881–
359. On the Upper Deck (1901)
Oil on canvas, 15½ x 24½ in.
Signed: picasso.
Owned by The Art Institute of Chicago (Mr. and Mrs. L. L. Coburn Collection).

PABLO PICASSO, SPANISH, 1881–
360. Women and Child at a Fountain (1903)
Oil on canvas, 36½ x 29 in.
Signed: picasso.
Lent by Mr. and Mrs. Potter Palmer, Chicago.

ANDRE DUNOYER DE SEGONZAC, FRENCH, 1885–
361. Landscape (Pl. LII)
Oil on canvas, 32 x 39 in.
Signed: a. dunooyer de segonzac.
Lent anonymously.

ANDRE DUNOYER DE SEGONZAC, FRENCH, 1885–
362. A Summer Garden (c. 1924)
Oil on canvas, 18 x 43 in.
Signed: a. dunooyer de segonzac.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

HAIM SOUTINE, RUSSIAN, 1884–
363. Small Town Square
Oil on canvas, 28 x 18¼ in.
Signed: soutine.
Owned by The Art Institute of Chicago (Joseph Winterbotham Collection).

MAURICE UTRILLO, FRENCH, 1883–
364. Rue St. Vincent de Paul (1913)
Oil on canvas, 25 x 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–
365. Street in Paris (c. 1912)
Oil on canvas, 22½ x 30¾ in.
Signed: maurice utrillo v.
Lent by Miss Edith Wetmore, Newport, Rhode Island.

MAURICE UTRILLO, FRENCH, 1883–
366. Street in Paris (1914)
Oil on canvas, 25 x 31¼ in.
Signed: maurice utrillo v., 1914.
Owned by The Art Institute of Chicago (Helen Birch Bartlett Memorial).

MAURICE DE VLAMINCK, FRENCH, 1876–
366A. Village (Rueil) (c. 1912)
Oil on canvas, 29 x 36¼ in.
Signed: vlaminck.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).

EUGENE ZAK, POLISH, 1884–1926
366B. The Shepherd
Oil on canvas, 46 x 32½ in.
Signed: eug. zak.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).
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.).
JOSEPH BLACKBURN, AMERICAN, worked 1753-1763

367. MARY AND ELIZABETH ROYALL (PI. LIV)
Oil on canvas, 57 1/2 x 48 in.
Lent by The Museum of Fine Arts, Boston.
Lit.: Bull. of the Mus. of Fine Arts, Boston, XXIII (August, 1925), 41, 42 (repr.).
The sitters are two of four daughters, the children of Isaac Royall, Jr., and his wife, Elizabeth McIntosh. Mary McIntosh Royall was born in 1744-45 and Elizabeth (the second child of that name) in 1747. A double portrait, probably by Copley, is in the Museum of Fine Arts, Boston. Elizabeth Royall married Sir William Pepperell (II) and was painted by Copley. She had one son, William Pepperell, who died at the Isle of Wight in 1809, unmarried. His sister, Elizabeth Royall Pepperell, married the Rev. Henry Hutton.

JOHN SINGLETON COPLEY, AMERICAN, 1737-1815

368. BRASS CROSBY, LORD MAYOR OF LONDON
Oil on canvas, 88 1/2 x 54 1/2 in.
Indistinct signature.
Owned by The Art Institute of Chicago (Munger Collection).
Coll.: A. Ramsden; Ehrich Gall., N. Y.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 411.
Lit.: Bull., XVI (1922), 66-7 (repr.); S. Lafollette, Art in America, 1929, opp. 54 (repr.); T. Bolton and H. L. Binesse, The Antiquarian, XV (December, 1930), 116; Guide, 1932, 101 (repr.).
Painted c. 1780-90.
Brass Crosby (1725-93), Lord Mayor of London (1770), was a conspicuous figure in English politics, championing the right of the press to publish parliamentary debates. Defeated in the elections of 1774 and 1784, Crosby was elected Governor of the Irish Society in 1785.

JOHN SINGLETON COPLEY, AMERICAN, 1737-1815

369. LADY FRANCES DEERING WENTWORTH (1765) (PI. LIII)
Oil on canvas, 51 x 40 in.
Signed: JOHN S. Copley, 1765 and inscribed: LADY FRANCES WENTWORTH.
Lent by The New York Public Library
Coll.: Theodore Atkinson, Sr., New Hampshire; Frances Atkinson Freeman, Dover, N. H.; James Lenox, N. Y.; Lenox Library, N. Y.
Exh.: The Met. Mus. of Art, N. Y.
Lit.: M. B. Amory, J. S. Copley, 1882, 460; Masters in Art, 1904, Pl. IX, 502; F. W. Bayley, J. S. Copley, 1915, 262, 263; Bayley, Five Colonial Artists of New England, 1929, 289 (repr.); C. Lee, Early American Portrait Painters, 1929, 68; T. Bolton and H. L. Binesse, The Antiquarian, XV (Dec., 1930), 118 (where the sitter's maiden name is given as "Frances Deering").
On the back is penciled on the upper stretcher: "Frances Deering Wentworth, daughter of Samuel Wentworth and Elizabeth Deering of Boston, Mass., was born Sept. 30, 1745. Married first, May 14, 1762, her cousin, Theodore Atkinson, Jr., Secretary of the Province of New Hampshire, who died Oct. 28, 1769. Married second, Nov. 11, 1769, another cousin, John Wentworth, Governor of New Hampshire. In 1775 they went to England. He was created Baronet and appointed Governor of Nova Scotia where he died. Lady Wentworth died in England in 1813." Portrait painted when the sitter, then Mrs. Theodore Atkinson, was twenty years old. As Lady Wentworth she was a lady-in-waiting to Queen Charlotte, wife of George III, at a salary of £ 500, with the privilege of residing abroad at her pleasure. The towns of Deering and Franctown, N. H., were named in her honour.

RALPH EARL, AMERICAN, 1751-1801

370. MOTHER AND CHILD
Oil on canvas, 50 x 40 in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).
Coll.: Ehrich Gall., N. Y.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 415 (Pl. LXXIX in cat.).

CHESTER HARDING, AMERICAN, 1792-1866

371. MR. GEORGE HALLETT
Oil on panel, 28 x 23 in.
Owned by The Art Institute of Chicago.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 417.
Coll.: Wing Collection, Jamaica Plain, N. Y. R. C. and N. M. Vose, Boston.
Both Mr. and Mrs. Hallett were from Boston; their daughter married Asa Eldridge, commander of Vanderbilt's "North Star" on its trip round the world.
Pendant to No. 372.

CHESTER HARDING, AMERICAN, 1792-1866

372. MRS. GEORGE HALLETT
Oil on panel, 28 x 23 in.
Owned by The Art Institute of Chicago.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 417.
Coll.: Wing Collection, Jamaica Plain, N. Y. R. C. and N. M. Vose, Boston.
Both Mr. and Mrs. Hallett were from Boston; their daughter married Asa Eldridge, commander of Vanderbilt's "North Star" on its trip round the world.
Pendant to No. 372.
SAMUEL F. B. MORSE, AMERICAN, 1791-1872

373. THE MARQUIS DE LAFAYETTE (Pl. LV)
Oil on canvas, 30 x 25 in.
Signed: MORSE PINX and inscribed: MARQUIS DE LAFAYETTE.
Lent by The New York Public Library.
Coll.: William H. Osborn.
Ltr.: S. F. B. Morse, Letters and Journals, 1914, I, repr. opp. 268; L. Réau, L'Art français aux États-Unis, 1926, 110-Note. Pl. XVI; W. F. Paris, Personalities in American Art, 1930, 90; H. B. Wehle, Samuel F. B. Morse (Cat. of the Met. Mus. of Art), 1932, 18, 37, Fig. 34; J. L. Brockway, American Magazine of Art, XXV (September, 1932), 158-159 (repr.).

Painted in 1825 at Washington, D. C. as a study for the full-length portrait ordered by the Corporation of New York for the New York City Hall.

SAMUEL F. B. MORSE, AMERICAN, 1791-1872

374. MRS. DAVID CURTIS DE FOREST (Pl. LVII)
Oil on canvas, 35 x 28 in.
Lent by Yale University, Gallery of Fine Arts, New Haven, Connecticut.
Coll.: David Curtis De Forest (husband of sitter); Mrs. Pastora J. Grün (daughter of sitter).
Exh.: Met. Mus. of Art, N. Y., 1932, No. 4.
Ltr.: J. W. De Forest, The De Forests of Avenues, 1900, 156; E. L. Morse, Samuel F. B. Morse—Letters and Journals, 1914, I, 243-244 (repr.); Bull. of the Associates in Fine Arts, Yale University, III (December, 1928), 35; Ibid., Handbook, V (1931), 47 (repr.); F. F. Sherman, Early American Portraiture, 1930, 35, 36; H. B. Wehle, Samuel F. B. Morse, 1932, 17, 34, Fig. 22; Wehle, Bull. of the Met. Mus. of Art, XXVII (February, 1932), 35 (repr.), 36; J. Brockway, The Fine Arts, XVIII (March, 1932), 44; Brockway, American Magazine of Art, XXV (September, 1932), 159 (repr.).

Painted in New Haven in 1823. The sitter was Julia Worcester of Huntington, Conn. (b. 1796) who married David Curtis De Forest in 1811, also of Huntington but for many years interested in South American enterprises. She was the sister of the wife of his younger brother, Ezra, and a grand-daughter of a cousin of General David Worcester. Noted for her white complexion, hazel eyes, and blonde hair, she was regarded as a goddess by the natives when she visited the Rio de la Plata with her husband in 1812.

The De Forest hospitality in Buenos Aires was that of a merchant prince’s household. In 1817 Mrs. De Forest returned to Connecticut, settling in New Haven, for the education of her children. In 1824 she received Lafayette at her house. Her manners were not of New England and she scandalized the people by her three “courtesies” which she entered a parlor.

The artist painted her in his barn-studio on Hillhouse Avenue. His sitter drove there in her yellow carriage, attired in a dress which had gratified her husband’s vanity when she wore it to Monroe’s drawing-room reception.

JOHN NEAGLE, AMERICAN, 1799-1865

375. VIEW ON THE SCHUYLKILL (1827)
Oil on canvas, 25 x 36 in.
Signed (reverse side): JOHN NEAGLE, 1827.
Coll.: Garrett C. Neagle (son of artist), Philadelphia; Baruch Feldman, Philadelphia.
Exh.: Penn. Acad. of the Fine Arts, Philadelphia, 1885, No. 18.
The complete inscription on the back is: “View on the Schuylkill looking up towards the falls embracing Peter’s Island, painted from nature, John Neagle, 1827.” The little girl in the foreground is thought to be the artist’s daughter.

GILBERT STUART, AMERICAN, 1755-1828

376. MISS ANNE IZARD (Pl. LVII)
Oil on canvas, oval, 30 x 24½ in.
Lent from the private collection of Mr. and Mrs. William Averell Harriman, New York.
Coll.: Mrs. Charlotte Deas Watts (daughter of sitter), N. Y.; Dr. Watts (son of sitter), N. Y.; Watts (son of Dr. Watts); Knoedler Gall., N. Y., 1912; Mrs. Edward H. Harriman, N. Y.
Ltr.: L. Park, Gilbert Stuart, 1926, I, 426-427; III, 258, Pl. 428.
Painted 1794, New York.
Miss Anne Izard, daughter of Ralph Izard, Senator from South Carolina, and his wife, Alice Delancey Izard, was born in Paris. She married William Allen Deas of South Carolina. Their son, Charles Deas, was a widely known artist who studied at the National Academy of Design. In 1844 Mrs. Deas published in Boston her father’s “Correspondence from 1774 to 1784, with a Short Memoir.”

GILBERT STUART, AMERICAN, 1755-1828

377. GEORGE WASHINGTON
Oil on canvas, oval, 19½ x 16 in.
Lent by Mr. S. W. Weis, Chicago.
Exh.: Isaac Delgado Mus. of Art, New Orleans, La.; The Art Inst. of Chi., since 1923; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 422.
One of the two replicas painted by Stuart of the Athenaum George and Martha Washington, referred to in his memorandum, dated April 20, 1795, as “Mess. Pollock, New York 2.” George Pollock lived until 1804 in New York, removing at that date to New Orleans where he died in 1820. George Pollock probably presented the pair of Washington portraits to his nephew, George Augustus Pollock, from whose direct heirs the present picture was obtained. At the time it was found there was also a portrait of Martha Washington, subsequently destroyed because of bad condition. Mr. Henry Levi, who found the pictures, cut down and mounted the George Washington from a rectangular stretcher (c. 30 x 24 in.) to its present oval dimensions.
GILBERT STUART, AMERICAN, 1755–1828

378. MAJOR-GENERAL HENRY DEARBORN
Oil on panel, 28⅝ x 22⅜ 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., 1829, No. 197; Bostonian Society, Boston, 1886; The Art Inst. of Chi., 1905; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 424 (Pl. LXXXI of cat.).

Lit.: Fine Arts Journal, XXIX (1913), 718–9 (repr.); L. M. Bryant, American Pictures and Their Painters, 1920, opp. 30 (fig. 7), 32; L. Park, Gilbert Stuart, 1926, 1, 268–9, No. 224, III, 137 (repr.).

Painted in Boston, 1812. A replica formerly belonged to Mrs. Arthur Meeker, Chi. Another is at Bowdoin College, Brunswick, Maine.

Major-General Henry Dearborn (1751–1829), born at North Hampton, New Hampshire, served in many important battles of the Revolution. He was Secretary of War from 1801–9; Major-General in 1812 and Minister to Portugal in 1822. Fort Dearborn (later Chicago) was named for him.

THOMAS SULLY, AMERICAN, 1783–1872

379. ELIZABETH JANNEY (1844)
Oil on canvas, 28 x 36 in.
Signed: ts. 1844.
Lent by Mr. Martin C. Schwab, Chicago.

Coll.: Descendants of the sitter, Baltimore.


Painted for Mr. Heath. Begun on March 6, 1844; finished March 27, the same year. Elizabeth Janney (1823–1849), daughter of Joseph Janney and Hannah Howell Hopkins. Both her father and mother were connected with the Hopkins family of Maryland, Joseph Janney's mother being a sister of Johns Hopkins, founder of the Johns Hopkins Institute. She married James H. Sewell of Philadelphia and died in child-birth at the age of twenty-six.

At the time of its purchase the original was replaced by a copy executed by Albert Rosenthal of Philadelphia which is today in the possession of the family.

THOMAS SULLY, AMERICAN, 1783–1872

380. JOSEPH DUGAN (1840) (Pl. LVI)
Oil on canvas, 36 x 29 in.
Signed: t. s. 1840.
Lent by Mr. Herbert L. Pratt, New York.

Coll.: Mrs. Margaret B. Dohan, Philadelphia.

Exh.: Brooklyn Mus., 1917; Penn. Acad. of Fine Arts, Philadelphia, 1922, No. 77 (repr. in cat.).


Begun Nov. 17, 1810. Finished Dec. 18, 1810. There is a copy by Albert Rosenthal in the Penn. Acad.

Joseph Dugan (c. 1766–1845), wealthy Philadelphia merchant of the shipping firm of Savage & Dugan, was President of the Pennsylvania Academy of the Fine Arts between 1842 and 1845. He resided at 10 Portico Square, had a pew in St. Mary's Church (Catholic) and made a bequest to the Society of St. Joseph for the education of poor orphan children.

THOMAS SULLY, AMERICAN, 1783–1872

381. MRS. GEORGE LINGEN
Oil on canvas, oval, 24½ x 24 in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

Coll.: Descendants of the sitter; Mrs. A. C. Lambdin, Philadelphia.

Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 426.


Painted in Philadelphia. Begun September 29, 1842, and finished November 10, the same year. Mrs. Lingen (Maria Oldmixon) was the wife of a prominent Philadelphia doctor of the day.

JOHN TRUMBULL, AMERICAN, 1755–1843

382. GENERAL GEORGE WASHINGTON AT THE BATTLE OF TRENTON
Oil on canvas, 36 x 26 in.
Lent by Dr. Michael A. Abrams, Baltimore, Maryland.

Coll.: Robert Gilmor (until 1848), Baltimore; Major "Dashing Harry" Gilmor (until 1865), Baltimore.

Exh.: Baltimore Mus. of Art, 1934, No. 5.

Replica of a canvas belonging to Yale University which was painted in Philadelphia in 1792 for the city of Charleston, S. C. The Yale portrait represents Washington as he was in 1777, while this one shows him as more advanced in years.

Trumbull was one of Washington's aides-de-camp and an intimate friend of many years standing. He describes the subject at hand in his Catalogue of 1841: "He is represented in full uniform, standing on an eminence, on the south side of the creek at Trenton. He holds in his right hand his reconnoitering glass, with which he is supposed to have been examining the strength of the hostile army, pouring into and occupying Trenton, which he had just abandoned at their approach; and having ascertained their great superiority, as well in number as in discipline, he is supposed to have been meditating how to avoid the apparently impending ruin. To re-cross the Delaware in the presence of such an enemy, was impossible; to retreat down the eastern side of the river and cross at Philadelphia, was equally so; to hazard a battle on the ground, was desperate; and he is supposed to have just formed the plan of that movement which he executed during the succeeding night. This led to the splendid success at Princeton, on the following morning; and in the estimation of the great Frederick of Prussia, placed his military character on a level with that of the greatest commanders of ancient or modern
times... The bridge and mill are seen under the legs of the horse, and higher up in the perspective distance, are seen several glimpses of the creek in its windings; and the fires which so fatally deluded the enemy during the night, are in many places already lighted and visible... Every minute article of the dress down to the buttons and spurs, and every strap and buckle of horse-furniture, were carefully painted from several objects."

SAMUEL LOVETT WALDO, AMERICAN, 1783-1861

383. MRS. J. F. MACKIE
Oil on canvas, 35 1/2 x 29 in.
Owned by The Art Institute of Chicago (Friends of American Art Collection).
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 428.
A companion portrait of Mr. Mackie belongs also to the Art Institute of Chicago.

BENJAMIN WEST, AMERICAN, 1738-1820

*384. DEATH ON THE PALE HORSE
Oil on canvas, 21 x 36 in.

AMERICAN PAINTING
Nineteenth Century

GALLERY 40

WILLIAM M. CHASE, AMERICAN, 1846-1916

386. TENTH STREET STUDIO
Oil on canvas, 47 x 66 in.
Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.
Exh.: Buffalo F. A. Acad., 1918, No. 16; City Art Mus., St. Louis, 1918, No. 17; Dallas Art Ass'n., 1923, No. 15 (repr. in cat.); Baltimore Mus. of Art, 1934, No. 12.
Lit.: K. M. Roof, William Merritt Chase, 1917, 153-5, (repr. opp. 154), 327; Academy Notes, XIII (1918), 83 (repr.), 84.
Painted c. 1890. The subject is the artist's studio in Tenth Street, New York City.

J. FRANK CURRIER, AMERICAN, 1843-1909

387. A MUNICH BOY
Oil on canvas, 27 x 20 in.
Signed: J. F. CURRIER.
Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.
The model was often employed by both Currier and Duveneck, being the original of the latter's famous "Whistling Boy" in The Cincinnati Art Museum.

FRANK DUVENECK, AMERICAN, 1848-1919

*388. WOMAN WITH FORGET-ME-NOTS (PI. LXI)
Oil on canvas, 40 1/2 x 33 in.
Signed: F. DUVENECK.
Lent by The Cincinnati Art Museum, Cincinnati, Ohio.
Painted in Munich, 1876.

THOMAS EAKINS, AMERICAN, 1844-1916

389. THE AGNEW CLINIC (PI. LXII)
Oil on canvas, 74 1/2 x 130 1/2 in.
Inscribed on back: AGNEW CHIRURGI EAKINS PHILADELPHIENSIS EFFIGIEUM PINXIT.
Lent by The University of Pennsylvania, Philadelphia, Pa.

Exh.: Haseltine Gall., Philadelphia; The World’s Columbian Expo., Chi., 1893, No. 1052 (with other works by Eakins it received a bronze medal); The Met. Mus. of Art, N. Y., 1917, No. 33 (Pl. 33 in cat.); Penn. Acad., Philadelphia, 1917–18, No. 130 (repr. in cat. 73); Penn. Mus. of Art, 1930, No. 150.


For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 4 (January), 55.

A portrait of Dr. D. Hayes Agnew (1818–1892) in his clinic at the Medical School of the University of Pennsylvania. A great surgeon and anatomist, Dr. Agnew retired in 1889 from the University where he had been Professor of Surgery for twenty-six years. The portrait was commissioned by the students on the occasion of Dr. Agnew’s resignation and occupied Eakins three months. See Goodrich, supra for the identification of the figures.

A sketch for the composition belongs to Mr. Samuel Murray, Philadelphia. A study of Dr. Agnew is in the Barnes Foundation, Merion, Pa.

THOMAS EAKINS, AMERICAN, 1844–1916

390. BETWEEN ROUNDS (1899)

Oil on canvas, 50½ x 40 in.

Signed: eakins '99.


Coll.: Mrs. T. Eakins.


For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 4 (January), 55.

“The fighter is Billy Smith; the second waving a towel is Billy McCarney; the one bending over is Ellwood McCluskey, 'The Old War Horse'; the timer is Clarence W. Crammer, newspaperman and friend of Eakins. All the spectators are portraits. The scene is the Arena at Broad and Cherry Streets.” Goodrich, supra, 189.

THOMAS EAKINS, AMERICAN, 1844–1916

391. THE CONCERT SINGER (1892) (Pl. LX)

Oil on canvas, 75 x 54 in.

Signed: eakins '92.


Coll.: Mrs. T. Eakins.


For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 4 (January), 56.

The model is Weda Cook, a well-known singer. She posed two years for the picture. The conductor’s hand in the foreground was posed for by Charles M. Schmitz (1843–1915), Conductor of the old Germania Orchestra of Philadelphia.

A sketch is also owned by The Penn. Mus.

THOMAS EAKINS, AMERICAN, 1844–1916

*392. MUSIC (1904)

Oil on canvas, 39½ x 49 in.

Signed: eakins, 1904.

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

Coll.: G. H. McFadden (1924).

Exh.: Penn. Acad., Philadelphia, 1917–18 (repr. in cat.); Mus. of Mod. Art, N. Y., 1930; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 455 (Pl. LXXXIV in cat.).


The violinist is Hedda van der Beemt of the Philadelphia orchestra; the pianist is Samuel Myers.

In the background is a reproduction of Whister’s "Saratoga."

THOMAS EAKINS, AMERICAN, 1844–1916

393. THE PATHEtic SONG (1881)

Oil on canvas, 45¼ x 32½ in.

Signed: eakins, 1881.

Lent by The Corcoran Gallery of Art, Washington, D. C.

Coll.: E. H. Coates, Phil.

Exh.: Pennsylvania Acad., Philadelphia, 1917–18, No. 119 (repr. in cat., 18); The Mus. of Mod. Art, N. Y., 1932–3, No. 30 (Pl. 30 in cat.).


For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 4 (January), 57.

The singer is Miss Harrison, sister of the painters, Alexander and Birge Harrison; the pianist is Susan H. Macdowell, later Mrs. Eakins. A sketch for the picture, belonging to the Babcock Gallery, N. Y., was shown in The Cent. of Prog. Exh. for 1933, No. 456.

THOMAS EAKINS, AMERICAN, 1844–1916

*394. SALUTAT (1898)

Oil on canvas, 50 x 40 in.

Signed: eakins, 1898.

58
Lent by The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

Coll.: Mrs. T. Eakins, Phil.


Lit.: Brush and Pencil, VI (1900), 131 (repr.); Ibid., X (1902), 356 (repr.); H. S. Morris, Bull. of The Met. Mus. of Art, XII (1917), 223 (repr.); F. J. Mather, Jr., Pageant of America, XII, 1927, 58, No. 85 (repr.); Mather, International Studio, XCV (Jan., 1930), 45 (repr.), 90; American Magazine of Art, XXII (1931), 488 (repr.); L. Goodrich, Thomas Eakins, 1933, 152, 189, No. 310 and Pl. 49.

For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 4 (January), 58.


THOMAS EAKINS, AMERICAN, 1844–1916

395. WILLIAM RUSH CARVING THE ALLEGORICAL FIGURE OF THE SCHUYLKILL (1877)

Oil on canvas, 20 1/4 x 26 1/4 in.

Signed: EAKINS, '77.


Coll.: Mrs. T. Eakins.


For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 4 (January), 58.

William Rush (1756–1833) at work upon his wooden statue of the Schuylkill River, made to commemorate the establishment of the water works supplying Philadelphians with water from the stream. For the story of its creation in Eakins’ own version see Goodrich, supra, 170–1, where references are also given to various studies and three later versions executed in 1908.

WINSLOW HOMER, AMERICAN, 1836–1910

396. THE FOX HUNT (1893) (PL LXI)

Oil on canvas, 38 x 68 in.

Signed: HOMER, 1893.

Lent by The Pennsylvania Academy of the Fine Arts, Philadelphia.

For exh. and lit. see The Index of Twentieth Century Artists, I (1933), No. 2 (November), 2–5 and 9.

Also known as “Fox and Crows” and “Winter.”

WINSLLOW HOMER, AMERICAN, 1836–1910

397. THE HERRING NET (1885)

Oil on canvas, 30 x 48 in.

Signed: HOMER ’85.

Lent by Mrs. Martin A. Ryerson, Chicago.

Coll.: C. W. Gould, N. Y., No. 137; M. A. Ryerson, Chi.

Exh.: National Academy, 1885; World’s Columbian Expo., Chi., 1893, No. 860; Carnegie Inst., Pittsburgh, 1908; Met. Mus., New York, 1911; Mus. of Mod. Art, N. Y., 1930, No. 9 (Pl. 9 in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 460 (Pl. LXXXIII in cat).


Also known by the title “Grand Banks Fishermen.” One of Homer’s Prout’s Neck series.

GEORGE INNESS, AMERICAN, 1825–1894

398. CATSKILL MOUNTAINS

Oil on canvas, 48 1/4 x 72 1/4 in.

Signed: G. INNESS, 1887.

Owned by The Art Institute of Chicago (Edward B. Butler Collection).


GEORGE INNESS, AMERICAN, 1825–1894

399. 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; Cent. of Prog. Exh., The Art Inst of Chi, 1933, No. 466; Baltimore Mus. of Art, 1934, No. 21.

Lit.: Geo. Inness, Jr., Life, Art and Letters of George Inness, 1917, 263 (repr.).

Overlooking the hills near St. Andrews, New Brunswick.

GEORGE INNESS, AMERICAN, 1825–1894

400. THE STORM (1876)

Oil on canvas, 25 3/4 x 38 1/4 in.

Signed: G. INNESS, 1876.
ALBERT P. RYDER, AMERICAN, 1847-1917

401. MOTHER AND CHILD
Oil on canvas, 25 x 21 3/8 in.
Signed: MELCHERS.
Owned by The Art Institute of Chicago (James Deering Collection).

402. FOREST OF ARDEN (Pl. LXIII)
Oil on canvas, 19 x 15 in.
Signed: RYDER.
Lent by the Estate of the late Miss Adah M. Dodsworth, Englewood, New Jersey.

403. MACBETH AND THE WITCHES
Oil on canvas, 28 x 36 in.
Lent by Ferargil Galleries, New York.

404. MOONLIGHT IN MAINE
Oil on canvas, 11 x 11 3/4 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

ALBERT P. RYDER, AMERICAN, 1847-1917

405. MOONLIT COVE
Oil on canvas, 14 x 17 in.
Lent by The Phillips Memorial Gallery, Washington, D.C.

JOHN S. SARGENT, AMERICAN, 1856-1925

406. A VELE Gonfie ("IN FULL SAIL")
Oil on canvas, 78 x 55 in.
Lent from The Charles Deering Collection.

JOHN SINGER SARGENT, AMERICAN, 1856-1925

407. THE FOUNTAIN, VILLA TORLONIA
Oil on canvas, 28 1/2 x 22 in.
Signed: JOHN S. SARGENT.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

For further and more detailed material see The Index of Twentieth Century Painters, I (1934), No. 5 (February), 70.
No. 228; Grand Central Art Gall., N. Y., 1924; Met. Mus. of Art, N. Y., 1926.

LIT.: Bull., VII (1914), 63; Fine Arts Journal, XXX (1914), 302 (repr.); Art and Archaeology, XVIII (1924), 99 (repr.); 100; W. H. Downes, John Singer Sargent, 227, opp. 272 (repr.); E. Charteris, Sargent, 1927, 288.

Painted at the Villa Torlonia at Frascati, 1907. A double portrait of Mr. and Mrs. Wilfred de Glehn, both of them painters. De Glehn (A.R.A., 1925) was one of Sargent's intimate friends.

JOHN S. SARGENT, AMERICAN, 1856-1925

408. MRS. CHARLES GIFFORD DYER (1880)
Oil on canvas, 24½ x 17 in.
Inscribed: TO MY FRIEND MRS. DYER, JOHN S. SARGENT, VENICE, 1880.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

Coll.: Ch. G. Dyer; M. A. Ryerson.
Exh.: Grand Cent. Gall., N. Y., 1924, No. 49; Milwau­kee Art Inst., 1925; Mus. of Mod. Art, N. Y., 1932-3; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 476.


May Anthony (1850-1914), wife of the American landscape painter Charles Gifford Dyer (1851-1912).

JOHN S. SARGENT, AMERICAN, 1856-1925

409. NUDE STUDY OF AN EGYPTIAN GIRL
Oil on canvas, 73 x 23 in.
Signed: JOHN S. SARGENT.
The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick.
Coll.: Ch. Deering, Chi.; Ch. Deering, Lond.; Ch. Deering, Chi.
Exh.: The Art Inst. of Chi., 1930-31; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 478.

Painted c. 1885-90 (?).

JOHN S. SARGENT, AMERICAN, 1856-1925

410. 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.
Exh.: The Art Inst. of Chi., 1930-31; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 477.

WALTER SHIRLAW, AMERICAN, 1838-1909

411. VENETIAN GLASS WORKERS
Oil on canvas, 22 x 33½ in.
Signed: JOHN S. SARGENT.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Coll.: M. A. Ryerson, Chi., 1912.
Exh.: Mus. of Fine Arts, Boston, 1925, No. 15; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 480.


Downes dates the picture 1886; Charteris, 1881.

WALTER SHIRLAW, AMERICAN, 1838-1909

412. TONING OF THE BELL (1874)
Oil on canvas, 39½ x 29½ in.
Signed: WALTER SHIRLAW, 1874.
Lent by Mr. Mark S. Willing, Chicago.
Coll.: J. F. Gookins, 1876; J. H. Willing, 1893.
Exh.: The Centennial Exh., Phil., 1876, No. 862; The World’s Columbian Expo., Chi., 1893, No. 477; The Art Inst. of Chi., 1927–

PAINTINGS BY WHISTLER

GALLERY 41

GIOVANNI BOLDINI, ITALIAN, 1844-1931

*415. JAMES McNEILL WHISTLER (1897) (Pl. LXVII)
Oil on canvas, 67 x 37½ in.
Signed: BOLDINI, 1897.
Lent by The Brooklyn Museum.
Coll.: A. Augustus Healy.

Exh.: Exposition Universelle, Paris, 1900; Wildenstein Gall., New York, 1933.
1929), 56 (repr.); *Ibid.,* XVII (Oct., 1930), cover (repr.).

The Art News, XXI (Mar. 25, 1933), 4 (repr.).

Etched by Jacques Reich.

Whistler in the fifty-third year of his life.

WALTER GREAVES, ENGLISH, 1841-1930

416. JAMES McNEILL WHISTLER (1869)

Oil on canvas, 32% x 22% in.

Signed: w. greaves, 1869.

Owned by The Art Institute of Chicago.

Coll.: Scott and Fowles, N. Y.

Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 265.

A portrait of James McNeill Whistler in the twenty-fifth year of his life. Greaves painted several replicas with variations.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

417. L'ANDALOUSE, MOTHER OF PEARL AND SILVER (PI. LXV)

Oil on canvas, 75% x 33% in.

Signed with the butterfly.

Lent by Miss Gertrude B. Whittemore, Naugatuck, Connecticut.

Coll.: J. H. Whittemore, Naugatuck, Conn.

Exh.: Royal Acad., Lond., 1862, No. 670 as “Alone with the Tide;” Society of American Artists, 1878, No. 65; Copley Hall, Boston, 1904, No. 42; New Gallery, Lond., 1905, No. 11 (repr. in cat. de luxe, opp. 40); Addison Gall., Phillips Acad., Andover, Mass., 1932; Mus. of Fine Arts, Boston, 1934.


JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*418. THE ARTIST IN THE STUDIO

Oil on panel, 24% x 18% in.

Signed with the butterfly.

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

Coll.: D. Freshfield.

Exh.: Int. Society of Sculptors, Painters and Gravers, Lond., 1905, No. 13; Albright Art Gall., Buffalo, N. Y., 1919; Milwaukee Inst. of Art, 1925; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 488.

Lit.: E. L. Cary, The *Works of J. McN. Whistler,* 1907, 212, No. 375; E. R. and J. Pennell, *Life of James McNeill Whistler,* 1908, I, 184-5 (repr.); A. E. Gallatin, *Art in America,* I (1913), 156, No. V and Fig. 11; L. M. Bryant, *Amer. Picts. and their Painters,* 1917, 95-6 (Fig. 55); Gallatin, *Portraits of Whistler,* 1918, 27-8 (repr. after 32), No. 6; *Guide,* 1932, 112 (repr.).

Painted in 1874.

Another version said to be a sketch (but according to the Pennells, rejected by Whistler) is in the Municipal Art Gall., Dublin. A study for a projected picture “In the Studio” which was to include Fantin, Albert Moore, Whistler, “Jo” on the sofa and “la Japonaise” walking about—all as Whistler himself wrote “that would shock the Academicians.”

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*419. BELLE A JOUR, BLUE AND VIOLET

Oil on canvas, 6¾ x 4 in.

Signed with the butterfly.

Lent by Mr. and Mrs. Hunt Henderson, New Orleans.

Coll.: Mme. Blanche Marchesi.


JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*420. COAST OF BRITTANY (1861)

Oil on canvas, 35 x 46 in.

Signed: whistler, 1861.

Lent by The Wadsworth Atheneum, Hartford, Connecticut.

Coll.: Ross Winans; Obach, Lond.; C. W. Kraushaar, N. Y.

Exh.: Royal Acad., Lond., 1862, No. 670 as “Alone with the Tide;” Society of American Artists, 1878, No. 65; Copley Hall, Boston, 1904, No. 42; New Gallery, Lond., 1905, No. 11 (repr. in cat. de luxe, opp. 40); Addison Gall., Phillips Acad., Andover, Mass., 1932; Mus. of Fine Arts, Boston, 1934.

Lit.: C. J. Holmes, *Bur·lington Magazine,* XIV (1908-9), 196 (repr.) and 205.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*421. COAST SCENE, BATHERS

Oil on wood panel, 5 x 8½ in.

Signed with the butterfly.

Owned by The Art Institute of Chicago (Walter S. Brewster Collection of Whistleriana).

Coll.: P. and D. Colnaghi, Lond., 1918; M. Knoedler and Co., 1919; R. C. Vose, Boston, 1919; C. H. Johnson Gall., Chicago, 1926; W. S. Brewster, Chi.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*422. CREMORNE GARDENS, No. 2

Oil on canvas, 27 x 55% in.

Signed with the butterfly.

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

*423. BELLE A JOUR, BLUE AND VIOLET

Oil on canvas, 6¾ x 4 in.

Signed with the butterfly.

Lent by Mr. and Mrs. Hunt Henderson, New Orleans.

Coll.: Mme. Blanche Marchesi.


JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*420. COAST OF BRITTANY (1861)

Oil on canvas, 35 x 46 in.

Signed: whistler, 1861.

Lent by The Wadsworth Atheneum, Hartford, Connecticut.

Coll.: Ross Winans; Obach, Lond.; C. W. Kraushaar, N. Y.

Exh.: Royal Acad., Lond., 1862, No. 670 as “Alone with the Tide;” Society of American Artists, 1878, No. 65; Copley Hall, Boston, 1904, No. 42; New Gallery, Lond., 1905, No. 11 (repr. in cat. de luxe, opp. 40); Addison Gall., Phillips Acad., Andover, Mass., 1932; Mus. of Fine Arts, Boston, 1934.

Lit.: C. J. Holmes, *Bur·lington Magazine,* XIV (1908-9), 196 (repr.) and 205.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*421. COAST SCENE, BATHERS

Oil on wood panel, 5 x 8½ in.

Signed with the butterfly.

Owned by The Art Institute of Chicago (Walter S. Brewster Collection of Whistleriana).

Coll.: P. and D. Colnaghi, Lond., 1918; M. Knoedler and Co., 1919; R. C. Vose, Boston, 1919; C. H. Johnson Gall., Chicago, 1926; W. S. Brewster, Chi.

JAMES McNEILL WHISTLER, AMERICAN, 1834-1903

*422. CREMORNE GARDENS, No. 2

Oil on canvas, 27 x 55% in.

Signed with the butterfly.
JAMES McNEILL WHISTLER, AMERICAN, 1834–1903

*423. Grey and Silver: Battersea Reach
(1863)
Oil on canvas, 19½ x 26 in.
Signed: WHISTLER '63.
Owned by The Art Institute of Chicago (Potter Palmer Collection).

*424. Harmony in Blue and Silver: Beaching the Boat
Oil on canvas, 5½ x 8½ in.
Signed with the butterfly.
Lent by Mr. and Mrs. Hunt Henderson, New Orleans.

*425. The Lange Leizen of the Six Marks
(1864) (Pl. LXVIII)
Oil on canvas, 36 x 24 in.
Signed: WHISTLER, 1864.
Lent by the Trustee of the John G. Johnson Collection, Philadelphia.

JAMES McNEILL WHISTLER, AMERICAN, 1834–1903

*426. The Last of Old Westminster
(1862)
Oil on canvas, 23½ x 30 in.
Signed: WHISTLER, 1862.

*427. Brown and Gold: Lillie in Our Alley
Oil on canvas, 20 x 11½ in.
Signed twice with the butterfly.
Lent by Mr. and Mrs. Hunt Henderson, New Orleans.


JAMES McNEILL WHISTLER, AMERICAN, 1834–1903

*429. Nocturne in Blue and Silver, No. 1
Oil on canvas, 19 x 23½ in.
Signed with butterfly.
Lent by Mr. and Mrs. Hunt Henderson, New Orleans.

Coll.: Mrs. F. R. Leyland (given to her by the artist).
Exh.: Grosvenor Gall., Lond., 1877, No. 5; Grosvenor Gall., Lond., 1878, No. 53 (?); Goupil Gall., Lond., 1892, No. 9; Isaac Delgado Mus., New Orleans, 1917, No. 115 (repr. in cat.).
Painted before 1877.

JAMES McNEILL WHISTLER, AMERICAN, 1834–1903

*430. The Sea
Oil on canvas, 20½ x 38½ in.

Coll.: J. H. Whittemore, Naugatuck, Conn.
Exh.: Copley Hall, Boston, 1904, No. 69; Ecole des Beaux-Arts, Paris, 1905, No. 61.

JAMES McNEILL WHISTLER, AMERICAN, 1834–1903

*431. Study in Rose and Brown
Oil on canvas, 20½ x 12¼ in.
Signed with the butterfly.
Lent by The Hackley Art Gallery, Muskegon, Michigan.

Coll.: Baron de Meyer (who purchased it from Whistler); Lawrie and Co., Lond., 1904.
Lit.: M. Menpes, Whistler as I Knew Him, 1904, opp. 122 (repr. in color); E. L. Cary, The Works of J. McN. Whistler, 1907, 213, No. 382.

JAMES McNEILL WHISTLER, AMERICAN, 1834–1903

*432. Study of a Young Girl's Head and Shoulders
Oil on wood, 5½ x 3½ in.
Signed with the butterfly.

Owned by The Art Institute of Chicago (Walter S. Brewster Collection of Whistleriana).
Coll.: Baroness de Meyer (1905); Mrs. L. L. Coburn, Chi.; W. S. Brewster Coll., 1933.
Exh.: New Gall., Lond., 1905, No. 58 (repr. in cat. de luxe opp. 76).

JAMES McNEILL WHISTLER, AMERICAN, 1834–1903

*433. The White Girl (1862) (Pl. LXVI)
Oil on canvas, 81½ x 43½ in.
Signed: Whistler, 1862.
Lent by Miss Gertrude B. Whittemore, Naugatuck, Connecticut.

Coll.: J. H. Whistmer, Naugatuck, Conn.
Painted in Paris in his studio on the Boulevard des Batignolles. The model was "Jo," Joanna Heffernan (Mrs. Abbot), an Irish woman who sat for him often and was painted by Courbet. Rejected by the Royal Academy of 1862 and by the Salon of 1863, it was seen to great advantage in the Salon des Refusés of 1863 where it caused a sensation. P. Mantz, supra, christened it a "Symphony in White" and from this Whistler took the idea of naming his subsequent pictures after musical forms. The frame, designed by the artist, includes the butterfly signature on the right side above the center.

JAMES McNEILL WHISTLER, AMERICAN, 1834–1903

*434. White Girl, No. IV
Oil on canvas, 76 x 40 in.
Signed with the butterfly.
Lent by Mr. John F. Braun, Philadelphia.

Coll.: T. R. Way, Lond.; Mrs. Thaw, N. Y., C. W. Kraushaar, N. Y.
Painted in the early 'seventies. The Pennells, supra, reproduce an attributed sketch in the Way Coll.
PAINTINGS BY MARY CASSATT, ARTHUR B. DAVIES, CHILDE HASSAM, ROBERT HENRI, ERNEST LAWSON AND MAURICE PRENDERGAST

GALLERY 42

MARY CASSATT, AMERICAN, 1845-1926

435. MOTHER AND CHILD
Pastel on cardboard, 29 x 33 in.
Signed: MARY CASSATT.
Owned by The Art Institute of Chicago (Potter Palmer Collection).
Coll.: Mrs. Potter Palmer, Chi.
Exh.: The Art Inst. of Chi., 1926-7.
Painted 1890-5.

MARY CASSATT, AMERICAN, 1845-1926

436. MOTHER AND CHILD (Pl. LXX)
Oil on canvas, 29 x 23 1/2 in.
Signed: MARY CASSATT.
Lent by The Cincinnati Art Museum (John J. Emery Collection).
Coll.: Durand-Ruel, N. Y.
Painted 1890. Sometimes known under the title, "Bébé en Costume Bleu, un Doigt dans la Bouche, dans les Bras d'une Jeune Femme en Gris."

MARY CASSATT, AMERICAN, 1845-1926

437. MOTHER AND CHILD
Oil on canvas, 18 x 15 in.
Signed: MARY CASSATT.
Lent by Mr. and Mrs. J. Watson Webb, New York.
Coll.: H. O. Havemeyer, N. Y.
Exh.: Knoedler Gall., N. Y., 1915; The Art Inst. of Chi., 1926; Penn. Mus. of Art, Phil., 1927.
Lit.: A. Ségard, Mary Cassatt, 1913, opp. 20 (repr.); A. Alexandre, La Renaissance, XIII (1930), 54 (repr.); H. O. Havemeyer Collection, 1931, 434 (repr.), 435.
Painted at Septeuil near Mantes, c. 1888.

MARY CASSATT, AMERICAN, 1845-1926

438. THE ARTIST'S MOTHER, MRS. ROBERT S. CASSATT (Pl. LXIX)
Oil on canvas, 36 3/4 x 25 3/4 in.
Signed: MARY CASSATT.
Lent by Mr. Gardner Cassatt, Radnor, Pennsylvania.
Coll.: Mrs. J. Gardner Cassatt, Philadelphia.
Exh.: Carnegie Inst., Pittsburgh, 1928, No. 24; Penn. Mus. of Art, Phil., 1928, No. 25 or 26; City Art Mus., St. Louis, 1934, No. 4.
Lit.: F. Watson, Mary Cassatt (American Artists Series), 1933, Pl. 32.
Painted in 1895.

MARY CASSATT, AMERICAN, 1845-1926

439. SELF-PORTRAIT
Gouache on canvas, 25 x 17 in.
Signed: MARY CASSATT.
Lent by Mr. Richman Proskauer, Larchmont, New York.
Lit.: F. Watson, Mary Cassatt (American Artists Series), 1933, 23 (repr.).
Painted in 1878 at the age of thirty-three.

MARY CASSATT, AMERICAN, 1845-1926

440. THE TOILET
Oil on canvas, 39 x 26 in.
Signed: MARY CASSATT.
Owned by The Art Institute of Chicago.
Exh.: The Art Inst. of Chi., 1927, No. 29 (repr. last in cat.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 439.
Lit.: A. Ségard, Mary Cassatt, 1913, between 52 and 53 (repr.); E. Valério, Mary Cassatt, 1930, Pl. 5; F. Watson, Mary Cassatt (American Artists Series), 1933, 43 (repr.); Guide, 1932, 115 (repr.).
Painted in 1894.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

441. FULL-ORBED MOON
Oil on canvas, 20 1/2 x 15 1/2 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).
Exh.: Century of Progress Exh., The Art Inst. of Chicago, 1933, No. 444.
Painted in 1901.

ARTHUR B. DAVIES, AMERICAN, 1862-1928

442. 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).
Exh.: Century of Progress Exh., The Art Inst. of Chicago, 1933, No. 445.
Lit.: M. B. W., Bull., XVI (1922), 54, 55 (repr.).

ARTHUR B. DAVIES, AMERICAN, 1862-1928

443. JEWEL-BEARING TREE OF AMITY
Oil on canvas, 18 x 40 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1915.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 447.

LIT.: International Studio, LXXV (1922), 216 (repr.).
Painted in 1912.

ARTHUR B. DAVIES, AMERICAN, 1862–1928

444. Silver Springs
Oil on canvas, 17 x 39½ in.
Signed: A. B. Davies.
Lent by Mrs. Martin A. Ryerson, Chicago.

COLL.: M. A. Ryerson, Chi., 1915.

EXH.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 450.

Painted in 1910.

ARTHUR B. DAVIES, AMERICAN, 1862–1928

445. Sleep
Oil on canvas, 18 x 40 in.
Signed: A. B. Davies and inscribed on back “Sleep Lies Perfect in Them.”
Lent by Mr. Cornelius N. Bliss, New York.

COLL.: Miss Lizzie P. Bliss, N. Y.

EXH.: Society of Independent Artists, N. Y., 1911; Carnegie Inst., Pittsburgh, 1913, No. 73 (repr. in cat.); The Art Inst. of Chi., 1913, No. 99; Detroit Inst. of Arts, 1915; Macbeth Gall., N. Y., 1918.
Painted in 1908.


ARTHUR B. DAVIES, AMERICAN, 1862–1928

446. Two Voices: Harmony and Discord
Oil on canvas, 17½ x 39½ in.
Signed: A. B. Davies.
Owned by The Art Institute of Chicago (Mr. & Mrs. Martin A. Ryerson Collection).

COLL.: M. A. Ryerson, Chi., 1923.


ARTHUR B. DAVIES, AMERICAN, 1862–1928

447. The Wine Press
Oil on canvas, 32½ x 24 in.
Lent by The Museum of Modern Art (Lizzie P. Bliss Collection), New York.

COLL.: Miss Lizzie P. Bliss, N. Y.

EXH.: Macbeth Gall., 1918; Met. Mus. of Art, N. Y., 1930, No. 116 (repr. in cat.); Mus. of Mod. Art, N. Y., 1931, No. 54 (repr. in cat.); Addison Gall. of Amer. Art, Phillips Acad., Andover, Mass., 1931, No. 35; John Herron Art Inst., Indianapolis, 1932, No. 32.
Painted c. 1915.

HENRY GOLDEN DEARTH, AMERICAN, 1863–1918

448. Virgin and Child
Oil on canvas, 45½ x 32 in.
Signed: H. Dearth.
Owned by The Art Institute of Chicago (Friends of American Art).

EXH.: Detroit Inst. of Arts, 1916; Albright Art Gall., Buffalo, 1918; Worcester Art Mus., 1920.

LIT.: Academy Notes, XII (1918), 117 (repr.).
Belonging to the latest period of the artist.

CHILDE HASSEAM, AMERICAN, 1859–

†449. Bailey’s Beach, Newport, R. I. (1901)
Oil on canvas, 24 x 26 in.
Signed: c. h. 1901
Lent by The Milch Galleries, New York.

CHILDE HASSEAM, AMERICAN, 1859–

450. In a Cove, Isles of Shoals (1912)
Oil on canvas, 20 x 30 in.
Signed: childe Hassam.
Lent by Mr. Horatio S. Rubens, New York.

ROBERT HENRI, AMERICAN, 1865–1929

451. Herself
Oil on canvas, 31¼ x 26 in.
Signed: robert henri.
Owned by The Art Institute of Chicago (Walter H. Schulze Memorial).

COLL.: Macbeth Gall., N. Y.

EXH.: Met. Mus. of Art, N. Y., 1931, No. 55; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 459.

Painted in Ireland in 1913.

ROBERT HENRI, AMERICAN, 1865–1929

452. Himself
Oil on canvas, 31½ x 26 in.
Signed: robert henri.
Owned by The Art Institute of Chicago (Walter H. Schulze Memorial).

Pendant to No. 451.

EXH.: Met. Mus. of Art, N. Y., 1931, No. 54.

ROBERT HENRI, AMERICAN, 1865–1929

453. The Seine at Twilight
Oil on canvas, 26 x 62 in.
Signed: robert henri.
Lent by The Macbeth Gallery, New York.

COLL.: W. T. Johnson, St. Davis, Pa.

EXH.: Mus. of Mod. Art, 1932–1933, No. 45.
Painted c. 1907.

ROBERT HENRI, AMERICAN, 1865–1929

454. Storm over Paris
Oil on canvas, 25¾ x 31¾ in.
ROBERT HENRI, AMERICAN, 1865–1929

455. **Young Woman in Black**
Oil on canvas, 77 x 38 1/2 in.
Signed: robert henri.
Owned by The Art Institute of Chicago (Friends of American Art).

456. **Hoboken Water Front** (1932)
Oil on canvas, 40 x 50 in.
Signed: E. LAWSON.
Lent by the Artist.

457. **Icebound 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).

WILLARD LEROY METCALF, AMERICAN, 1858–1925

458. **Icebound** (1909)
Oil on canvas, 28 x 26 1/2 in.
Signed: W. L. METCALF, 1909.
Owned by The Art Institute of Chicago (Walter H. Schulze Memorial).

Quadangle Club (Univ. of Chi.), 1922.
Exh.: The Art Inst. of Chi., 1910, 154 (repr. in cat.); Toledo Mus. Inaugural, 1912, No. 64, opp. 27 (repr.); Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 602. Litr.: E. Neuhaus, Hist. and Ideals of American Art, 1931, 274 (repr.).

MAURICE PRENDERGAST, AMERICAN, 1861–1924

459. **Beach at Gloucester**
Oil on canvas, 30 x 42 1/2 in.
Signed: PRENDERGAST.
Lent by C. W. Kraushaar, New York.

MAURICE PRENDERGAST, AMERICAN, 1861–1924

460. **Holidays**
Oil on canvas, 30 x 43 in.
Signed: PRENDERGAST.
Lent by C. W. Kraushaar, New York.

JOHN H. TWACHTMAN, AMERICAN, 1853–1902

461. **From the Upper Terrace**
Oil on canvas, 25 x 30 in.
Signed: J. H. TWACHTMAN (GREENWICH, CONN.)
Owned by The Art Institute of Chicago (Friends of American Art Collection).

462. **Snow-Bound**
Oil on canvas, 25 1/2 x 30 1/2 in.
Signed: J. H. TWACHTMAN.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

463. **The Gray Bodice** (1898)
Oil on canvas, 30 x 25 in.
Signed: J. ALDEN WEIR, 1898.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

464. **Ploughing for Buckwheat** (Pl. LXIV)
Oil on canvas, 47 x 32 1/2 in.
Signed: J. ALDEN WEIR, BRANCHEVILLE, CONN.
Lent by The Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.

J. ALDEN WEIR, AMERICAN, 1852–1919

67
WATER COLORS BY WINSLOW HOMER

GALLERY 43

WINSLOW HOMER, AMERICAN, 1836-1910

465. Adirondack Guide (1892)
Water color, 12½ x 21 in.
Signed: H. '92.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 890.

WINSLOW HOMER, AMERICAN, 1836-1910

466. After the Tornado, Bahamas (1892)
Water color, 14½ x 21 in.
Signed: Homer.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 891.
For other exh. and lit. see The Index of Twentieth Century Artists, I (1933), No. 2 (November), 2-5 and 7.

WINSLOW HOMER, AMERICAN, 1836-1910

467. Boats, Nassau
Water color on paper, 14¼ x 21 in.
Signed: Winslow Homer, Nassau, N. A. (?) The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

WINSLOW HOMER, AMERICAN, 1836-1910

468. Boats, Key West (1903)
Water color on paper, 20½ x 27½ in.
Signed: Homer, Key West, Dec. 1903.
Lent from The Adolph Lewisohn Collection, New York.

WINSLOW HOMER, AMERICAN, 1836-1910

469. Breaking Storm, Maine Coast
Water color, 14½ x 21 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 892.

WINSLOW HOMER, AMERICAN, 1836-1910

470. Burnt Mountain (1892)
Water color on paper, 13½ x 20 in.
Signed: Homer, 1892.
Lent by Mrs. Charles R. Henschel, New York.
Coll.: J. Loring Andrews, N. Y.
Exh.: Mus. of Mod. Art, N. Y., No. 31 (repr. in cat. Pl. 31).
For exh. and lit. see The Index of Twentieth Century Artists, I (1933), No. 2 (November), 2-5 and 8.

WINSLOW HOMER, AMERICAN, 1836-1910

471. Camp Fire, Adirondacks
Water color, 14½ x 21 in.
Signed: Homer; sketch.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 893.

WINSLOW HOMER, AMERICAN, 1836-1910

472. Conch Divers (1885)
Water color on paper, 14 x 20 in.
Signed: (on front), Homer '85 and (on back) Homer, 1885.
Lent by The Minneapolis Institute of Arts, Minneapolis, Minnesota.
Coll.: Macbeth Galleries, N. Y.
For exh. and lit. see The Index of Twentieth Century Artists, I (1933), No. 2 (November), 2-5 and 8.

WINSLOW HOMER, AMERICAN, 1836-1910

473. End of the Day, Adirondacks (1890)
Water color, 13½ x 19½ in.
Signed: Homer, '90.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 894.

WINSLOW HOMER, AMERICAN, 1836-1910

474. The Gulf Stream (1889) (Pl. LXXI)
Water color, 11 x 19½ in.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 895.
Associated with the composition in oil in The Metropolitan Museum of Art, New York.
For lit. see The Index of Twentieth Century Artists, I (1933), No. 2, 10 (where the oil and water color versions are confused).

WINSLOW HOMER, AMERICAN, 1836-1910

475. Lake St. John
Water color on paper, 13½ x 21½ in.
Signed: Winslow Homer by C. S. Homer, Executor.
Coll.: Estate of Winslow Homer.
Painted c. 1897.
WINSLOW HOMER, AMERICAN, 1836–1910

476. Leap ing Fish (1904)
Water color, 13¼ x 21 in.
Signed: HOMER, 1904.
The Charles Deering Collection. Lent by Mr. and Mrs. Chauncey McCormick, Chicago.

WINSLOW HOMER, AMERICAN, 1836–1910

477. The Lone Boat, North Woods Club (1892)
Water color, 14¼ x 21 in.
Signed: WINSLOW HOMER, 1892.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 896.

WINSLOW HOMER, AMERICAN, 1836–1910

478. Marblehead
Water color, 8½ x 13 in.
Signed: Homer.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 898.

WINSLOW HOMER, AMERICAN, 1836–1910

479. Negro under Coco Palm (1890)
Water color on paper, 14½ x 21 in.
Signed: WINSLOW HOMER, 1890.
Lent by The Fogg Art Museum, Harvard University, Cambridge, Massachusetts.
For exh. and lit. see The Index of Twentieth Century Artists, 1 (1933), No. 2 (November), 2–5 and 11.

WINSLOW HOMER, AMERICAN, 1836–1910

480. North Woods Club, Adirondacks (1892)
Water color, 14½ x 21½ in.
Signed: WINSLOW HOMER, 1892, NORTHWOODS CLUB, N. Y.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 899.

WINSLOW HOMER, AMERICAN, 1836–1910

481. Prout’s Neck, Breakers (1883)
Water color, 14½ x 21 in.
Signed: WINSLOW HOMER, 1883.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 901.

WINSLOW HOMER, AMERICAN, 1836–1910

482. Prout’s Neck, Breaking Wave (1887)
Water color, 15 x 21½ in.
Signed: HOMER, '87.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 902.

WINSLOW HOMER, AMERICAN, 1836–1910

483. Prout’s Neck, Evening
Water color, 13½ x 20½ in.
Signed: W. H.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 903.
For lit. see The Index of Twentieth Century Artists, 1 (1933), No. 2 (November), 12.

WINSLOW HOMER, AMERICAN, 1836–1910

484. The Rapids, Hudson River (1894)
Water color, 14½ x 21 in.
Signed: HUDSON RIVER, JUNE 1894, W. H.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 904.

WINSLOW HOMER, AMERICAN, 1836–1910

485. Rum Kay, Bermuda
Water color on paper, 14 x 20 in.
Signed: Homer.
For exh. and lit. see The Index of Twentieth Century Artists, 1 (1933), No. 2 (November), 2–5 and 12.

WINSLOW HOMER, AMERICAN, 1836–1910

486. Santiago, Cuba (1886)
Water color on paper, 14 x 20 in.
Signed: WINSLOW HOMER, 1886
Lent by Mrs. Charles R. Henschel, New York.
Coll.: J. W. Ellsworth.

WINSLOW HOMER, AMERICAN, 1836–1910

487. Stowing Sail, Bahamas (1903)
Water color, 13½ x 21½ in.
Signed: SKETCH FROM NATURE, DEC. 22, 1903.
HOMER.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).
Exh.: The Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 905.
PAINTINGS BY GEORGE BELLows, WILLIAM GLACKENS AND GEORGE LUKS

GALLERY 45

GEORGE W. BELLows, AMERICAN, 1882-1925

4490. The Crucifixion (Pl. LXXIII)
Oil on canvas, 59 x 65 in.
Signed: GEO. BELLOWS.
Lent by Emma S. Bellows, New York.
Exh.: Art Inst. of Chi., 1925, No. 13; Met. Mus. of Art., 1925, 29, No. 51, 96 (repr. in cat.); Albright Art Gall., Buffalo, 1926, No. 20; Columbus (Ohio) Gall. of F. A., 1931, No. 265; XVIII. Biennale, Venice, 1932, No. 4.
For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 6 (March), 87.
Painted October, 1923. A drawing and a lithograph preceded the painted version.

GEORGE W. BELLows, AMERICAN, 1882-1925

491. Dempsey and Firpo (Pl. LXXIV)
Oil on canvas, 51 x 63 in.
Signed: GEO. BELLOWS.
Coll.: Mrs. Geo. Bellows, N. Y.
Exh.: The Art Inst. of Chi., 1925, No. 6; Durand-Ruel, N. Y., 1925, No. 2; The Met. Mus. of Art, N. Y., 1925, 30, No. 57, 102 (repr. in cat.); Rhode Island School of Design, Providence, 1925, No. 2; Worcester Art Mus., 1925, No. 2; Albright Art Gall., Buffalo, 1926, No. 23; XVIII. Biennale, Venice, 1932, No. 9 (repr. in cat., 192).
For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 6 (March), 88.
Painted in 1918 and lithographed by the artist the same year.

492. Edith Cavell
Oil on canvas, 51 x 63 in.
Signed: GEO. BELLOWS. E. S. B.
Lent by Emma S. Bellows, New York.
Exh.: Albright Art Gall., Buffalo, 1919; Memorial Art Gall., Rochester, 1919, No. 19; Carnegie Inst., Pittsburgh, 1923, No. 24; The Met. Mus. of Art, N. Y., 1925, 27, No. 29, 71 (repr. in cat.); Albright Art Gall., Buffalo, 1926; Columbus (Ohio) Gall. of F. A., 1931, No. 266.
Lit.: E. S. Bellows, The Paintings of Geo. Bellows, 1929, Pl. 78.
For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 6 (March), 87, 89 and 91.

Painted 1918 and lithographed by the artist the same year.

493. Eleanor, Jean and Anna
Oil on canvas, 59 x 66 in.
Signed: GEO. BELLOWS.
Lent by The Buffalo Fine Arts Academy (Albright Art Gallery), Buffalo, New York.
Coll.: Mrs. Geo. Bellows, N. Y.
Exh.: The Art Inst. of Chi., 1921, No. 17; Mem. Art Gall., Rochester, N. Y., 1923; The Met. Mus. of Art, N. Y., 1925, 28, No. 41, 88 (repr.); The Mus. of Mod. Art., N. Y., 1932-1933, No. 2 (Pl. 2 in cat.).

70
For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 6 (March), 88.

Painted in 1920. Eleanor was an aunt of the artist; Jean is his younger daughter, Anna, his mother. Pencil studies for the heads of Jean and Anna were exhibited at The Albright Art Gall., 1926, Nos. 11 and 12.

GEORGE W. BELLOWS, AMERICAN, 1882–1925

494. *Front Yard*
Oil on canvas, 16½ x 24 in.
Signed: GEO. BELLOWS.
Lent by Mr. Eugene Speicher, New York.

495. *Gramercy Park*
Oil on canvas, 34 x 44 in.
Signed: GEO. BELLOWS.
Lent by Emma S. Bellows, New York.

EXH.: Carnegie Inst., Pittsburgh, 1923, No. 17; The Art Inst. of Chi., 1925, No. 18; Rhode Island School of Design, Providence, 1925, No. 12; Worcester Art Mus., 1925, No. 7; Boston Art Club, 1925; Met. Mus. of Art, N. Y., 1925, 28, No. 39, 78 (repr. in cat.); Albright Art Gall., Buffalo, 1926, No. 15; Columbus (Ohio) Gall. of F. A., 1931, No. 267; XVIII. Biennale, Venice, 1932, No. 2.


For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 6 (March), 89.

Painted in 1920 from a preliminary drawing.

GEORGE W. BELLOWS, AMERICAN, 1882–1925

496. *Lady Jean*
Oil on canvas, 72 x 36 in.
Signed: GEO. BELLOWS.

COLL.: Mrs. Geo. Bellows.

EXH.: The Art Inst. of Chi., 1925, No. 10; Durand-Ruel, N. Y., 1925, No. 4 (repr. on cover of cat.); The Met. Mus. of Art, N. Y., 1925, 30, No. 58, 95 (repr. in cat.); Rhode Island School of Design, Providence, 1925, No. 4; Worcester Art Mus., 1925, No. 9; The Albright Art Gall., 1926, No. 24; Columbus (Ohio) Gall. of F. A., 1931, No. 264; M. Knoedler and Co., N. Y., 1931, No. 12.


For further and more detailed material see *The Index of Twentieth Century Artists*, I (1934), No. 6 (March), 90.

Painted in 1924. The model is the artist's younger daughter, Jean.

GEORGE W. BELLOWS, AMERICAN, 1882–1925

497. *Love of Winter*
Oil on canvas, 32½ x 40½ in.

For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 6 (March), 92.

Painted, March and April, 1924. Second version of an earlier composition. The scene is the East River, New York.

Lithographed, with changes, by the artist, 1924.

GEORGE W. BELLOWS, AMERICAN, 1882-1925

*501. Two Women (Pl. LXXVI)
Oil on canvas, 59 x 65 in.
Signed: GEO. BELLOWS.
Lent by Emma S. Bellows, New York.


For further and more detailed material see The Index of Twentieth Century Artists, I (1934), No. 6 (March), 94.

Painted October, 1924. Bellows' last ambitious composition, based on the theme of Titian's "Sacred and Profane Love."

WILLIAM J. GLACKENS, AMERICAN, 1870-1950

†502. Chez Mouquin (1905)
Oil on canvas, 48 x 39 in.
Signed: W. GLACKENS, '05.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

WILLIAM J. GLACKENS, AMERICAN, 1870-
†503. Family Group (1913)
Oil on canvas, 78 x 84 in.
Signed: WILLIAM GLACKENS.
Lent by the Artist.

WILLIAM J. GLACKENS, AMERICAN, 1870-
†504. Girl in Black and White (1910)
Oil on canvas, 32 x 26 in.

Signed: W. GLACKENS.
Lent by the Artist.

WILLIAM J. GLACKENS, AMERICAN, 1870-
†505. Nude (1921)
Oil on canvas, 32 x 22 in.
Signed: W. GLACKENS.
Lent by C. W. Kraushaar, New York.

WILLIAM J. GLACKENS, AMERICAN, 1870-
†506. Nude with Apple (1910) (Pl. LXXV)
Oil on canvas, 40 x 57 in.
Signed: W. GLACKENS.
Lent by the Artist.

GEORGE LUKS, AMERICAN, 1867-1933

†507. The Dominican
Oil on canvas, 66 x 49 in.
Signed: GEORGE LUKS.
Lent by C. W. Kraushaar, New York.

COLL.: A. F. Egner; Phillips Memorial Gallery, Wash., D. C.

LIT.: E. L. Cary, George Luks (American Artists Series), 1931, 36 (repr.).
Painted 1918.

GEORGE LUKS, AMERICAN, 1867-1933
†508. Man with Cockatoo
Oil on canvas, 45 x 39 in.
Lent by The Frank K. M. Rehn Gallery, New York.


GEORGE LUKS, AMERICAN, 1867-1933
†509. Winter, High-Bridge Park
Oil on canvas, 22 x 34 in.
Signed: GEORGE LUKS.
Lent by C. W. Kraushaar, New York.

COLL.: W. F. Laporte.

EXH.: The Art Inst. of Chi., 1932, No. 119.
Painted c. 1915.

CONTEMPORARY AMERICAN PAINTING

GALLERIES G52-G58

JEAN CRAWFORD ADAMS, AMERICAN, 1890-
†515. Cassis, Spring (1926)
Oil on canvas, 20 x 24 in.
Lent by the Artist through The Chester H. Johnson Galleries, Chicago.

IVAN LE LORRAINE ALBRIGHT, AMERICAN, 1897-
516. Self-Portrait (1934)
Oil on canvas, 30 x 20 in.
Signed: IVAN LE LORRAINE ALBRIGHT, SELF-PORTRAIT, 1934.
Lent by The Public Works of Art Project, Region No. 10.

BORIS ANISFELD, AMERICAN, 1879-
†517. Life (1934)
Oil on canvas, 36 x 29½ in.
Signed: BORIS ANISFELD 1934.
Lent by the Artist.

EDMUND ARCHER, AMERICAN, 1904–
†518. WAITING FOR THE DEPARTURE (1932) (Pl. LXXXI)
Oil on canvas, 33 x 38 in.
Signed: EDMUND ARCHER.
Lent by the Artist.

EMIL ARMIN, AMERICAN, 1883–
519. THROUGH THE WINDOW (1934)
Oil on canvas, 30 x 36 in.
Signed: EMIL ARMIN, MARCH, 1934.
Lent by The Public Works of Art Project, Region No. 10.

GIFFORD BEAL, AMERICAN, 1879–
†520. CIRCUS, MADISON SQUARE GARDEN (1926)
Oil on canvas, 21½ x 41½ in.
Signed: GIFFORD BEAL.
Lent by Mr. C. W. Kraushaar, New York.

GIFFORD BEAL, AMERICAN, 1879–
†521. NET WAGON (1926)
Oil on canvas, 36 x 59 in.
Signed: GIFFORD BEAL.
Lent by Mr. C. W. Kraushaar, New York.

GIFFORD BEAL, AMERICAN, 1879–
†522. PIGEON COVE (1924)
Oil on canvas, 24 x 36 in.
Signed: GIFFORD BEAL.
Lent by Mr. C. W. Kraushaar, New York.

CECILIA BEAUX, AMERICAN, 1863–
523. LADY WITH WHITE GLOVES (1916–1918)
Oil on canvas, 36 x 25 in.
Signed: CECILIA BEAUX.

RAINEY BENNETT, AMERICAN, 1907–
524. MURAL SKETCH (1934)
Oil on canvas, 48 x 48 in.
Lent by The Public Works of Art Project, Region No. 10.

FRANK WESTON BENSON, AMERICAN, 1862–
525. A RAINY DAY (1906)
Oil on canvas, 25 x 30 in.
Owned by The Art Institute of Chicago.

TRESSA EMERSON BENSON, AMERICAN, 1896–
526. STILL LIFE WITH FRUIT (1934)
Oil on canvas, 28 x 36 in.
Signed: TRESSA BENSON.
Lent by The Public Works of Art Project, Region No. 10.

THOMAS H. BENTON, AMERICAN, 1889–
†527. BOOTLEGGERS (1928)
Oil and tempera on canvas, 66 x 72 in.
Signed: BENTON.
Lent by the Artist.

THERESA BERNSTEIN, AMERICAN CONTEMPORARY
†528. Gloucester Harbor (1931)
Oil on canvas, 27 x 35 in.
Lent by the Artist.

GEORGE BIDDLE, AMERICAN, 1885–
†529. Harvest (1932)
Oil on canvas, 60 x 80 in.
Signed: BIDDLE 1932.
Lent by The Frank K. M. Rehn Galleries, New York.

EMIL BISTTRAM, AMERICAN, 1895–
†530. JUANITA OF TAOS (1932)
Oil on canvas, 78 x 48 in.
Signed: BISTTRAM.
Lent by the Artist.

ARNOLD BLANCH, AMERICAN, 1896–
†531. MISS COLUMBINE (1932) (Pl. LXXXVII)
Oil on canvas, 27 x 50 in.
Signed: ARNOLD BLANCH.
Lent by Mr. Frank K. M. Rehn, New York.

ARNOLD BLANCH, AMERICAN, 1896–
532. NUDE (1930)
Oil on canvas, 24 x 32 in.
Signed: ARNOLD BLANCH.

LUCILE BLANCH, AMERICAN, 1895–
†533. FARMYARD (1932)
Oil on canvas, 21 x 26 in.
Signed: LUCILE BLANCH.
Lent by the Artist through The Milch Galleries, New York.
JEROME BLUM, AMERICAN, 1884–
‡534. FLOWERS IN WINDOW (1933)
Oil on canvas, 36 x 28 1/4 in.
Signed: JEROME BLUM, 1933.
Lent by the Artist.

PETER BLUME, AMERICAN, 1906–
535. THE BRIDGE (1928)
Oil on canvas, 30 x 24 1/4 in.
Signed: PETER BLUME 1928.
Lent by Mr. M. Martin Janis, Buffalo, New York.

ERNEST L. BLUMENSCHIEIN, AMERICAN, 1874–
†536. CANYON, RED AND BLACK (1934) (Pl. LXXXII)
Oil on canvas, 40 x 42 in.
Signed: E. L. BLUMENSCHIEIN.
Lent by the Artist.

AARON BOHROD, AMERICAN, 1907–
†537. BEACH AT NORTH AVENUE (1933)
Oil on masonite, 19 x 24 in.
Signed: AARON BOHROD 33.
Lent by the Artist.

CAMERON BOOTH, AMERICAN, 1892–
†538. CLAM BAY FARM (1930)
Oil on canvas, 26 x 34 in.
Signed: CAMERON BOOTH.
Lent by the Artist.

ADOLPHE BORIE, AMERICAN, 1877–
†539. THE BATHER (1925)
Oil on canvas, 40 x 30 in.
Signed: ADOLPHE BORIE.
Lent by the Artist.

LOUIS BOUCHÉ, AMERICAN, 1896–
540. ARRANGEMENT (1930)
Oil on canvas, 30 x 20 in.
Signed: L. BOUCHÉ 1930.

FISKE BOYD, AMERICAN, 1895–
†541. VALLEY VIEW (1932)
Oil on canvas, 30 x 40 in.
Signed: FISKE BOYD 1932.
Lent by The Frank K. M. Rehn Galleries, New York.

ALEXANDER BROOK, AMERICAN, 1898–
‡542. CECELIA (1931)
Oil on canvas, 36 x 30 in.
Lent by The Downtown Gallery, New York.

ALEXANDER BROOK, AMERICAN, 1898–
543. THE CHILDREN'S LUNCH (1928)
Oil on canvas, 35 1/2 x 40 1/4 in.
Signed: A. BROOK, 1928.
Owned by The Art Institute of Chicago.

ALEXANDER BROOK, AMERICAN, 1898–
544. PEGGY BACON (1933)
Oil on canvas, 40 x 26 in.
Signed: A. BROOK 33.
Lent by Mr. and Mrs. Lesley Green Sheafer, New York.

ALEXANDER BROOK, AMERICAN, 1898–
545. PORTRAIT OF GEORGE BIDDLE (1929)
Oil on canvas, 40 x 30 in.
Signed: G. BIDDLE BY A. BROOK.
Lent from a Private Collection, New York.

ALEXANDER BROOK, AMERICAN, 1898–
†546. THE TRAGIC MUse (1933) (Pl. LXXXV)
Oil on canvas, 40 x 24 in.
Lent by The Downtown Gallery, New York.

EDWARD BRUCE, AMERICAN, 1879–
†547. NEAR FLORENCE (1929)
Oil on canvas, 24 x 28 in.
Signed: EDWARD BRUCE.
Lent by the Artist through The Milch Galleries, New York.

KARL BUEHR, AMERICAN, 1866–
†548. RANCHOS DE TAOS (1930)
Oil on canvas, 25 x 30 in.
Lent by the Artist.

BUK, AMERICAN, 1889–
†549. HOW BEAUTIFUL UPON THE MOUNTAINS (1932)
Oil on canvas, 57 x 45 in.
Signed: BUK.
Lent by the Artist.

CHARLES BURCHFIELD, AMERICAN, 1893–
†550. CIVIC IMPROVEMENT (1927–28)
Water color on paper, 26 x 36 in.
Lent by The Frank K. M. Rehn Galleries, New York.
CHARLES BURCHFIELD, American, 1893–551. Little Italy in Spring (1927–28)
Water color on paper, 26 x 40 in.
Lent by Mr. and Mrs. Lesley Green Sheafer, New York.

CHARLES BURCHFIELD, American, 1893–552. Rainy Night (1930)
Water color on paper, 30 x 42 in.
Signed: c. b. 1930.
Lent by Mr. Frank K. M. Rehn, New York.

PETER CAMFFERMAN, American, 1890–553. The Masquerade (1933)
Oil on masonite, 30 x 26 in.
Signed: P. M. c. ’33.
Lent by the Seattle Art Museum.

ARTHUR B. CARLES, American, 1882–554. Flowers (1924)
Oil on canvas, 49 x 36 in.
Lent by Mr. Earl Horter, Philadelphia.

JOHN CARROLL, American, 1892–555. Three Figures (1929)
Oil on canvas, 21 x 28½ in.
Signed: JOHN CARROLL.
Lent by Mr. and Mrs. Lesley Green Sheafer, New York.

EDITHE JANE CASSADY, American, 1906–556. Monday (1931)
Oil on canvas, 28 x 22 in.
Signed: EDITHE JANE CASSADY.
Lent by the Artist.

JAMES CHAPIN, American, 1887–557. The Old Farm Hand (1926)
Oil on canvas, 28½ x 23½ in.
Signed: JAMES CHAPIN.
Owned by The Art Institute of Chicago.

RICHARD A. CHASE, American, 1891–558. Wabash Avenue Viaduct (1933)
Oil on canvas, 28 x 36 in.
Signed: RICHARD A. CHASE.
Lent by the Artist.

RUSSELL CHENEY, American, 1881–559. Santa Barbara Mission (1933)
Oil on canvas, 28 x 40 in.
Signed: RUSSELL CHENEY.
Lent by the Artist.

NICOLAI CIKOVSKY, American, 1894–560. Girl Before Mirror (1933) (Pl. LXXXVII)
Oil on canvas, 30 x 24 in.
Signed: N. CIKOVSKY.

NICOLAI CIKOVSKY, American, 1894–561. Lake Kenneth Burke (1932)
Oil on canvas, 30 x 40 in.
Signed: N. CIKOVSKY.
Lent by The Downtown Gallery, New York.

NICOLAI CIKOVSKY, American, 1894–562. Pigeons (1931)
Oil on canvas, 30½ x 42½ in.
Signed: N. CIKOVSKY.
Owned by The Art Institute of Chicago.

GLENN COLEMAN, American, 1887–1932
563. Minetta Lane, Night (1910)
Oil on canvas, 24 x 34 in.
Signed: COLEMAN.
Lent by The Downtown Gallery, New York.

EXH.: Memorial Exh., Whitney Museum, N. Y., 1932, No. 32; Cleveland Mus. of Arts, 1933.
Coleman painted a number of scenes in Minetta Lane, one of which is in the Luxembourg (see Art Digest), VII (Nov. 1, 1932), 9 (repr.).
A lithograph of the same subject is also owned by the Art Institute.

JOHN E. COSTIGAN, American, 1888–564. Sheep at the Brook (1922)
Oil on canvas, 33½ x 39 in.
Signed: J. E. COSTIGAN, 1922.
Owned by The Art Institute of Chicago.

JOHN STEUART CURRY, American, 1897–565. The Flying Codonas (1932)
Oil and tempera on prestwood panel, 36 x 30 in.
Signed: JOHN STEUART CURRY.

JOHN STEUART CURRY, American, 1897–566. Gospel Train (1930)
Oil on canvas, 40 x 52 in.
Signed: JOHN STEUART CURRY.
Lent by Ferargil Galleries, New York.

JOHN STEUART CURRY, American, 1897–567. The Road Menders’ Camp (1929)
Oil on canvas, 40 x 52 in.
Signed: JOHN STEUART CURRY ’29.
Lent by The University of Nebraska, Lincoln.
JOHN STEUART CURRY, American, 1897–
†568. Tornado (1929) (Pl. XCI)
Oil on canvas, 46 x 60 in.
Signed: JOHN STEUART CURRY, 1929.
Lent by Ferargil Galleries, New York.

GUSTAF DALSTROM, American, 1893–
†569. Dune Landscape (1931)
Oil on masonite, 28 x 34 in.
Signed: G. DALSTROM.
Lent by the Artist.

RANDALL DAVEY, American, 1887–
†570. Wood Chopper
Oil on canvas, 40 x 32 in.
Signed: RANDALL DAVEY.
Lent by The Grand Central Art Galleries, New York.

JULIO DE DIEGO, American, 1900–
†571. Sewing (1929)
Oil on canvas, 22½ x 30 in.
Signed: DE DIEGO, 1929.
Lent by the Artist.

PRESTON DICKINSON, American, 1891–1930
572. Still Life
Oil on canvas, 24 x 20 in.
Signed: P. DICKINSON.
Lent by Columbus Gallery of Fine Arts (Howald Collection).
Coll.: Daniels Gall., N. Y.; F. Howald, Columbus.
Lit.: Columbus (O.), Bulletin, 1 (1931), 11 (repr.).

ARTHUR G. DOVE, American, 1880–
573. Red Barge, Reflections (1931)
Oil on canvas, 30 x 40 in.
Signed: DOVE.
Lent by The Phillips Memorial Gallery, Washington, D. C.

STEPHEN ETNIER, American, 1903–
†574. Amusement Park (1932)
Oil on canvas, 50 x 40 in.
Signed: stephen etniER.
Lent by the Artist through The Milch Galleries, New York.

JERRY FARNSWORTH, American, 1895–
†575. Milly (1932)
Oil on canvas, 42 x 36 in.
Signed: JERRY FARNSWORTH.
Lent by the Artist through The Grand Central Art Galleries, New York.

ERNEST FIENE, American, 1894–
576. Wrecking Houses (1930)
Oil on canvas, 26¼ x 36½ in.
Signed: ERNEST FIENE.
Lent by The Phillips Memorial Gallery, Washington, D. C.

RUTH VAN SICKLE FORD, American, 1898–
†577. State Street (1931)
Oil on canvas, 50 x 40 in.
Signed: R. FORD.
Lent by the Artist.

FRANCES FOY, American, 1890–
†578. Visitors (1930)
Oil on canvas, 34 x 22 in.
Signed: Frances FoY, 1930.
Lent by the Artist.

FREDERICK C. FRIESEKE, American, 1874–
†579. Girl in Blue (1917)
Oil on canvas, 60 x 39 in.
Lent by Ferargil Galleries, New York.

DANIEL GARBER, American, 1880–
580. Hills of Byram
Oil on canvas, 42 x 46½ in.
Signed: DANIEL GARBER.
Owned by The Art Institute of Chicago.

HOWARD GILES, American, 1876–
581. MacMahon’s, Maine (1916)
Oil on canvas, 30 x 30 in.
Signed: H. GILES.
Owned by The Art Institute of Chicago.

HARRY GOTTLIEB, American, 1895–
†582. Interior Arrangement (1931)
Oil on canvas, 40 x 34 in.
Signed: H. GOTTLIEB.
Lent by the Artist through The Milch Galleries, New York.

J. JEFFREY GRANT, American, 1883–
†583. The Old Farmhouse (1933)
Oil on canvas, 30 x 35 in.
Signed: J. JEFFREY GRANT.
Lent by the Artist.
DAVENPORT GRIFFEN, American, 1894–
†584. Where Two or Three Are Gathered Together (1931)
Oil on canvas, 30 x 36 in.
Lent by the Artist.

LOUIS P. GRUMIEAUX, American, 1872–
†585. Charlevoix, Pennsylvania (1934)
Oil on canvas, 26¼ x 34½ in.
Signed: L. PH. GRUMIEAUX.
Lent by The Public Works of Art Project, Region No. 10.

SAMUEL HALPERT, American, 1884–1930
†586. Cottage Interior, Ogunquit (1929) (Pl. LXXXIX)
Oil on canvas, 36 x 26 in.
Signed: S. HALPERT, '29.
Lent by The Downtown Gallery, New York.

A. J. HAUGSETH, American, 1884–
†587. Van Gogh's Last Day (1934)
Oil on canvas, 36 x 42 in.
Signed: A. J. HAUGSETH.
Lent by the Artist.

CHARLES W. HAWTHORNE, American, 1872–1930
†588. Little Sylvia
Oil on panel, 40 x 40 in.
Signed: C. W. HAWTHORNE.
Owned by The Art Institute of Chicago (Friends of American Art Collection).
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 458; Baltimore Museum of Art, 1934.

WILLIAM P. HENDERSON, American, 1877–
†589. Ready for the Fiesta (1920)
Oil on cardboard, 40 x 32 in.
Signed: HENDERSON.
Lent by Mr. Carter H. Harrison, Chicago.

W. VICTOR HIGGINS, American, 1884–
†590. Spring Rains (c. 1924)
Oil on canvas, 40 x 43 in.
Signed: VICTOR HIGGINS.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

EMIL HOLZHAUER, American, 1887–
†590A. The Bassoon Player (1930)
Oil on canvas, 36 x 30 in.
Signed: HOLZHAUER, 1930.
Lent by the Artist.

EDWARD HOPPER, American, 1882–
†591. Barber Shop (1931) (Pl. XCII)
Oil on canvas, 60 x 78 in.
Signed: EDWARD HOPPER.
Lent by The Frank K. M. Rehn Galleries, New York.

EDWARD HOPPER, American, 1882–
†593. Hodgkins' House (1928)
Oil on canvas, 28 x 36 in.
Signed: EDWARD HOPPER.
Lent by Mr. and Mrs. John S. Sheppard, New York.

EDWARD HOPPER, American, 1882–
†594. Lighthouse Hill (1927)
Oil on canvas, 29 x 40 in.
Signed: EDWARD HOPPER.
Lent by Mr. and Mrs. Lesley Green Sheafef, New York.

EDWARD HOPPER, American, 1882–
†595. Two on the Aisle (1927)
Oil on canvas, 40 x 48 in.
Signed: EDWARD HOPPER.
Lent by Mr. Harry C. Bentley, Boston.

EDWARD HOPPER, American, 1882–
†596. Williamsburg Bridge (1928)
Oil on canvas, 29 x 43 in.
Signed: EDWARD HOPPER.
Lent by Mr. Frank K. M. Rehn, New York.

EARL HORTER, American, 1881–
†597. Gloucester Harbor (1932)
Oil on canvas, 20 x 30 in.
Signed: E. HORTER, 32.
Lent by the Artist.

RUDOLPH F. INGERLE, American, 1879–
†598. Evening, Bryson City, North Carolina (1932)
Oil on canvas, 38 x 40 in.
Signed: R. F. INGERLE.
Lent by the Artist.
EDWIN BOYD JOHNSON, AMERICAN, 1904-599. Ceres (1934)
Fresco on plaster, 30 x 20 in.
Signed: EDWIN BOYD JOHNSON.
Lent by The Public Works of Art Project, Region No. 10.

J. THEODORE JOHNSON, AMERICAN, 1902-600. Bistro Bruel (1929)
Oil on canvas, 23¼ x 31½ in.
Signed: J. THEO. JOHNSON.
Owned by The Art Institute of Chicago.

MORRIS KANTOR, AMERICAN, 1896-601. Haunted House (1930)
Oil on canvas, 37½ x 33¼ in.
Signed: M. KANTOR, 1930.
Owned by The Art Institute of Chicago.

MORRIS KANTOR, AMERICAN, 1896-602. Woman Reading (1930)
Oil on canvas, 60 x 50 in.
Signed: M. KANTOR, 1930.
Lent by The Frank K. M. Rehn Galleries, New York.

BERNARD KARFIOL, AMERICAN, 1886-603. Farm (1929)
Oil on canvas, 30 x 40 in.
Signed: B. KARFIOL.
Lent by Mr. and Mrs. Lesley Green Sheaffer, New York.

BERNARD KARFIOL, AMERICAN, 1886-604. Fishing Village (1930-31)
Oil on canvas, 30 x 40 in.
Signed: B. KARFIOL.

BERNARD KARFIOL, AMERICAN, 1886-605. Seated Nude (1929) (Pl. XC)
Oil on canvas, 40 x 30 in.
Signed: B. KARFIOL.
Lent by The Museum of Modern Art, New York.

HENRY G. KELLER, AMERICAN, 1870-606. Between the Acts in the Pad-Room (1932)
Oil on canvas, 34 x 45 in.
Signed: KELLER.
Lent by the Artist.

KARL KELPE, AMERICAN, 1898-607. Farming (1934)
Oil on canvas, 32 x 28 in.
Signed: KARL KELPE.
Lent by The Public Works of Art Project, Region No. 10.

ROCKWELL KENT, AMERICAN, 1882-608. Mount Equinox, Winter (1921)
Oil on canvas, 33½ x 43½ in.
Signed: ROCKWELL KENT, VERMONT, 1921.
Owned by The Art Institute of Chicago.

ROCKWELL KENT, AMERICAN, 1882-609. Toilers of the Sea (1907) (Pl. LXXX)
Oil on canvas, 38 x 44 in.
Signed: ROCKWELL KENT, 1907.
Lent from The Adolph Lewisohn Collection, New York.

GEORGINA KLITGAARD, AMERICAN, 1893-610. Winter in Bearsville (1931)
Oil on canvas, 32 x 50 in.
Signed: G. KLITGAARD.
Lent by Mr. Frank K. M. Rehn, New York.

ALEXANDER J. KOSTELLOW, AMERICAN, 1897-611. After Dinner (1933)
Oil on canvas, 60 x 50 in.
Signed: AJ KOSTELLOW.
Lent by the Artist.

CARL R. KRAFFT, AMERICAN, 1884-612. Mississippi (1924)
Oil on canvas, 25 x 30 in.
Signed: CARL R. KRAFFT.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

WALTER KRAWIEC, AMERICAN, 1889-613. The Four Sorells (1933)
Oil on canvas, 30 x 40 in.
Signed: W. KRAWIEC, 33.
Lent by the Artist.

ALBERT H. KREHBIEL, AMERICAN, 1875-614. Crow’s Nest (1933)
Oil on canvas, 23 x 24 in.
Lent by the Artist.
LEON KROLL, AMERICAN, 1884–
†615. Cathedral Heights (1918)
Oil on canvas, 40 x 34 in.
Signed: LEON KROLL.
Lent by The Frank K. M. Rehn Galleries, New York.

LEON KROLL, AMERICAN, 1884–
†616. Folly Cove (1930)
Oil on canvas, 26 x 42 in.
Signed: LEON KROLL.
Lent by The Frank K. M. Rehn Galleries, New York.

LEON KROLL, AMERICAN, 1884–
617. Leo Ornstein at the Piano (1918)
Oil on canvas, 34 x 40 in.
Signed: KROLL, 1918.
Owned by The Art Institute of Chicago.

LEON KROLL, AMERICAN, 1884–
618. Scene in Central Park (1922) (Pl. LXXIX)
Oil on canvas, 28 x 36 in.
Signed: LEON KROLL, 1922.
Lent by Mr. Ralph Pulitzer, New York.

LEON KROLL, AMERICAN, 1884–
†619. Wilma (1931)
Oil on canvas, 50 x 40 in.
Signed: LEON KROLL.
Lent by the Artist through The Milch Galleries, New York.

YASUO KUNIYOSHI, AMERICAN, 1893–
†620. Boy Taking Cow Home (1923)
Oil on canvas, 28 x 42 in.
Signed: Y. KUNIYOSHI, 23.
Lent by The Downtown Gallery, New York.

YASUO KUNIYOSHI, AMERICAN, 1893–
†621. Circus Girl (1931)
Oil on canvas, 40 x 65 in.
Lent by The Downtown Gallery, New York.

SIDNEY LAUFMAN, AMERICAN, 1891–
†622. Street Scene (1933)
Oil on canvas, 26 x 32 in.
Signed: SIDNEY LAUFMAN.
Lent by the Artist through The Milch Galleries, New York.

BEATRICE LEVY, AMERICAN, 1892–
†623. On a Kentucky Road (1931)
Oil on canvas, 22 x 27 in.
Lent by the Artist.

JONAS LIE, AMERICAN, 1880–
†624. The Headland (1933)
Oil on canvas, 25 x 36 in.
Signed: JONAS LIE.
Lent by the Artist.

AGNES POTTER LOWRIE, AMERICAN, 1892–
†625. Miami Beach (1933)
Oil on canvas, 48 x 24 in.
Signed: AGNES POTTER LOWRIE.
Lent by the Artist.

LUIGI LUCIONI, AMERICAN, 1900–
626. Old Elm, Taber Hill (1933)
Oil on canvas, 25 x 32 in.
Signed: LUIGI LUCIONI, 1933.
Lent by Mr. and Mrs. J. Watson Webb, New York.

PEPPINO MANGRAVITE, AMERICAN, 1896–
627. Denise with Artichoke (1933)
Oil on canvas, 20 x 26 in.
Signed: MANGRAVITE, 1933.
Lent by Mrs. Charles H. Sabin, New York.

PEPPINO MANGRAVITE, AMERICAN, 1896–
†628. Girl Combing her Hair (1933) (Pl. LXXXIV)
Oil on canvas, 36 x 28½ in.
Signed: MANGRAVITE, 1933.
Lent by The Frank K. M. Rehn Galleries, New York.

IRVING MANOIR, AMERICAN, 1891–
†629. Pont Neuf (1931)
Oil on canvas, 20¼ x 28½ in.
Signed: MANOIR.
Lent by the Artist.

REGINALD MARSH, AMERICAN, 1898–
†630. Holy Name Mission (1931)
Tempera on canvas, 36 x 48 in.
Signed: REGINALD MARSH, 1931.
Lent by Mr. Frank K. M. Rehn, New York.
REGINALD MARSH, American, 1898–
†631. The Life Guards (1933)
Tempera on wood, 36 x 24 in.
Signed: REGINALD MARSH, 1933.
Lent by The Frank K. M. Rehn Galleries, New York.

REGINALD MARSH, American, 1898–
†632. Washington and His Army (1933)
Tempera on wood, 36 x 24 in.
Signed: REGINALD MARSH, 1933.
Lent by Mr. Frank K. M. Rehn, New York.

HENRY LEE McFEE, American, 1886–
†633. Corner of the Studio (1932)
Oil on canvas, 60 x 40 in.
Signed: McFEE.
Lent by The Frank K. M. Rehn Galleries, New York.

HERBERT MEYER, American, 1882–
†634. The Happy Farm (1933)
Oil on canvas, 30 x 40 in.
Signed: HERBERT MEYER.
Lent by The Macbeth Gallery, New York.

HERBERT MEYER, American, 1882–
†635. Monday Morning (1933)
Oil on canvas, 36 x 30 in.
Signed: HERBERT MEYER.
Lent by The Macbeth Gallery, New York.

WILLIAM MEYEROWITZ, American, 1889–
†636. Still Life with Draperies (1933)
Oil on canvas, 23 x 27 in.
Signed: WM. MEYEROWITZ.
Lent by the Artist.

EDGAR MILLER, American, 1899–
637. Child and Dog (1934)
Tempera on plaster board, 47½ x 55½ in.
Signed: EDGAR MILLER, 1934.
Lent by The Public Works of Art Project, Region No. 10.

ROSS MOFFETT, American, 1888–
†638. Shank Painters’ Pond (1924)
Oil on canvas, 30 x 40 in.
Signed: MOFFETT, 1924.
Lent by the Artist.

DAVID MORRISON, American, 1885–
†639. Strange Interlude (1931–33)
Oil on canvas, 36 x 68 in.
Lent by the Artist.

ARCHIBALD JOHN MOTLEY, JR., American, 1891–
640. A Surprise in Store (1934)
Oil on canvas, 36 x 40 in.
Signed: A. J. MOTLEY, JR.
Lent by The Public Works of Art Project, Region No. 10.

HESTER M. MURRAY, American, 1904–
641. Zoo (1934)
Tempera on masonite, 48 x 60 in.
Signed: H. M. MURRAY.
Lent by The Public Works of Art Project, Region No. 10.

JEROME MYERS, American, 1867–
642. The End of the Street (1922)
Oil on canvas, 24½ x 29½ in.
Signed: JEROME MYERS, N. Y., 1922.
Owned by The Art Institute of Chicago.

JOHN W. NORTON, American, 1876–1934
643. Mural of the Neolithic Age
Oil on canvas, 69½ x 93½ in.
Signed: J. NORTON.
Lent by The Logan Museum, Beloit College, Beloit, Wisconsin.

NURA, American contemporary
†644. The Favorite Kitten (1933)
Oil on canvas, 30 x 24 in.
Signed: NURA.
Lent by the Artist.

GEORGE OBERTEUFFER, American, 1878–
†645. House of the Rabbi (1931)
Oil on canvas, 32 x 40 in.
Signed: OBERTEUFFER ‘31.
Lent by the Artist.

GEORGIA O'KEEFFE, American, 1887–
646. Ranchos Church (1929)
Oil on canvas, 24 x 36 in.
Lent by The Phillips Memorial Gallery, Washington, D. C.
SAM OSTROWSKY, AMERICAN, 1885–
†647. WINTER DAY, Palaiau-Villebon (1930)
Oil on canvas, 23½ x 29 in.
Signed: SAM OSTROWSKY, PARIS, 1930.
Lent by the Artist.

DOUGLASS PARSHALL, AMERICAN, 1899–
†648. WRESTLERS (1933)
Oil on wood, 36 x 40 in.
Signed: DOUGLASS PARSHALL.
Lent by the Artist.

WALDO PEIRCE, AMERICAN, 1884–
†649. WOODCOCK AND PARTRIDGES (1933) (Pl. LXXXVIII)
Oil on canvas, 29 x 40 in.
Signed: WP.
Lent by Gallery 144 West 13th Street, New York.

GUY PENE DU BOIS, AMERICAN, 1884–
†650. MORNING, PARIS CAFE (1928)
Oil on canvas, 36½ x 28½ in.
Signed: GUY PENE DU BOIS, 28.

ROBERT PHILIPP, AMERICAN, 1895–
†651. LOUIS KRONBERG (1932)
Oil on canvas, 50 x 40 in.
Signed: PHILIPP.
Lent by The Cronyn and Lowndes Galleries, New York.

MARJORIE PHILLIPS, AMERICAN, 1895–
†652. FARM AND VILLAGE (1928)
Oil on canvas, 26 x 36 in.
Signed: MARJORIE PHILLIPS.
Lent by the Artist.

ABRAM POOLE, AMERICAN, 1882–
†653. NATHANIEL (1930)
Oil on canvas, 40 x 26½ in.
Signed: A. POOLE (on back).
Lent by the Artist.

HENRY VARNUM POOR, AMERICAN, 1888–
†654. MAN IN BROWN JERKIN (1933)
Oil on wood, 30 x 24 in.
Signed: H. V. POOR.
Lent by The Frank K. M. Rehn Galleries, New York.

HENRY VARNUM POOR, AMERICAN, 1888–
†655. PINK TABLE-CLOTH (1933)
Oil on canvas, 36 x 45 in.
Signed: H. V. POOR.
Lent by The Frank K. M. Rehn Galleries, New York.

CONSTANTINE Pougialis, AMERICAN, 1894–
†656. LA DANSEUSE Passee (1933)
Oil on canvas, 27 x 42 in.
Signed: C. Pougialis.
Lent by the Artist.

C. C. PREUSSL, AMERICAN, 1894–
†657. CHICAGO SUBURBS (1932)
Oil on canvas, 22½ x 28 in.
Signed: C. C. PREUSSL, 32.
Lent by the Artist.

NICOLAI REMISOFF, AMERICAN, 1887–
†658. COQ d'Or (1934)
Tempera on canvas, 42 x 60 in.
Signed: N. REMISOFF, 34.
Lent by the Artist.

LOUIS RITMAN, AMERICAN, 1889–
†659. BALLET GIRL (1928)
Oil on canvas, 29 x 36 in.
Signed: L. RITMAN.
Lent by the Artist through The Milch Galleries, New York.

BOARDMAN ROBINSON, AMERICAN, 1876–
†660. SERMON ON THE MOUNT (1926)
Fresco on plaster of Paris in wooden panel, 63 in. x 78 in.
Signed: BOARDMAN ROBINSON.
Lent by the Artist.

JO ROLLO, AMERICAN, 1904–
†661. PORTRAIT OF A YOUNG MAN (1933)
Oil on canvas, 45 x 34 in.
Signed: JO ROLLO.
Lent by the Artist through The Frank K. M. Rehn Galleries, New York.

UMBERTO ROMANO, AMERICAN, 1905–
†662. VENUS COMES TO GLoucester (1933)
Oil on canvas, 22 x 36 in.
Signed: UMBERTO ROMANO 1933.
Lent by The Macbeth Gallery, New York.
I. IVER ROSE, AMERICAN, 1899–
663. Dolls (1934)
Oil on beaver board, 23¾ x 29½ in.
Signed: I. IVER ROSE.
Lent by The Public Works of Art Project, Region No. 10.

CHARLES ROSEN, AMERICAN, 1878–
†664. Ponchekhockie Steeple (1932)
Oil on canvas, 40 x 32 in.
Signed: CHARLES ROSEN.
Lent by The Frank K. M. Rehn Galleries, New York.

CEIL ROSENBERG, AMERICAN, 1907–
665. Backyard, Chicago (1934)
Oil on canvas, 26 x 21 in.
Signed: CEIL ROSENBERG.
Lent by The Public Works of Art Project, Region No. 10.

DORIS ROSENTHAL, AMERICAN CONTEMPORARY
†666. Mexican School (1932)
Oil on canvas, 24 x 27 in.
Signed: DORIS ROSENTHAL, 1932.
Lent by the Artist.

W. VLADIMIR ROUSSEFF, AMERICAN, 1890–
667. Calf and Little Girl (1934)
Oil on canvas, 60 x 26 in.
Lent by The Public Works of Art Project, Region No. 10.

W. VLADIMIR ROUSSEFF, AMERICAN, 1890–
668. Their Day of Rest (1933)
Oil on canvas, 30 x 36 in.
Signed: ROUSSEFF.
Lent by Mr. LeRoy J. Steffen, Chicago.

PAUL SAMPLE, AMERICAN, 1896–
†669. Celebration (1933)
Oil on canvas, 40 x 48 in.
Signed: PAUL SAMPLE.
Lent by the Artist.

EUGENE FRANCIS SAVAGE, AMERICAN, 1883–
670. Arbor Day
Oil on wood, 45 x 33½ in.
Signed: EUGENE FRANCIS SAVAGE.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

HENRY E. SCHNAKENBERG, AMERICAN, 1892–
†671. Felicia (1930)
Oil on canvas, 50 x 36 in.
Signed: H. E. SCHNAKENBERG.
Lent by Mr. C. W. Kraushaar, New York.

HENRY E. SCHNAKENBERG, AMERICAN, 1892–
†672. Still Life with Red Bandanna (1928)
Oil on canvas, 30 x 32 in.
Signed: H. E. SCHNAKENBERG.
Lent by Mr. C. W. Kraushaar, New York.

HENRY E. SCHNAKENBERG, AMERICAN, 1892–
†673. Wheat Field (1930)
Oil on canvas, 36 x 45 in.
Signed: H. E. SCHNAKENBERG.
Lent by Mr. C. W. Kraushaar, New York.

FLORA SCHOFIELD, AMERICAN, 1879–
†674. Fisherman's Widow (1933)
Oil on canvas, 36 x 28 in.
Signed: Schofield.
Lent by the Artist.

WILLIAM S. SCHWARTZ, AMERICAN, 1896–
†675. Upper Region, Chicago (1933)
Oil on canvas, 30 x 36 in.
Signed: WILLIAM S. SCHWARTZ.
Lent by the Artist.

LEOPOLD SEYFFERT, AMERICAN, 1887–
†676. Eddie Eagan, Prize-Fighter (1933)
Oil on canvas, 50 x 35 in.
Signed: LEOPOLD SEYFFERT.
Lent by the Artist.

CHARLES SHEELER, AMERICAN, 1883–
†677. Newhaven (1932)
Oil on canvas, 29 x 36 in.
Signed: SHEELER—1932.
Lent by The Downtown Gallery, New York.

EVERETT SHINN, AMERICAN, 1873–
678. London Hippodrome (1902)
Oil on canvas, 25½ x 34½ in.
Signed: E. SHINN.
Owned by The Art Institute of Chicago (Friends of American Art Collection).
SIMKHA SIMKHOVITCH, American, 1893-  
†679. MERRY-GO-ROUND (1931)  
Oil on canvas, 40 x 32 in.  
Signed: SIMKHA SIMKHOVITCH, 1931.  
Lent by the Artist through The Milch Galleries, New York.

ANTHONY SKUPAS, American, 1907-  
†680. OPERETTA (1933)  
Oil on canvas, 28 x 22 in.  
Signed: SKUPAS 1933.  
Lent by the Artist.

JOHN SLOAN, American, 1871-  
†681. THE HAIRDRESSER’S WINDOW (1907) (Pl. LXXVIII)  
Oil on canvas, 32 x 26 in.  
Signed: JOHN SLOAN '07.  
Lent by the Artist through The Montross Gallery, New York.

JOHN SLOAN, American, 1871-  
†682. PIGEONS (1910)  
Oil on canvas, 26 x 32 in.  
Signed: JOHN SLOAN 1910.  
Lent by the Artist through The Montross Gallery, New York.

JOHN SLOAN, American, 1871-  
†683. SOUTH BEACH BATHERS (1908)  
Oil on canvas, 26 x 32 in.  
Signed: JOHN SLOAN ’08.  
Lent by the Artist through The Montross Gallery, New York.

GEORGE MELVILLE SMITH, American, 1879-  
684. FATHER OF WATERS (1934)  
Oil on wallboard, 72 x 36 in.  
Signed: GEORGE MELVILLE SMITH.  
Lent by The Public Works of Art Project, Region No. 10.

JACOB GETLAR SMITH, American, 1898-  
†685. GREY DAY (1931)  
Oil on canvas, 21 x 48 in.  
Signed: JACOB GETLAR SMITH 1931.  
Lent by the Artist through An American Group Galleries, New York.

MOSES SOYER, American, 1899-  
†686. THE VISITOR (1933)  
Oil on canvas, 28 x 30 in.  
Signed: M. SOYER.  
Lent by the Artist.

EUGENE SPEICHER, American, 1883-  
687. JEANNE AND LYDIA (1928) (Pl. LXXXIII)  
Oil on canvas, 53 x 43 in.  
Signed: EUGENE SPEICHER.  
Lent by Mr. and Mrs. Lesley Green Sheafer, New York.

EUGENE SPEICHER, American, 1883-  
688. LILYA (1930)  
Oil on canvas, 27 x 24 in.  
Signed: EUGENE SPEICHER.  
Lent by The Cincinnati Art Museum.

EUGENE SPEICHER, American, 1883-  
689. THE MOUNTAINEER (1929)  
Oil on canvas, 52 x 42 in.  
Signed: EUGENE SPEICHER.  
Lent by Mr. Stephen C. Clark, New York.

EUGENE SPEICHER, American, 1883-  
690. TORSO OF HILDA (1928)  
Oil on canvas, 35 x 31½ in.  
Signed: EUGENE SPEICHER.  
Lent by The Detroit Institute of Arts.

EUGENE SPEICHER, American, 1883-  
691. VERSHEY BEAUPRE (1932)  
Oil on canvas, 38 x 45½ in.  
Signed: EUGENE SPEICHER.  
Lent by The Rhode Island School of Design, Providence.

FRANCIS SPEIGHT, American, 1896-  
692. CEMETERY VIEW (1932)  
Oil on canvas, 32 x 42 in.  
Signed: FRANCIS SPEIGHT.  
Lent by the Artist through The Milch Galleries, New York.

FRANCIS SPEIGHT, American, 1896-  
693. VIEW FROM LITTLE ITALY (1930)  
Oil on canvas, 54 x 60 in.  
Lent by the Artist through The Milch Galleries, New York.

FRANCIS SPEIGHT, American, 1896-  
694. WHITE HOUSE WITH VARIATIONS (1930)  
Oil on canvas, 50 x 40 in.  
Signed: FRANCIS SPEIGHT, ’30.  
Lent by the Artist through The Milch Galleries, New York.
JOHN STEPHAN, American, 1906–
†695. Nude (1933)
Oil on canvas, 26¼ x 33 in.
Lent by the Artist.

MAURICE STERNE, American, 1877–
†696. Breadmakers (1923)
Oil on canvas, 49 x 33 in.
Signed: maurice sterne 1923.
Lent by Mr. Harry C. Bentley, Boston.

MAURICE STERNE, American, 1877–
697. The Dance of the Elements (1912)
Oil on canvas, 57 x 65 in.
Signed: maurice sterne.
Lent by The California Palace of the Legion of Honor, San Francisco.

MAURICE STERNE, American, 1877–
698. The Reapers (1925)
Oil on canvas, 27¼ x 49 in.
Signed: sterne.
Lent by The Phillips Memorial Gallery, Washington, D. C.

MAURICE STERNE, American, 1877–
699. The Sacrifice (1919) (Pl. LXXVII)
Oil on canvas, 46 x 39¼ in.
Signed: maurice sterne.
Lent from The Adolph Lewisohn Collection, New York.

MAURICE STERNE, American, 1877–
700. The Winding Path (1924)
Oil on canvas, 45¼ x 34 in.
Signed: maurice sterne 1924.
Lent from The Adolph Lewisohn Collection, New York.

ARY STILLMAN, American, 1891–
†701. In the Studio (1933)
Oil on canvas, 40 x 29 in.
Signed: stillman, 1933.
Lent by the Artist.

AUGUSTUS VINCENT TACK, American, 1870–
702. The Storm (1920–25)
Oil on canvas, 37 x 48 in.
Signed: tack.
Lent by The Phillips Memorial Gallery, Washington, D. C.

HELEN CAMPBELL TAYLOR, American, 1900–
†703. Mr. Reed (1933) (Portrait)
Oil on canvas, 40 x 31 in.
Signed: heLEN CAMPBELL TAYLOR.
Lent by the Artist.

FREDERIC TELLANDER, American, 1878–
†704. Surf at Newquay, Cornwall (1933)
Oil on canvas, 32 x 38 in.
Signed: frederic tellander '33.
Lent by the Artist.

PAUL B. TRAVIS, American, 1891–
†705. The Offering, Belgian Congo (1933)
Oil on beaver board, 56½ x 40 in.
Lent by the Artist.

PAUL TREBILCOCK, American, 1902–
†706. A Young Woman (1932)
Oil on canvas, 34 x 37 in.
Signed: paul trebilcock.
Lent by the Artist.

CARROLL S. TYSON, American, 1878–
†707. Maine Landscape (1932)
Oil on canvas, 30 x 36 in.
Signed: carroll tyson, 1932.
Lent by the Artist.

WALTER UFER, American, 1876–
708. Solemn Pledge, Taos Indians
Oil on canvas, 40½ x 36½ in.
Signed: w. ufer.
Owned by The Art Institute of Chicago (Friends of American Art Collection).

FRANKLIN VAN COURT, American, 1903–
†709. From Wilson Avenue (1933)
Oil on canvas, 30 x 30 in.
Signed: f. van court '33.
Lent by the Artist.

LAURA VAN PAPPELENDAM, American contemporary
†710. Dressed up for the Fair (1933)
Oil on canvas, 33 x 27 in.
Signed: laura van pappelendam, 1933.
Lent by the Artist.

THEODORE VAN SOELEN, American, 1890–
†711. Placita (1933)
Oil on canvas, 28 x 36 in.
Signed: van soelen.
Lent by the Artist.
FRANKLIN C. WATKINS, AMERICAN, 1894–
†712. Negro Spiritual (1933)
Oil on canvas, 54 x 36 in.
Signed: F. w.
Lent by The Frank K. M. Rehn Galleries, New York.

MAX WEBER, AMERICAN, 1881–
†713. Still Life Distributed (1931)
Oil on canvas, 28 x 36 in.
Signed: MAX WEBER.
Lent by The Downtown Gallery, New York.

HAROLD WESTON, AMERICAN, 1894–
†714. Amber Necklace (1933)
Oil on canvas, 32 x 26 in.
Signed: WESTON.
Lent by the Artist.

FLORENCE WHITE WILLIAMS, AMERICAN CONTEMPORARY
†715. Regatta Day (1929)
Oil on canvas, 30 x 36 in.
Signed: FLORENCE WHITE WILLIAMS.
Lent by the Artist.

GRANT WOOD, AMERICAN, 1892–
†717. Daughters of Revolution (1932)
Oil on prestwood panel, 30 x 40 in.
Signed: GRANT WOOD, 1932.
Lent by the Artist.

GRANT WOOD, AMERICAN, 1892–
718. The Midnight Ride of Paul Revere (1931)
Oil on prestwood panel, 30 x 40 in.
Signed: GRANT WOOD—1931.
Lent by Mr. and Mrs. Cecil M. Gooch, Memphis.

NICOLA ZIROLI, AMERICAN, 1908–
719. Red Tugboat (1934)
Oil on canvas, 20 x 24 in.
Signed: NZ.
Lent by The Public Works of Art Project, Region No. 10.

MARGUERITE ZORACH, AMERICAN, 1888–
720. Summer in Maine (1929 and 1932)
Embroidery, 51 x 64¼ in.
Signed: MARGUERITE ZORACH.
Lent from a Private Collection, New York.

ZSISSLY, AMERICAN, 1897–
721. Fruit (1934)
Oil on canvas, 24 x 18 in.
Signed: ZSISSLY, 34.
Lent by The Public Works of Art Project, Region No. 10.
Sculpture

European and American

Eighteenth, Nineteenth and Twentieth Centuries

MALVIN MARR ALBRIGHT, AMERICAN, 1897–
†722. Fragment (1928)
Plaster, 24 in. high; base, 16 x 6 in.
Signed: MALVIN MARR ALBRIGHT.
Lent by the Artist.

BORIS ANISFELD, AMERICAN, 1879–
†723. Europa (1934)
Terra Cotta, 10 in. high; base, 18 x 8 in.
Signed: BORIS ANISFELD.
Lent by the Artist.

LILI AUER, GERMAN, 1904–
†724. Kneeling Figure (1934)
Plaster, 17¾ in. high; base, 8¼ x 11¼ in.
Signed: LILI AUER.
Lent by the Artist.

MAURICE BARDIN, AMERICAN, 1890–
725. Rabbit (1929)
Wood, 5¼ in. high; base, 11 x 4¼ in.
Owned by The Art Institute of Chicago.

GEORGE GREY BARNARD, AMERICAN, 1863–
726. I Feel Two Natures Struggling within Me (1893)
Plaster, copy of marble original in the Metropolitan Museum, New York: 8 ft. 10½ in. high; base, 7 ft. x 44½ in.
Owned by The Art Institute of Chicago.

GEORGE GREY BARNARD, AMERICAN, 1863–
727. Maidenhood (1909)
Marble, 15 in. high.
Signed: BARNARD, 1909.
Owned by The Art Institute of Chicago.

RICHMOND BARTHE, AMERICAN, 1901–
728. The Blackberry Woman (1932)
Bronze, 34 in. high; base, 13 x 7¼ in.
Signed: BARTHE 1932.

GLADYS EDGERLY BATES, AMERICAN, 1896–
†729. Noah’s Wife (1933)
Wood, 26 in. high; base, 35 x 12 in.
Lent by the Artist.

CHESTER BEACH, AMERICAN, 1881–
730. My Wife Eleanor (1911)
Marble, 14½ in. high; base, 5½ x 8 in.
Signed: c. BEACH, 1911.
Owned by The Art Institute of Chicago.

CHESTER BEACH, AMERICAN, 1881–
†731. Swimmin’ (1924)
Bronze, 38 in. high; base, 7½ in. diam.
Signed: c. BEACH.
Lent by The Grand Central Art Galleries, New York.

CHESTER BEACH, AMERICAN, 1881–
732. The Wave (1912)
Bronze, 31 in. high; base, 14¼ x 9½ in.
Owned by The Art Institute of Chicago.

HENRY BOUCHARD, FRENCH, 1875–
733. Claus Sluter, Sculptor (1911)
Plaster, 7 ft. 6 in. high; base, 31½ x 31 in.
Signed: BOUCHARD 1911.
Owned by The Art Institute of Chicago.

HENRY BOUCHARD, FRENCH, 1875–
734. Olivétan (Translator of the Bible)
Plaster, 6 ft. 1 in. high; base, 57½ x 5½ in.
Signed: H. BOUCHARD.
Owned by The Art Institute of Chicago.

HENRY BOUCHARD, FRENCH, 1875–
735. Resignation
Plaster reproduction of war memorial to the soldiers of St. Gilles (1914–1918)
7 ft. 7 in. high; base, 30 x 23 in.
Owned by The Art Institute of Chicago.
E. ANTOINE BOURDELLE, French, 1861–1929

736. HERACLES, ARCHER (1909)
Bronze, 14¼ in. high (without bow); base, 24 x 10½ in.
Signed: ANTOINE BOURDELLE.
Owned by The Art Institute of Chicago.
Exh.: The Art Institute of Chicago, 1922, No. 15; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1108.

737. VIRGIN OF ALSACE (1921)
Marble, 24½ in. high; base, 7 x 5½ in.
Signed: ANTOINE BOURDELLE 1921.
Owned by The Art Institute of Chicago.
Exh.: The Art Institute of Chicago, 1922, No. 23; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1111.

JEAN BAPTISTE CARPEAUX, French, 1827–1875

738. STUDY FOR THE HEAD OF ASIA (1867)
Plaster maquette for head of Asia in the Fountain of the Observatory, Luxembourg Gardens, Paris, 28 in. high; base, 6½ x 6½ in.
Owned by The Art Institute of Chicago.
Lit.: P. Vitry, Carpeaux (no date), 91, 92 (repr.); E. Chesneau, J. B. Carpeaux (1880), 276, fol. 120 (repr. of entire monument); Fine Arts Journal, XXXV, Pt. 2, (1917), 118 No. 3 (repr.); 114 (repr. of entire monument); 122; Bull XVII (1923), 2 (repr.); Formes XXII (1932), 222 (repr.).

JO DAVIDSON, American, 1883–

745. CHARLES S. PAYSON (1932)
Bronze and polychrome terra cotta, 24¾ in. high; base, 8 x 7 in.
Signed: JO DAVIDSON (1932)
Lent by Mr. Charles S. Payson, New York.

746. FEMALE TORSO (1927)
Terra cotta, 22 in. high; base, 7½ x 7¼ x 6½ in. high.
Signed: JO DAVIDSON.

JO DAVIDSON, American, 1883–

747. HEAD OF CLARENCE DARROW (1929)
Bronze, 25 in. high; base, 6 x 8 in.
Signed: JO DAVIDSON 1929.
Lent by the Artist.

JO DAVIDSON, American, 1883–

748. HEAD OF PRESIDENT ROOSEVELT (1933)
Bronze, 21 in. high; base, 6¾ x 6½ in.
Signed: JO DAVIDSON 1933.
Lent by the Artist.
EDGAR DEGAS, FRENCH, 1834-1917

749. ARABESQUE
Bronze, 15½ in. high; base, 8 x 5 in.
Signed: degas.
Owned by The Art Institute of Chicago.

COLL.: George F. Porter, Chicago.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1121.
Lit.: Art et Décoration, XXXVI (1919), 113 (repr.), 117; The Arts, VIII (1925), 263 (repr.).

HUNT DIEDERICH, AMERICAN, 1884-750. PLAYING DOGS
Bronze, 13 in. high; base, 29½ x 11 x 2½ in. high.

JOHN DONOGHUE, AMERICAN, 1853-1903
751. YOUNG SOPHOCLES LEADING THE VICTORY CHORUS (c. 1884)
Bronze, 6 ft. 11½ in. high; base, 30 x 22½ in.
 Signed: donoghue, sc.
Owned by The Art Institute of Chicago.

Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1126.

JACOB EPSTEIN, AMERICAN, 1880-752. Mlle. Gabrielle Soene (1920)
Bronze, 22½ in. high; base, 15 x 9 in.
Owned by The Art Institute of Chicago.

JACOB EPSTEIN, AMERICAN, 1880-753. MASK OF MEUM (1918)
Bronze, 12¼ in. high (with base); base, 10 x 10 in.
Owned by The Art Institute of Chicago.

CHRISTIAN ERIKSSON, SWEDISH, 1858-754. LAPLANDER
Bronze, 12 in. high; base (marble), 4½ x 4 x 4 in. high.
Signed: chr. eriksson.
Owned by The Art Institute of Chicago.

ALFEO FAGGI, AMERICAN, 1885-755. PIETA (1931)
Bronze, 27 in. high; base, 17 x 11¼ in.
Owned by The Art Institute of Chicago.

ALFEO FAGGI, AMERICAN, 1885-756. YONE NOGUCHI (BUST) (c. 1921)
Bronze, 18¾ in. high; base, 4½ x 4½ in.
Signed: faggi.
Owned by The Art Institute of Chicago.

A. FOCACCI, FRENCH CONTEMPORARY
757. HEAD OF A GIRL
Carrara marble, 14 in. high; base, 5½ x 5½ in.
Owned by The Art Institute of Chicago.

ANNA GLENNY, AMERICAN, 1888-758. HEAD OF CHINESE WOMAN (1928)
Bronze, 8½ in. high; base, 4 x 4 x 3½ in. high.
Lent by the Artist.

CHARLES GRAFLY, AMERICAN, 1862-1929
759. FRANK DUVENECK (BUST) (1915)
Bronze, 27 in. high; base, 14 x 11½ in.
Signed: charles grafly.
Owned by The Art Institute of Chicago.

Exh.: The Art Institute of Chicago, 1921, No. 239 and repr.; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1138.
Lit.: Internat. Sta., LIX (1916), 187 (repr.); L. Taft, Modern Tendencies in Sculpture, 1917, 134, Fig. 390; Monumental News, XXXIV (1922), 98 (repr.).

CHARLES GRAFLY, AMERICAN, 1862-1929
760. STUDY FOR HEAD OF WAR (MEADE MEMORIAL) (1921)
Bronze, 16 in. high; base, 6½ x 5½ x 6 in. high.
Signed: grafly 1921.
Owned by The Art Institute of Chicago.

Exh.: The Art Institute of Chicago, 1924, No. 256 and repr.; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1137.
Lit.: The Arts, V (1924), 168 (repr.); Bull., XVIII (1924), 104 (repr.), 105.

WAYLANDE GREGORY, AMERICAN, 1905-761. HEAD OF A CHILD (1933)
White porcelain, 12½ in. high; base, 5 x 5 in.
Signed: waylande gregory.
Lent by the Artist.

CARL HALLSTHAMMAR, AMERICAN, 1897-762. THE OLD RAGPICKER (1924)
Wood, 11¼ in. high; base, 4½ x 4½ in.
Owned by The Art Institute of Chicago.

CARL HALLSTHAMMAR, AMERICAN, 1897-763. THE SINGING BROTHERS (1926)
Wood, 14¾ in. high; base, 15 x 6 in.
Signed: c. a. h. 1926.
Owned by The Art Institute of Chicago.
OSKAR J. W. HANSEN, AMERICAN, 1892–
†764. MADONNA (1931)
Wood, 69 in. high; base, 20 x 16½ in.
Signed: oskar j. w. hansen.
Lent by the Artist.

ELISABETH HASELTINE, AMERICAN, 1894–
†765. BABY CENTAUR (1934)
Plaster, 21 in. high; base, 14 x 6 in.
Signed: elisabeth haseltine.
Lent by the Artist.

FREDERICK C. HIBBARD, AMERICAN, 1881–
†766. SAM HOUSTON (1923)
Plaster, 14 in. high; base, 5 x 12 in.
Signed: f. c. hibbard.
Lent by the Artist.

JEAN ANTOINE HOUDON, FRENCH, 1741–1828
767. DIANA (1790)
Plaster copy of bronze original in Louvre, Paris, 76 in. high; base, 26½ in. diam.
Owned by The Art Institute of Chicago.
Lit.: W. C. Brownell, Classic and Contemporary Painting and Sculpture, 1901, 129, 130; P. Vitry, L’Art et les Artistes, X (1909), 60–68, 63 (repr. of original); C. H. Hart and E. Biddle, Jean Antoine Houdon, 1911, 24, 25, 30 (repr. of original); American Magazine of Art, VII (1916), 239–243; C. L. Borgmeyer, Fine Arts Journal, XXXV (1917), Pt. 2, 45, 47, 53 (repr. of original); R. A. Parker, International Studio, LXXXIX (Jan., 1928), 25, 21 (repr. of original); E. Maillard, Houdon, 1931, Pl. 19 (repr. of original).

JEAN ANTOINE HOUDON, FRENCH, 1741–1828
768. VOLTAIRE (1778)
Plaster copy of marble original in Comédie Francaise, Paris, 54 in. high; base, 38 x 25 in.
Owned by The Art Institute of Chicago.
Lit.: Lady Dilke, French Architects and Sculptors of the XVIIIth Century (1900), 133, 134 (repr. of original); P. Vitry, L’Art et les Artistes, X (1909), 60–68, 58 (repr. of original); C. L. Borgmeyer, Fine Arts Journal, XXXV, Pt. 2 (1917), 42 (repr. of original), 44; R. A. Parker, International Studio, LXXXIX (Jan. 1928), 26.

JO JENKS, AMERICAN, 1904–
769. YOUNG GOAT (1933)
Brazilian onyx, 13 in. high; base, 19½ x 10½ in.

RAOUL JOSSET, AMERICAN, 1898–
†770. EVE (1932)
Plaster, 36½ in. high; base, 10 x 14½ in.
Signed: raoul josset.
Lent by the Artist.

RAOUL JOSSET, AMERICAN, 1898–
†771. ICE HOCKEY PLAYER (1934)
Plaster, 32 in.; base, 11½ x 20¼ in.
Signed: raoul josset.
Lent by the Artist.

SYLVIA SHAW JUDSON, AMERICAN, 1897–
†772. LITTLE BROTHER (1928)
Plaster, 60½ in. high; base, 11¾ x 11½ in.
Lent by the Artist.

SYLVIA SHAW JUDSON, AMERICAN, 1897–
†773. LITTLE GARDENER (1929)
Plaster, 50 in. high; base, 13 x 12 in.
Lent by the Artist.

SYLVIA SHAW JUDSON, AMERICAN, 1897–
†774. SHEPHERD (1933) (Pl. XCIV)
Plaster, 39½ in. high; base, 52½ x 20 x 7 in.
Signed: s. s. j.
Lent by the Artist.

GEORG KOLBE, GERMAN, 1877–778. PRAYING BOY
Bronze, 18½ in. high; base, 6½ x 5½ in.
Signed: g. k. i.
Owned by The Art Institute of Chicago.

J. MARIO KORBEL, AMERICAN, 1882–776. THE NIGHT (1921)
Bronze, 14 in. high; base, 31½ x 13¼ x 5 in.
Signed: mario korbel, 1921 no. 2.
Owned by The Art Institute of Chicago.

J. MARIO KORBEL, AMERICAN, 1882–777. TORSO (1922)
Bronze, 24½ in. high; base, 7½ x 8 in.
Signed: korbel, 1922 no. 1
Owned by The Art Institute of Chicago (Louis Michael Stumer Memorial).

GASTON LACHAISE, AMERICAN, 1882–
†778. HEAD OF LINCOLN KIRSTEIN (1931–32)
Bronze, 15 in. high; base, 6½ x 5½ in.
Signed: lachaise.
Lent by Mr. Lincoln Kirstein through the Smith College Museum of Art, Northampton, Massachusetts.
HILDA KRISTINA LASCARI, American, 1886-
779. Pueblo Indian Mother and Child (1930)
Bronze, 18 in. high; base, 20 x 9 in.
Signed: HILDA KRISTINA LASCARI.
Lent by the Artist.

ROBERT LAURENT, American, 1890-780. American Beauty (1933)
Alabaster, 12½ in. high; base, 10 x 10 in.
Signed: Lent by Dr. B. D. Saklatwalla, Crafton, Pennsylvania.

ROBERT LAURENT, American, 1890-781. Pearl (1932)
Aluminum, 59 in. high; base, 18 x 18 in.
Signed: LAURENT, 1932.
Lent by The Downtown Gallery, New York.

WILHELM LEHMBRUCK, German, 1881-1919
782. Standing Woman (1911)
Composition stone, 21½ in. high; base, 6½ x 5½ in.
Signed: W. LEHMBRUCK.
Owned by The Art Institute of Chicago.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1159.
Lit.: A. Hoff, Wilhelm Lehbruck, 1933, 7 (repr.) (bronze).

HALFORD LEMBKE, American, 1889-783. Zulu Dancer (1932)
Wood, 10 in. high; base, 4 x 4 in.
Signed: HALFORD LEMBKE, 1932.
Lent by the Artist.

FREDERICK MAC MONNIES, American, 1863-784. Nathan Hale (1890)
Bronze, 28½ in. high; base, 7¼ x 5¼ in.
Signed: F. MAC MONNIES, 1890.
Lent by Mr. Robert Allerton, Chicago.

ARISTIDE MAILLOL, French, 1861-785. Auguste Renoir
Bronze, 15¾ in. high; base, 7½ x 6¼ in.
Signed: m in circle.
Owned by The Art Institute of Chicago.

PAUL MANSHPH, American, 1885-786. Albert J. Beveridge (Bust) (1928)
Bronze, 14 in. high; base, 6½ in. diam., 3½ in. high.
Signed: PAUL MANSHPH, 1928.
Owned by The Art Institute of Chicago.

PAUL MANSHPH, American, 1885-787. Dancer and Gazelles (1916)
Bronze, 31 in. high; base, 33½ x 10 in.
Owned by The Art Institute of Chicago.

PAUL MANSHPH, American, 1885-788. Indian and Pronghorn Antelope (1914)
Bronze, Indian 13 in. high; base, 10¼ x 8½ in.; Antelope, 12¼ in. high; base, 10¼ x 8¼ in.
Signed: PAUL MANSHPH, 1914.
Owned by The Art Institute of Chicago.

ANTONIN MERCIE, French, 1845-1916
789. David Victor (1876)
Plaster copy of bronze original in the Luxembourg, Paris, 71 in. high; base, 19 x 19 in.
Owned by The Art Institute of Chicago.
Exh.: World’s Columbian Exposition 1893, official catalogue, 210; France, 105.

IVAN MESTROVIC, Jugoslav, 1883-790. Marko Marulić, Croatian Poet (1924)
Plaster, 9 ft. high; base, 39 x 34 in.
Owned by The Art Institute of Chicago.

IVAN MESTROVIC, Jugoslav, 1883-791. My Mother (1908)
Marble, 37½ in. high; base, 22¼ x 18½ in.
Signed: MESTROVIC.
Owned by The Art Institute of Chicago.

IVAN MESTROVIC, Jugoslav, 1883-792. Study for Moses (1916)
Plaster, 23 in. high; base, 12 x 9½ in.
Owned by The Art Institute of Chicago.

CONSTANTIN MEUNIER, Belgian, 1831-1905
793. The Hammerman (1884)
Bronze, 76½ in. high; base, 38 x 28 in.
Signed: C. MEUNIER.
Owned by The Art Institute of Chicago.
Exh.: Brussels, 1885; Paris, 1886; Albright Art Gallery, Buffalo, 1914; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1173.
Lit.: C. Brinton, Special Exhibition Catalogue (1914), No. 6; Art and Progress, V (1914), 119 (repr.); Internat. Stud., LI (1914), clxii (repr.); L. Taft, Modern Tendencies in Sculpture, 1917, 81, Fig. 265.
CARL MILLES, Swedish, 1875—794. Fountain of Tritons (1931), Copy of Fountain at Lidingeö, Sweden
Bronze, largest figure 70 in. high; base, 25 x 20 in.
Signed: CARL MILLES.
Owned by The Art Institute of Chicago.
Note: This fountain is installed in Alexander McKinlock Memorial Court.

REUBEN NAKIAN, American, 1897—795. The Lap Dog (Pl. XCIV)
Terra cotta, 6½ in. high; base, 12 x 6½ x ¾ in.
Signed: NAonian.

CHANA ORLOFF, Russian, 1888—796. Woman with Basket (1926)
Bronze, 24½ in. high; base, 7½ x 2½ in.
Signed: CHANA ORLOFF, 1926.
Owned by The Art Institute of Chicago.

PETERPAUL OTT, American, 1895—797. The Dancer, Harald Kreutzberg (1933)
Ceramic, 17¾ in. high; base, 12¾ x 7¼ in.
Signed: PETERPAUL OTT.
Lent by the Artist.

MAEBLE C. PERRY, American, 1900—798. Jeff (1932)
Bronze, 9¾ in. high; base, 5½ x 2¼ in.
Signed: MAEBLE C. PERRY.
Owned by The Art Institute of Chicago.

MAEBLE C. PERRY, American, 1900—799. Tropical Flower (1933)
Plaster, 19 in. high; base, 7 x 7 in.
Lent by the Artist.

GLYN PHILPOT, English, 1884—800. Mask of a Faun
Bronze, 9½ in. high; base, 6 x 6 x 12 in. high.
Lent by Mr. Robert Allerton, Chicago.

ALBIN POLASEK, American, 1879—801. Charles Lawrence Hutchinson (1920)
Bronze, 18 in. high; base, 7¾ x 7 in.
Owned by The Art Institute of Chicago.

ALBIN POLASEK, American, 1879—802. Frank Granger Logan
Bronze, 20½ in. high; base, 10¾ x 10¼ x 5 in. high.
Owned by The Art Institute of Chicago.

ALBIN POLASEK, American, 1879—803. The Sower (1912)
Bronze, 84 in. high; base, 44 x 26 in.
Signed: ALBIN POLASEK.
Owned by The Art Institute of Chicago.

ALBIN POLASEK, American, 1879—804. Unfettered (1924)
Bronze, 56 in. high; base, 11¾ x 11¼ in.
Signed: ALBIN POLASEK, 1924.
Owned by The Art Institute of Chicago.

JANE POUPELET, French, 1878–1932
805. The Bather
Bronze, 19½ in. high; base, 6½ x 5 in.
Owned by The Art Institute of Chicago.
Coll.: George F. Porter, Chicago.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1190.
Lit.: The Studio, XCI (1926), 285 (repr.); The Art Digest, II (Mar. 15, 1928), 8 (repr.).

JANE POUPELET, French, 1878–1932
806. Woman at her Toilet
Bronze, 15½ in. high; base, 24 x 10¼ x 2½ in. high.
Owned by The Art Institute of Chicago.
Coll.: George F. Porter, Chicago.
Exh.: Salon, Paris, 1909; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1193.
Lit.: Art et Décoration, XXXIV (1913), 55 (repr.); L'Art et les Artistes, N.S., XIV (1926), 79 (repr.); The Studio, XCI (1926), 284 (repr.).

AUGUSTE RODIN, French, 1840–1917
807. Adam (1881)
Bronze, 6 ft. 6 in. high; base, 30 x 29 in.
Signed: rodin.
Owned by The Art Institute of Chicago (Robert Allerton Collection).
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1194.
AUGUSTE RODIN, FRENCH, 1840-1917

808. ARTHUR JEROME EDDY
Bronze, 18 in. high; base, 19½ x 11 in.
Signed: A. RODIN 1898.
Owned by The Art Institute of Chicago.
Coll.: Arthur J. Eddy, Chi.
Exh.: Art Inst. of Chi. 1922, No. 57; 1931, No. 23.
Lit.: Creative Art, X (1932), 214 (repr.).

AUGUSTE RODIN, FRENCH, 1840-1917

809. BRONZE HEAD, FIRST STUDY OF BURGHER OF CALAIS (1884-1888)
Bronze, 11⅝ in. high; base, 6⅜ x 5⅝ x 3⅜ in. high.
Signed: A. RODIN.
Owned by The Art Institute of Chicago.
Coll.: Robert Allerton, Chicago.
Exh.: The Art Institute of Chicago, 1923, No. 8 (repr.);
Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1195.
Lit.: Bull., XVIII (1924), 70 (repr.), 71.

AUGUSTE RODIN, FRENCH, 1840-1917

810. BROTHER AND SISTER (1890)
Bronze, 14 in. high; base, 6¾ x 5 in.
Signed: A. RODIN.
Owned by The Art Institute of Chicago.
Exh.: The Art Institute of Chicago, 1923, No. 9; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1196.
Lit.: Bull., XVIII (1924), 72, 82 (repr.).

AUGUSTE RODIN, FRENCH, 1840-1917

811. A BURGHER OF CALAIS (FROM A BRONZE MONUMENT IN CALAIS) (1884-1888)
Plaster copy, 6 ft. 9⅝ in. high; base, 26 x 20 in.
Signed: A. RODIN.
Owned by The Art Institute of Chicago.
Exh.: World's Columbian Exposition, Chicago, 1893, France, No. 43; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1197.
Lit.: T. Child, Art and Criticism, 1892, 265-266; Bull., XVIII (1924), 71; D. S. MacColl, Nineteenth Century Art, 1902, 104; C. Mauclair, Rodin, 1905, 33-39, 36 (ensemble), 38 (repr.); K. Cox, Architectural Record, XVIII, No. 5 (1905), 333, 336 (repr.).

AUGUSTE RODIN, FRENCH, 1840-1917

812. CARYATID (1891)
Bronze, 17 in. high; base, 10¾ x 10½ in.
Signed: RODIN.
Owned by The Art Institute of Chicago.
Coll.: Robert Allerton, Chicago.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1198.
Lit.: F. Lawton, The Life and Work of Auguste Rodin, 1907, 126-7 (repr. faces 128); Bull., XVIII (1924), 72 (repr.), 73.

AUGUSTE RODIN, FRENCH, 1840-1917

813. EVE AFTER THE FALL (1881)
Marble, 29 in. high; base, 11 x 8¾ in.
Signed: A. RODIN.
Owned by The Art Institute of Chicago.
Coll.: Martin A. Ryerson, Chicago.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1199.

AUGUSTE RODIN, FRENCH, 1840-1917

814. THE MAN WITH THE BROKEN NOSE (1864)
Bronze, 12¼ in. high; base, 5⅜ x 4½ x 4 in. high.
Signed: RODIN.
Owned by The Art Institute of Chicago (Arthur Jerome Eddy Memorial).
Coll.: Arthur Jerome Eddy, Chicago.
Exh.: Exhibition of the Eddy Collection, The Art Institute of Chicago, 1922, No. 58; 1931, No. 22; Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1200.
Lit.: F. Lawton, The Life and Work of Auguste Rodin, 1907, 24-26 (repr.); Gazette des Beaux Arts, Per. 4, XIV (1918), 11 (repr.), 14-5.

AUGUSTE RODIN, FRENCH, 1840-1917

815. SORROW (1892)
Bronze, 8¾ in. high; base, 5¾ in. diam. x 4¼ in. high.
Signed: A. RODIN.
Owned by The Art Institute of Chicago.
Coll.: Robert Allerton, Chicago.
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1201.
Lit.: Worcester Art Museum Bulletin, XIV (1923), 36, 37 (repr.); Art News, XXII (Oct. 20, 1923), 10 (repr.).

ARNOLD RONNEBECK, AMERICAN, 1885-

†816. DANCER (1921)
Brass, 13 in. high; base, 3 x 3 in.
Signed: A. R.
Lent by The Weyhe Gallery, New York.

HARRY ROSIN, AMERICAN, 1897-

†817. TORSO OF TEHIVA (1933) (Pl. XCIII)
Plaster, 30 in. high; base, 10 x 12 in.
Signed: HARRY ROSIN, 1933.
Lent by The Artist.

AUGUSTUS ST. GAUDENS, AMERICAN, 1848-1907

**818. AMOR: CARITAS (1887)
Plaster, 8 ft. 9 in. high; base, 42¼ x 9 in.
Signed: AUGUSTUS ST. GAUDENS MDCCCLXX (XVII). Owned by The Art Institute of Chicago.  
Exh.: Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1203.  
Lit.: R. Cortissoz, Augustus St. Gaudens, 1907, frontispiece; C. L. Hind, Augustus St. Gaudens, 1908, XXXIX (Pl. XVII); T. Williams, Internat. Stu., XXXIII (1908), cxxxiii, cxxxviii; The Art World, I (1917), 302, frontispiece.  
The bronze original is in the Luxembourg. Modification of a figure of the Maria Smith tomb, Newport, R. I.

AUGUSTUS ST. GAUDENS, AMERICAN, 1848-1907

819. THE PURITAN (DEACON SAMUEL CHAPIN) (1887)
Plaster copy of original in Springfield, Massachusetts, 8 ft. 7½ in. high; base, 6½ x 41½ in.  
Owned by The Art Institute of Chicago.  
Exh.: Louisiana Purchase, St. Louis, 1904, p. 343 of Cat. (repr. 342). Cent. of Prog. Exh., The Art Inst. of Chi., 1933, No. 1204.  
Lit.: R. 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), cxxxiii-cxxxviii (repr.); H. Bell, Gazette des Beaux Arts, Per. 5, I (1920), 370, 373 (repr.).  
The bronze original is in Springfield, Massachusetts. Deacon Chapin lived there in 1652.

VIKTOR SCHRECKENGOST, AMERICAN, 1906-1980

820. MANGBETTU CHILD (1933)
Bronze, 20 in. high; base, 5 x 5 in.  
Signed: VIKTOR SCHRECKENGOST.  
Lent by the Artist.

JANET SCUDDER, AMERICAN, 1875-1881

821. FOUNTAIN (1911)
Bronze, 41 in. high; base, 28 in. diam.  
Signed: JANET SCUDDER, 1911.  
Owned by The Art Institute of Chicago (Friends of American Art Collection).

EMORY P. SEIDEL, AMERICAN, 1881-19822.

822. GREEK MARBLE (1934)
Marble, 22 in. high; base, 6 x 4 in.  
Signed: E.P. SEIDEL.  
Lent by the Artist.

EUGENIE F. SHONNARD, AMERICAN, 1886-19823.

823. PUEBLO INDIAN WOMAN (1926)
Wood, 17 in. high; base, 6½ x 5½ in.  
Signed: EUGENIE F. SHONNARD.  
Lent by the Artist.

RENEE SINTENIS, GERMAN, 1888-19824.

824. RUNNING COLT (1929)
Signed: R. SINTENIS, 1929.  
Bronze, 6½ in. high; base, 7½ x 2 in.  
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

MAURICE STERNE, AMERICAN, 1877-19825.

825. SEATED FIGURE (1932)
Bronze, 23 in. high; base, 12½ x 13¼ in.  
Lent by the Artist through The Milch Galleries, New York.

ALBERT T. STEWART, AMERICAN, 1900-19826.

826. SILVER KING (1926)
Bronze, 14½ in. high; base, 16½ x 10 in.  
Signed: ALBERT STEWART.  
Lent by Ferargil Galleries, New York.

ALBERT T. STEWART, AMERICAN, 1900-19827.

827. TORSO (1932)
Plaster, 36 in. high.  
Signed: ALBERT STEWART.  
Lent by Ferargil Galleries, New York.

ALBERT T. STEWART, AMERICAN, 1900-19828.

828. YOUNG CENTAUR (1931)
Plaster, 30 in. high; base, 9 x 9 in.  
Signed: ALBERT STEWART.  
Lent by Ferargil Galleries, New York.

JOHN STORRS, AMERICAN, 1885-19829.

829. CERES (1930)
Aluminum, 20 in. high; base, 4 x 4 in.  
Signed: STORRS.  
Lent by the Artist.

JOHN STORRS, AMERICAN, 1885-19830.

830. SEATED TORSO (1928)
Bronze, 45½ in. high; base, 28¾ x 14¼ in.  
Lent by the Artist.

JOHN STORRS, AMERICAN, 1885-19831.

831. WINGED HORSE
Bronze, 13½ in. high; base, 8¾ x 2½ in.  
Owned by The Art Institute of Chicago (Friends of American Art Collection).

LORADO TAFT, AMERICAN, 1860-19832.

832. THE SOLITUDE OF THE SOUL (1914)
Marble, 7 ft. 7 in. high; base, 51 x 41½ in.  
Signed: LORADO TAFT, SC., 1914.  
Owned by The Art Institute of Chicago (Friends of American Art Collection).
WILLIAM HAMO THORNYCROFT, ENGLISH, 1850-1925

833. TEUCER (1881)
Bronze, 6 ft. 8 in. high; base, 27 in. diam.
Signed: HAMO THORNYCROFT—ROME—1881.
Owned by The Art Institute of Chicago.

Exh.: Cent. of Prol. Exh., The Art Inst. of Chi., 1933, No. 1216.

Lit.: W. Meynell, Modern School of Art, n. d., I, 58 (repr.), 59; “Sagittarius,” The Architect’s Journal, LXIII (1926), 134, 135 (repr.).

Teucer was the brother of Ajax, both heroes of the Trojan War. A duplicate is in the Tate Gallery, London.

POLYGNOTUS VAGIS, AMERICAN, 1896-
834. AVIATION (1932)
Plaster, 18 in. high; base, 18½ x 8 in.
Signed: POLYGNOTUS VAGIS 1932.
Lent by Mr. C. W. Kraushaar, New York.

BESSIE POTTER VONNOH, AMERICAN, 1872-
835. BABY’S HEAD (1901)
Bronze, 9¾ in. high; base, 7½ x 6 in.
Signed: BESSIE POTTER VONNOH, 1901.
Owned by The Art Institute of Chicago.

CARL WALTERS, AMERICAN, 1883-
836. BULL (1927)
Ceramic, 8¼ in. high; base, 14¼ x 4½ in.
Signed: walters, 1927.

CARL WALTERS, AMERICAN, 1883-
837. WART-HOG (1930)
Ceramic, 7½ in. high.
Signed: walters.
Lent by The Downtown Gallery, New York.

HEINZ WARNEKE, AMERICAN, 1895-
838. BEAR (1930) (Pl. XCV)
Stone, 28 in. high; base, 16 x 13 in.
Signed: H. WARNEKE.
Lent by the Artist through The Milch Galleries, New York.

HEINZ WARNEKE, AMERICAN, 1895-
839. THREE HISsing Geese (1929)
Bronze, 7¼ in. high; base, 5⅜ x 5½ in.
Signed: H. WARNEKE, 1929.
Owned by The Art Institute of Chicago (Mr. and Mrs. Charles H. Worcester Collection).

HEINZ WARNEKE, AMERICAN, 1895-
840. Wild Boars (1929)
Black granite, 12¾ in. high; base, 13 x 9 in.
Signed: H. WARNEKE, 1929.
Owned by The Art Institute of Chicago.

GERTRUDE VANDERBILT WHITNEY, AMERICAN, 1876-
841. GWENDOLYN (1933)
Belgian black marble, 21 in. high.
Signed: GERTRUDE V. WHITNEY.
Lent by the Artist.

GERTRUDE VANDERBILT WHITNEY, AMERICAN, 1876-
842. WHEREFORE (1915)
Bronze, 16 in. high; base, 9¼ x 7 in.
Owned by The Art Institute of Chicago.

VALLY WIESELTHIER, AUSTRIAN, 1895-
843. GIRL WITH BIRDS (1934)
Glazed terra cotta, 31½ in. high; base, 19 x 14 in.
Signed: VALLY WIESELTHIER.
Lent by the Artist.

VALLY WIESELTHIER, AUSTRIAN, 1895-
844. PLAYMATES (1931)
Glazed terra cotta, 17½ in. high; base, 16 x 5¼ in.
Signed: VALLY WIESELTHIER.
Lent by the Artist.

WHEELER WILLIAMS, AMERICAN, 1897-
845. FOUNTAIN GROUP (1928)
Lead, 18 in. high; base, 10½ x 10½ in.
Signed: WHEELER WILLIAMS.
Lent by the Artist.

ROBERT JAY WOLFF, AMERICAN, 1905-
846. MARGUERITE (1933)
Plaster, 17¾ in. high; base, 11 x 7 x 7 in. high.
Lent by Mr. Hi Simons, Chicago.

MAHONRI YOUNG, AMERICAN, 1877-
847. WORKMAN (1915)
Bronze, 11¾ in. high; base, 13½ x 3½ in.
Signed: YOUNG, 1915.
EMILE ZETTLER, AMERICAN, 1878–
†848. Ophelia (1925)
Gold plated bronze, 20 in. high; base, 6½ in. (diam.).
Signed: z.
Lent by the Artist.

EMILE ZETTLER, AMERICAN, 1878–849. T. S.: Portrait Head (1910)
Bleu turaquin marble, 14 in. high; base, 8 x 8 in.
Signed: EMIL ROBERT ZETTLER, PARIS, 1910.
Lent by the Artist.

EMILE ZETTLER, AMERICAN, 1878–
†850. Torso (1925)
Caen stone, 36 in. high; base, 16 x 10 in.
Lent by the Artist.

WILLIAM ZORACH, AMERICAN, 1887–
†851. Affection (1933) (Pl. XCV)
Yorke fossil marble, 3 ft. high; base, 22 x 12 in.
Signed: zORACH–1933.
Lent by the Artist.

WILLIAM ZORACH, AMERICAN, 1887–
†852. Mother and Child (1928–1930)
Florida Rosa Spanish marble, 5 ft. 5 in. high;
base, 32½ x 28½ in.
Lent by The Downtown Gallery, New York.
Drawings, Water Colors and Pastels*

American Contemporary

GALLERY 49

THOMAS H. BENTON, AMERICAN, 1889–
†853. Century of Progress (1933)
Water color on white paper, 20 x 16 in.
Signed: Benton.
Lent by the Artist through Ferargil Galleries, New York.

EDGAR BRITTON, AMERICAN, 1901–
†854. Performers (1933)
Water color on paper, 11½ x 9½ in.
Signed: Edgar Britton '33.
Lent by the Artist.

CLAUDE BUCK, AMERICAN, 1890–
†855. Il Penseroso (1915)
Water color on white paper, 5 x 8 in.
Signed: Claude Buck, 1915.
Lent by the Artist.

FRANCIS CHAPIN, AMERICAN, 1899–
†856. Trolley and White House, New Orleans (1933)
Water color and pen drawing on white paper, 11 x 10½ in.
Signed: Francis Chapin, 33.
Lent by the Artist.

RICHARD A. CHASE, AMERICAN, 1891–
†857. Old Stuff (1934)
Water color and pencil on white paper, 19¾ x 30 in.
Signed: Richard A. Chase.
Lent by the Artist.

JOHN STEUART CURRY, AMERICAN, 1897–
†858. Love Like a Bird (1928)
Water color on white paper, 15 x 20 in.
Signed: John Steuart Curry “the dove” Paris.
Lent by the Artist through Ferargil Galleries, New York.

WALT DEHNER, AMERICAN, 1898–
†859. Puerto Rico: Moving Day (1932)
Water color on white paper, 17 x 22 in.
Signed: Dehner.
Lent by the Artist.

ADRIAN J. DORNBUSCH, AMERICAN CONTEMPORARY
860. Country Auction (1933)
Water color on white paper, 17 x 21½ in.
Lent by Mr. John Cowles, Des Moines.

KARL FREE, AMERICAN, 1903–
†861. Cirque Royale, Brussels (1929)
Water color on white paper, 13 x 17 in.
Signed: Karl Free, 29.
Lent by the Artist through Mr. C. W. Kraushaar, New York.

HARRY GOTTLIEB, AMERICAN, 1895–
†862. Pont Neuf (1922)
Water color on tan paper, 13 x 18⅜ in.
Signed: Harry Gottlieb, 32.
Lent by the Artist through The Milch Galleries, New York.

EARL HORTER, AMERICAN, 1881–
863. Chinatown Night (1932)
Water color on white paper, 15¼ x 19 in.
Signed: E. Horter, 32.
Owned by The Art Institute of Chicago.

MAUDE PHELPS HUTCHINS, AMERICAN CONTEMPORARY
†864. Drawing in Brown (1933)
Drawing in crayon on white paper, 19¾ x 23½ in.
Signed: M. P. M. H.
Lent by the Artist through The Chester Johnson Galleries, Chicago.

*Drawings, water colors and pastels belonging to the permanent collection and loan collections will be found in Galleries 29, 33, 37, 44 and 54. Those listed here are lent for this special exhibit.

96
BERNARD KARFIOL, American, 1886–865. Fishing Village (1932)
Water color on cream paper, 10 x 15 in.
Signed: B. KARFIOL.
Lent by the Artist through The Downtown Gallery, New York.

JOHN MARIN, American, 1875–866. Landscape in Maine (1915)
Water color on white paper, 16½ x 19½ in.
Signed: MARIN, 15.
Owned by The Art Institute of Chicago.

SAMUEL A. MARX, American, 1885–867. Taxco, Mexico (1932)
Water color on white paper, 13⅜ x 19¾ in.
Lent by the Artist.

WILLIAM MEYEROWITZ, American, 1889–868. Marblehead (1933)
Water color on white paper, 15 x 22¼ in.
Signed: WM. MEYEROWITZ.
Lent by the Artist.

EDGAR MILLER, American, 1899–869. Chicken (1933)
Water color on masonite, 20 x 24 in.
Signed: EDGAR MILLER M. 1933 NO. III.
Owned by The Art Institute of Chicago.

ALDEN L. RIPLEY, American, 1896–870. Winter Light (1931)
Water color on white paper, 22 x 30 in.
Lent Anonymously.

ZOLTAN SEPESHY, American, 1898–871. Skiers (1934)
Water color on light cream paper, 13 x 18 in.
Signed: SEPESHY.
Lent by the Artist.

MILLARD SHEETS, American, 1907–872. San Dimas Station (1933)
Water color on paper, 15 x 22½ in.
Lent by the Artist.

ALBERT STEWART, American, 1900–873. Clarence, the Wart Hog (1933)
Water color on white paper, 9½ x 12 in.
Lent by the Artist through Ferargil Galleries, New York.

ELISABETH TELLING, American contemporary
874. Poeto (1931)
Crayon on tan paper, 15 x 12 in.
Signed: ELISABETH TELLING, TIRTA EMPOEL—BALI.
Lent by the Artist.

JULIA THECLA, American contemporary
875. Self-Portrait (1932)
Water color on paper, 9 x 11 in.
Signed: JULIA THECLA, 1932.
Lent by the Artist.
References are to catalogue numbers throughout.
Arabic numbers indicate oil paintings.
Italicized numbers indicate water colors and pastels.
sc preceding numbers indicates sculpture.

ARTISTS

Adams, Jean C., 515.
Albright, Ivan L., 516.
Albright, Malvin M., sc722.
Altdorfer, Albrecht, 1.
Amberger, Christoph, 2.
Amiens School, a-g.
André, Albert, 265-271.
Angelico, Fra, 23, 24.
Anisfeld, Boris, 517, sc723.
Antonello da Messina, 41.
Archer, Edmund, sc729.
Armin, Emil, 519.
Auer, Lili, sc724.
Bardin, Maurice, sc725.
Barnard, George G., sc726, sc727.
Barthe, Richmond, sc728.
Bates, Gladys Edgerly, sc729.
Bauer, Conrad, 4.
Beach, Chester, sc730-sc732.
Beal, Gifford, 520-522.
Beaux, Cecilia, 523.
Brett, David, sc721.
Biddle, George, 529.
Bisttram, Emil, 530.
Blackburn, Joseph S., 397.
Blaauw, Piet, 398.
Blanche, Jacques E., 272.
Blum, Jerome, 534.
Blume, Peter, 535.
Blumenschein, Ernest L., 536.
Bodkin, Frank, 537.
Bodin, Giovanni, 415.
Booth, Cameron, 538.
Borie, Adolphe, 539.
Botticelli, Sandro, 45, 46.
Botticini, Francesco, 46A.
Bouchard, Henry, sc733-sc735.
Bouché, Louis, 540.
Boucher, François, 133.
Bourdelle, E. Antoine, sc736, sc737.
Bourdichon, Jean, 5.
Boyd, Fiske, 541.
Braque, Georges, 339.
Breughel, Jan, attributed to, 86.
Britton, Edgar, 854.
Brook, Alexander, 542-546.
Bruce, Edward, 547.
Brym, Bartel, the Elder, 6.
Brym, Bartel, the Younger, 7.
Buck, Claude, 855.
Buehr, Karl, 548.
Bul, 549.
Burghfield, Charles, 550-552.
Burgundian School, Fifteenth Century, 8.
Butinone (Bernardino Jacobi), 25, 26.
Camfferman, Peter, 553.
Carles, Arthur, 554.
Carleux, J. B., sc738.
Carrère, Eugène, 243.
Carroll, John, 555.
Cash, Harold, sc739.
Cassady, Edith, 556.
Cassatt, Mary, 435-440.
Cauvin, late XVc., sc750.
Cazin, J. C., 158.
Cézanne, Paul, 290-298.
Chapin, Francis, 856.
Chapin, James, 557.
Chardin, J. B. S., 134, 135.
Chase, William M., 366.
Chassaigne, Olympe, sc740.
Cheney, Russell, 559.
Christus, Petrus, 116.
Cikovsky, Nicolai, 560-562.
Cione (?), Jacopo di, sc740.
Clark, Allan, sc741, sc742.
Cleve, Joos van der Beke van, the Elder, 117.
Clouet, Jean, 9.
Cook, Jan de, 115.
Coleman, Glenn, 563.
Constable, John, 136.
Copley, John Singleton, 368, 369.
Corneille de Lyon, 10.
Corot, Camille, 159-173.
Costigan, John E., 564.
Coter, Colini de, 118.
Courbet, Gustave, 179-180.
Couranch, Lucas, the Elder, 11, 12.
Crocco, Carlo, 27.
Currier, J. Frank, 327.
Curry, John Steuart, 565-568, 858.
Cuyper, Albert, 860.
Cuyper, Albert, 860.
Dalí, Salvador, 340.
Dalstrom, Gustaf, 569.
Daumier, Honoré, 181, 182, sc183, 184, 185.
Davie, Randall, 570.
David, Geraerd, 119.
Davison, Jo, sc745-sc748.
Davies, Arthur B., 441-447.
Dearth, Henry Golden, 448.
Degas, Edgar, 200-206, sc749.
Dehner, Walt, 859.
Delacroix, Eugène, 186-193.
Denis, Maurice, 276.
Dersin, André, 341-343.
Dickinson, Preston, 572.
Diederich, Hunt, 750.
Dietz, Joseph, 571.
Donoghue, John, sc751.
Dornbush, Adrian J., 860.
Dufresne, Charles, 344.
Duveneck, Frank, 388.
Dyck, Anthony van, 88.
Eakins, Thomas, 389-395.
Erd, Raphaël, 370.
English (?), second half of the fourteenth century, 13.
Epstein, Jacob, sc752, sc753.
Ertask, Christian, sc754.
Etter, Stephen, 574.
Faggi, Alfeo, sc755, sc756.
Fantin-Latour, Henri, 244.
Farnsworth, Jerry, 575.
Fiere, Ernest, 576.
Focacci, A., sc757.
Forain, Jean Louis, 277, 278.
Ford, Ruth van S., 377.
Foy, Frances, 578.
Free, Karl, 807.
French Primitive (North), c. 1460–18.
Frieske, Frederick C., 579.
Fries, E. Othon, 345.

Gainsborough, Thomas, 137–139.
Garber, Daniel, 580.
Gelder, Arent de, 89.
Gellié, Claude (Lorraine), 140.
Gerung, Matthias, attributed to, 14.
Ghirlandajo, Ridolfo, 47.
Giles, Howard, 581.
Giorgio, Francesco di, 28.
Giovanni, Matteo di, 32.
Giovanni di Paolo, 29.
Glackens, William J., 592–507.
Glenny, Anna, sc758.
Gogh, Vincent van, 310–316.
Gottlieb, Harry, 582.
Goya, Francisco, 66-69a-f.
Greaves, Walter, 416.
Griffen, Davenport, 584.
Gris, Juan, 346.
Guillaumin, Armand, 279–281.
Gregory, Waylande, sc761.
Grenier, Armand C., 279.
Gris, Juan, 346.
Grimm, Lewis, 455.
Hallthammar, Carl, sc762, sc763.
Hals, Frans, 90a-b-92.
Hals, Frans, 90a-b-92.
Hameister, Elisabeth, sc765.
Hammam, Childs, 449, 450.
Haugseth, A. J., 587.
Hawthorne, Charles W., 588.
Headerson, William P., 589.
Henri, Robert, 451–455.
Hibbard, Frederick C., sc766.
Higgins, W. Victor, 590.
Hobbs, Anna, sc709.
Hodler, Ferdinand, 317–320.
Hogarth, William, 141–143.
Holzhauser, Emil, 592.
Homer, Winslow, 396, 397, 40s-480.
Hopper, Edward, 591, 593–596.
Horter, Earl, 597, 863.
Houdon, J. A., sc767, sc768.
Hutchins, Maude P., 864.
Huysmans, Cornelis, 94.
Ingerle, Rudolph, 598.
Ingres, J. A. D., 194.
Innass, George, 398–400.
Isenbrant, Adriaen, 120.
Italian School, North, c. 1600, 51.
Jacopo, di Cione, 31.
Jenks, Jo, sc769.
Johnson, Edwin Boyd, 599.
Johnson, J. Theodore, 600.
Jordans, Jacob, 95.
Josset, Raoul, sc770, sc771.
Judson, Sylvia S., sc772–sc774.
Kantor, Morris, 601, 602.
Karfiol, Bernard, 603–605, 865.
Keller, Helen G., 606.
Kelpe, Karl, 607.
Kent, Rockwell, 608, 609.
Kliogard, Georgina, 610.
Koberbeke, Johann, 15.
Kolbe, Georg, sc775.
Korb, Jacob, 94.
Kruitwagen, Willem J., 611.
Kraft, Carl R., 612.
Krawiec, Walter, 613.
Krehbiel, Albert H., 614.
Kroll, Leon, 615–619.
Kuniyoshi, Yasuo, 620, 621.
Lachaise, Gaston, sc778.
Lascari, Hilda K., sc779.
La Touche, Gaston, 282, 283.
Laufman, Sidney, 622.
Laurent, Robert, sc780, sc781.
Lawrence, Thomas, 144.
Lawson, Ernest, 457, 458.
Lehnbruck, Wilhelm, sc782.
Lebcke, Heinz, 587.
Le Nain, Louis, 145.
Levy, Beatrice, 623.
Lie, Jonas, 624.
Loiseau, Gustave, 284, 285.
Lorenzo Veneziano School, 35, 36.
Lorrain, Claude, Markel, 625.
Lucas van Leyden, 121.
Luzoni, Luigi, 626.
Luks, George, 507–509.
MacMonnies, Frederick, sc784.
Maes, Nicholas, 96, 97.
Magnasco, Alessandro, 48.
Maillo, Aristide, sc785.
Manet, Edouard, 245–255.
Mangravite, Peppino, 627, 628.
Manet, Henri, sc786–sc788.
Marchand, Jean, 347.
Marc, John, 348.
Marquet, Albert, 348, 349.
Marsh, Reginald, 630–632.
Marx, Samuel A., 867.
Massys, Quentin, 122.
Master of the Kreinburg Altar, 16.
Master of Moons, 17.
Master of St. George, 78.
Master of St. Ursula Legend, attributed to, 123.
Master of Virgo inter Virgines, 124.
Matisse, Henri, 390–394.
Mauria, Maxine, 286, 287.
Mazo, Juan Battista Martinez del, 79.
McFee, Henry Lee, 633.
Melchert, J. Gari, 401.
Melchiore Toscano, 33.
Mending, Hans, 125.
Mercié, Antonin, sc789.
Mestrovic, Ivan, sc790–sc792.
Metsu, Gabriel, 98.
Meynier, Constantin, sc793.
Meyer, Herbert, 634, 635.
Meyerowitz, William, 636, 868.
Miller, Edgar, 637, 869.
Millet, Carl, sc794.
Millet, J. P., 195–199D.
Miró, Joan, 355.
Modigliani, Amadeo, 356.
Moffett, Ross, 638.
Mola, Pierfrancesco, 49.
Monper, Joos de, 99.
Monet, Claude, 207–224.
Morisot, Berthe, 256, 257.
Moro, Antonio, 126, 127.
Moroni, Giovanni Battista, 50.
Morrison, David, 639.
Morse, Samuel F. B., 373, 374.
Motley, Archibald J., Jr., 640.
Muray, Hester M., 641.
Myers, Jerome, 642.
Nakian, Reuben, sc795.
Navatre, School of, 80.
Neagle, John, 375.
Netscher, Caspar, 100.
Norton, John W., 643.
Nura, 644.
Oberteuffer, George, 645.
Ochtervelt, Jacobus, 101, 102.
O'Keeffe, Georgia, 646.
Orloff, Chaza, sc796.
Ostrowsky, Sam, 647.
Ott, Peter Paul, sc797.
Pachler, Michael (attributed), 19.
Paris (?) School, c. 1500, 21.
Parshall, Douglas, 648.
Pascin, Jules, 357.
Peirce, Waldo, 649.
Pene, Guy, see Du Bois.
Perry, Maebbe C., sc798, sc799.
Perugino, Pietro, 52.
Philipp, Robert, 651.
Phillips, Marjorie, 652.
Philpot, Glynn, sc800.
Piazzetta, Giovanni Battista, 53.
Picasso, Pablo, 358–360.
Picasso, Pablo, 358–360.
Pissarro, Camille, 258–261.
Pluhm, Karel van der, 103.
Polasek, Albin, sc801–sc804.
Poole, Abram, 653.
Poor, Henry V., 654, 655.
Pouguilas, Constantine, 656.
Pousett, Jane, sc805, sc806.
Poussin, Nicolas, 146, 147.
Prendergast, Maurice, 459, 460.
Preuss, C. C., 657.
Prud'homme, Jean, 574.
Puuvis de Chavannes, P. C., 204.

Rafter, Michael (attributed), 19.
Pachler, Michael (attributed), 19.
Paris (?) School, c. 1500, 21.
Parshall, Douglas, 648.
Pascin, Jules, 357.
Peirce, Waldo, 649.
Pene, Guy, see Du Bois.
Perry, Maebbe C., sc798, sc799.
Perugino, Pietro, 52.
Philipp, Robert, 651.
Phillips, Marjorie, 652.
Philpot, Glynn, sc800.
Piazzetta, Giovanni Battista, 53.
Picasso, Pablo, 358–360.
Pissarro, Camille, 258–261.
Pluhm, Karel van der, 103.
Polasek, Albin, sc801–sc804.
Poole, Abram, 653.
Poor, Henry V., 654, 655.
Pouguilas, Constantine, 656.
Pousett, Jane, sc805, sc806.
Poussin, Nicolas, 146, 147.
Prendergast, Maurice, 459, 460.
Preuss, C. C., 657.
Prud'homme, Jean, 574.
New York, Whitney Museum of American Art, 491, 523, 532, 540, 565, 604, 650, sc728, sc746, sc750, sc769, sc795, sc836, sc847.
New York Public Library, 369, 373.
Osborn, Mr. William Church, 260.
Ottawa, National Gallery of Canada, 60.

Palmer, Mr. and Mrs. Potter, 187, 360.
Payson, Mr. Charles S., sc745.
Payson, Mrs. Charles S., 66, 182.
Pennsylvania Academy of the Fine Arts, 396.
Pennsylvania University of, 389.
Phillips Memorial Gallery, 405, 428, 573, 576, 646, 698, 702.
Pittsburgh, Carnegie Institute, Dept. of Fine Arts, 386, 387, 464.
Pratt, Mr. Herbert L., 380.
Proskauer, Mr. Richman, 439.
Providence, Rhode Island School of Design, Museum of Art, 295, 691.
Pulitzer, Mr. Ralph, 618.
Rehn, Mr. Frank K. M., 531, 552, 596, 610, 630, 632.
Rhode Island School of Design, Museum of Art, 295, 691.
Ringling Museum of Art, John and Mable, 61.
Rogers, Mrs. Grace Rainey, 184.
Rosenberg, Mr. Paul, 171.
Ruben, Mr. Horatio S., 450.
Ryerson, Mrs. Martin A., 46A, 226, 246, 255, 397, 444.
Sabin, Mrs. Charles H., 627.
Sachs, Mr. Samuel, 146.
St. Louis City Art Museum, 323.
Saklatwalla, Dr. B. D., sc780.
San Francisco, California Palace of the Legion of Honor, 697.
Sarasota, Fla., John and Mable Ringling Museum of Art, 61.
Schiff, Mr. John Mortimer, 5, 131, 132.
Schnewind, Mr. Henry, 19, 130.
Schofield, Mrs. Flora, 346.
Schwab, Mr. Martin C., 379.
Scott and Fowles, 37, 51, 194.
Seattle Art Museum, 535.
Seligmann, Rey and Company, Arnold, 12.
Sheafer, Mr. and Mrs. Lesley Green, 499, 544, 551, 555, 594, 603, 687.
Sheppard, Mr. and Mrs. John S., 593.
Simons, Mr. Hi, 846.
Simpson, Mrs. John W., 134.
Smith College Museum of Art, 778.
Smithsonian Institution, National Gallery of Art, 143.
Spaulding, Mr. John T., 201, 292.
Speicher, Mr. Eugene, 494.

Steffen, Mr. LeRoy J., 668.
Tripp, Mr. Chester D., 103.
Wadsworth Athenaeum, 420, 426.
Washington, D. C., Corcoran Gallery of Art, 393.
Washington, D. C., Smithsonian Institution, 143.
Webb, Mr. and Mrs. J. Watson, 160, 162, 179, 253, 437, 626.
Weeks, Mr. Carl, 173.
Weis, Mr. Samuel W., 377.
Weitzner, Julius H., 375.
Wetmore, Miss Edith, 365.
Weyhe Gallery, sc816.
Whittemore, Miss Gertrude B., 417, 433.
Whittemore Company, John H., 430.
Willing, Mr. Mark S., 412.
Winterbotham, Mr. and Mrs. Joseph, 72, 185, 205.
Worcester Art Museum, 475, 485.
Worcester, Mr. and Mrs. Charles H., 7, 11, 14, 16, 35, 43, 275, 289.
Yale University, Gallery of Fine Arts, 374.
Young Howard, Galleries, 42.
ILLUSTRATIONS
Plate I

I. ALBRECHT ALTDORFER

The Art Institute of Chicago

Nativity
PLATE III

23. FRA ANGELICO

Mr. Edsel Ford

GABRIEL
24. FRA ANGELICO  VIRGIN ANNUNCIATE

Mr. Edsel Ford
30. Benozzo Gozzoli

Madonna and Child with Cherubim

Mr. Edsel Ford
41. ANTONELLO DA MESSINA

PORTRAIT OF A MAN

The John G. Johnson Collection
58. PAOLO UCCELLO

PORTRAIT OF A GIRL

Mr. Jules S. Bache
46. SANDRO BOTTICELLI

MADONNA, CHILD, ST. JOHN AND ANGEL

Mr. Carl W. Hamilton
52. PERUGINO (PIETRO VANNUCCI)  

MADONNA AND CHILD WITH TWO ANGELS  

*Mr. Carl W. Hamilton*
PLATE XII

42. GENTILE BELLINI

DOGE GIOVANNE MOCENIGO

The Howard Young Galleries
57. Titian

A Member of the Contarini Family

Wildenstein and Company
56. Titian

Doge Andrea Gritti

Lent anonymously
PLATE XV

El Greco

The Holy Family

The Cleveland Museum of Art
68. GOYA

The Honorable Andrew W. Mellon

SEÑORA SÁBAS SÁBAS GARCÍA
Plate XVII

112. TERBORCH

Wildenstein and Company

THE MUSIC LESSON
PLATE XVIII

105. Rembrandt

Joseph and Potiphar's Wife

M. Knoedler and Company
PLATE XIX

108. RUBENS

PORTRAIT OF AN OLD MAN

The Metropolitan Museum of Art
PLATE XX

106. REMBRANDT

Mr. N. B. Hersloff

SELF PORTRAIT
110. SUSTERMANS

GIAN CARLO DEI MEDICI

Mr. Jacob Epstein
126. ANTONIO MORO

MRS. J. HORACE HARDING

PORTRAIT OF A LADY
130. ROGIER VAN DER WEYDEN

Mr. Henry Schniewind

PIETA
131. ROGIER VAN DER WEYDEN

SCENES FROM THE LIFE OF POPE SERGIUS I

Mr. John Mortimer Schiff
115. JAN DE COCK

Mr. Albert Keller

THE DREAM OF SERGIUS I (?)
123. ATTRIBUTED TO THE MASTER OF THE LEGEND OF ST. URSULA

Mrs. Edouard Jonas

MADONNA AND CHILD WITH SAINTS
Plate XXVII

152. ROMNEY

Mrs. Francis Russell

The Art Institute of Chicago
137. GAINSBOROUGH  MISS ANNE FORD (LATER MRS. PHILIP THICKNESSE)
*The Cincinnati Art Museum*
Mrs. John W. Simpson

SOAP BUBBLES
PLATE XXXI

150. REYNOLDS

Mrs. Édouard Jonas

MARY HICKEY
138. GAINSBOROUGH

PORTRAIT OF MISS JULIET MOTT

Mrs. J. Horace Harding
PLATE XXXIII

148. RAEBURN

MRS. AUSTIN OF KILSPINDIE

M. Knoedler and Company
142. HOGARTH

MRS. BUTLER

The John G. Johnson Collection
Plate XXXV

189. Delacroix

The Museum of Fine Arts, Boston

The Entombment
PLATE XXXVII

I71. COROT  WOMAN WITH TOQUE AND MANDOLIN

Mr. Paul Rosenberg
PLATE XXXVIII

162. COROT

Mr. and Mrs. J. Watson Webb

THE GREEK GIRL
VIEW NEAR NAPLES

The Springfield Museum of Fine Arts
182. DAUMIER

DON QUIXOTE WITH SANCHO PANZA WRINGING HIS HANDS

Mrs. Charles S. Payson
Mr. John T. Spaulding
206. DEGAS

DURAND-RUEL

WOMEN IRONING
PLATE XLIII

256. BERTHE MORISOT

MME. BOURSIER AND HER DAUGHTER

The Brooklyn Museum
PLATE XLIV

242. RENOIR

WOMAN BRAIDING HER HAIR

Durand-Ruel
Mr. William Church Osborn

PISSARRO

VIEW AT PONTOISE

260. PISSARRO
312. VAN GOGH

Lent anonymously

LE CAFÉ DE NUIT
Wheat Fields near Arles

Wildenstein and Company
PLATE XLIX

303. GAUGUIN

MLLE. MARIE HENRY

The Art Institute of Chicago
PLATE L

296. CÉZANNE

MME. CÉZANNE IN THE CONSERVATORY

Lent anonymously
302. GAUGUIN

Jacques Seligmann and Company

HOSPITAL GARDEN AT ARLES
361. SEGONZAC

Lent Anonymously

LANDSCAPE
PLATE LIV

Mary and Elizabeth Royall

The Museum of Fine Arts, Boston
Mr. Herbert L. Pratt

Joseph Dugan
Mr. and Mrs. William Averell Hurriman
PLATE LVIII

374. Morse

Mrs. de Forest

Yale University, Gallery of Fine Arts
PLATE LIX

388. DU VENECK

WOMAN WITH FORGET-ME-NOTS

The Cincinnati Art Museum
PLATE LX

391. EAKINS

THE CONCERT SINGER

The Pennsylvania Museum of Art
396. HOMER

The Pennsylvania Academy of the Fine Arts
THE AGNEW CLINIC

The University of Pennsylvania
PLATE LXIII

402. Ryder

The Estate of the late Miss Adah M. Dodsworth

FOREST OF ARDEN
PLATE LXIV

464. WEIR

PLOUGHING FOR BUCKWHEAT

Carnegie Institute, Pittsburgh
PLATE LXV

417. WHISTLER

L'ANDALOUSE

Miss Gertrude B. Whittemore
433. WHISTLER

THE WHITE GIRL

Miss Gertrude B. Whittemore
PLATE LXVII

415, BOLDINI

JAMES MCNEILL WHISTLER

The Brooklyn Museum
425. WHISTLER

THE LANGE LEIZEN OF THE SIX MARKS

The John G. Johnson Collection
PLATE LXIX

438. CASSATT

Mr. Gardner Cassatt

THE ARTIST'S MOTHER
436. CASSATT

Mother and Child

The Cincinnati Art Museum
474. HOMER

The Art Institute of Chicago

THE GULFSTREAM (WATER COLOR)
488. HOMER

SUNSHINE AND SHADOW (WATER COLOR)

The Art Institute of Chicago
491. BELLOWS

The Whitney Museum of American Art
506. GLACKENS

*Nude with Apple*

*The Artist*
Two Women
Emma S. Bellows

Plate LXXVI
THE HAIRDRESSER'S WINDOW

The Artist through The Montross Gallery
618. KROLL

Mr. Ralph Pulitzer

SCENE IN CENTRAL PARK
The Adolph Lewisohn Collection
518. ARCHER

WAITING FOR THE DEPARTURE

The Artist
536. BLUMENSHEIN

The Artist

CANYON, RED AND BLACK
Mr. and Mrs. Lesley Green Shefer

SPEICHER JEANNE AND LYDIA

PLATE LXXXIII
628. MANGRAVITE

GIRL COMBING HER HAIR

The Frank K. M. Rehn Galleries
Plate LXXXV

546. BROOK

THE TRAGIC MUSE

The Downtown Gallery
560. CIKOVSKY

GIRL BEFORE MIRROR

The Worcester Art Museum
649. PEIRCE

Gallery 144 West 13th Street

WOODCOCK AND PARTRIDGES
Plate LXXXIX

586. Halpert  
COTTAGE INTERIOR, Ogunquit

The Downtown Gallery
PLATE XC

605. KARFIOL

SEATED NUDE

The Museum of Modern Art
591. HOPPER

The Frank K. M. Rehn Galleries

BARBER SHOP
817. ROSIN

The Artist

TORSO OF TEHIVA
795. NAKIAN

The Whitney Museum of American Art

The Lap Dog

774. JUDSON

The Artist

SHEPHERD
838. WARNEKE

The Artist

BEAR

851. ZORACH

The Artist

AFFECTION