

# **Memorial exhibition : the collection of the late Miss Lizzie P. Bliss, vice-president of the museum May 17-September 27, 1931, Museum of Modern Art, New York**

Author

Bliss, Lizzie P. (Lizzie Plummer), 1864-1931

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# MEMORIAL EXHIBITION

THE COLLECTION OF  
MISS LIZZIE P. BLISS

THE MUSEUM OF MODERN ART

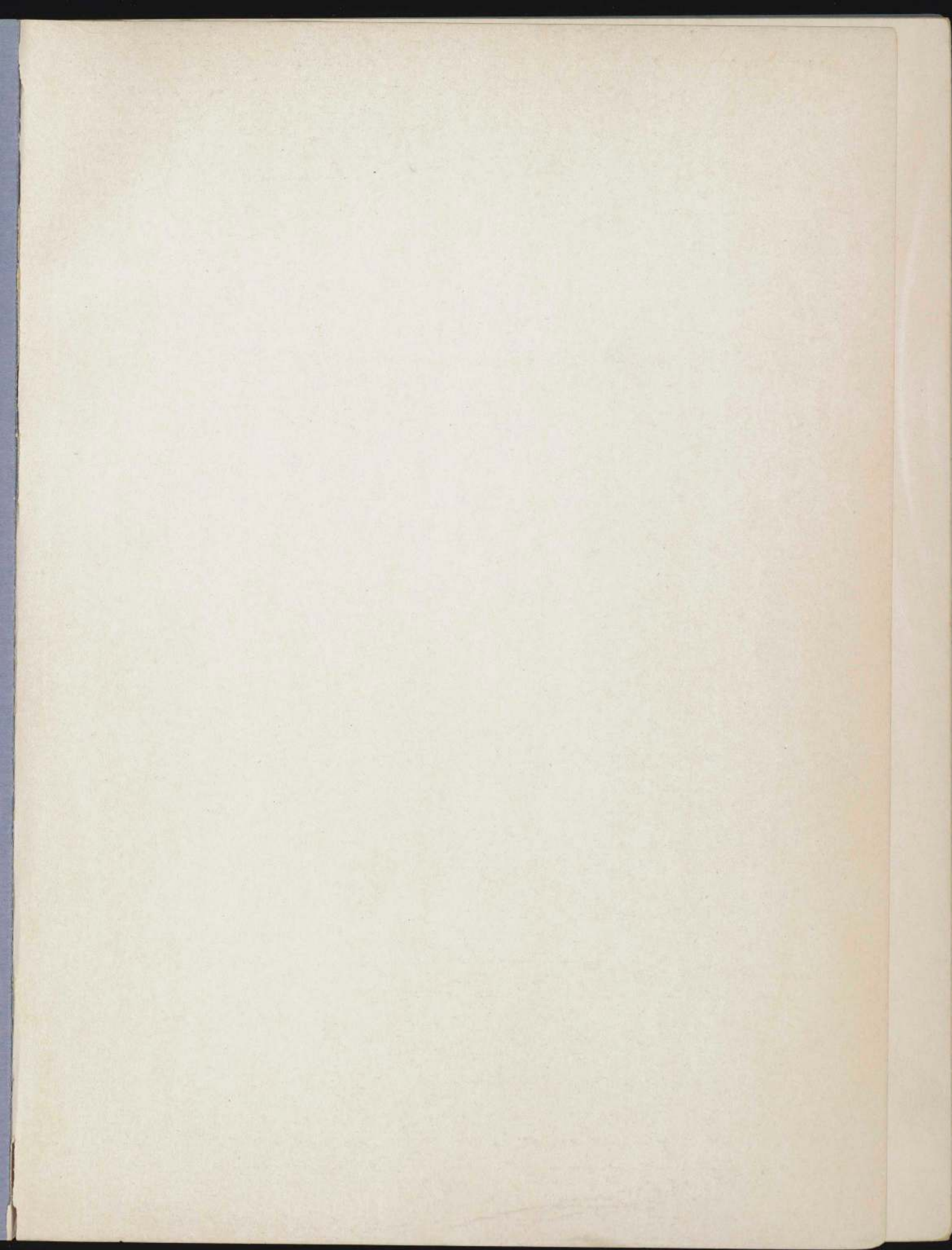
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MEMORIAL EXHIBITION  
THE COLLECTION OF  
MISS LIZZIE P. BLISS





MISS LIZZIE P. BLISS

1864-1931



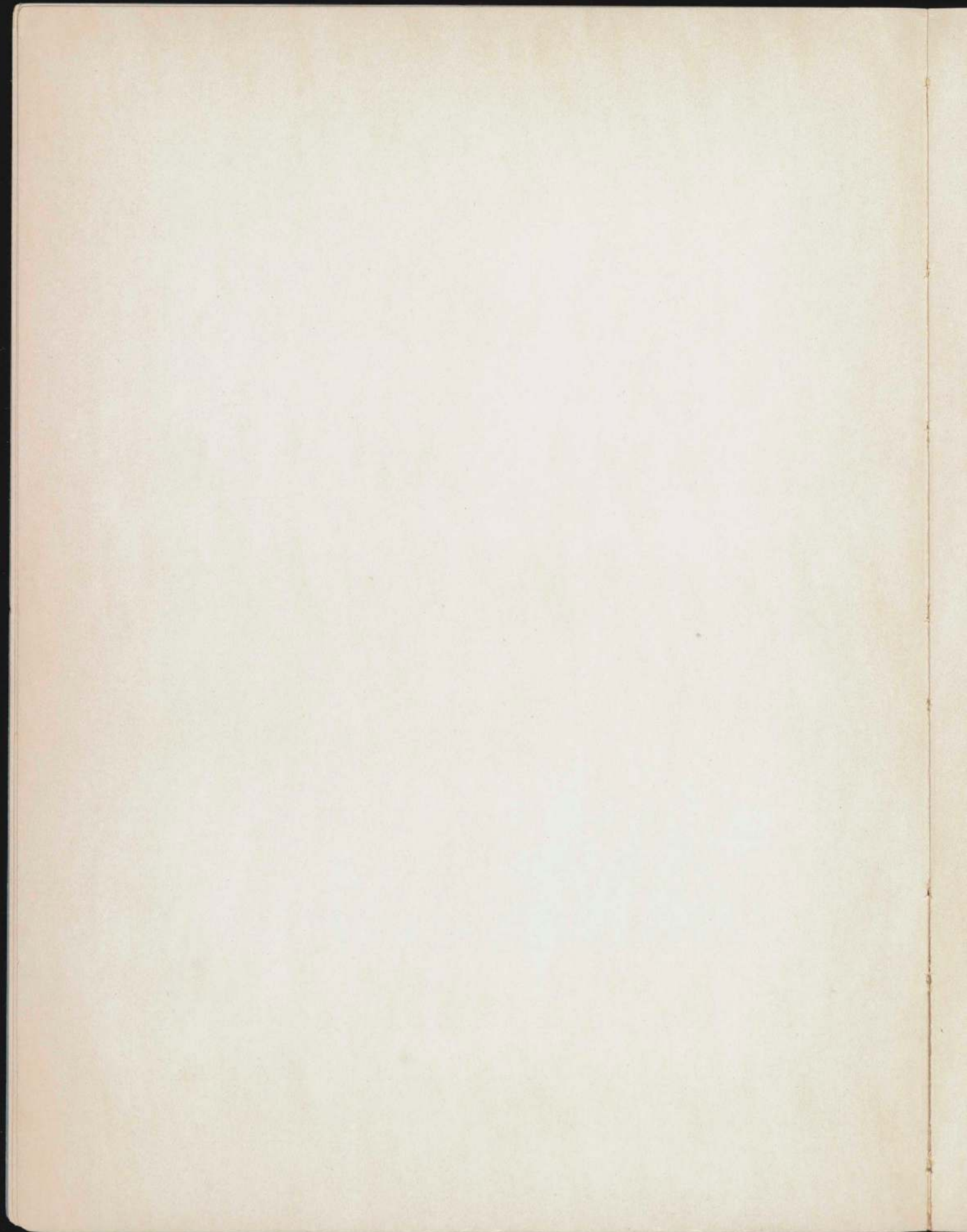
# MEMORIAL EXHIBITION

THE COLLECTION OF THE LATE

MISS LIZZIE P. BLISS

VICE - PRESIDENT OF THE MUSEUM

MAY 17 — SEPTEMBER 27 — 1931  
MUSEUM OF MODERN ART · NEW YORK





## MEMORIAL TO LIZZIE P. BLISS

THE life of Lizzie P. Bliss was one of service and of joy in that service. To individuals and to public movements she gave continually of her support and aid. In this city she held a unique place, enjoying the affection and devotion of all who knew her and of many who knew only her name. It was her delight and privilege to give to the artist and musician of promise the support that their ultimate success so generally justified. Many public enterprises owed much to her leadership and devotion. The Kneisel Quartet, the Juilliard Foundation, the great Armory Exhibition of 1913, were among the undertakings which profited by her direction and support.

During the last two years of her life, the Museum of Modern Art was her chief interest. A founder of the Museum and its Vice-President, she had a principal part in its establishment and in the conduct of its activities. Her splendid legacy of paintings, drawings and prints, at once gives the Museum a high place among public institutions with similar purposes.

The collection which she formed bears the hall-mark of her unerring taste and fine courage. Her early interest in modern art continued unfaltering and unabated through years of public indifference. She had the vision and the knowledge to sense the best. Nothing could find a permanent place on the walls of her gallery that did not stand the test imposed by the masterpieces that already hung there.

The greater part of this collection Miss Bliss bequeathed to the Museum of Modern Art under the sole condition that the Museum shall become in fact what it is in name.

The Trustees here record their deep appreciation of a legacy so generous that



it will serve as an inspiration in carrying forward their plans for the development of the Museum in which Miss Bliss was so deeply interested.

The delight of association with her, the quality of her character, will remain always in our memory. We have lost a friend and a woman great in her generation.

A. C. G.

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## LIZZIE P. BLISS

APRIL 11, 1864 · MARCH 12, 1931

TO ATTEMPT in any way through the medium of words to convey an appreciation of Miss Bliss and her personality is to feel immediately a restraining hand upon one's arm, for she was by instinct profoundly reticent, shy without being self-conscious; a believer in action rather than words. But it is interesting to know what manner of woman it was who laid the corner stone of a Museum of Modern Art, with such vision, constructive leadership and a splendid legacy of exceptionally beautiful paintings, drawings and prints.

She was born in Boston. Her mother being somewhat delicate she acted as hostess for her father during his official life in Washington as a member of the McKinley cabinet. While her parents lived she had no life outside theirs; no thought but complete devotion to their well-being. She inherited her mother's fine taste for music, and was an original supporter and prime mover in the national organization of the Kneisel Quartet which gave pleasure to so many people throughout the country during its years of successful life. She played the piano well enough to have been a professional, but shied from the public performance. After her mother's death she ceased to play herself, but was always an appreciative listener, and gave liberally of her means and personal encouragement to any number of young artists struggling up the ladder of fame.

The person who most influenced her life in the field of painting was undoubtedly Arthur B. Davies. Impressed by his genius she purchased first one painting, then several, then almost anything obtainable, from drawing to large canvas, as he finished it. He led the way to exhibitions, talked painting to her, modern methods, plans for future work, and found a willing listener, disciple and patron. She broadened his horizon and revealed to him the rhythm of sound as he unfolded for her the rhythm of color and form. Assisted by Davies's knowledge and inspired by his dreams her delicate intuitive love of beauty developed rapidly.

Loyalty was as natural to her as life itself, and she was an advocate for modern art when it had few admirers, a patron when it had almost no market; finally through her keen intelligence, valiant championing of young artists, and her personal experience with their work, she became not only an important collector but one of the best judges of contemporary painting in this country. To gather that which has stood the test of time takes skill and taste, but to select wisely from



the vast amount of unweeded material produced by contemporary artists, requires taste, courage, and insight that amount almost to the gift of prophecy, and her gallery reveals what a critic recently described as "well-nigh matchless tact of selection."

This same unerring taste and ready power of decision made her a most valuable member of the committees which sponsored important modern exhibitions of recent years. She was one of the Founders of the Museum of Modern Art and its Vice-President. She had a principal part in its establishment and in the conduct of its activities.

Feeling the unity of all art she turned her sympathetic understanding round the circle and included the theater among her interests. There she adhered more definitely to the classical; the music of the words, the form in which the ideas were presented, and the mass of color made Hamlet and Cyrano to her the most magnificent plays of our language.

In manner she was quiet, somewhat unimpressive, yet always alert and at moments of which she was unconscious one caught the vision of a radiant spirit. Apparently the gentlest, and certainly the most modest of women, she was absolutely independent in her taste and courageous as to her method of doing things. Having an instinctive love of the arts and a finely trained aesthetic perception she wove a pattern of brilliant color into the stereotype background of a conventional life.

Criticism, even ridicule of an artist's method, or the result achieved had no effect upon her whatever; she smiled confidently at those who had nothing in common with her beliefs and went her serene, cheerful way. Just as a rock at the ocean's edge meets the pounding of the teasing surf, after each attack the rock emerges unchanged—it is the wave which breaks and leaves the rock gleaming in the sunlight as bright as before.

The new discoveries of pure science attracted her. She read much philosophy, and sought eagerly to understand the essential why and wherefore of life. She questioned, too intellectually honest to accept anything blindly, but all such groping seemed designed not so much to find a faith, as to complete the superstructure upon a simple, and unusually firm foundation of religious conviction already there.

Her outstanding characteristics were simplicity, tolerance and understanding, and the greatest of these was her understanding. Perhaps that is why she had such an attraction for youth. She saw what they saw, encouraged the expression



of their ideas and spontaneously offered them unprejudiced consideration. Naturally she did not always agree with these conceptions, her knowledge was too real, her respect for art too sincere, only no twig that had aspiration for its leader was rootless to her—she regarded it as a potential tree. No one ever left her with dampened enthusiasm, but always with a sense of greater self-confidence and a firmer grip on the creative impulse that was his.

She never sought even through criticism to implant her own belief in others. She was as selfless in her opinions as she was in her generosity. The intimate friends were few but her acquaintances were from all walks of life. Blessed with a happy, contented disposition, her problems were the problems of others; her hopes their hopes; her zeal was for their accomplishment, although warmth of enthusiasm never swept her off her feet; with clear, orderly precision she thought things through to a definite conclusion.

She understood that musical talent to develop must have education; that the best plays in the theater should be properly housed as well as the most popular; that the real artists of today will become the great masters of tomorrow, only meanwhile the spirit of artistic creation has a physical body which must be fed and a home provided for its ideas. With great simplicity and generosity she set about the practical business of securing these necessities as far as possible, for the people in whose ideas she believed.

Her devotion to others seemed almost that of self-sacrifice, to her it meant only self-realization. Inspiration is an intangible thing, it is difficult to trace the springs that feed it but undoubtedly such rare understanding and warm, sustaining encouragement as "Lillie" Bliss gave to all her artist friends must have found its way into the very life stream of their creative effort and carried it forward with increasing strength and beauty. By the rare quality of her vision, in her philosophy of life, in everything she did, she proved that there can exist among people of this world a superiority of fine qualities, an aristocracy of character.

Last January she became desperately ill, but with remarkable courage she patiently aided those who fought for her life. At first, to all appearances she had won, for she was up again and showed the same unflagging interest in her friends and their doings; the Persian exhibit in London, the Schubert Memorial, the picture gallery at Phillips Academy, unemployment in New York; finally she even insisted upon going to see the last day of the Lautrec-Redon show at the Modern Museum which greatly pleased her. However, this fictitious strength

began to fail rapidly, and on March twelfth she passed over to the Unseen World.

Yet assuredly she lives on for this city of which she was such a distinguished citizen. She lives in the impulse her mind and generous leadership have given to the artistic development of her day. She lives in the beauty of her splendid gift, which definitely founds a Museum of Modern Art. She lives in the inspiration her fine character will be to others. She lives in the heart and memory of those who love her, for as someone has said, "God gave us memory so that we might have roses in December."

E. B.

[Mrs. August Belmont]  
JE 1/87



## MISS BLISS' COLLECTION

TO WRITE impersonally of Miss Bliss' collection after having known Miss Bliss is very difficult. For those who were her friends something of her gentle and courageous spirit lingers about the paintings which she loved so much and which she left, perhaps reluctantly, in this world.

Although she possessed well-chosen works of earlier and later periods, the most important part of her collection is the magnificent group of French paintings and drawings of the latter half of the 19th Century. Degas, Renoir, Cézanne, Monet, Pissarro, are included and, among a generation slightly younger, Seurat, Toulouse-Lautrec, Gauguin, Redon—almost the entire roster of those pathfinders whose present fame is equalled only by the neglect or contempt which they endured so often when they were alive. Even fifteen years ago Miss Bliss, at that time one of the few American collectors who found their work admirable, received little sympathy for her enthusiasm—but today how amply is her courage vindicated!

Her superb Daumier *Laundress*, her Renoir *Landscape*, and powerful Monet *Etretat*, most of her 19th Century "old masters" as well as her excellent contemporary paintings by Picasso, Derain and Matisse, were in a way a background, a complement, to the work of the two French artists whom she especially admired—Cézanne and Seurat.

Her eleven oils and ten watercolors by Cézanne give an almost complete picture of the work of the artist who has most influenced contemporary painting. His *Self-Portrait* in a lawyer's hat (No. 1) painted during the sixties is an excellent example of his crude, rather labored but vigorous early style. The grandeur with which, during his maturity, he could invest even an awkward human figure is demonstrated in the *Bather* of about 1880 (No. 8). The small interior with the seated figure of the collector, Chocquet (No. 6) is a jewel of the most precious quality in surface and color. The portrait of the artist's sister (No. 7) and two watercolor studies for "bather" compositions (Nos. 12 and 13), round out a remarkable series of figure paintings.

Outstanding among her five Cézanne still-life paintings are the unfinished but magnificent *Apples* (No. 11) formerly in the Kelekian collection, and the sombre *Oranges* (No. 5) which glow like coals in a dark hearth. The early *Landscape* (No. 2) painted under the influence of Pissarro, the extraordinary *Pines and Rocks* (No. 9) are supplemented by a half dozen watercolors, among them a study of



foliage (No. 21) which conveys as clearly as any work by Cézanne the patience and intensity of his observation and his unfailing sense of color.

After she had completed her group of Cézannes, Miss Bliss turned increasing attention to Seurat, perhaps the last of the great artists of the 19th Century to win general recognition. Unfortunately his meticulous technique and the brief decade of his painting career have made his work extremely rare and recently extremely costly. In spite of these difficulties, Miss Bliss succeeded in adding to her single oil by Seurat what is probably the largest group of Seurat drawings in America. Had she lived she might also have added (as she desired to) the most important of Seurat's landscapes.

Among the painters of fifty years ago Miss Bliss concentrated upon the two who, to the present generation, most clearly carried on (and in part rediscovered) the classical tradition of European art. But she realized that her collection lacked any work by the most famous romantic painter of the same period, Vincent van Gogh. During the last year of her life she sold paintings which she felt she least needed, saved what she could by sacrifices which only her friends suspected, in order to buy a van Gogh.

Miss Bliss did not neglect American painting, although she felt the superiority of the French. Even excluding her large collection of Davies she owned more paintings by contemporary Americans than by contemporary Frenchmen. Maurice and Charles Prendergast, Walt Kuhn, and Paul Dougherty interested her more than others. But a special place was reserved for Arthur B. Davies whose delicate, somewhat precious vision seems at present to be undervalued by many critics.

Until his death two years ago Davies was Miss Bliss' constant friend and helped, by his excellent and very advanced taste, to form her collection almost from its very inception. In return Miss Bliss became Davies' principal patron, purchasing a large number of his works—oils, watercolors and prints. Yet, however much she may have valued his friendship and discerning counsel and however many of his paintings she may have owned, she did not, as is often supposed, exaggerate his artistic importance. At the time of her death three oils by Davies hung on her walls in addition to the small room decorated by Davies murals.

A special element of sadness is added to this Memorial Exhibition of Miss Bliss' collection. In her old home where she had lived till recently there was no light and no space to hang the paintings properly. Her new apartment had just

been completed before the beginning of the fatal illness prevented her and her friends' enjoying the collection under such advantages as it deserved. In a large and perfectly lighted gallery hung her Daumier, her *Pines and Rocks* (No. 9) and large *Still Life* (No. 11) by Cézanne, the three paintings which she especially loved, together with the other French oils. A small reception room was devoted to Cézanne watercolors and another to Seurat drawings. Her dining room was decorated with gay panels by the brothers Prendergast. A Toulouse-Lautrec, a Pissarro, and a fine Italian landscape (No. 46) by Davies hung in her living room, and along the corridors were lithographs by Renoir, Redon, Matisse and Davies, woodcuts by Gauguin, etchings by Picasso, and fragments of Coptic and Persian textiles.

Most of these many riches of which Miss Bliss was a generous custodian during her life-time are now even more generously made the property of the American public. The gratitude and responsibility felt by the Trustees of the Museum of Modern Art, which has received the major portion of Miss Bliss' bequest, have been expressed elsewhere by its President. They are equally shared by the staff of the Museum.

A. H. B., JR.



DISTRIBUTION OF THE COLLECTION OF MISS LIZZIE P. BLISS:

By the terms of Miss Bliss' will her collection is to be divided among several private beneficiaries and the following institutions:

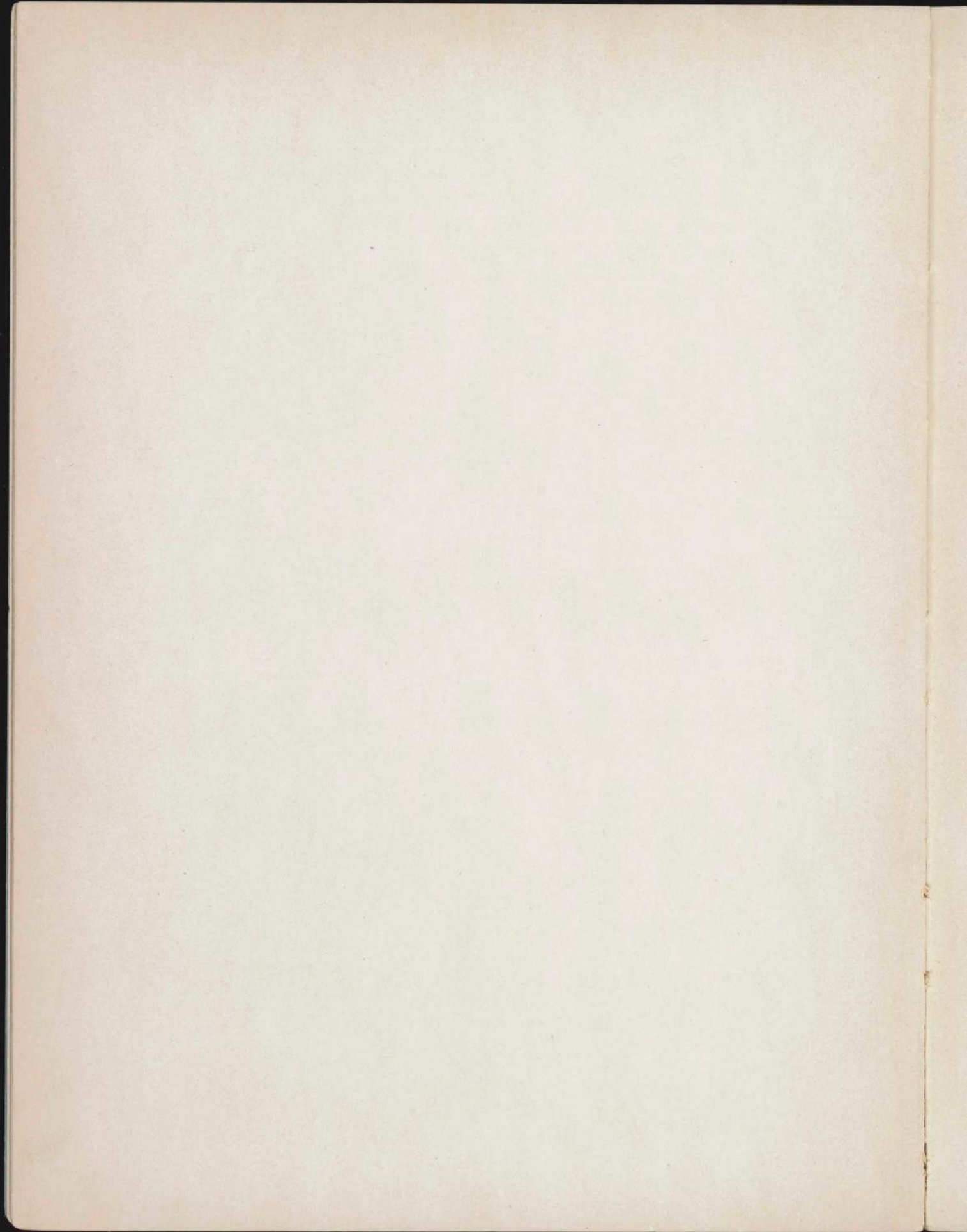
THE BROOKLYN MUSEUM  
CLEVELAND MUSEUM OF ART  
CORCORAN GALLERY OF ART, WASHINGTON  
INTERNATIONAL HOUSE, NEW YORK  
THE METROPOLITAN MUSEUM OF ART, NEW YORK  
THE NATIONAL GALLERY, MILLBANK, LONDON  
NEWARK MUSEUM ASSOCIATION  
THE ADDISON GALLERY, PHILLIPS ACADEMY,  
ANDOVER, MASSACHUSETTS  
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RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE  
ROCHESTER MEMORIAL ART GALLERY  
ST. PAUL ART INSTITUTE  
SAN FRANCISCO ART ASSOCIATION  
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Acknowledgment is made to these institutions for their generous coöperation in permitting the exhibition of many of these paintings. By the terms of Miss Bliss' will the works of art bequeathed to the Museum of Modern Art (and so designated in this catalog) are to be delivered to the Museum within three years of Miss Bliss' death, providing the Trustees of the Estate should be satisfied that the "Museum of Modern Art is sufficiently endowed and in the judgment of said Trustees on a firm financial basis and in the hands of a competent board of trustees." Upon delivery of these works of art to the Museum of Modern Art they are to become the absolute property of the Museum with the exception of three paintings—*Pines and Rocks* by Cézanne (No. 9 in this catalog); *Still Life* by Cézanne (No. 11); and *The Laundress* by Daumier (No. 23). These three

paintings are to be delivered to the Museum of Modern Art under the condition that they shall never be sold. Should the Museum of Modern Art not fulfill the conditions of the bequest these paintings shall then become the sole property of The Metropolitan Museum of Art of New York.

The Trustees and Staff wish also to express their appreciation to Mr. Robert G. McIntyre for his assistance in preparing the Davies group; to Dr. Maurice S. Dimand, Associate Curator of Decorative Arts at the Metropolitan Museum, for his assistance in dating the Near Eastern textiles; to an anonymous student for research in connection with the Degas drawings.

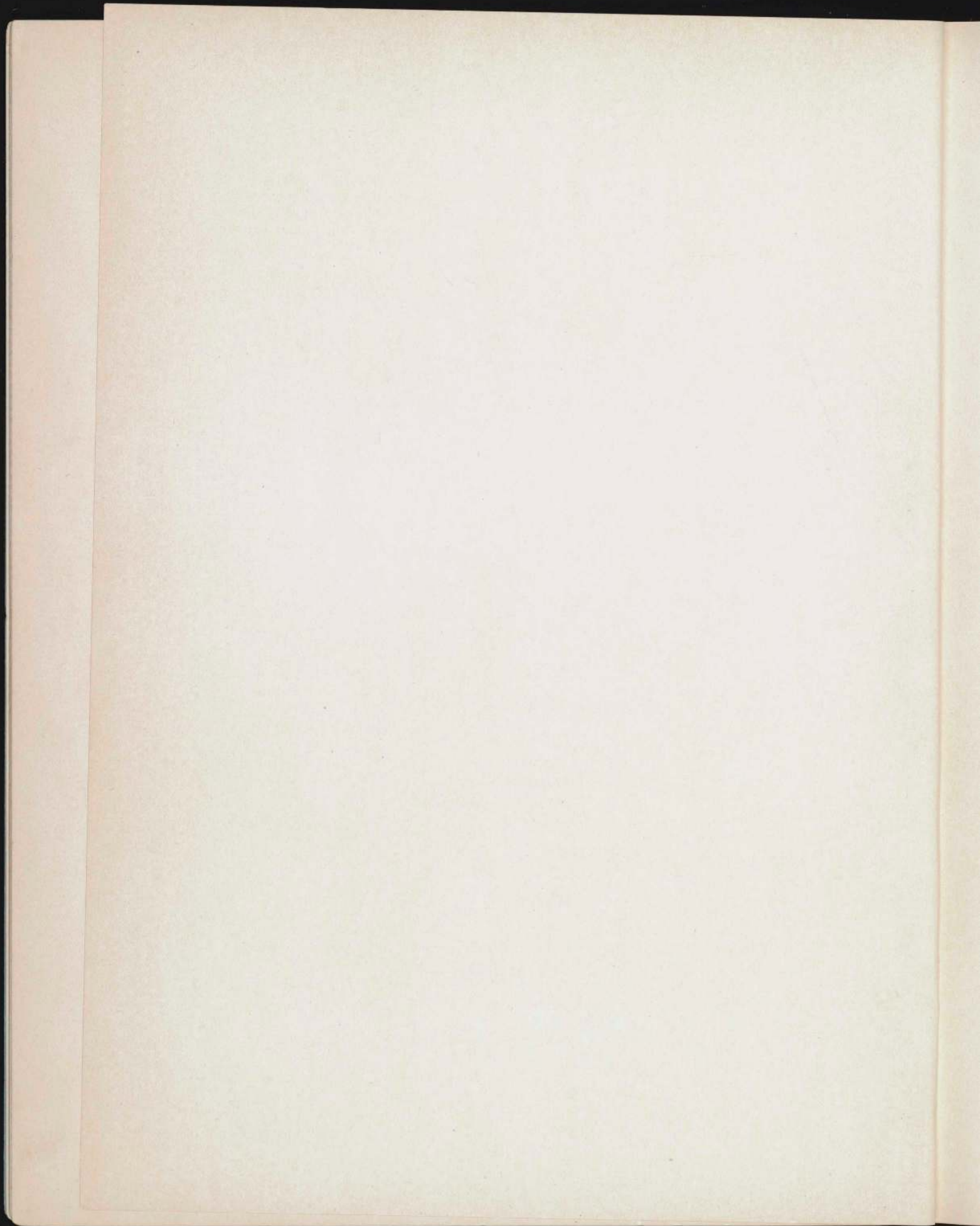




# CATALOG

AN ASTERISK BEFORE A CATALOG  
NUMBER INDICATES THAT THE  
PAINTING IS ILLUSTRATED BY A  
PLATE WHICH BEARS THE SAME  
NUMBER.





## CÉZANNE

Paul Cézanne. Born in Aix-en-Provence, 1839. Painted in Paris intermittently 1860-1880. First influenced by Daumier, Delacroix, Courbet, by study of the Renaissance and Baroque masters and later, in the '70s, by Pissarro and the Impressionists with whom he exhibited. Retired in 1880 to Provence where he painted till his death in 1906.

Cézanne, in many ways the most important influence upon 20th Century painting, is remarkable for his sense of structure, solidity and order obtained through composition and through his researches in modelling by color (as well as by light and shade). His method of color-modelling is well illustrated in his watercolors. Aside from its structural quality the superb decorative beauty of his color is remarkable.

\*<sub>1</sub> SELF PORTRAIT (L'Avocat), *before 1870*

Oil on canvas,  $31\frac{3}{8} \times 25\frac{1}{4}$  inches  
Bequeathed to Museum of Modern Art

\*<sub>2</sub> LANDSCAPE, *about 1875*

Oil on canvas,  $22\frac{1}{2} \times 27\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art

\*<sub>3</sub> FRUIT AND KNIFE

Oil on canvas,  $7\frac{3}{4} \times 12\frac{1}{8}$  inches  
Bequeathed to Museum of Modern Art

\*<sub>4</sub> THE DECANTER

Oil on canvas,  $10\frac{3}{8} \times 13\frac{3}{4}$  inches  
Bequeathed to Museum of Modern Art

\*<sub>5</sub> ORANGES

Oil on canvas,  $22\frac{3}{4} \times 28\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art

\*<sub>6</sub> PORTRAIT OF M. CHOCQUET, *about 1885*

Oil on canvas,  $17\frac{3}{4} \times 14\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art

Chocquet was one of the few collectors to appreciate Cézanne's work while he was still alive.

\*<sub>7</sub> PORTRAIT OF THE ARTIST'S SISTER

Oil on canvas,  $18 \times 15$  inches  
Bequeathed to Museum of Modern Art

It now seems probable that most of the portraits formerly supposed to be of Mme. Cézanne are really of Mlle. Marie Cézanne, the sister of the artist.



\*8 THE BATHER

Oil on canvas,  $49\frac{1}{4} \times 37\frac{1}{4}$  inches

Bequeathed to Museum of Modern Art

Perhaps related to *La Baignade* of 1877

\*9 LANDSCAPE: PINES AND ROCKS

Oil on canvas,  $31\frac{7}{8} \times 25\frac{7}{8}$  inches

Bequeathed to Museum of Modern Art

\*10 FRUIT AND WINE

Oil on canvas,  $20\frac{7}{8} \times 25\frac{3}{8}$  inches

Bequeathed to Museum of Modern Art

\*11 STILL LIFE WITH APPLES

Oil on canvas,  $26 \times 36$  inches

Bequeathed to Museum of Modern Art

WATERCOLORS

\*12 BATHERS

Watercolor,  $4\frac{3}{4} \times 7\frac{5}{8}$  inches

Bequeathed to Museum of Modern Art

13 BATHERS UNDER THE BRIDGE

Watercolor,  $8 \times 10\frac{1}{2}$  inches

Bequeathed to Museum of Modern Art

\*14 THE BRIDGE

Watercolor,  $8 \times 12$  inches

Bequeathed to Museum of Modern Art

15 THE HOUSE

Watercolor,  $7\frac{1}{2} \times 4\frac{3}{4}$  inches

Bequeathed to Museum of Modern Art

\*16 HOUSE AND TREES

Watercolor,  $12\frac{5}{8} \times 19$  inches

Bequeathed to Museum of Modern Art

\*17 LANDSCAPE

Watercolor,  $10\frac{3}{4} \times 17$  inches

Bequeathed to Museum of Modern Art

18 ROCKY RIDGE

Watercolor, 11½ x 18 inches

Bequeathed to Museum of Modern Art

19 TREES AMONG ROCKS

Watercolor, 18⅞ x 11 inches

Bequeathed to Museum of Modern Art

20 TREES ON A MOUNTAIN SIDE

Watercolor, 11½ x 18 inches

Bequeathed to Museum of Modern Art

21 FOLIAGE

Watercolor, 17½ x 22⅞ inches

Bequeathed to Museum of Modern Art

LITHOGRAPH

\*22 THE BATHERS

Lithograph tinted with watercolor, 16 x 19⅞ inches

Bequeathed to Museum of Modern Art

Supposedly the "key" proof colored by the artist himself.

## DAUMIER

Honoré-Victorin Daumier. Born Marseilles 1808. To Paris 1823. First lithographs 1828. Lithographs for Philippon's *Caricature* 1831 and later for *Charivari*. First dated painting, *La République*, 1848. Last of 4000 lithographs 1873. First one-man exhibition 1878, a popular failure. Died 1879 at Valmondois. Daumier's oils though practically obscured during his lifetime by his lithographs now cause him to be considered one of the greatest painters of the 19th Century.

\*23 THE LAUNDRESS

Oil on wood, 19⅝ x 13⅞ inches

Bequeathed to Museum of Modern Art

Another version slightly larger but paler in color is in the Louvre Museum.

LITHGRAPHS

24 CH. DE LAM. . . . . (Compte Charles de Lameth)

Lithograph, 14 x 10½ inches. Published in *Caricature*, April 26, 1832 (No. 78)

Lent by the Estate



This and the following two lithographs were published between the time of Daumier's conviction and the beginning of his six months' term in the prison of Ste. Pélagie. The caricatures are all of politicians and were drawn for *Caricature* whose editor, Philipon, was one of the most aggressive radical agitators during the reign of Louis Philippe. It was for a caricature of the king that Daumier was sentenced to prison. *Caricature* was suppressed in 1835.

- \*25 DUP. . . . . (M. André Dupin, *ainé*)  
 Lithograph,  $14\frac{5}{16} \times 10\frac{1}{2}$  inches. Published in *Caricature*, June 14, 1832 (No. 85)  
 Lent by the Estate
- 26 SOU. . . . . (Nicolas Soult, *Maréchal de France*)  
 Lithograph,  $14 \times 10\frac{1}{2}$  inches. Published in *Caricature*, June 28, 1832 (No. 86)  
 Lent by the Estate
- \*27 LE VENTRE LÉGISLATIV (*aspect des bancs ministériels de la chambre improstituée*)  
 Lithograph,  $11\frac{1}{2} \times 17\frac{1}{2}$  inches.  
 Published January, 1834. H.D. 306  
 Bequeathed to Museum of Modern Art

## DAVIES

Arthur B. Davies was born in 1862 at Utica, New York. In 1878 his family moved to Chicago where he studied at the Academy of Design. In 1880 he traveled to Mexico as a drafting civil engineer. In 1886 he worked in New York. In 1888 he exhibited for the first time in New York at the American Art Association. Was the moving spirit back of the famous "Armory Exhibition" of Modern Art, New York, 1913. He died in Italy in 1928.

An eclectic but sensitive artist, he came at different periods under the influence of Giorgione and the Venetians, El Greco, Blake, Cubism, and Greek vase painting. Almost all his work is informed by a delicate youthful sentiment.

- 28 GIRL AT HER TOILET  
 Oil on canvas,  $16\frac{1}{2} \times 11\frac{3}{8}$  inches  
 Lent by the Estate
- 29 HOME  
 Oil on canvas,  $14 \times 10\frac{1}{8}$  inches  
 Bequeathed to The St. Paul Art Institute
- 30 HOMAGE TO THE OCEAN  
 Oil on canvas,  $28\frac{3}{8} \times 23\frac{1}{4}$  inches  
 Bequeathed to The Brooklyn Museum

- 31 CHILDREN DANCING  
Oil on canvas, 26 x 42½ inches  
Bequeathed to The Brooklyn Museum
- 32 CLOTHED IN DOMINION  
Oil on canvas, 23½ x 59½ inches  
Bequeathed to The Rhode Island School of Design, Providence
- 33 MOTHER AND CHILD  
Oil on canvas, 11¾ x 6 inches  
Bequeathed to The Utica Public Library
- 34 THE THRONE  
Oil on canvas, 11 x 8¼ inches  
Lent by the Estate
- \*35 THE UNICORNS  
Oil on canvas, 18 x 39¾ inches  
Bequeathed to The Metropolitan Museum of Art, New York
- 36 SO AS BY FIRE  
Oil on canvas, 18 x 30 inches  
Bequeathed to The San Francisco Art Association
- 37 ALCHEMY  
Oil on canvas, 18 x 30⅞ inches  
Bequeathed to International House, New York
- 38 ADVENTURE  
Oil on canvas, 18½ x 40¼ inches  
Bequeathed to The Metropolitan Museum of Art
- 39 FLOCKS OF SPRING  
Oil on canvas, 13 x 18¾ inches  
Bequeathed to The Portland Art Association, Portland, Oregon
- 40 DO REVERENCE, FOR I WILL BREATHE  
Oil on canvas, 28¼ x 23 inches  
Lent by the Estate



- 41 WINDS OF CORINTH  
Oil on canvas,  $14\frac{1}{4}$  x 11 inches  
Bequeathed to The Memorial Art Gallery, Rochester
- 42 ON THE HEIGHTS  
Oil on canvas, 26 x 40 inches  
Lent by the Estate
- 43 SLEEP  
Oil on canvas,  $17\frac{1}{4}$  x  $36\frac{1}{4}$  inches  
Bequeathed to The National Gallery (Tate Gallery), London
- 44 ENERGIA  
Oil on canvas,  $42\frac{1}{4}$  x  $20\frac{3}{8}$  inches  
Lent by the Estate
- 45 FRANKINCENSE  
Oil on canvas, 17 x 23 inches  
Bequeathed to The Corcoran Gallery of Art, Washington
- \*46 ITALIAN LANDSCAPE  
Oil on canvas,  $25\frac{1}{2}$  x  $39\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art
- \*47 MARMOREAL DREAM  
Oil on canvas,  $65\frac{3}{4}$  x  $35\frac{3}{4}$  inches  
Bequeathed to The Newark Museum Association
- 48 PLACENTIA BAY, NEWFOUNDLAND  
Oil on cardboard, 6 x  $9\frac{1}{2}$  inches  
Lent by the Estate
- 49 BERKELEY HILLS FROM MARBLEHEAD  
Oil on wood, 4 x 10 inches  
Lent by the Estate
- \*50 FISHING BOATS, NEWFOUNDLAND  
Oil on wood,  $3\frac{7}{8}$  x  $9\frac{7}{8}$  inches  
Lent by the Estate

\*51 MARBLEHEAD

Oil on wood,  $4\frac{1}{8} \times 10\frac{1}{8}$  inches  
Lent by the Estate

52 NIGHT ON THE BEACH

Oil on wood,  $4 \times 10$  inches  
Lent by the Estate

53 SAND PIPER, LONG ISLAND

Oil on wood,  $5\frac{1}{8} \times 8\frac{3}{8}$  inches  
Lent by the Estate

\*54 THE WINE PRESS

Oil on canvas,  $32\frac{1}{4} \times 24$  inches  
Bequeathed to Museum of Modern Art

LITHOGRAPHS

55 FIGURES

Color lithograph,  $15\frac{1}{2} \times 10\frac{3}{4}$  inches  
Lent by the Estate

56 GROUP OF FIGURES

Lithograph,  $13 \times 6\frac{1}{2}$  inches  
Lent by the Estate

ETCHINGS

57 SEATED NUDE

Etching,  $8\frac{7}{8} \times 6\frac{7}{8}$  inches  
Lent by the Estate

58 RONDEL WITH FIGURES

Etching,  $5\frac{1}{2}$  inches diameter  
Lent by the Estate

DEGAS

Hilaire Germaine Edgar Degas was born in Paris, June 19, 1834. In 1855 worked with Lamotte, a follower of Ingres, at the École des Beaux-Arts. In 1856 he went to Italy to study Renaissance painting. During the '60s broke away from the Ingres tradition. Served in the war of 1870.



Visited America, 1873. He exhibited with the Impressionists in 1874. Interested himself in the medium of pastel at the end of the '70s. "Race course," "Ballet," and "Bathers" series are especially notable. Died in Paris, September 26, 1917.

\*59 RACE COURSE

Oil on canvas,  $18\frac{1}{4} \times 21\frac{5}{8}$  inches

Bequeathed to Museum of Modern Art

\*60 AFTER THE BATH

Pastel,  $25\frac{1}{2} \times 20$  inches

Bequeathed to Museum of Modern Art

\*61 DANCERS

Pencil drawing,  $39\frac{3}{4} \times 27\frac{1}{2}$  inches

Bequeathed to Museum of Modern Art

62 HEAD OF AN OLD MAN (Study after a 16th Century portrait)

Pencil drawing heightened with Chinese white,  $12 \times 9\frac{1}{4}$  inches. Degas sale, 1919, part IV, No. 87D

Bequeathed to Museum of Modern Art

63 HEAD OF YOUNG MAN (Study after a 15th Century Italian portrait)

Red crayon drawing,  $11\frac{1}{8} \times 8\frac{1}{2}$  inches. Degas sale, 1919, part IV, No. 87E

Bequeathed to Museum of Modern Art

The original is probably Florentine, perhaps by Domenico Ghirlandaio.

\*64 PORTRAIT OF A LADY (Study after a 16th Century Florentine portrait)

Pencil drawing,  $14\frac{1}{2} \times 11$  inches. Degas sale, 1919, part IV, No. 89A

Bequeathed to Museum of Modern Art

The original is a drawing in red chalk in the Uffizi Gallery, Florence, and is attributed to Pontorno by most authorities.

65 MADONNA AND CHILD (Study after an Italian work of about 1500)

Pencil drawing,  $13\frac{1}{4} \times 10\frac{1}{4}$  inches. Degas Sale, 1919, part IV, 114B

Bequeathed to Museum of Modern Art

The original is by a follower of Leonardo da Vinci.

66 WOMAN'S HEAD (Study after a painting by Leonardo da Vinci)

Pencil drawing,  $11\frac{1}{8} \times 7$  inches. Degas Sale, 1919, part IV, 114C

Bequeathed to Museum of Modern Art

The original is the Virgin's head in the *Madonna of the Rocks* in the Louvre.

## DERAIN

André Derain. Born at Chatou in 1880. Studied for a short time with Eugène Carrière and then came under influence of Signac, van Gogh, Gauguin, and Cézanne. In 1905 allied himself with Vlaminck, Rouault, Dufy, Friesz, and others in the group called *les fauves*, the wild men. Early Christian mosaics and Gothic sculpture interested him before the war but more recently he has returned to the French tradition of Corot and Courbet.

### \*67 LANDSCAPE

Oil on canvas,  $31\frac{1}{4} \times 37\frac{7}{8}$  inches  
Bequeathed to Museum of Modern Art

### \*68 LANDSCAPE: THE FARM

Oil on canvas,  $19\frac{1}{4} \times 23\frac{1}{4}$  inches  
Bequeathed to Museum of Modern Art

### \*69 HEAD

Oil on canvas,  $14\frac{1}{2} \times 9$  inches  
Bequeathed to Museum of Modern Art

## PAUL DOUGHERTY

Born in Brooklyn in 1877. Studied alone, Paris, London, Florence, Venice and Munich. Lives at present in California. The marines of Dougherty are well known. Of late he has turned almost entirely to landscape painting.

### 69A.FLOWERS, about 1925

Oil on canvas,  $24 \times 20$  inches  
Lent by the Estate

## GAUGUIN

Eugène Henri Paul Gauguin. Born in Paris 1848. Childhood in Peru. Seaman, 1865-68. Stock broker 1868-83. Painted in France 1873-86. Influenced by the Impressionists, especially Pissarro. Martinique 1887. Arles 1888. Leader of the Pont-Aven or Pouldu (Brittany) Synthetist Group 1889-90. Tahiti 1891-93. Paris 1893-95. Tahiti and the Marquesas 1895 till his death in 1903.

The last dozen years of Gauguin's tragically romantic life are well expressed in his paintings of that period, exotic in subject matter and sombrely resonant in color. His woodcuts, gouged out



of the rough plank, gave new life to an art which had degenerated into a mere medium for reproducing pen and ink illustrations.

\*70 HINA TEFATU, 1893

Oil on canvas, 44  $\frac{1}{4}$  x 24 inches

Bequeathed to Museum of Modern Art

\*71 HEAD OF A TAHITIAN

Oil on canvas, 18 x 13 inches

Bequeathed to Museum of Modern Art

WOODCUTS

72 THE UNIVERSE IS CREATED

Woodcut. Printed in 1921 by Pola Gauguin

Bequeathed to Museum of Modern Art

73 MAHNA NO VARUA NO

Woodcut. Printed in 1921 by Pola Gauguin

Bequeathed to Museum of Modern Art

74 MARURU

Woodcut. Printed in 1921 by Pola Gauguin

Bequeathed to Museum of Modern Art

75 NAVENAVE FENUA

Woodcut. Printed in 1921 by Pola Gauguin

Bequeathed to Museum of Modern Art

76 NOA NOA

Colored woodcut

Bequeathed to Museum of Modern Art

77 TE ALUA

Woodcut

Bequeathed to Museum of Modern Art

78 TE PO

Woodcut. Printed in 1921 by Pola Gauguin

Bequeathed to Museum of Modern Art

79 AUTI TE PAPE

Woodcut. Printed in 1921 by Pola Gauguin  
Bequeathed to Museum of Modern Art

80 TE SOUTITE

Woodcut. Printed in 1921 by Pola Gauguin  
Bequeathed to Museum of Modern Art

81 MANAÒ TUPAPAU

Woodcut. Printed in 1921 by Pola Gauguin  
Bequeathed to Museum of Modern Art

\*82 NOA NOA

Woodcut. Printed in 1921 by Pola Gauguin  
Bequeathed to Museum of Modern Art

83 MAHANA NO ATUA

Woodcut. Printed in 1921 by Pola Gauguin  
Bequeathed to Museum of Modern Art

LITHOGRAPHS

84 GRASSHOPPERS AND ANTS

Lithograph,  $7\frac{7}{8} \times 10\frac{1}{4}$  inches  
Bequeathed to Museum of Modern Art

85 SCENE IN MARTINIQUE

Lithograph,  $6\frac{3}{4} \times 8\frac{3}{4}$  inches  
Bequeathed to Museum of Modern Art

GUY'S

Constantin Guys. Born at Flushing, The Netherlands, in 1802. Brought up as a soldier and served in the cavalry in Greece and Asia Minor. The London Illustrated News sent him to the East in the Crimean War. On his return to Paris he turned his attention to depicting the life of his time. He died in 1892.

Though considered a mere journalistic illustrator during his lifetime, his watercolors are now much admired for their sensitive gradations of tone and their consummate sense of style.



86 WOMAN

Wash drawing, 13 x 8 $\frac{1}{4}$  inches

Bequeathed to Museum of Modern Art

87 COACH

Watercolor, 9 x 14 inches

Bequeathed to Museum of Modern Art

## KUHN

Walt Kuhn was born in New York in 1880. He has studied painting in Paris, Munich, Holland, and Italy. He lives in New York.

One of the most vigorous of contemporary American painters, he has turned from a somewhat arbitrary decorative style to a straightforward naturalism in which richness of painted surface plays an important part.

\*88 CLOWNS

Oil on canvas, 15 x 12 inches

Lent by the Estate

89 FLOWER PIECE

Oil on canvas, 19 $\frac{1}{4}$  x 13 $\frac{3}{4}$  inches

Lent by the Estate

\*90 HARE

Oil on canvas, 38 $\frac{1}{4}$  x 22 inches

Lent by the Estate

\*91 JEANETTE, 1928

Oil on canvas, 30 x 25 $\frac{1}{4}$  inches

Bequeathed to Museum of Modern Art

92 PINE TREE

Oil on canvas, 26 $\frac{3}{4}$  x 24 $\frac{3}{4}$  inches

Lent by the Estate

## CLAUDE LORRAINE

Claude Gellée (called Claude Lorraine) was born in 1600 at the Château de Champagne near Charnes. Pupil of Tassi in Rome and of Deruet at Nancy. Worked most of his life in Italy and died, 1882, in Rome. With Poussin the greatest 17th Century master of classical landscape. His art is perhaps better seen in his wash drawings than in his more pretentious oils.

93 LANDSCAPE

Wash drawing (attributed to Claude Lorraine),  $5\frac{1}{8} \times 7\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art

## MATISSE

Henri Matisse. Born at Le Cateau in 1869. Studied for a short time under Gustave Moreau, in the company of Rouault. Was influenced early in the century by van Gogh, Gauguin, and Marquet. In 1905 became leader of *les fauves*. His work has been influenced by Cézanne, Coptic textiles, Persian miniatures, children's drawings, Negro sculpture, and Moroccan frescoes.

His more recent style, represented in the exhibition, marks a return to a more respectful attitude toward "nature" while retaining the brilliant decorative pattern of his previous paintings.

\*94 GIRL IN GREEN

Oil on canvas,  $25\frac{1}{2} \times 21\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art

\*95 INTERIOR, 1917

Oil on canvas,  $28\frac{3}{4} \times 24$  inches  
Bequeathed to Museum of Modern Art

### LITHOGRAPHS

96 GIRL

Lithograph,  $14 \times 20$  inches  
Bequeathed to Museum of Modern Art

\*97 GIRL AND VASE OF FLOWERS

Lithograph,  $7 \times 9\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art

## MODIGLIANI

Amedeo Modigliani was born at Leghorn in 1885. In 1905 went to Paris. Influenced at first by Cézanne and then by Negro sculpture and 15th Century Italian painters. He died in Paris in 1920 after a short, tragic life.

\*98 PORTRAIT OF MADAM "B" (ANNA DE ZBOROWSKA), 1918

Oil on canvas,  $50\frac{1}{2} \times 31\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art



## MONET

Claude Oscar Monet was born in Paris, November 14, 1840. Met Boudin in 1855 at Le Havre where he lived during his early years. 1856, exhibited for first time at Rouen. Entered the atelier of Gleyre in Paris in 1862. In 1867 exhibited the famous *Impression: soleil levant*. 1870, went to Holland. Influenced by Japanese prints. 1871, England, where he admired Turner. Returned to Paris 1877, and continued his painting in the Impressionist manner. Died at Giverny in 1926.

\*99 THE CLIFF AT ETRETAT

Oil on canvas, 32 x 25 $\frac{3}{4}$  inches

Bequeathed to Metropolitan Museum of Art, New York

## PICASSO

Pablo Ruiz Picasso was born in Malaga, Spain, in 1881. In 1900 he came to Paris. Influenced by Toulouse-Lautrec, El Greco, van Gogh, and Steinlen. 1902-1905, Blue Period. 1905-1906, The Rose Period. 1907, influenced by Negro art. 1908, he, with Braque, invented first elementary phase of Cubism. 1917 returned to a more "realistic" style, while continuing to experiment with abstract design. Neo-classic period, about 1920-23. Two periods of this most famous of living artists are here superbly represented: the third stage of Cubism, 1913-15, and the end of his neo-classic period. The etchings were published about 1905, the stencils about 1921.

\*100 GREEN STILL LIFE, *about 1914*

Oil on canvas, 23 $\frac{1}{2}$  x 31 $\frac{1}{4}$  inches

Bequeathed to Museum of Modern Art

\*101 WOMAN IN WHITE, *about 1923*

Oil on canvas, 39 x 31 $\frac{1}{2}$  inches

Bequeathed to Museum of Modern Art

### COLOR STENCILS

102 TWO FIGURES

Color stencil, signed, 8 $\frac{3}{8}$  x 10 $\frac{1}{2}$  inches

Bequeathed to Museum of Modern Art

103 ABSTRACTION

Color stencil, signed, 10 $\frac{1}{2}$  x 8 $\frac{1}{8}$  inches

Bequeathed to Museum of Modern Art

104 FIGURE

Color stencil, signed,  $10\frac{1}{2} \times 8\frac{1}{4}$  inches  
Bequeathed to Museum of Modern Art

- \*105 HARLEQUIN *not reproduced (L.F.)*  
Color stencil, signed,  $8\frac{1}{4} \times 12\frac{1}{4}$  inches  
Bequeathed to Museum of Modern Art

ETCHINGS

106 DANCER

Etching,  $15\frac{1}{2} \times 13\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art

107 FAMILY, 1905

Etching,  $13\frac{3}{8} \times 11\frac{1}{4}$  inches  
Bequeathed to Museum of Modern Art

108 HEAD OF A WOMAN

Etching,  $11\frac{1}{4} \times 9\frac{5}{8}$  inches  
Bequeathed to Museum of Modern Art

PISSARRO

Camille Pissarro. Born, 1830, in Saint-Thomas, French West Indies. Met Corot in 1855 at Paris. Exhibited Salon of 1859 and in 1863 at the Salon des Refusés. Met Manet in 1866 and Cézanne in 1872 at Pontoise. After 1879 did not exhibit at the Salon but became a leader of the Impressionists. Died in 1903.

Though less vigorous than Monet and less conspicuous, Pissarro now appears the finer artist as well as an important influence upon such varied painters as Cézanne, van Gogh, Gauguin, and Seurat. There is a modesty and taste in his impressionism which is lacking in that of his more famous companion in arms.

\*110 BY THE STREAM

Oil on canvas,  $13 \times 16$  inches  
Bequeathed to Museum of Modern Art



## CHARLES PRENDERGAST

Charles Prendergast was born in Boston in 1868. He has worked as a wood carver and in the special style of decorative work shown in the panels in this exhibition. An interest in Italian primitives and Persian art is apparent. Traveled frequently with his brother in Europe. Lives in Westport, Connecticut.

### 111 WOMEN AND ANGEL

Decoration on gesso on carved wood.  $19\frac{1}{2} \times 24\frac{1}{2}$  inches  
Lent by the Estate

### \*112 MEN AND DEER

Decoration on gesso on carved wood.  $19\frac{3}{4} \times 24\frac{3}{4}$  inches  
Lent by the Estate

## MAURICE B. PRENDERGAST

Maurice B. Prendergast. Born 1862 at Boston. Was a pupil of Joseph Blance at the Julian Academy in Paris. Painted in Venice and Rome. Lived in Boston and later in New York, where he died in 1924. His ability to combine idyllic feeling with a rich tapestry-like technique puts his paintings among the finest produced by a contemporary American.

### \*113 IN THE PARK

Oil on canvas,  $22\frac{1}{4} \times 33\frac{3}{4}$  inches  
Lent by the Estate

### 114 LANDSCAPE WITH FIGURES

Oil on canvas,  $29\frac{1}{4} \times 42\frac{1}{2}$  inches  
Lent by the Estate

## REDON

Odilon Redon. Born at Bordeaux, 1840. Early interested in Delacroix. Failed at the École des Beaux-Arts. Entered Atelier Gérôme. 1856, tried architecture and sculpture. 1863, studied lithography and etching with Rudolphe Bresdin. 1879, first published collection of lithographs. 1899, turned to oil, pastel and watercolor. Died, 1916. Redon, whose lithographs are esthetically as important as his paintings and pastels, is the outstanding modern French master of fantastic invention.

\*115 SILENCE

Oil,  $21\frac{1}{4} \times 20\frac{3}{4}$  inches

Bequeathed to Museum of Modern Art

116 ROGER AND ANGELICA

Pastel,  $35\frac{1}{4} \times 28\frac{1}{4}$  inches

Bequeathed to Museum of Modern Art

\*117 ETRUSCAN VASE

Oil on canvas,  $31\frac{3}{4} \times 23$  inches

Bequeathed to Museum of Modern Art

118 ORCHIDS

Pastel,  $26 \times 21\frac{1}{2}$  inches

Lent by the Estate

LITHOGRAPHS

119 DRUIDESS

Lithograph, signed,  $6 \times 8$  inches

Bequeathed to Museum of Modern Art

120 PEGASUS

Lithograph,  $12\frac{3}{8} \times 9\frac{1}{2}$  inches

Bequeathed to Museum of Modern Art

121 THE SAINT AND THE THORN

Lithograph,  $11 \times 8\frac{1}{8}$  inches

Bequeathed to Museum of Modern Art

122 DAY

Lithograph,  $8\frac{3}{16} \times 6$  inches

Bequeathed to Museum of Modern Art

\*123 PEGASUS CAPTIVE

Lithograph, signed,  $13\frac{3}{4} \times 11\frac{1}{2}$  inches

Bequeathed to Museum of Modern Art

124 WOMAN BATHED IN SUNLIGHT

Lithograph,  $12 \times 9$  inches

Bequeathed to Museum of Modern Art



## 125 FIGURE

## ETCHINGS

Etching, 4 x 3  $\frac{1}{4}$  inches

Bequeathed to Museum of Modern Art

## 126 THE LURE

Etching, 4  $\frac{3}{4}$  x 3  $\frac{1}{8}$  inches

Bequeathed to Museum of Modern Art

## RENOIR

Pierre Auguste Renoir was born at Limoges 1841. Worked first as a commercial painter of porcelain and later in an awning factory. Early paintings influenced by Courbet. Made the acquaintance of Monet, Sisley and Bazille. Exhibited first important work, *Lise*, at Salon of 1868. Exhibited with the Impressionists, 1874. 1880, went to Italy. Died at Cagnes, 1919. Renoir is the foremost modern painter of the vibrant sensuous world of light, color and texture but, like his precursors, Veronese and Rubens, he is also a great master of rich volumnar composition.

## \*127 LANDSCAPE

Oil on canvas, 21 x 25  $\frac{3}{4}$  inches

Bequeathed to Museum of Modern Art

## 128 PLAYING BALL

Color lithograph, 20  $\frac{1}{8}$  x 23 inches

Bequeathed to Museum of Modern Art

## \*129 YOUNG GIRLS

Color lithograph, 23  $\frac{3}{4}$  x 19 inches

Bequeathed to Museum of Modern Art

## ROUSSEAU

Henri Rousseau was born in 1844 at Laval (Mayence), the son of a laborer. Served in Mexico under Maximilian, 1865. After leaving army became customs official. Was self taught and exhibited regularly for thirty-four years at the Salon des Indépendants. Died in 1910 in Paris. His jungle scenes supposedly reflect memories of the Mexican expedition. Rousseau is the archetype of the naïve in modern art, although through long practice his mastery of decorative design developed far beyond the naïve.

## \*130 THE JUNGLE

Oil on canvas, 14  $\frac{3}{4}$  x 18 inches

Bequeathed to Museum of Modern Art

## SEGONZAC

André Dunoyer de Segonzac was born in Boussy-Saint-Antoine in the Province of Quercy in 1885. Studied with Laurens, Charles Guérin, and Jacques-Emile Blanche. Influenced by Cézanne. In his oils he is the contemporary leader of the sensual, naturalistic tradition of Courbet. He is also among the foremost contemporary masters of watercolor.

### \*131 LANDSCAPE

Watercolor, 18 x 24¾ inches

Bequeathed to Museum of Modern Art

## SEURAT

Georges-Pierre Seurat. Born in Paris 1859. Studied at the École des Beaux-Arts, 1875-80. Painted in Paris 1880 till his death in 1891 at the age of thirty-two. Founder, with Paul Signac, of Neo-Impressionism. Seurat's perfect mastery of simplified silhouette and orderly composition is indicated in even his slightest drawings.

### \*132 PORT EN BESSIN, 1885

Oil on canvas, 21½ x 25½ inches

Bequeathed to Museum of Modern Art

### \*133 BALLET DANCER IN A WHITE HAT

Colored crayon, 8¾ x 5½ inches

Bequeathed to Museum of Modern Art

### 134 CURTAIN CALL

Colored crayon, 5¾ x 9 inches

Bequeathed to Museum of Modern Art

### 135 THE REHEARSAL

Colored crayon, 8⅞ x 5½ inches

Bequeathed to Museum of Modern Art

### \*136 WOMAN SEWING

Drawing, 12¼ x 9¼ inches

Bequeathed to Museum of Modern Art



\*137 AT THE CONCERT

Drawing,  $11\frac{5}{8} \times 9$  inches

Bequeathed to Museum of Modern Art

138 STONE CRUSHERS

Drawing,  $11\frac{3}{8} \times 14\frac{1}{4}$  inches

Bequeathed to Museum of Modern Art

139 THE CITY

Drawing,  $11\frac{1}{2} \times 9\frac{1}{8}$  inches

Bequeathed to Museum of Modern Art

\*140 LADY FISHING

Drawing,  $12 \times 9$  inches

Bequeathed to Museum of Modern Art

## SIGNAC

Paul Signac. Born in Paris in 1863. He exhibited first with the Independents and later in the 9th Salon of the Impressionists. He studied the theory of light and with Seurat contributed his researches to develop the so-called *pointilliste* style, a method of painting based on color division. His watercolors are perhaps more to be admired than his oils.

141 HARBOR OF LA ROCHELLE

Watercolor,  $9\frac{3}{4} \times 16\frac{1}{4}$  inches

Bequeathed to Museum of Modern Art

## TOULOUSE-LAUTREC

Henri de Toulouse-Lautrec-Monfa. Born in Albi, 1864. 1882 entered Bonnat's atelier in Paris. 1883, met van Gogh. 1885, turned against the École des Beaux-Arts. Influenced by Impressionism and later by Degas and Japanese prints. 1891, first colored poster. 1895-97, Paris and Spain. Died in 1901 at Malromé. One of the greatest modern draughtsmen, he concerned himself principally with merciless commentaries upon Parisian night life of the 'nineties.

\*142 MISS MAY BELFORT, 1895

Oil on cardboard,  $24\frac{1}{2} \times 19$  inches

Bequeathed to Museum of Modern Art

May Belfort was an Irish singer who sang in London music-halls about 1890. She made her debut in Paris in 1895, at the *Cabaret des Décadents*.

## BYZANTINE PANELS

Both modern painters and collectors have recognized analogies between certain phases of medieval and modern art, especially in departures from realism. These three panels were painted in Greece probably during the 16th or 17th Century.

143 CHRIST WITH FOUR EVANGELISTS

12  $\frac{1}{4}$  x 8 inches

Bequeathed to The Metropolitan Museum of Art

144 VIRGIN AND CHILD

8 x 7  $\frac{1}{2}$  inches

Bequeathed to The Metropolitan Museum of Art

145 PRESENTATION AT THE TEMPLE

17  $\frac{1}{2}$  x 16  $\frac{1}{2}$  inches

Bequeathed to The Metropolitan Museum of Art

## NEAR EASTERN TEXTILES

Persian, Coptic, and later Egyptian textiles have influenced many modern painters, including Matisse, Paul Klee, Raoul Dufy, and Marie Laurencin in Europe, and Arthur B. Davies, Maurice Prendergast, and Max Weber in America.

\*146 CHILD WITH BIRD

Coptic. 3rd Century

Bequeathed to Museum of Modern Art

147 THREE SAINTS

Coptic. 7th-8th Century

Bequeathed to Museum of Modern Art

148 BIRD

Egypto-Arabic. 8th-9th Century

Bequeathed to Museum of Modern Art

149 WOMAN

Persian. 16th Century

Bequeathed to Museum of Modern Art





## ILLUSTRATIONS









CÉZANNE 1

SELF PORTRAIT (L'Avocat), before 1870. Oil on canvas, 31 $\frac{3}{8}$  x 25 $\frac{1}{4}$  inches  
Bequeathed to Museum of Modern Art

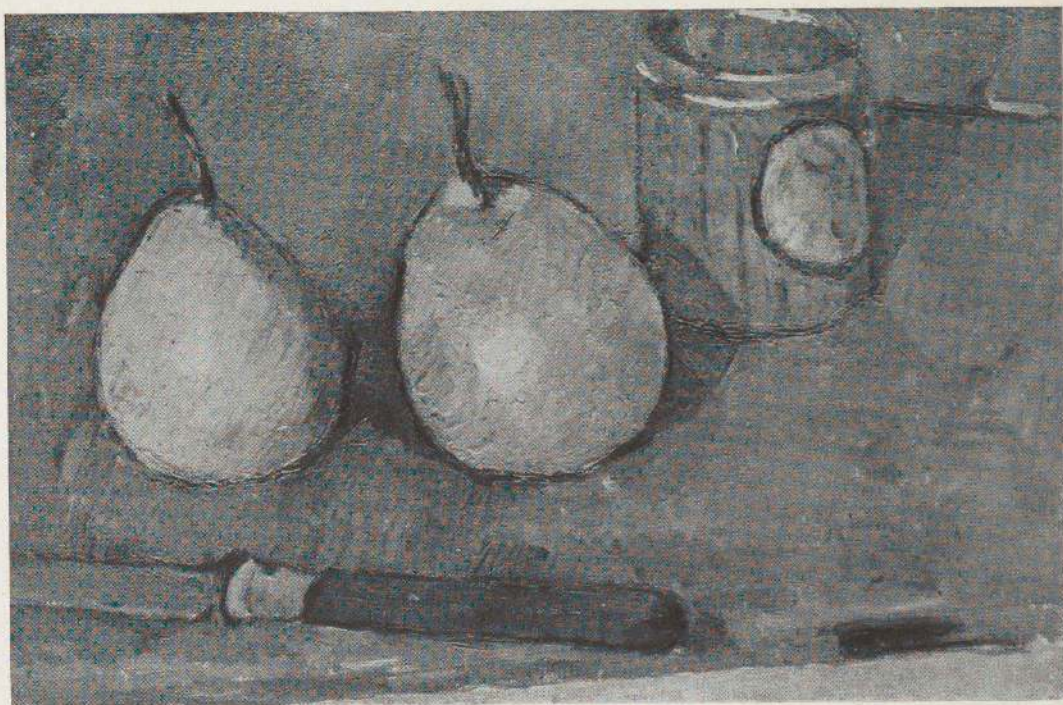




2 CÉZANNE

LANDSCAPE, about 1875. Oil on canvas, 22 1/2 x 27 1/2 inches  
Bequeathed to Museum of Modern Art

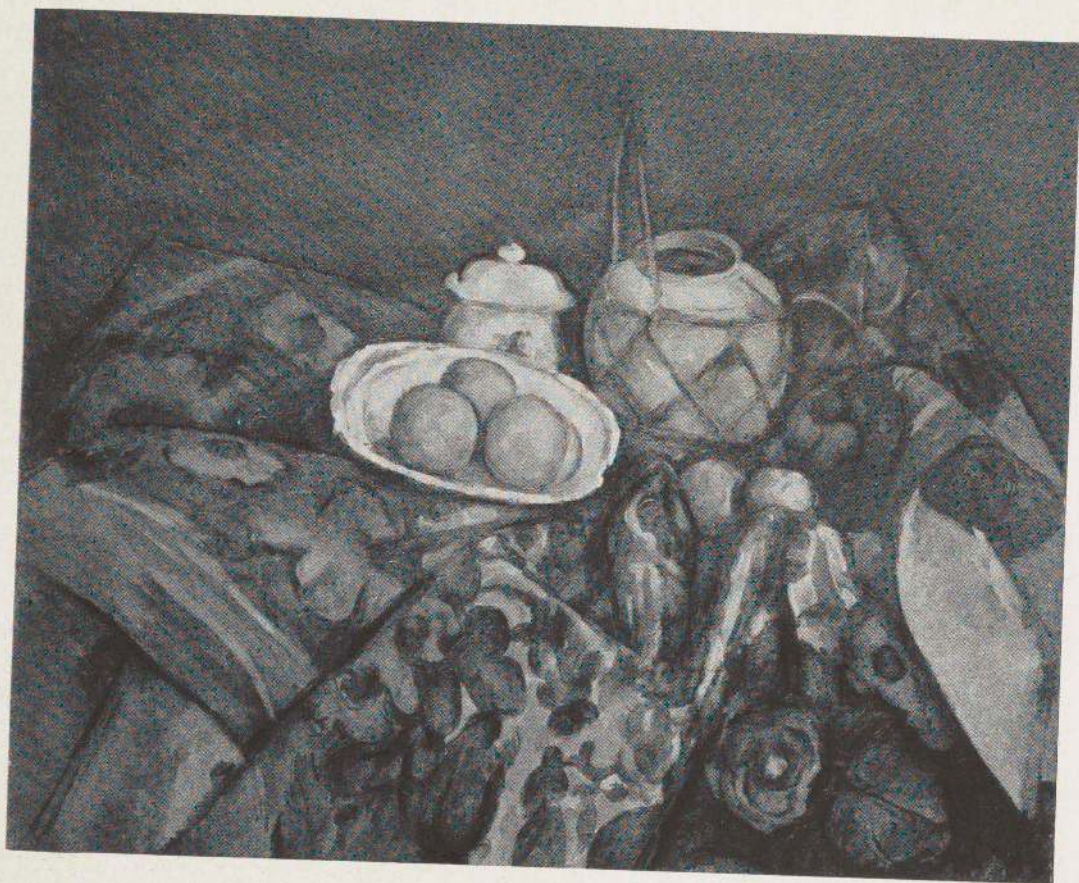




CÉZANNE 3

FRUIT AND KNIFE. Oil on canvas,  $7\frac{3}{4} \times 12\frac{1}{8}$  inches  
Bequeathed to Museum of Modern Art

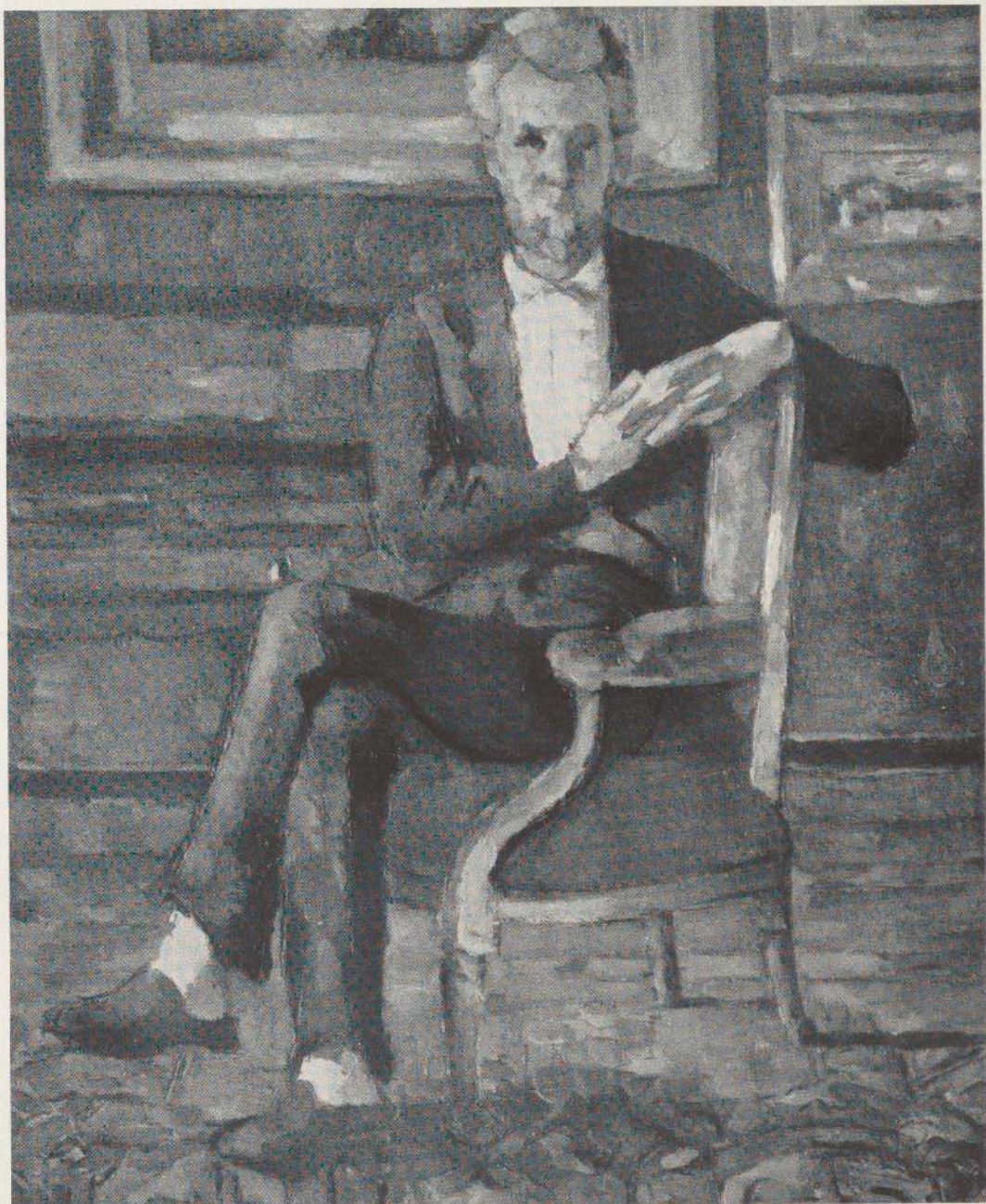




5 CÉZANNE

ORANGES. Oil on canvas,  $22\frac{3}{4} \times 28\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art

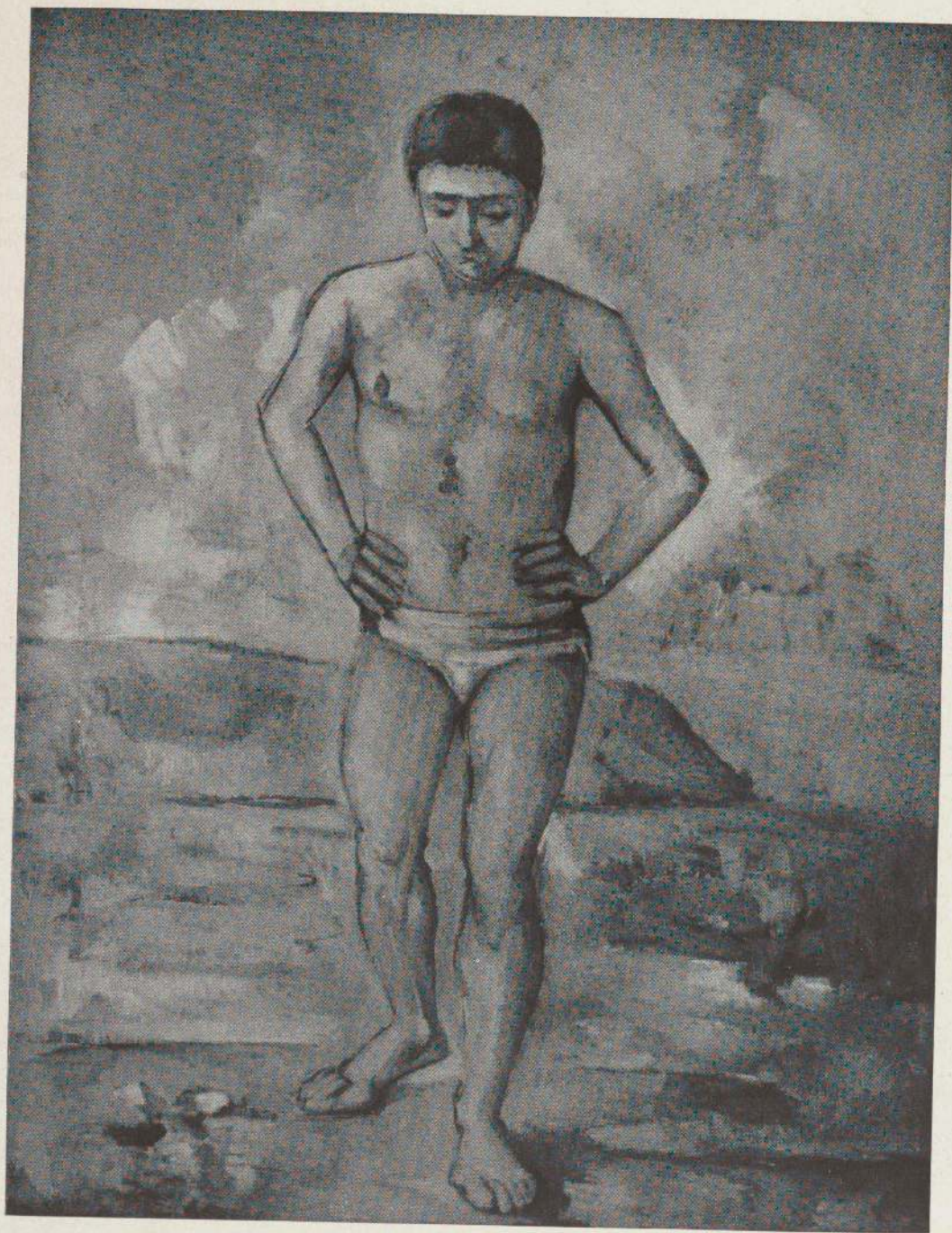




CÉZANNE 6

PORTRAIT OF M. CHOCQUET, about 1885. Oil on canvas,  $17\frac{3}{4} \times 14\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art





8 CÉZANNE

THE BATHER. *Oil on canvas, 49  $\frac{1}{4}$  x 37  $\frac{1}{4}$  inches*  
Bequeathed to Museum of Modern Art





CÉZANNE 9

LANDSCAPE: PINES AND ROCKS. Oil on canvas,  $31\frac{7}{8} \times 25\frac{7}{8}$  inches  
Bequeathed to Museum of Modern Art

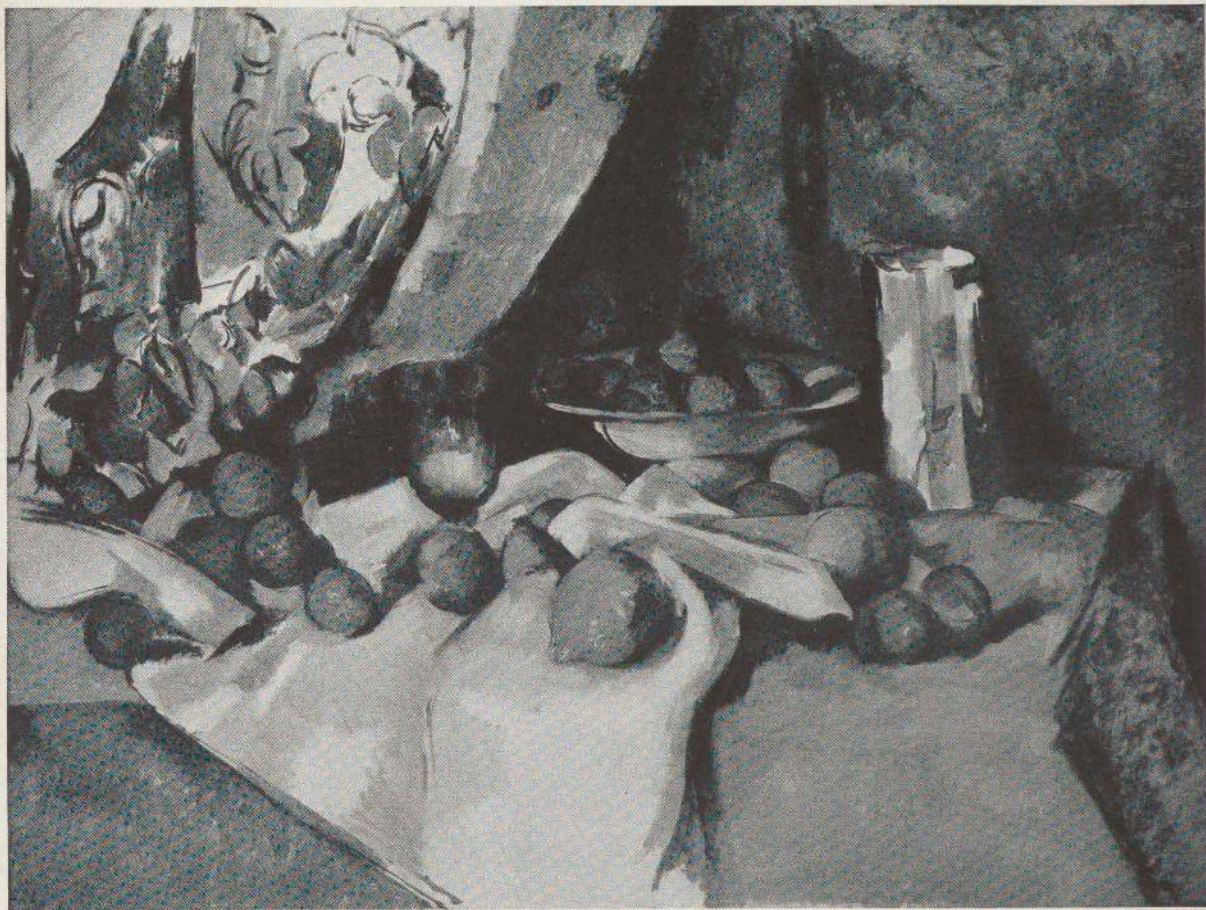




7 CÉZANNE

Portrait of the Artist's Sister. Oil on canvas, 18 x 15 inches  
Bequeathed to Museum of Modern Art

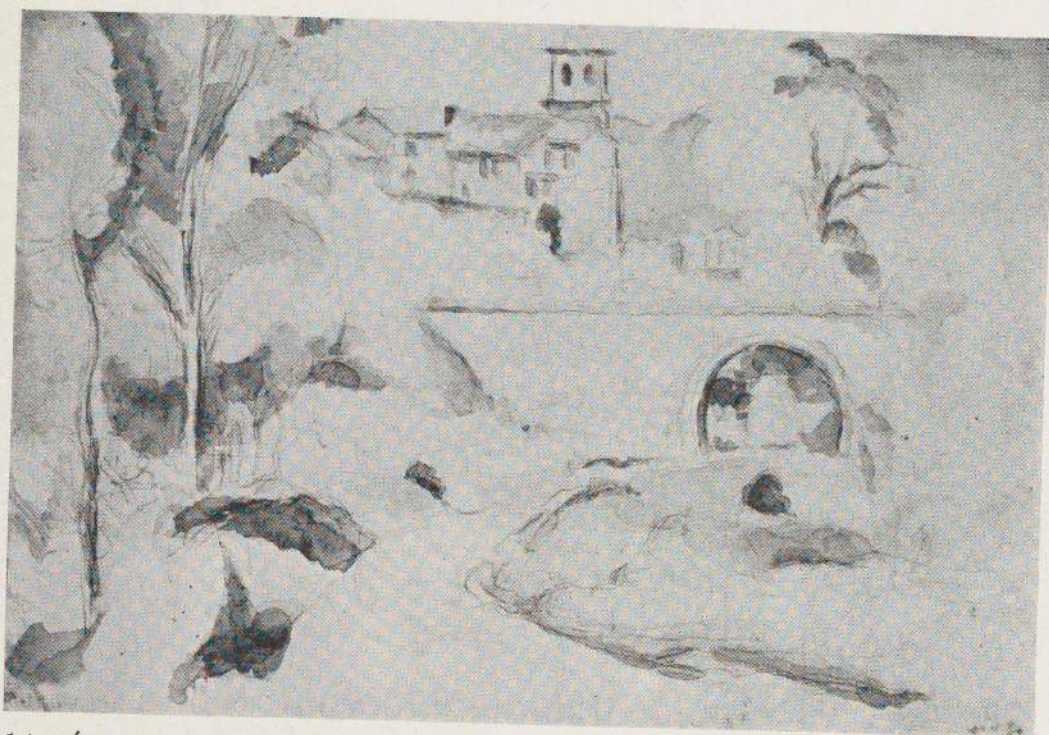




CÉZANNE 11

STILL LIFE WITH APPLES. *Oil on canvas, 26 x 36 inches*  
Bequeathed to Museum of Modern Art





14 CÉZANNE

THE BRIDGE. Watercolor, 8 x 12 inches  
Bequeathed to Museum of Modern Art

CÉZANNE 12

BATHERS. Watercolor, 4¾ x 7⅝ inches  
Bequeathed to Museum of Modern Art





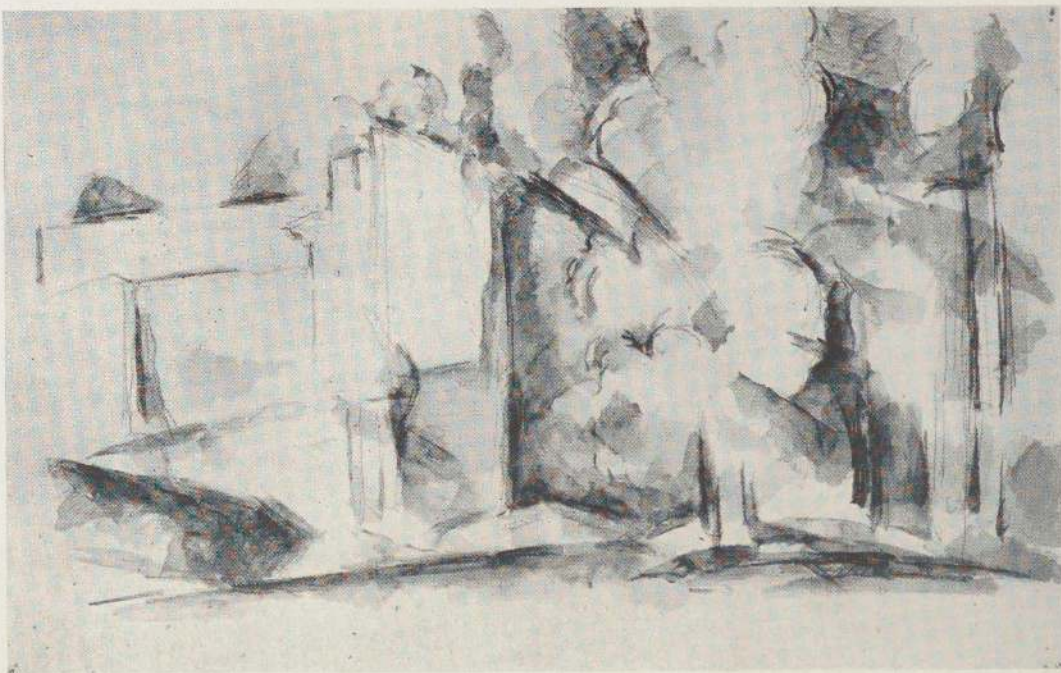


16 CÉZANNE

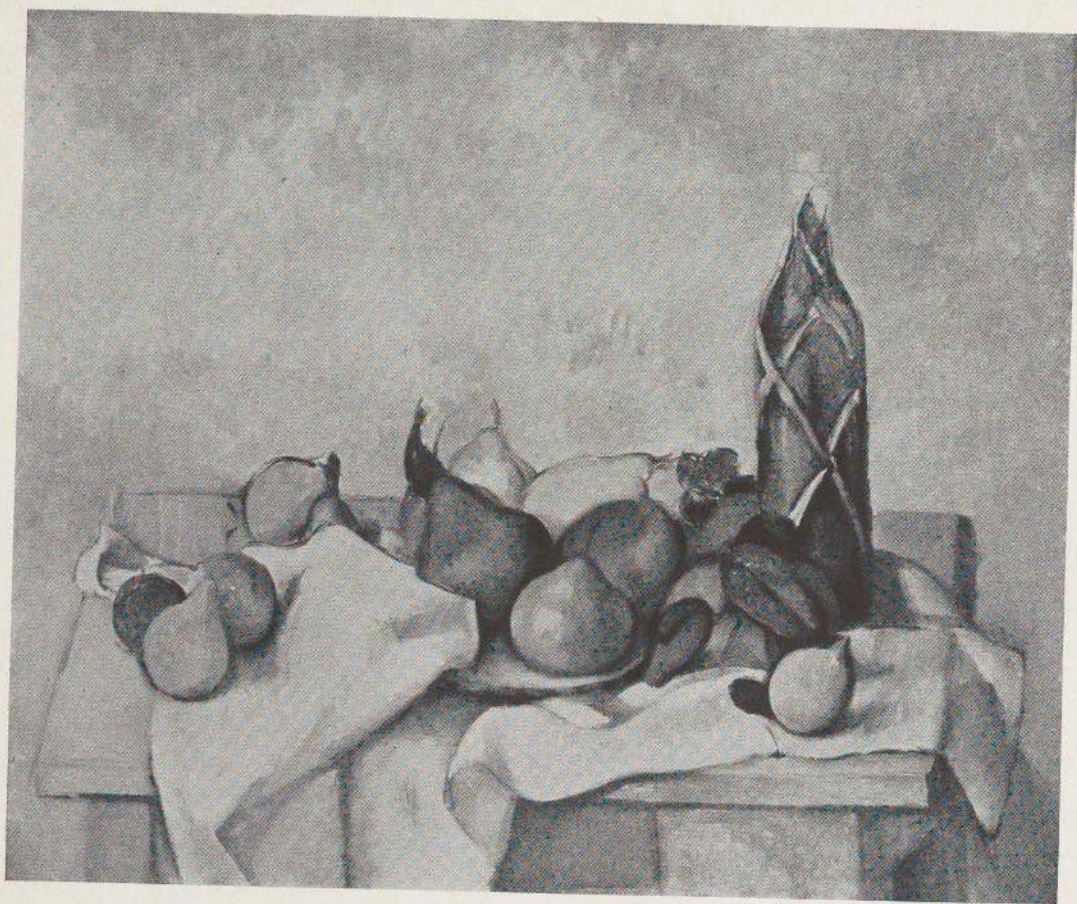
HOUSE AND TREES. Watercolor,  $12\frac{5}{8} \times 19$  inches  
Bequeathed to Museum of Modern Art

CÉZANNE 17

LANDSCAPE. Watercolor,  $10\frac{3}{4} \times 17$  inches  
Bequeathed to Museum of Modern Art







10 CÉZANNE

FRUIT AND WINE. *Oil on canvas, 20 $\frac{7}{8}$  x 25 $\frac{3}{8}$  inches*  
Bequeathed to Museum of Modern Art





22 CÉZANNE

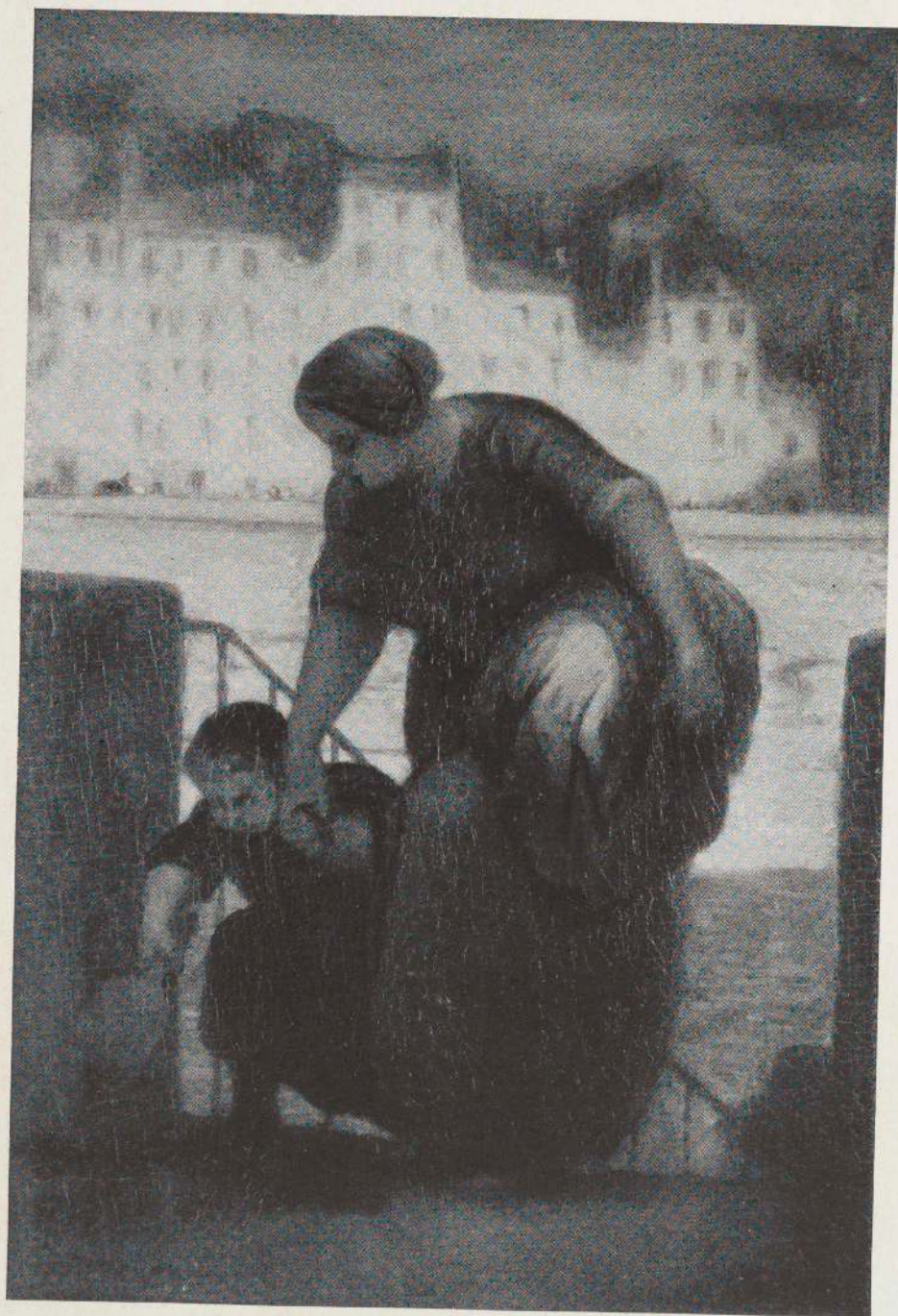
THE BATHERS. Color Lithograph, 16 x 19  $\frac{7}{8}$  inches  
Bequeathed to Museum of Modern Art

DAUMIER 27

LE VENTRE LÉGISLATIF (January 1834). Lithograph, 11  $\frac{1}{2}$  x 17  $\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art



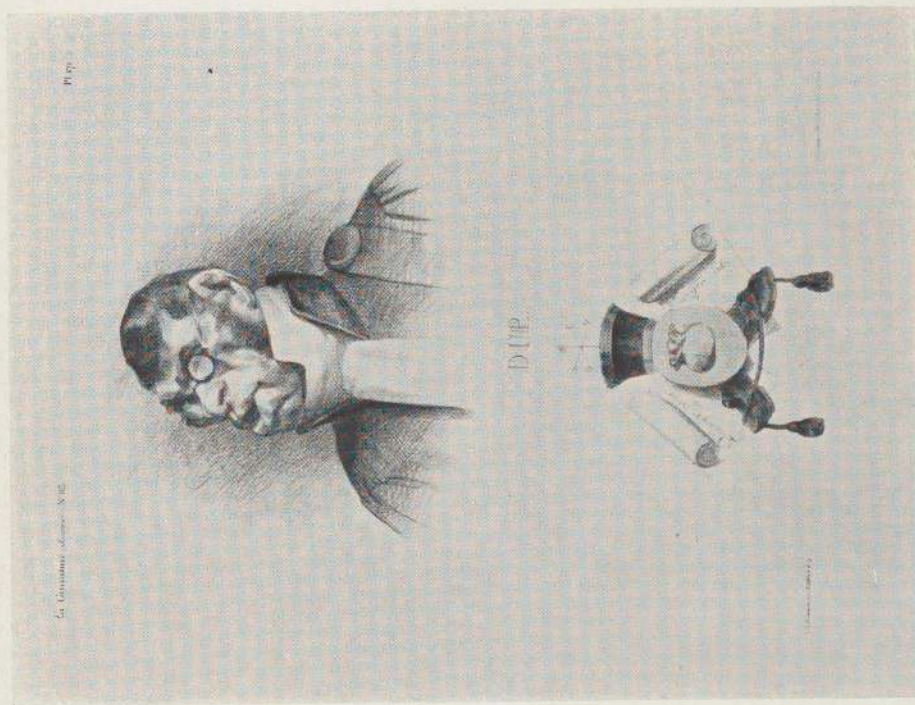




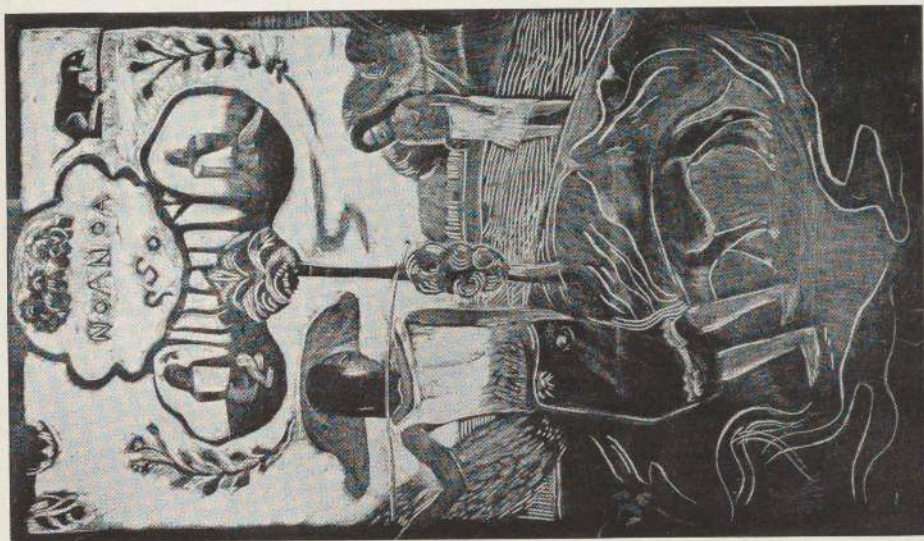
23 DAUMIER

THE LAUNDRESS. Oil on wood, 19 $\frac{5}{8}$  x 13 $\frac{1}{8}$  inches  
Bequeathed to Museum of Modern Art



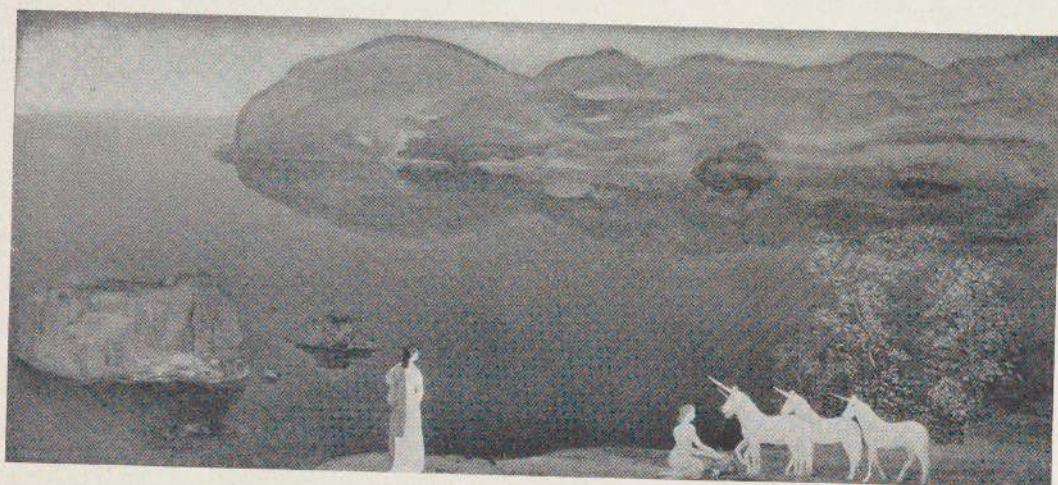


25 DAUMIER  
 DUP . . . (M. ANDRÉ DUPIN, aîné)  
 Lithograph, 14 $\frac{5}{16}$  x 10 $\frac{1}{2}$  inches  
 Published in *Caricature*, June 14, 1832  
 Bequeathed to Museum of Modern Art



82 GAUGUIN  
 Noa Noa. Woodcut  
 Bequeathed to Museum of Modern Art





35 DAVIES

THE UNICORNS. *Oil on canvas, 18 x 39 $\frac{3}{4}$  inches*

Bequeathed to The Metropolitan Museum of Art, New York





DAVIES 46

ITALIAN LANDSCAPE. Oil on canvas,  $25\frac{1}{2} \times 39\frac{1}{2}$  inches

Bequeathed to Museum of Modern Art





47 DAVIES

MARMOREAL DREAM. *Oil on canvas, 65 $\frac{3}{4}$  x 35 $\frac{3}{4}$  inches*  
Bequeathed to The Newark Museum Association





50 DAVIES

FISHING BOATS, NEWFOUNDLAND. Oil on wood,  $3\frac{7}{8} \times 9\frac{7}{8}$  inches  
Lent by the Estate

DAVIES 51

MARBLEHEAD. Oil on wood,  $4\frac{1}{8} \times 10\frac{1}{8}$  inches  
Lent by the Estate







54 DAVIES

THE WINE PRESS. Oil on canvas, 32 $\frac{1}{4}$  x 24 inches  
Bequeathed to Museum of Modern Art





DEGAS 59

RACE COURSE. Oil on canvas, 18 $\frac{1}{4}$  x 21 $\frac{5}{8}$  inches  
Bequeathed to Museum of Modern Art

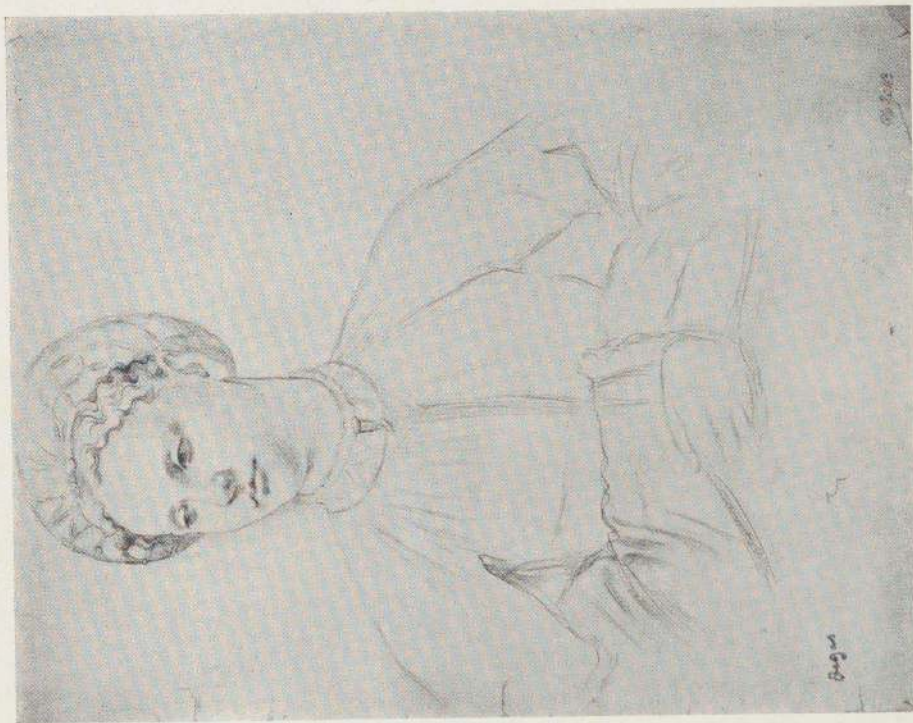




60 DEGAS

AFTER THE BATH. Pastel  $25\frac{1}{2} \times 20$  inches  
Bequeathed to Museum of Modern Art





64 DEGAS

PORTRAIT OF A LADY (Study after a 16th Century Florentine drawing)

Pencil drawing, 14½ x 11 inches

Bequeathed to Museum of Modern Art



61 DEGAS

DANCERS

Pencil drawing, 39¾ x 27½ inches

Bequeathed to Museum of Modern Art





67 DERAÏN

LANDSCAPE. Oil on canvas,  $31\frac{1}{4} \times 37\frac{7}{8}$  inches

Bequeathed to Museum of Modern Art





DERAIN 68

LANDSCAPE: THE FARM. Oil on canvas, 19 $\frac{1}{4}$  x 23 $\frac{1}{4}$  inches  
Bequeathed to Museum of Modern Art





69 DERAİN

HEAD. Oil on canvas, 14½ x 9 inches

Bequeathed to Museum of Modern Art

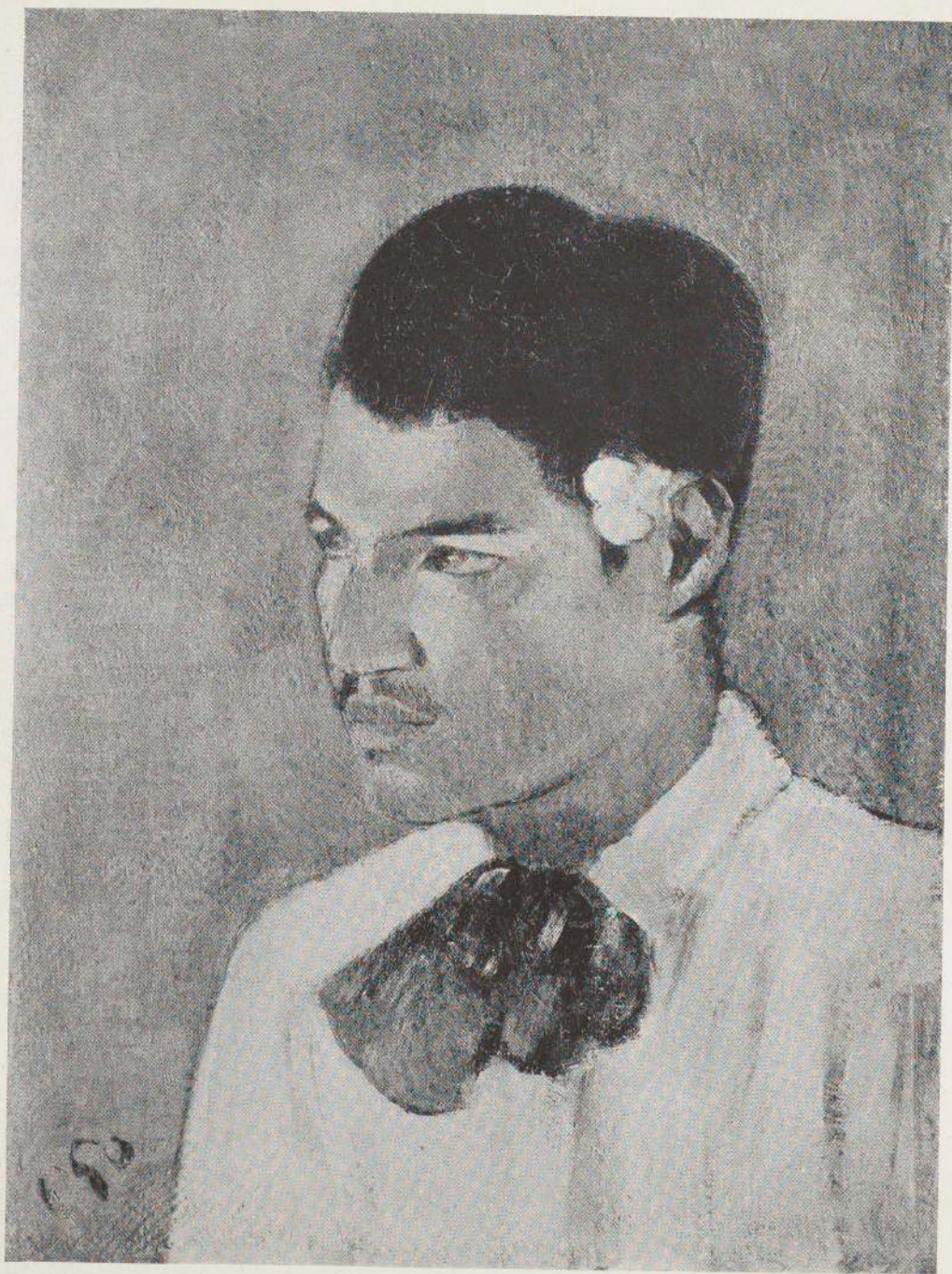




GAUGUIN 70

HINA TEFATU (1893). Oil on canvas, 44 $\frac{1}{4}$  x 24 inches  
Bequeathed to Museum of Modern Art





71 GAUGUIN

HEAD OF A TAHITIAN. *Oil on canvas, 18 x 13 inches*  
Bequeathed to Museum of Modern Art

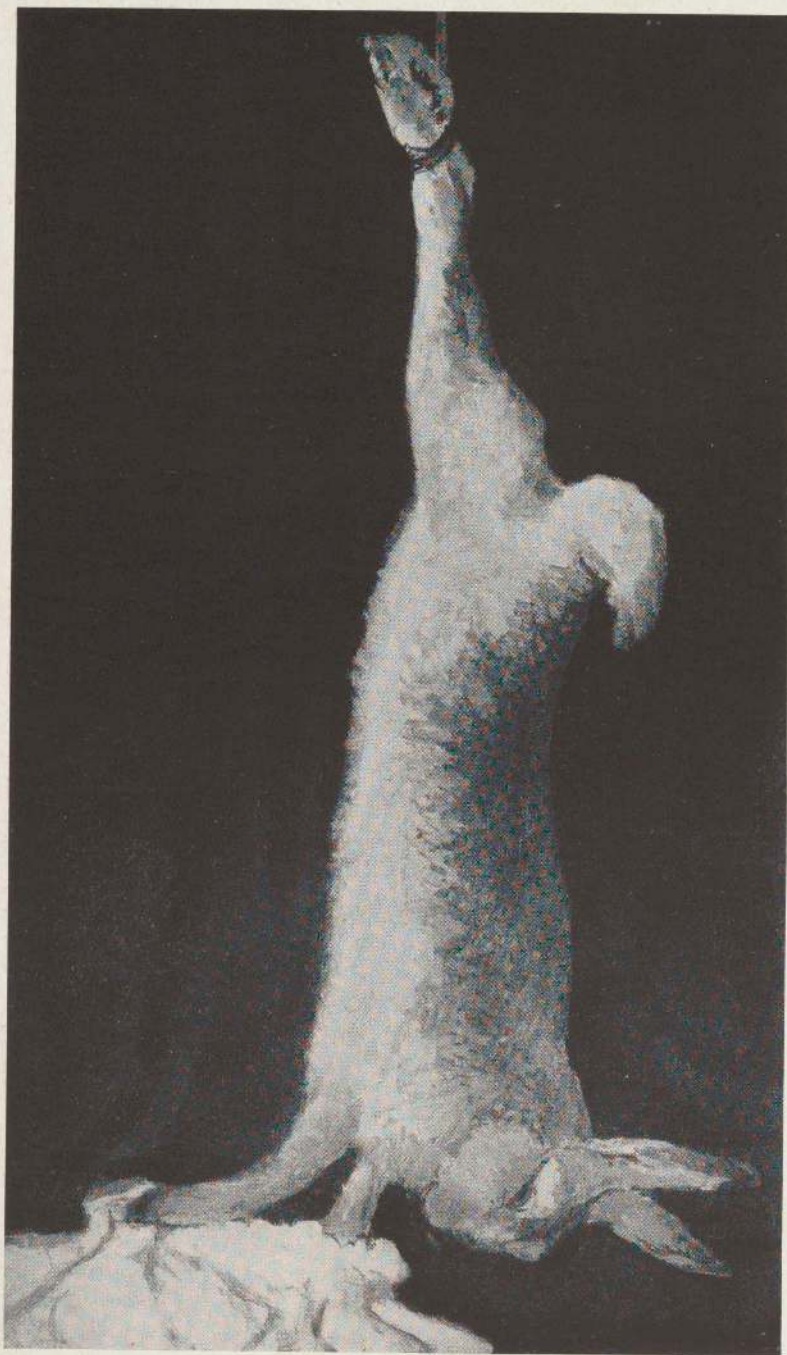




KUHN 88

CLOWNS. Oil on canvas, 15 x 12 inches  
Lent by the Estate





90 KUHN

HARE. Oil on canvas, 38 $\frac{1}{4}$  x 22 inches

Lent by the Estate





KUHN 91

JEANNETTE. Oil on canvas, 30 x 25¼ inches  
Bequeathed to Museum of Modern Art

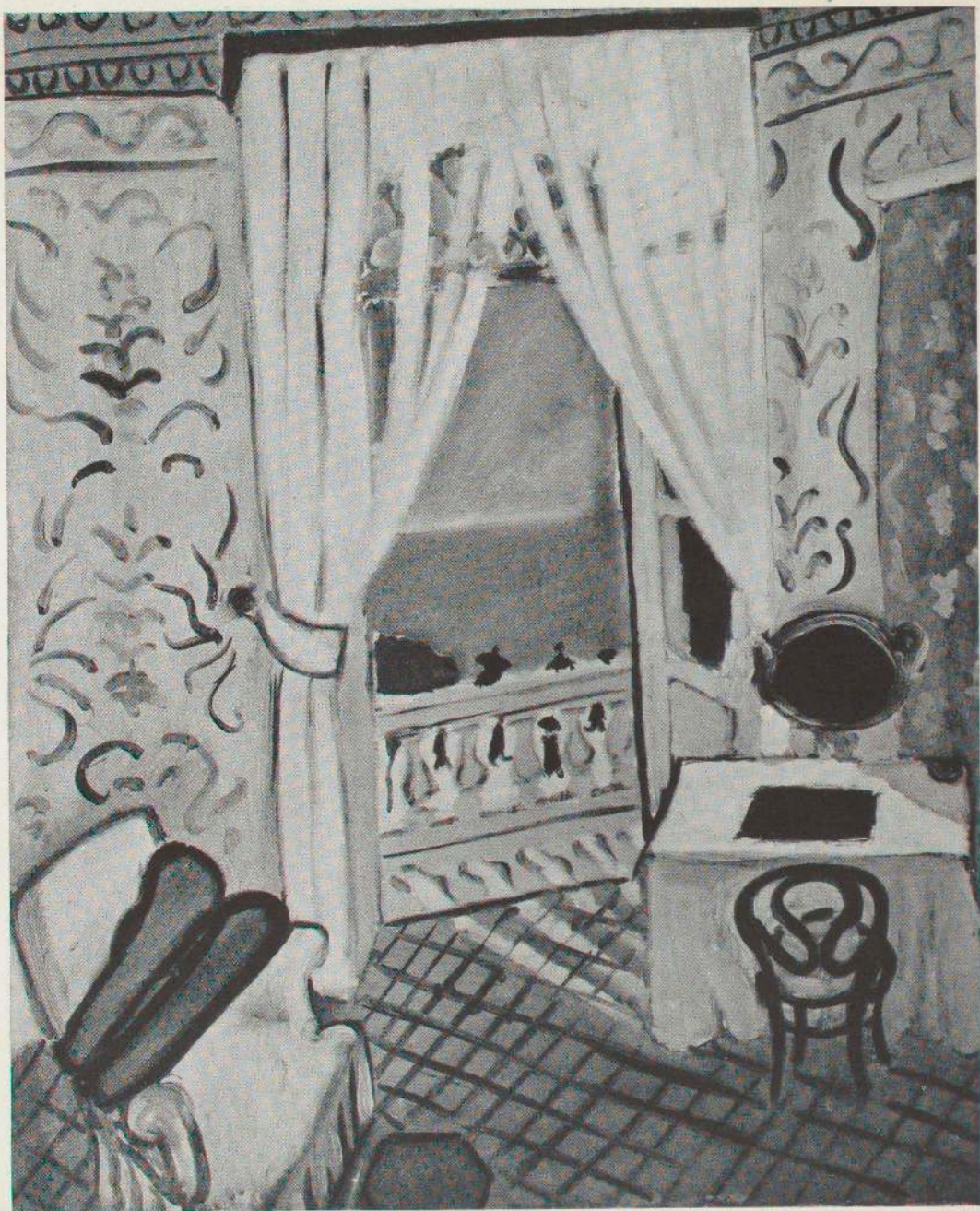




94 MATISSE

GIRL IN GREEN. Oil on canvas, 25½ x 21½ inches  
Bequeathed to Museum of Modern Art





MATISSE 95

INTERIOR, 1917. Oil on canvas, 28 $\frac{3}{4}$  x 24 inches  
Bequeathed to Museum of Modern Art





97 MATISSE

GIRL AND VASE OF FLOWERS. *Lithograph*, 7 x 9½ inches  
Bequeathed to Museum of Modern Art

PICASSO 105

HARLEQUIN. *Color Stencil*, 8¼ x 12¼ inches  
Bequeathed to Museum of Modern Art



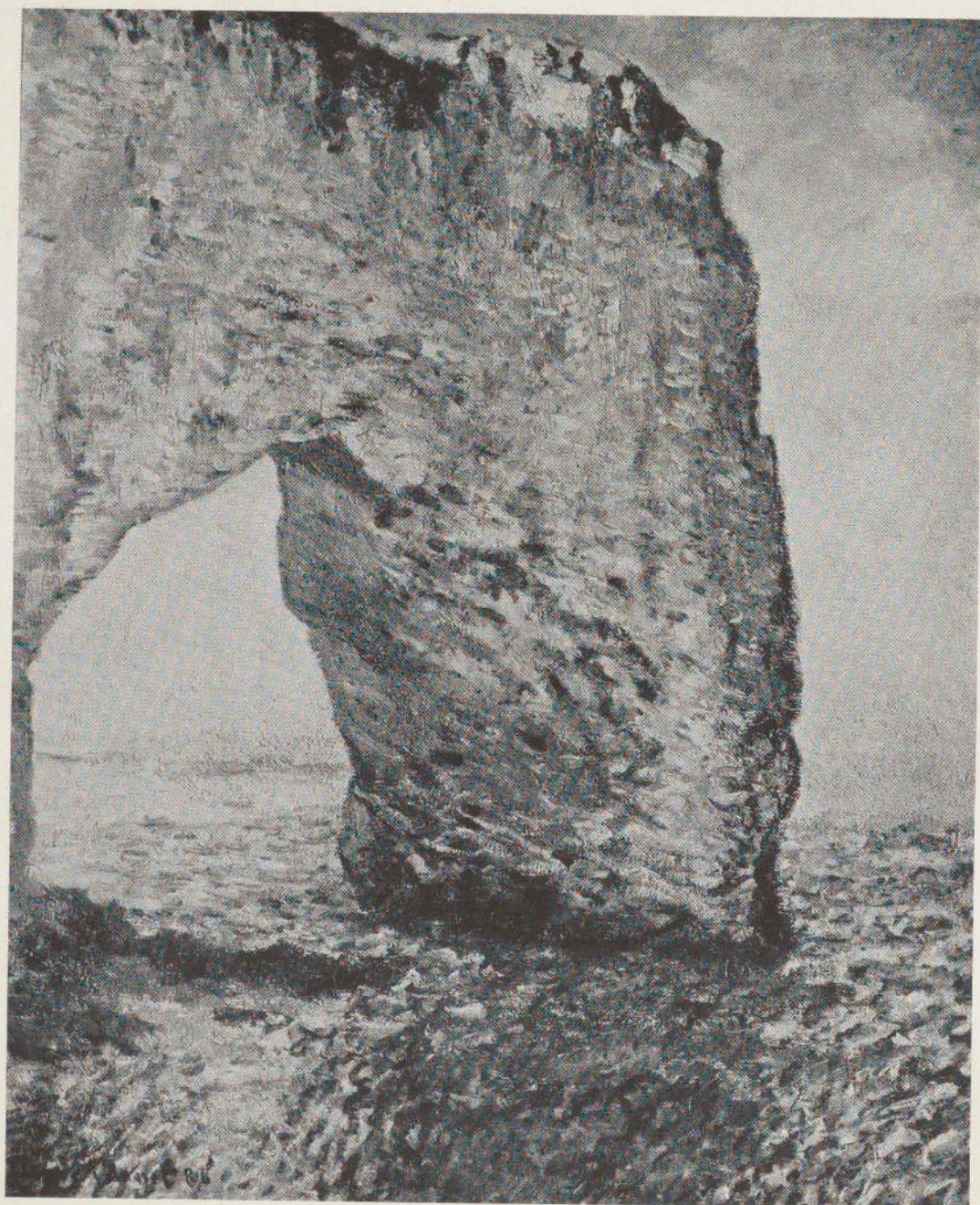




MODIGLIANI 98

PORTRAIT OF MADAME "B." Oil on canvas, 50½ x 31½ inches  
Bequeathed to Museum of Modern Art





99 MONET

THE CLIFF ETRETAT. Oil on canvas, 32 x 25 $\frac{3}{4}$  inches  
Bequeathed to The Metropolitan Museum of Art





PICASSO 100

GREEN STILL LIFE, about 1914. Oil on canvas, 23½ x 31¼ inches  
Bequeathed to Museum of Modern Art





101 PICASSO

WOMAN IN WHITE, about 1923. Oil on canvas, 50½ x 37½ inches  
Bequeathed to Museum of Modern Art

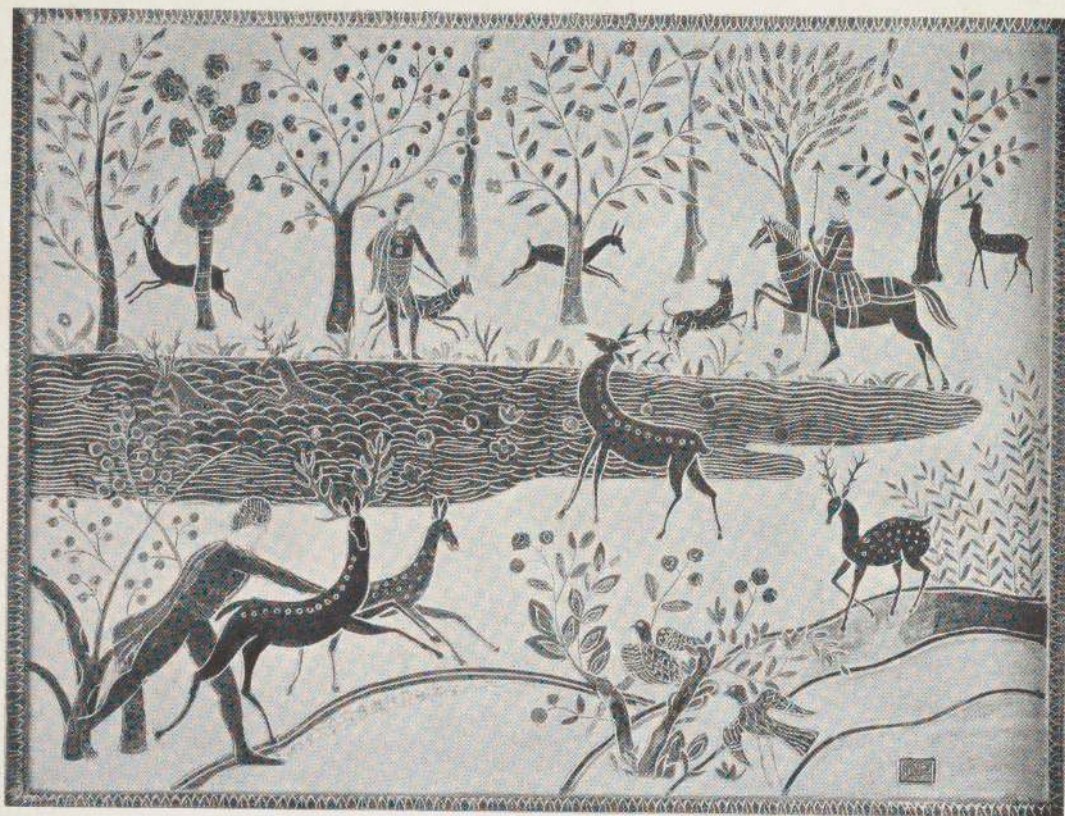




PISSARRO 110

BY THE STREAM. Oil on canvas, 13 x 16 inches  
Bequeathed to Museum of Modern Art





112 CHARLES PRENDERGAST

MEN AND DEER. *Decoration on gesso on carved wood, 19 $\frac{3}{4}$  x 24 $\frac{3}{4}$  inches*  
Lent by the Estate





MAURICE PRENDERGAST 113  
IN THE PARK. Oil on canvas, 22 $\frac{1}{4}$  x 33 $\frac{3}{4}$  inches  
Lent by the Estate

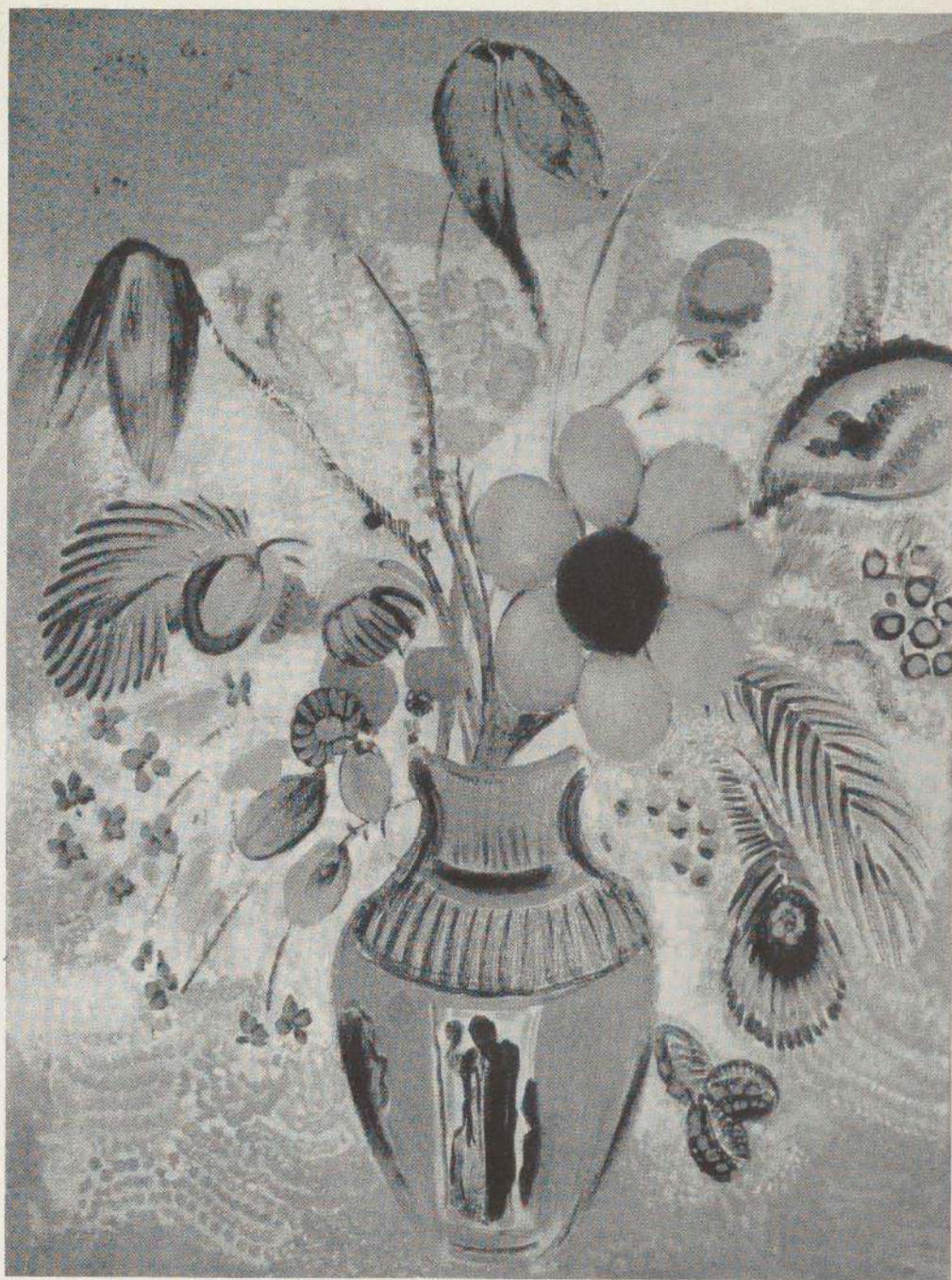




115 REDON

SILENCE. Oil,  $21\frac{1}{4} \times 20\frac{3}{4}$  inches  
Bequeathed to Museum of Modern Art





REDON 117

ETRUSCAN VASE. Oil on canvas, 31 $\frac{3}{4}$  x 23 inches  
Bequeathed to Museum of Modern Art





123 REDON

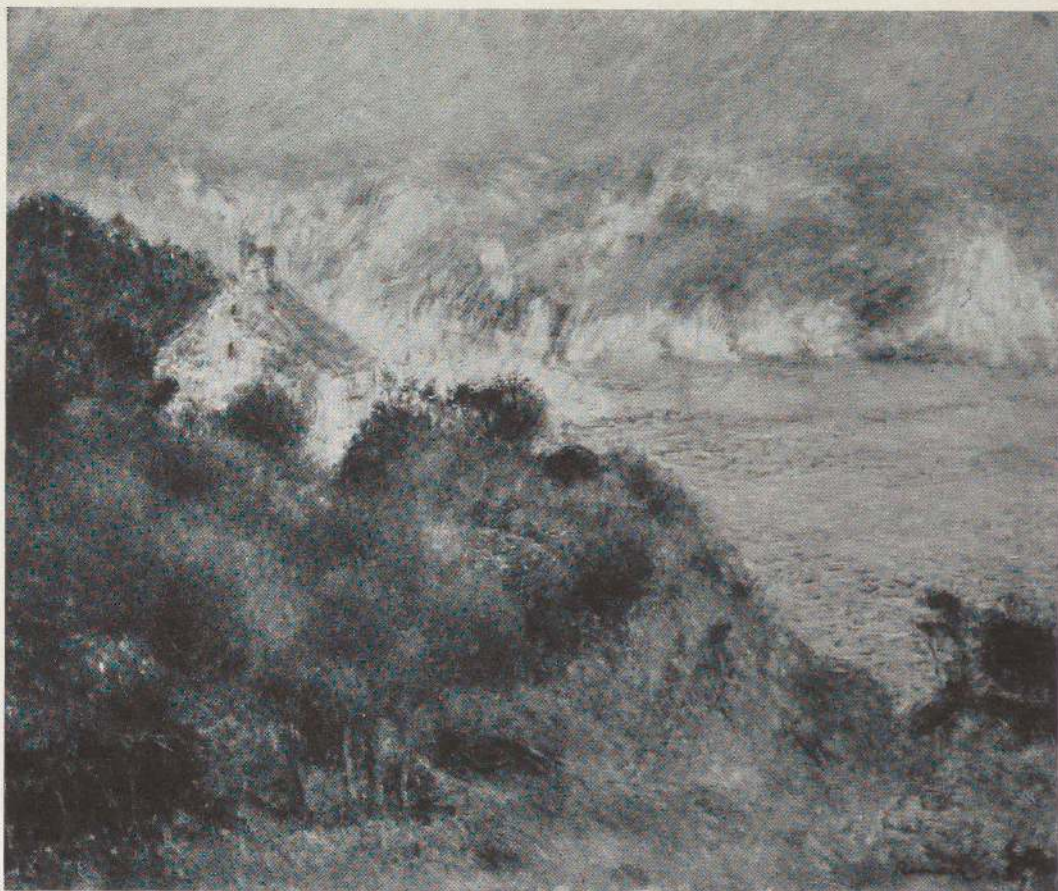
PEGASUS CAPTIVE. Lithograph,  $13\frac{3}{4} \times 11\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art



129 RENOIR

YOUNG GIRLS. Color Lithograph,  $23\frac{3}{4} \times 19$  inches  
Bequeathed to Museum of Modern Art





RENOIR 127

LANDSCAPE. Oil on canvas, 21 x 25 $\frac{3}{4}$  inches  
Bequeathed to Museum of Modern Art





130 ROUSSEAU

THE JUNGLE. *Oil on canvas, 14 $\frac{3}{4}$  x 18 inches*

Bequeathed to Museum of Modern Art

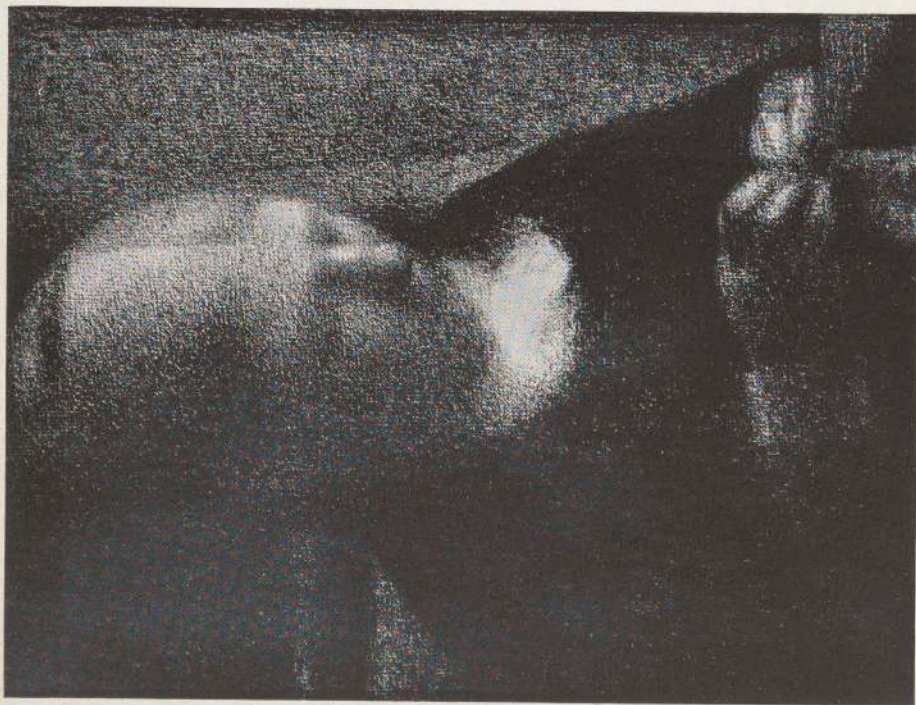




SEGONZAC 131

LANDSCAPE. Watercolor, 18 x 24 $\frac{3}{4}$  inches  
Bequeathed to Museum of Modern Art



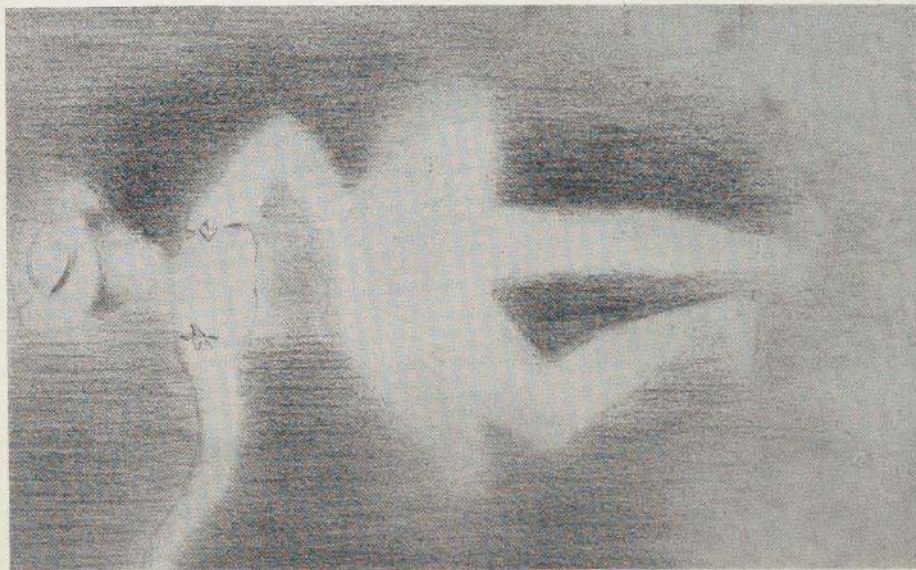


136 SEURAT  
WOMAN SEWING. *Drawing*, 12  $\frac{1}{4}$  x 9  $\frac{1}{4}$  inches  
Bequeathed to Museum of Modern Art



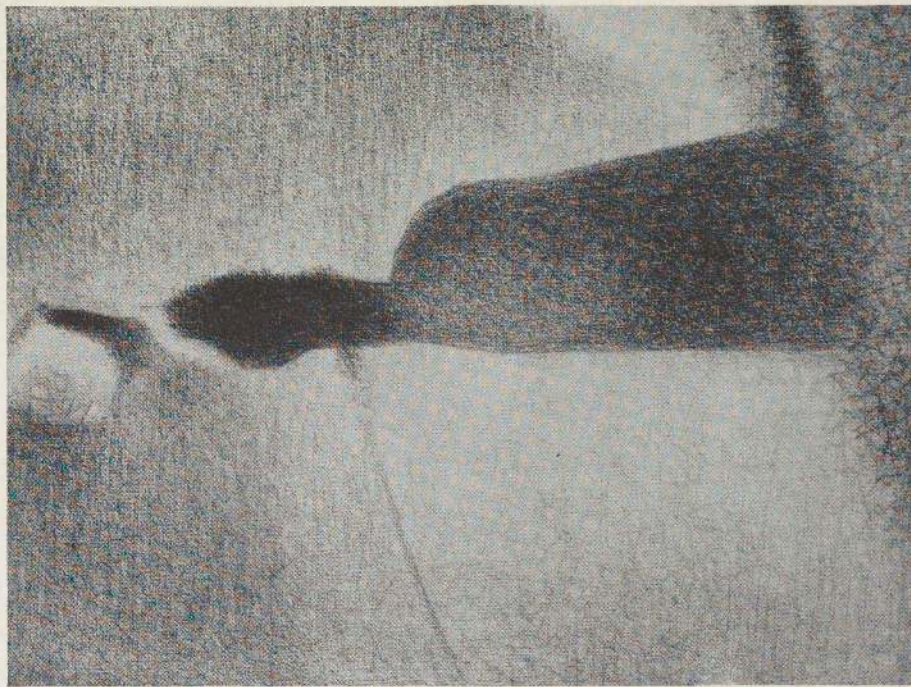
137 SEURAT  
AT THE CONCERT. *Drawing*, 11  $\frac{5}{8}$  x 9 inches  
Bequeathed to Museum of Modern Art





133 SEURAT

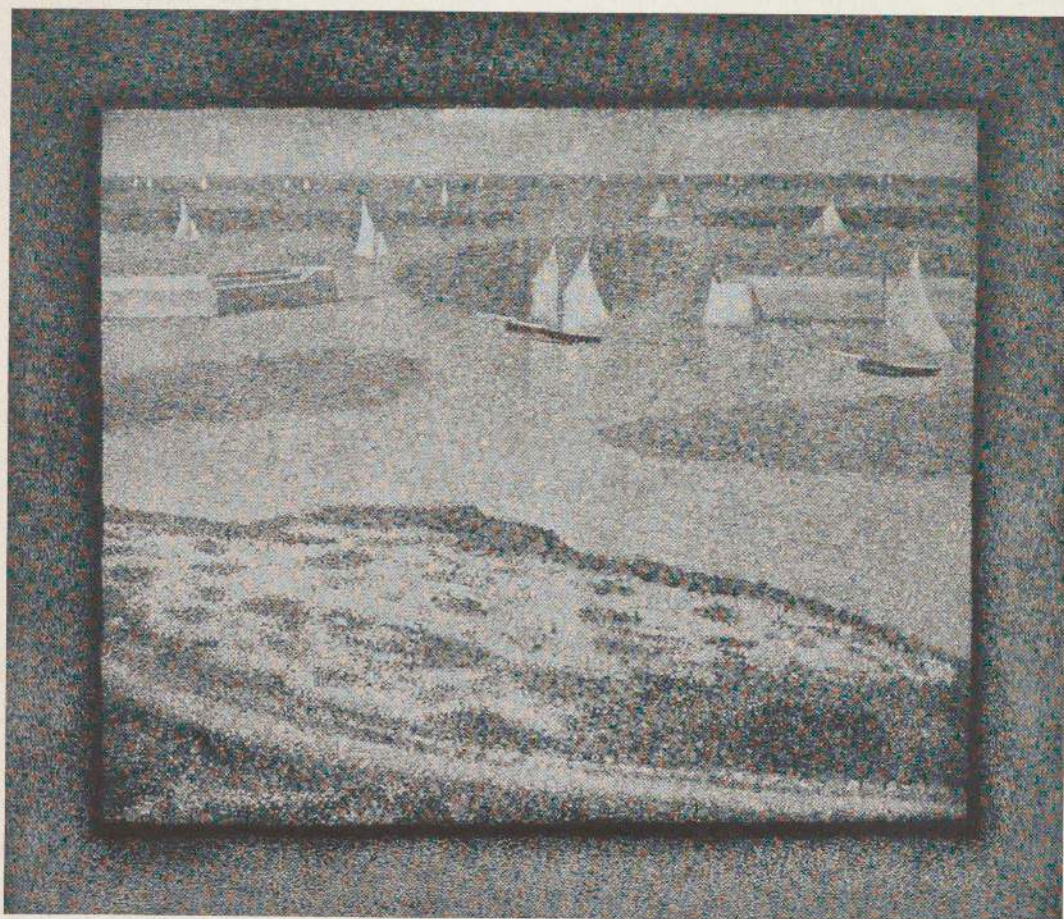
BALLET DANCER IN A WHITE HAT. Colored crayon,  $8\frac{3}{4} \times 5\frac{1}{2}$  inches  
Bequeathed to Museum of Modern Art



140 SEURAT

LADY FISHING. Drawing, 12 x 9 inches  
Bequeathed to Museum of Modern Art





132 SEURAT

PORT EN BESSIN (1885). Oil on canvas, 21½ x 25½ inches

Bequeathed to Museum of Modern Art





TOULOUSE-LAUTREC 142

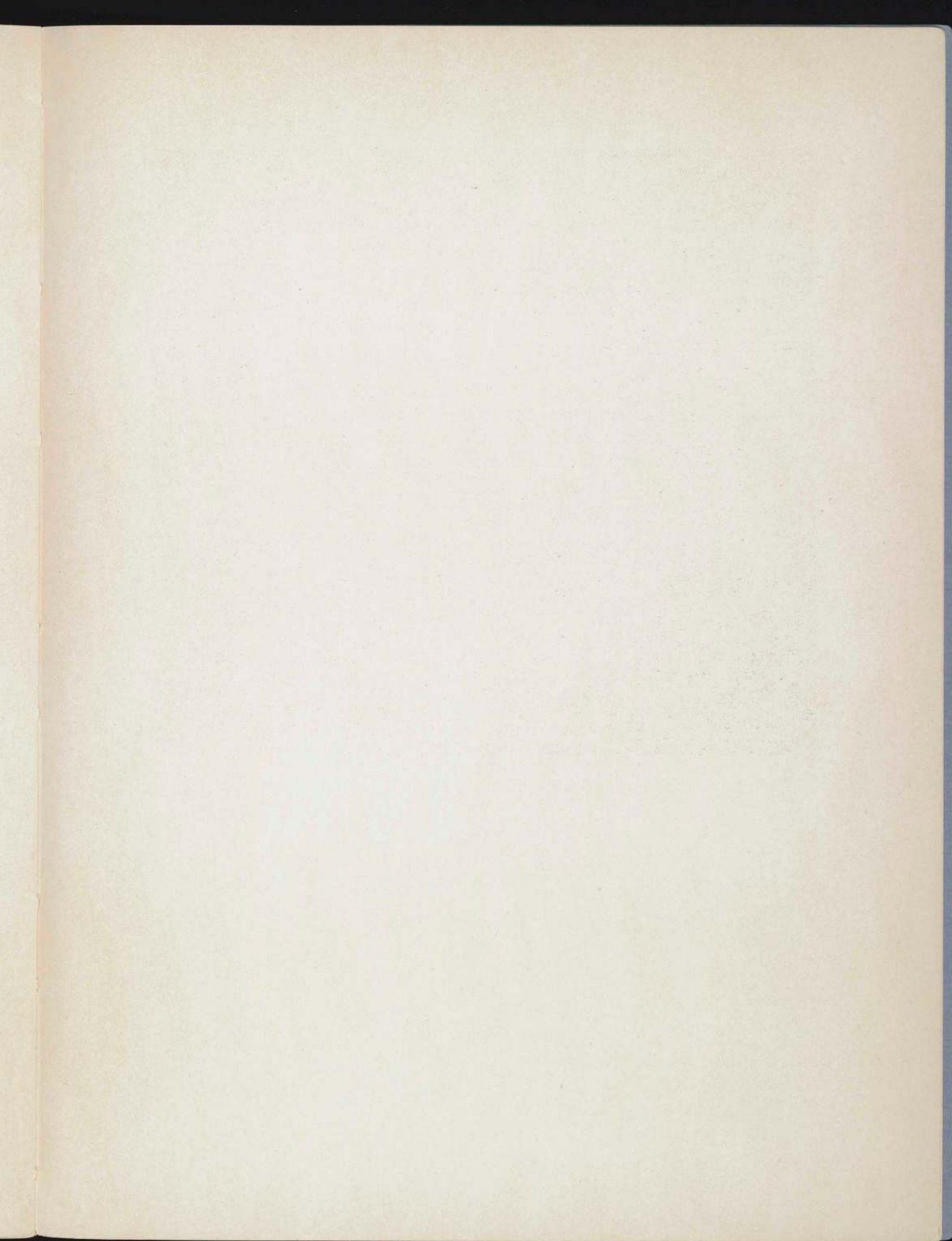
MISS MAY BELFORT (1895). Oil on cardboard, 24½ x 19 inches  
Bequeathed to Museum of Modern Art





146 NEAR EASTERN TEXTILE  
CHILD WITH BIRD—COPTIC, 3RD CENTURY  
Bequeathed to Museum of Modern Art

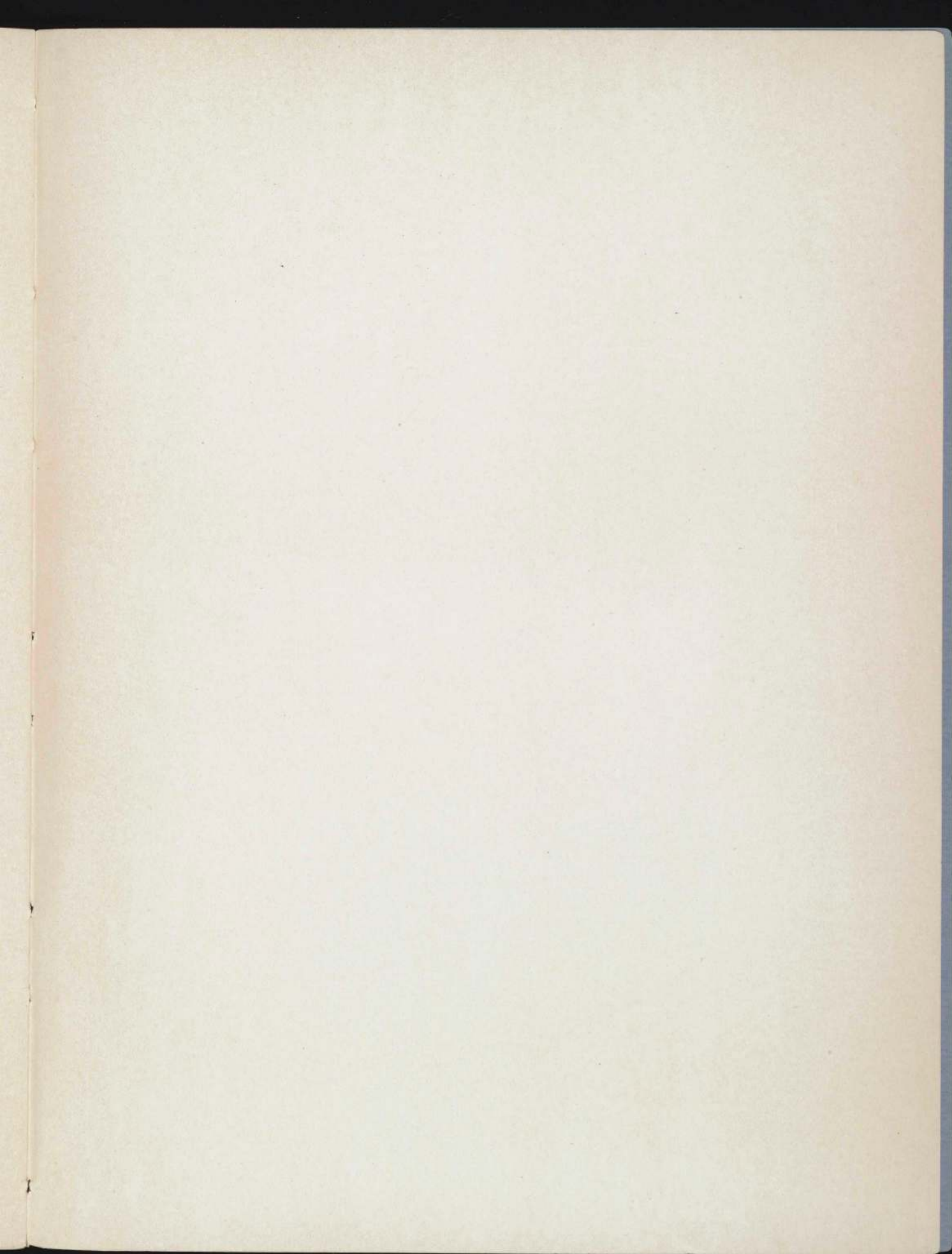






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