

The Lillie P. Bliss collection, 1934

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COLLECTION

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THE LILLIE P. BLISS COLLECTION



LILLIE P. BLISS

1864—1931

THE MUSEUM OF MODERN ART

THE
LILLIE P. BLISS
COLLECTION

1934

NEW YORK

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LILLIE P. BLISS

Early in 1929 plans for the establishment of a Museum of Modern Art began to take definite form. During the two years that followed, before her death, the Museum was the chief interest of Miss Bliss's life. As one of its founders and its Vice-President, she took an active part in determining the early experimental policies and putting them into practice. Her help in those first years, her interest, and enthusiasm contributed greatly to the instant and continued success that marked the exhibitions of the Museum from the beginning.

But experiment, however, successful, unless followed by something of permanent value, could not satisfy Lillie P. Bliss. It was not enough that the Museum's temporary exhibition in temporary quarters attracted many visitors and copious comment from the Press. A Museum, to be worthy of the name, cannot be long entirely dependent on private financial support or borrowed pictures. It must have an endowment to provide an assured income and a collection of works of art that are its own.

Seeing this clearly and perhaps knowing she had not long to live, Miss Bliss acted with the wise, quiet energy that was characteristic of her life. She made a will leaving to the Museum by far the greater part of her fine collection of pictures, provided within three years of her death an adequate endowment fund should be secured for the institution.

The collection of paintings satisfied one condition of a permanent existence for the Museum. The terms of the bequest forced the fulfillment of the second condition.

The three year period has passed, the endowment has been obtained, and the Lillie P. Bliss Collection belongs to the Museum.

These years have been years of discouragement and depression. But the purpose and the language of Miss Bliss's will were definite, persistent and inflexible. She required the Museum to prove its value as a permanent institution, to weigh the loyalty of its supporters in troubled times, to face

difficulty with the courage and determination that she had learned to value so highly from tradition and experience. The test was met as she expected it would be met.

In this exhibition is shown for the first time all the works included in the bequest. By it we mark our gratitude to the chief benefactor of the Museum who so wisely laid the foundation essential to its continued and enlarged public service.

A. CONGER GOODYEAR, *President.*

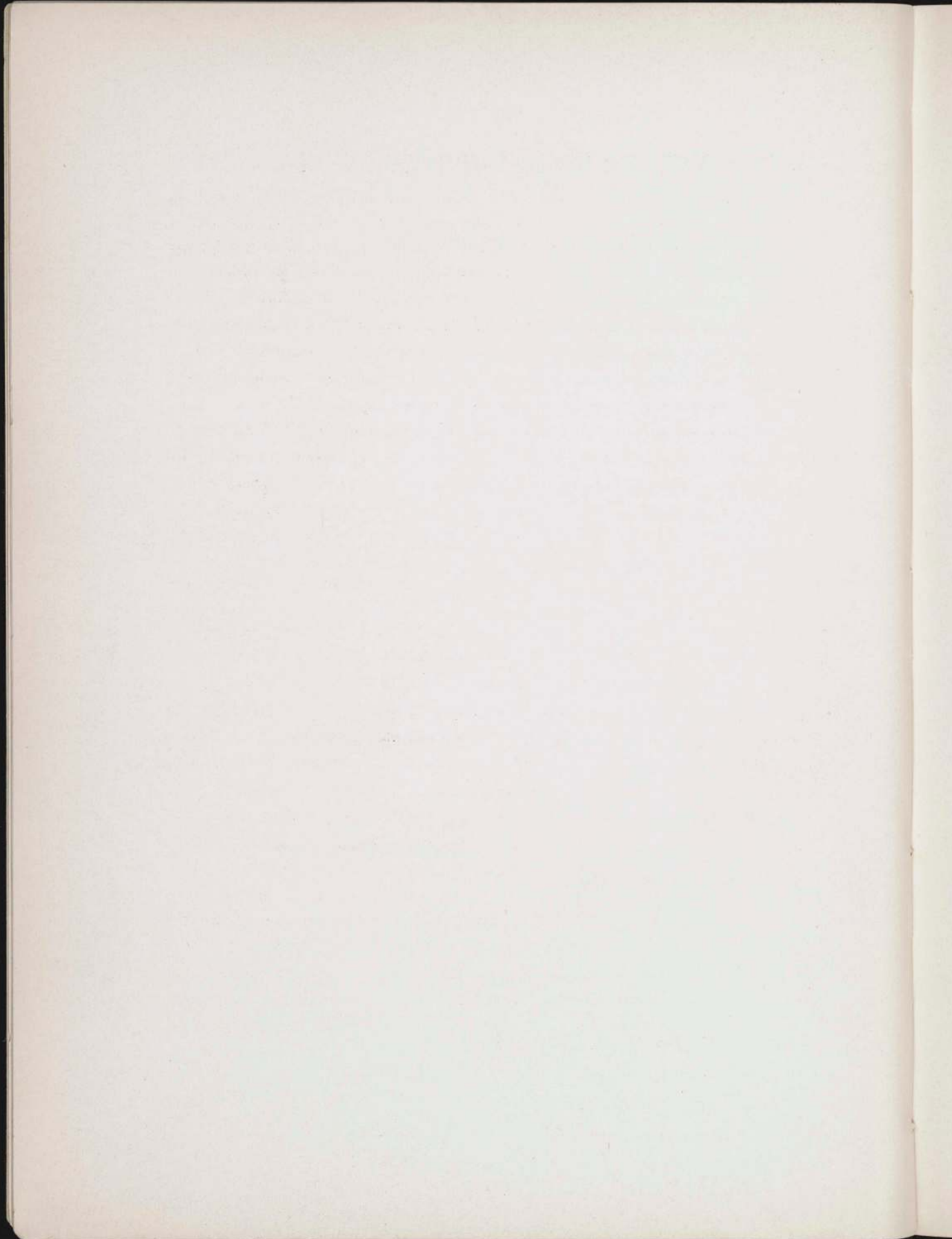
FROM A LETTER TO A NATIONAL ACADEMICIAN

We are not so far apart as you seem to think in our ideas on art for I yield to no one in my love, reverence and admiration for the beautiful things which have already been created in painting, sculpture and music. But you are an artist, absorbed in your own production, with scant leisure and inclination to examine patiently and judge fairly the work of the hosts of revolutionists, innovators and modernists in this widespread movement thro' the whole domain of art or to discriminate between what is false and bad and what is, sometimes crude, perhaps, but full of power and promise for the enrichment of the art which the majority of them serve with a devotion as pure and honest as your own. There are not yet many great men among them, but great men are scarce—even among academicians.

The truth is you older men seem intolerant and supercilious, a state of mind incomprehensible to a philosopher who looks on and enjoys watching for and finding the new men in music, painting and literature who have something to say worth saying and claim for themselves only the freedom to express it in their own way, a claim which you have always maintained as your inalienable right.

Sincerely yours,

Lillie Bliss



THE LILLIE P. BLISS COLLECTION

Early in the year 1913 the Association of American Painters and Sculptors held in the Armory of the Sixty-ninth Infantry the International Exhibition of Modern Art, which transformed New York's attitude toward the new movements from apathy to excited controversy. The President of the "Armory Show", and the driving force behind it, was Arthur B. Davies. And it was largely because of Davies' inspiration and guiding enthusiasm that before the exhibition closed five important paintings had passed into Miss Bliss' possession. The Renoir landscape, the oil and pastel by Degas, and two Redons were the foundation upon which Miss Bliss began to build her collection.

About the same time, possibly a little earlier, she bought *The Road*, the cornerstone of her group of Cézannes. Without question the twenty-six works by Cézanne—eleven oils, eleven watercolors, two drawings*, and two lithographs—are the most important section of the collection. So far as museums are concerned, only the Moscow Museum of Modern Western Art and the Barnes Foundation possess a larger number of Cézanne canvases. As Mr. Klein has pointed out on another page they, together with the watercolors and drawings, illustrate the development of Cézanne's art with remarkable completeness. Several of them, the early *Man in a Blue Cap*, the little portrait of Chocquet, the *Pines and Rocks*, and the *Still Life with Apples*, are deservedly considered masterpieces.

Among Cézanne's predecessors Delacroix is represented by a drawing, Constantin Guys by two fine watercolors, and Daumier by four early lithographs and a magnificent painting in oil. Daumier's *The Laundress* is the earliest, the rarest and in some ways the most important painting in the collection, a noble and moving work both in its formal and human significance.

Renoir's *Fog at Guernsey*, the little landscape by Pissarro, the *Race Horses* and *After the Bath* by Degas complete the roster of paintings by Cézanne's most influential contemporaries, the men of the Impressionist generation.

Of special interest are the six drawings by Degas after works by masters of the Renaissance in Italy and France. Together with the Delacroix drawing after a Peruginesque *predella*, and Cézanne's pencil study of Houdon's *Ecorché*, they offer ample evidence of that respect for the past which is shared, ignorant prejudice to the contrary, by the "modern" masters of today.

*Nos. 13B and 18B. These two drawings were discovered on the reverse side of watercolors after the accession of the Collection in March, 1934.

All five of the important French painters of the generation following Cézanne and the Impressionists, the men who came to maturity in the 'eighties, are represented: Gauguin by *The Moon and the Earth*, the *Head of a Tahitian*, and a dozen of his technically revolutionary woodcuts; Toulouse-Lautrec by the portrait of the singer May Belfort; Redon by three paintings including *The Etruscan Vase* and the haunting *Silence*, and by lithographs; Henri Rousseau by the small but highly concentrated *Jungle with a Lion*, and Seurat, the greatest of the five, by the *Fishing Fleet at Port-en-Bessin* and eight drawings. Seurat's painstaking methods of work, the scant ten years of his active career, and the importance of his art make this group of drawings unrivaled in America and one of Miss Bliss' most remarkable achievements as a collector.

No twentieth century painter is represented in the collection on the same scale as either Cézanne or Seurat. The three canvases by Derain and the two by Matisse are from the post-War period when both these leaders of the adventurous *Fauves* of 1905 had left their strenuous youth for a more tranquil middle age. Picasso's Cubist still life of 1914 (No. 47) was painted in the earlier and more heroic period, though Picasso's middle age, despite the evidence of the gracious *Woman in White*, can never be called tranquil. These two distinguished paintings together with the three early etchings and the Cubist stencils suggest the extraordinary variety of Picasso's art. By contrast Modigliani's refinement of a comparatively restricted style is epitomized in his masterly portrait of *Anna de Zborowska*. Two other painters are excellently represented by watercolors: Dunoyer de Segonzac, and Paul Signac who is still faithful to the Neo-Impressionist technique, although he has survived his great companion-in-arms, Seurat, by over forty years.

Of the considerable number of American paintings in her collection, Miss Bliss included only three in her bequest to the Museum: Walt Kuhn's *Jeannette* and Arthur B. Davies' *The Wine Press* and *Italian Landscape*. It is significant that Kuhn's part in organizing the Armory Show was second only to that of Davies'.

The history of Miss Bliss' collection as it is seen in the Bequest falls into three periods. The first group of paintings, by Renoir, Degas, and Redon, purchased from the Armory Show, have been mentioned. Her second period of active collecting came in the first half of the decade 1916 to 1926, during which she bought the large Gauguin and most of her Cézannes, including the *Man in a Blue Cap*, the

Pines and Rocks, ten watercolors, and several of the still life paintings of which the greatest (No. 9) was acquired at the Kelekian auction in 1922, along with the *Mme. Cézanne* and the Picasso *Green Still Life*. During the last three years of her life Miss Bliss again increased her collection rapidly by adding the Daumier, the Cézanne portrait of Chocquet, the Toulouse-Lautrec, the Pissarro, the Rousseau, and most of her 20th century pictures, including the two Matisse, the Derain landscapes, the Modigliani, Segonzac, Kuhn, and the Picasso *Woman in White*. But just as Cézanne had most interested her ten years before, it was Seurat whose works she acquired most avidly through the latter years of her collecting. During the last months of her life, had her resources not been diverted from art to charity, she might have added, as she had wished, an important Seurat figure composition and a van-Gogh to round out what was in any case a remarkably well balanced and admirably chosen collection.

There are many ways of estimating the value of the Lillie P. Bliss Collection. Something of its importance to the Museum and through the Museum to the public may be clarified by indicating how largely it supplements the collection of The Metropolitan Museum of Art. Through the recent Havemeyer Bequest, the older institution's collection of modern French painting has now been amplified magnificently down through the Impressionist generation of Degas, Renoir, and Cézanne. Paintings by these men are important to the Metropolitan's collection as the culmination of a great historical tradition; Cézanne, and to a less degree Renoir and Degas, are important also to The Museum of Modern Art as the principal founders, in their generation, of the contemporary tradition. Represented in both collections, Cézanne serves as a bridge between the art of his predecessors and the art of his successors. But among Cézanne's European successors the Metropolitan collection contains no works by Gauguin, Seurat, Signac, Toulouse-Lautrec, Henri Rousseau, Matisse, Derain, Picasso, Dunoyer de Segonzac, and Modigliani,*all of whom are now represented in the collection of The Museum of Modern Art through the foresight and courage of Lillie Bliss.

ALFRED H. BARR, JR.

*All these artists are widely represented in museums throughout the world. Lists of the museums owning their paintings are given in the biographical notes in the Catalog.

CEZANNE'S DEVELOPMENT AS ILLUSTRATED BY HIS PAINTINGS IN THE LILLIE P. BLISS COLLECTION

*"I want to make of Impressionism something
solid and enduring, like the art of the museums."*

CÉZANNE

Perspectives of Western painting of the last sixty years inevitably converge upon Cézanne, not merely because he was the mightiest painter of his time, but because the key to an understanding of the evolution of Western pictorial art from Impressionism to the present day is to be sought more in his work than in that of any other artist.

Cézanne's significance is best made clear by studying his art in the line of its development, the broad course of which is amply marked out by his works in the Bliss Collection.

His early work, though reminiscent of the Baroque tradition of the 17th century, is influenced chiefly by the most forceful painters in Paris during the 'sixties, the realists, Daumier, Courbet and Manet. But for all of Cézanne's dependence on maturer contemporaries, by 1865 he already stood out as an independent painter.

In a work done about that time, the splendid *Man In a Blue Cap* (No. 1), it is impossible to single out a manner or technical device of any one of the realists, so thoroughly are their qualities assimilated into an original and powerful style. By boldly plastering his canvas with the palette knife, Cézanne achieves in this painting of a posed figure a vehemence comparable to that of the famous "black idylls", the dramatic figure compositions of this period.

It is worthy of note that at the end of the 'sixties Cézanne was, in relation to the most advanced painters of his time, a "conservative." While Monet, Renoir and Pissarro were moving rapidly toward the lightness and buoyancy of sunlight painting, he clung stubbornly to the heavy, sculptural form he had built up through study of Courbet and Daumier.

But he too finally acknowledged his dissatisfaction with gray painting by following the new direction. Perhaps it was a realization of the hopelessness of his effort to rival the Baroque masters, as well as a sense of the insufficiency of

an art not grounded in color, which impelled him, about 1872, to abandon summary synthesis for the minutely analytic approach of the Impressionists. Under the guidance of Pissarro, he underwent the discipline of recording his sensation before nature.

By 1874 he had produced enough work in the new manner to participate in the first exhibition of the Impressionists. But at the very time the public was learning to associate him with Impressionism, Cézanne was already preparing the way for his emergence from this art of evanescent color effect. For in that same year he painted the first head of Chocquet (Rivière*, opp. p. 39), a work in which he revealed a new orientation.

Out of Impressionist color, which had been the means of creating an art of transitory luminosities, he now attempted to develop an instrument for reconstructing that palpable, substantial form he had created in the 'sixties through values of black and white. The Impressionists had taken the final step in eliminating the convention of light and dark in painting. They had at the same time eliminated the structural form, the definition of masses essential to Cézanne's conception of a naturalism raised to the level of universality. These qualities of structure he strove to recapture, not by a return to modeling in light and shade, but by a new method made possible through his Impressionist practice, by the modulation of color.

The process of mastering the elements of the new vision was a long and painful one. It occupied at least a decade. By virtue of the rude, primitive projection of isolated masses, the landscape *The Road* (No. 2) stands out as one of the earliest steps in this process. The emphatic isolation of forms, with a concentration of color in these forms, also marks the slightly more developed *Pears and Knife* (No. 3).

In the second portrait of M. Chocquet (No. 4), which is about contemporary with the two works just described, though the illumination is still reminiscent of Impressionism, the small strokes of delicate color are closely knit into a strong three-dimensional form.

To the influence of Impressionism may also be laid a fundamental change in Cézanne's painting from imagination. His first impulse, on making contact with outdoor painting, was to re-create his "black idylls" through Impressionist color.

*For full titles of books referred to in this essay, see the Bibliography on page 16.

This he did with the *New Olympia* (Pfister, abb. 26) and the *Templation of St. Anthony* (Vollard, pl. XIII), half dissolving the forms in a flood of color. With the deeper absorption of Impressionism and the realization of its implications, he gradually abandoned the early motives, though isolated examples persist even after the 'eighties. For these he substituted compositions of figures no longer bound together by a dramatic center, but united rather by their common participation in an activity whose theater was the Impressionist landscape. It is significant that he always hoped to be able to paint his bathers from models posed in nature.

The earliest of the bather themes in the Bliss Collection is the watercolor, No. 12. The figures are far more massive than the bathers of the early 'seventies, and at the same time, their movement is much more restrained. This is explained by the fact that Cézanne was able to create powerful three-dimensional forms only through the prolonged contemplation of objects or figures in nature. Consequently, he gradually transformed his paintings from imagination (now done from imagination only because of the impropriety of posing nudes in landscapes) into compositions of posed figures held together by a geometric scheme.

Because of the nature of Cézanne's new approach to the problem of structure, still life, the motive which he could arrange and control most deliberately, must have played a special rôle in his struggle for emergence from Impressionism. And it is in still life that we may follow within the Bliss Collection the later stages in the artist's mastery of his new technique.

Since his new aim was not simply to recapture his early massive forms, but to arrive at a more general statement in terms of those "cubes, cones and cylinders" which he declared to be the structural basis of all forms in nature, it is not surprising that in works of the early 'eighties, such as the *Water-Can* (No. 5), the heavy saturation of pigment used in the rugged irregular drawing of the 'seventies yields to a lighter, freer touch, employed to produce shapes purified of surface accidents. In the later *Fruit and Wine* (No. 6), the new mode of drawing and the light handling of the surface are brought to the point of perfection. The simplified shapes, despite the delicate painting, reveal a density and clarity of organization into a few basic planes, which mark the painter's complete transcendence of Impressionism.

Watercolor and pencil studies of Gardanne (Nos. 13A, 13B), dated by Cézanne's activity in that village in 1885-86, are documents confirming the suggestion that the artist's new vision had fully matured by the middle 'eighties.

Cézanne did not rest long on that pivotal point at which he had restored, through Impressionist color, the solid qualities of form of older traditions. In many landscapes done in 1888 in the Marne valley and other regions of Northern France, there appears a renewed emphasis on Impressionism, no longer in order to dissolve forms but to bind them through the atmospheric envelope. *House and Barrier* (No. 14) is a watercolor in this style.

This new tendency grows at an ever accelerating rate throughout the rest of Cézanne's life, as an Impressionism of concrete forms in space. There are suggestions of it in the extremely liquid drawing of the head of *Madame Cézanne* (No. 7) and still more pronounced evidence in the somewhat later *Bather* (No. 8). [See note pp. 26 ff.]

That objective, immutable world which the artist had labored to produce plane by plane is gradually deprived of its stability. In the *Still Life with Apples* (No. 9) of the early 'nineties, the large drapery is used to mask part of the basic plane of the table, which had been established with such clarity in the earlier *Fruit and Wine* (No. 6). And in a still life of the middle 'nineties, *Oranges* (No. 11), the entire foundation which supports the objects is masked by the flowered cloth, whose folds rise up precipitously like the terrain of the contemporary landscape, *Pines and Rocks* (No. 10).

The idea underlying Cézanne's last style, the further development of which is revealed in the late watercolors of the Bliss Collection, may be described as an esthetic of forms expanding in space. In the *Provençal House and Trees* (No. 15), the forms are only half modeled, the color grading off to suggest the uninterrupted extension of objects into atmosphere. Interplay of objects and space is intensified in the later *House among Trees* (No. 16) to a point where planes seem to intersect in a manner anticipating Cubist vision. No less cursory is the method used in the *Rocky Ridge* (No. 20), where the space is so abstract that it is only by examination of the source of light that the proper orientation can be determined. The latest work in the Bliss Collection and probably one of Cézanne's latest paintings, *Foliage* (No. 21A), deprived of the last vestige of formal composition, is a pure faceting of colored surfaces.

A concluding glance over Cézanne's development shows how, notwithstanding abrupt changes in direction, his entire production is bound together through the active force of his own personality. The unbridled spirits of his youth, apparently checked by his submission to Impressionism, are still the source of the vigor and quiet strength of his maturity, and in the late work these impulsive forces are again unleashed through the radiation of color and line. It is because Cézanne identified the realization of his own personal development with the basic problems of Western painting in the late nineteenth century that he remains not simply the greatest, but historically the most significant painter spanning the period from Impressionism to abstract art.

JEROME KLEIN.

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Mr. Jerome Klein of Columbia University is principally responsible for the

cataloging of the Cézanne paintings, drawings and prints; Miss Helen M. Franc for the rest of the paintings and drawings; Mrs. Ethel Hahn Sperling for the rest of the prints. Miss Franc has assisted the editor throughout the catalog.

The catalog of the *Memorial Exhibition: the Collection of the Late Miss Lizzie P. Bliss*, published by the Museum in 1931, and which served as a basis for the present catalog, was prepared by Mr. Jere Abbott, at that time Associate Director of the Museum. Special thanks are due Dr. Albert C. Barnes for permission to reproduce in the text of the catalog two paintings from the collection of the Barnes Foundation; and to Mr. Klein and M. Knoedler and Co. for supplying photographs.

Additions to the information included in the catalog, and corrections, will be appreciated.

ALFRED H. BARR, JR., *Editor*.

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The following list includes only those exhibitions referred to in the Catalog by abbreviated titles.

- ANDOVER, MASS. Addison Gallery of American Art. *The Collection of Miss Lizzie P. Bliss*. Fourth Loan Exhibition. October 17-December 15, 1931.
- COPENHAGEN Royal Museum. *Exhibition of French Art of the Nineteenth Century*. May 15-June 30, 1914
- CHICAGO Art Institute. *A Century of Progress Exhibition of Paintings and Sculpture*. June 1-November 1, 1933
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- INDIANAPOLIS John Herron Art Institute. *Modern Masters from the Collection of Miss Lizzie P. Bliss*. January 1-31, 1932
- NEW YORK Armory of the Sixty-ninth Infantry. *International Exhibition of Modern Art: Association of American Painters and Sculptors*. February 15-March 15, 1913
- Brooklyn Academy of Arts and Sciences. *Paintings by Modern French Masters*. 1921
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- De Hauke and Company. *Exhibition of Water-Colours and Drawings*. March 5-March 24, 1928
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- Museum of French Art. *Loan Exhibition of Works by Cézanne, Redon, and others*. March 16-April 3, 1921
- Museum of Modern Art. *Memorial Exhibition: The Collection of the Late Miss Lizzie P. Bliss*. May 17-September 27, 1931

NEW YORK
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Museum of Modern Art. First Loan Exhibition. *Cézanne, Gauguin, Seurat, Van Gogh*. November, 1929

Museum of Modern Art. *Painting in Paris from American Collections*. January 19-February 16, 1930

Museum of Modern Art. *Toulouse-Lautrec—Odilon Redon*. February 1-March 2, 1931

Museum of Modern Art. *Summer Exhibition: Retrospective*. 1930

NORTHAMPTON,
MASS.

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PARIS

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Bernheim-Jeune & Cie. *Exposition Georges Seurat*. January 15-January 31, 1920

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La Cigale. *L'Art au Music-Hall, au Théâtre et au Cirque. Association Franco-Américaine de Peinture et de Sculpture*. May-June, 1924

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PHILADELPHIA

The Pennsylvania Academy of the Fine Arts. *Loan Exhibition of Paintings and Drawings by Artists of the Modern French School*. 1920

ROME

Prima Esposizione Internazionale d'Arte della Secessione. 1913

CATALOG

An asterisk before a catalog number indicates that the item is illustrated by a plate, which bears the same number. In the dimensions of the pictures the height is given first.

The following initials have been used throughout to differentiate the contributors to the catalog:

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OIL PAINTINGS, PASTELS, WATERCOLORS, AND DRAWINGS

CEZANNE

Paul Cézanne was born January 19, 1839, in Aix-en-Provence. He was educated in Aix, forming a friendship in his early school days with Emile Zola, who helped persuade Cézanne's parents to release him from the enforced study of law and to permit him to go to Paris to study painting.

Cézanne went to Paris in 1861, studied at the Académie Suisse and soon made contact with the painters who were later to be known as the Impressionists. He was married in 1867 and his son was born in 1872. The nature of his family life has remained an enigma. In 1874 and 1877 he exhibited with the Impressionists, and through one of them, Renoir, met M. Chocquet, who became his chief patron and a close friend.

The financial support afforded Cézanne by his father, a substantial provincial banker, was of cardinal importance in the development of the artist, as it permitted him to work throughout his life untouched by considerations of the market.

From the first visit to Paris up to his old age, he shifted frequently from Aix to Paris, or to the nearby country favored by the Impressionists. Only at the age of sixty, when he gave up the paternal home, the Jas de Bouffan, after the death of his mother, and built his studio on the outskirts of the town, did he settle definitively in Aix. A trip to Switzerland in the late 'nineties was the only voyage that ever took him out of France. He died October 22, 1906, in Aix. K.

*1. Man In a Blue Cap (Uncle Dominic)

Oil on canvas, $31\frac{3}{8} \times 25\frac{1}{4}$ inches

About 1865, probably in Aix (see p. 9)

Other titles: *Man in a Blue Cap*; *Portrait of the Artist*; *Self-Portrait*; *L'Avocal*; *L'Homme au bonnet de coton*; *L'Oncle Dominique*; *Der Mann mit der Wollmütze*.

Though frequently considered a self-portrait, this is actually a portrait of the artist's Uncle Dominic, which explains the resemblance to Cézanne. The self-portraits are marked not only by a difference in physical appearance, with the characteristic full beard, but also by a difference in plastic conception, with the head usually turned

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strongly on its axis. Uncle Dominic is also the model for pictures in the collections of Adolph Lewisohn and of Dr. Harry Bakwin, of New York; the late Auguste Pellerin, Paris; Oskar Schmitz, Basle; and J. M. Keynes, London. K.

HISTORY AND BIBLIOGRAPHY:

- RESTORATION: Two small areas of the thick pigment about one-half inch square on the cap and on the cravat had flaked off and have been filled in and retouched (1933).
- COLLECTIONS: Ambroise Vollard, to Alexandre Rosenberg, Paris, 1898; to Auguste Pellerin, Paris, 1899 (?); to Joseph Hessel, 1916; to Marius de Zayas, 1920; to Miss Bliss, about 1921.
- EXHIBITIONS: New York, Metropolitan Museum, 1921, cat. No. 4, reproduced; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, 1929, cat. No. 1, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 1, reproduced; • Andover, 1931, No. 1; • Indianapolis, 1932, cat. No. 1.
- REFERENCES: Rivière, *Cézanne*, 1923, p. 204, reproduced p. 10 (erroneously dated 1877 and assigned to Berlin Museum); • Wilenski, *French Painting*, 1931, p. 309; • Sweeney in *Creative Art*, VIII, 1931, p. 357.
- ADDITIONAL REPRODUCTIONS: *Art in America*, IX, August, 1921, p. 213; • *Art News*, XXIX, May 23, 1931, p. 3; • Museum of Modern Art, *Modern Art Prints*, A1.
- COLOR REPRODUCTION: *Vanity Fair*, November, 1933, p. 32, $9\frac{1}{2} \times 7\frac{3}{4}$ inches.

*2. The Road

Oil on canvas, $23\frac{1}{2} \times 28\frac{1}{2}$ inches

About 1875 (see p. 10)

HISTORY AND BIBLIOGRAPHY:

- RESTORATION: The sky has been considerably repainted before 1913, especially along creases where the canvas had been folded.
- COLLECTIONS: Acquired by Miss Bliss about 1913.
- EXHIBITIONS: Philadelphia, Pennsylvania Academy, 1920; • New York, Metropolitan Museum, 1921, cat. No. 5; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, 1929, cat. No. 14, reproduced; • New York, Museum of Modern Art, Summer 1930, No. 19; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 2, reproduced; • Andover, 1931, No. 2; • Indianapolis, 1932, cat. No. 2.
- REFERENCES: Sweeney in *Creative Art*, VIII, 1931, p. 357; • du Bois in *The Arts*, XVII, 1931, p. 608.
- ADDITIONAL REPRODUCTION: Museum of Modern Art, *Modern Art Prints*, A2.

NOTE: A landscape similar in character to this, but possibly slightly earlier, is in the collection of Cézanne's son, Paris. K.

***3. Pears and Knife**

Oil on canvas, $8\frac{1}{8} \times 12\frac{1}{4}$ inches

About 1876-78 (see p. 10)

Other title: *Fruit and Knife*.

This little study belongs to the first phase of the emergence of Cézanne's style from a complete submission to Impressionism, a phase that covers the latter half of the 'seventies. The motive of the knife barely projecting at a slight angle over the front edge of the table is found in a number of still lifes executed in this period. K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Ambroise Vollard, Paris; to C. Hoogendijk, The Hague; to Paul Rosenberg, Paris; to Charles Vignier (?); to Marius de Zayas; to Miss Bliss, before 1926.

EXHIBITIONS: New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, Bliss Memorial, 1931, cat. No. 3, reproduced; • Andover, 1931, No. 3; • Indianapolis, 1932, cat. No. 3.

REFERENCES: du Bois in *The Arts*, XVII, 1931, p. 610.

***4. Chocquet In an Arm-Chair**

Oil on canvas, $18\frac{3}{8} \times 14\frac{3}{4}$ inches

Signed lower right: *P. Cézanne*

1877; painted in Chocquet's dining-room, rue de Rivoli, Paris

Other titles: *Chocquet in his Study*; *Portrait of M. Chocquet*; *Portrait de M. Chocquet assis*.

Cézanne executed at least six portraits of Chocquet, his first patron and one of his most ardent admirers. The earliest is the small head in the Pellerin collection (Rivière, *Cézanne*, opposite p. 39), done between the first exhibition of Impressionists in 1874 and the second in 1877, where it was exhibited. Next in order of execution are the Bliss Chocquet and a related head clearly done at the same time, formerly in the collection of Degas and sold at the Degas sale, Paris, March 27, 1918, No. 15.

Vollard's date of 1877 for the Bliss picture accords well with its stylistic character. It is probably the smallest full-length figure ever painted from a model by Cézanne. Undoubtedly the modest format was selected because of Cézanne's extreme sensitiveness to the difficulty of "realizing" a plastic construction through minute modulations of color.

Other portraits of Chocquet by Cézanne include that executed in 1885 at Chocquet's

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villa in Hattenville, Normandy, and now in the Durand-Ruel collection (Rivière, *Cézanne*, opposite p. 110); and two done from photographs in 1902, after Chocquet's death, of which one is in the collection of Mr. Frank Stoop, London (color plate in *Apollo*, X, September, 1929, opposite p. 132). K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Cézanne to Chocquet; to Paul Durand-Ruel, Paris, 1899; to Miss Bliss, January, 1929.

EXHIBITIONS: Paris, *Exposition Rétrospective du Salon d'Automne*, 1904, cat. No. 23; • London, Grafton Galleries, 1905, No. 42; • New York, Museum of Modern Art, 1929, cat. No. 9, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 6, reproduced; • Andover, 1931, No. 6; • Indianapolis, 1932, cat. No. 6; • Chicago, 1933, cat. No. 308.

REFERENCES: Vollard, *Cézanne*, 1915, p. 45; 1923, p. 63, fig. 15; • Rivière, *Cézanne*, 1923, p. 81, p. 204; • Wilenski, *French Painting*, 1931, p. 309; • Sweeney in *Creative Art*, VIII, 1931, p. 357.

ADDITIONAL REPRODUCTIONS: Meier-Graefe, *Cézanne*, 1922, Plate 128; • Pfister, *Cézanne*, 1927, Plate 32; • *The Arts*, Vol. XVII, June, 1931, p. 603; • Museum of Modern Art, *Modern Art Prints*, A3.

*5. The Water-Can

Oil on canvas, $10\frac{5}{8} \times 13\frac{3}{4}$ inches

About 1880-82 (see p. 11)

Other title: *The Decanter*.

This canvas may be placed just beyond the first phase of Cézanne's emergence from Impressionism, or in the early 'eighties. While in his first Post-Impressionist works, such as No. 3, *Pears and Knife*, he strove to recreate solid forms through impressionist color, here by means of a lighter, freer touch, he invests these forms with new buoyancy and an atmospheric quality. The rendering of large, irregular shadows, such as those cast by the orange and the bowl, indicates a close relationship to his Impressionist activity. K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Ambroise Vollard, Paris; to C. Hoogendijk, The Hague; to Paul Rosenberg, Paris; to Charles Vignier (?), Paris; to Marius de Zayas; to Miss Bliss, before 1926.

EXHIBITIONS: New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 4; • Andover, 1931, No. 4; • Indianapolis, 1932, cat. No. 4.

***6. Fruit and Wine**

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

About 1885-88 (see p. 11)

Other titles: *Pears and Brandy Bottle*; *La bouteille treillissée*.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Mary Cassatt (?) to MM. Bernheim-Jeune, Paris; to Mrs. Montgomery Sears, Boston; to Montross Gallery, New York; to Miss Bliss.

EXHIBITIONS: Paris, Bernheim-Jeune, *Exposition Cézanne*, 1910, No. 35; • New York, Metropolitan Museum, 1921, No. 9; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 10, reproduced; • Andover, 1931, No. 10; • Indianapolis, 1932, cat. No. 10.

ADDITIONAL REPRODUCTIONS: *Maestri Moderni: Cézanne*, Rome, 1920, Plate 9; • *Art and Understanding*, I, March, 1930, p. 181; • *International Studio*, XCIX, June, 1931, p. 41; • Museum of Modern Art, *Modern Art Prints*, A4.

***7. Portrait of Mme. Cézanne**

Oil on canvas, $18\frac{1}{8} \times 15$ inches

About 1887-88

Other titles: *Portrait of the Artist's Sister*; *The Artist's Wife*.

The extremely delicate enamel-like surface is characteristic of the late 'eighties. This portrait is one of a series of the same subject executed from about 1887 to 1890, including works in the collections of Adolph Lewisohn, New York (Catalog of the Lewisohn Collection, opposite p. 180); Alphonse Kann, St. Germain-en-Laye (Meier-Graefe, *Cézanne*, 1922, p. 200); Mrs. William A. Clark, New York; and the late Auguste Pellerin. Since Cézanne usually developed a progressively larger scale in closely related successive studies of the same motive, it is reasonable to assume that this head-and-shoulders portrait comes early in the group that also comprises half-length and three-quarter length portraits.

In an article in *The Arts*, XVI, April, 1930, Erle Loran Johnson suggested that all the so-called portraits of Cézanne's wife were actually portraits of his sister, Marie Cézanne. Since documentary evidence is not available, the traditional title is used here.

K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Auguste Pellerin to Paul Rosenberg, Paris; to Dikran Khan Kelekian, about 1916-18; to Miss Bliss at the Kelekian Sale, New York, January 30-31, 1922, cat. No. 112, reproduced.

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EXHIBITIONS: New York, Brooklyn Museum, 1921, No. 24; • New York, Metropolitan Museum, 1921, cat. No. 13; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 17, reproduced; • Andover, 1931, No. 7; • Indianapolis, 1932, cat. No. 7.

REFERENCES: Wilenski, *French Painting*, 1931, p. 309; • du Bois in *The Arts*, XVII, 1931, p. 607.

ADDITIONAL REPRODUCTIONS: Piper, *Paul Cézanne*, 1912; • *The Arts*, I, April, 1921, p. 16; • Meier-Graefe, *Cézanne*, 1922, p. 196; 1927, Plate 77; • Faure, *Paul Cézanne*, 1923, Plate 11; • Pfister, *Cézanne*, 1927, fig. 73; • *Cahiers d'Art*, II, 1927, p. 338; • *Creative Art*, VIII, May, 1931, p. 354; • Bernard, *Souvenirs sur Paul Cézanne*, n.d., opposite p. 13; • Museum of Modern Art, *Modern Art Prints*, A6.

*8. The Bather

Oil on canvas, 49½ x 37⅜ inches

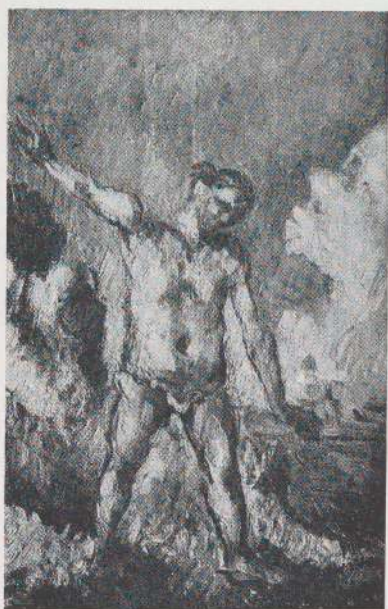
About 1890-93

Other titles: *Male Figure*; *Jeune homme nu*.

In the light of the new orientation derived from outdoor painting, Cézanne in the early 'seventies painted new versions of themes executed in black and white in the 'sixties. An early stage in his struggle for the realization of plastic form through color is represented in the *Bather* (fig. 1) painted in the latter half of the 'seventies. Reminiscent of the violent movement of the earlier "black idylls" are the outflung arm, the tossing of the head, the complementary movement of hillside and cloud, the twisting of the loin-cloth, and the broad stride. But a new and opposed tendency, bound up with the effort toward a more minutely controlled projection of three-dimensional forms, is revealed in the columnar treatment of the torso, and the frontality, or reduction to a single plane, of the knees. (That the immobilized object was essential to Cézanne's highest realization of form in space is demonstrated by the importance of the still life motive in his production, as well as his treatment of all posed figures as still life; witness his warning to Vollard to "sit as still as an apple" during the exhausting sessions of posing for his portrait.) A pencil drawing of this bather motive is reproduced in Meier-Graefe, *Cézanne und sein Kreis*, 1922, p. 214; and a variant in which the stride is eliminated in Rivière, *Cézanne*, p. 118.

Another version of the *Bather* (fig. 2), painted a few years later, in the early 'eighties, reveals Cézanne's progress in the definition of mass. The connection between head and body, uncertain in the earlier work, is now firmly established. The hands and the mass of hair are more compact, the contours are firmer and the inner modeling is more decisive. By virtue of the elimination of the descending diagonals of hill and cloud, as well as the placing of the figure higher up in the field, the entire figure stands

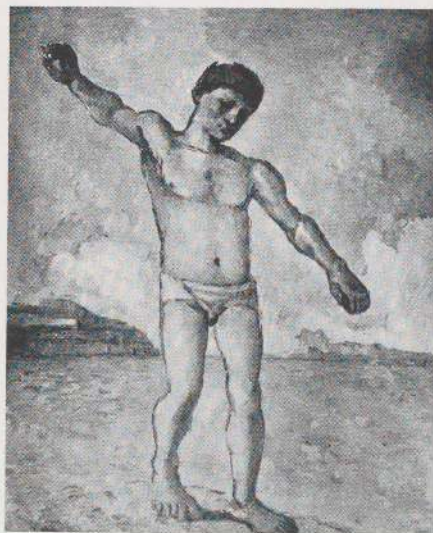
CEZANNE



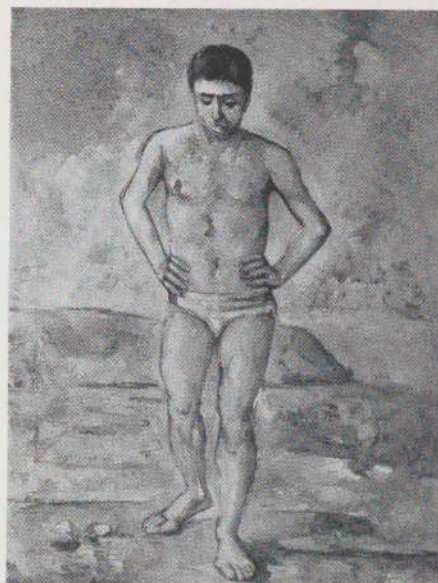
*Fig. 1. BATHER, about 1875-77.
Oil on canvas.*



*Fig. 2. BATHER, about 1880-82.
Oil on canvas.*



*Fig. 3. BATHER, about 1880-83.
Oil on canvas.*



*Fig. 4. BATHER, about 1890-93.
Oil on canvas.*

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out much more powerfully than in the first work. Furthermore, the space is amplified by the use of a broader vertical rectangle, and a sustained horizontal is introduced in the distant shore line and horizon. A pencil study for this painting is reproduced by Vollard, *Cézanne*, 1915, p. 9.

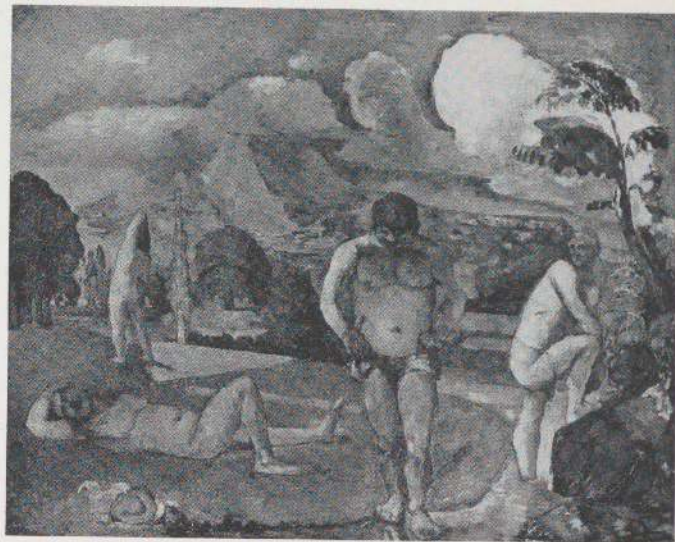
Closely related to this work is a third, still more developed version (fig. 3), likewise in the style of the early 'eighties. The background is simplified into two broad bands, sea and sky, against which the rugged figure is projected. Through the lessened inclination of the head and the reduction of the stride, not merely the torso, but now the entire figure more closely approaches the configuration of a columnar mass. With this further reduction of the movement of the figure, the outstretched arms are more pronouncedly isolated in a contrast that seems almost anomalous.

The further contraction of the members toward a basic cylinder would seem an almost inevitable step in the further development of the motive. Such an immobilized columnar figure, Cézanne had earlier created as the central figure in the *Bathers*, 1876, formerly in the Caillebotte Collection and now in the Museum of the Barnes Foundation, Merion, Pa. (fig. 5). A pen and wash study for this canvas is reproduced in fig. 6). But by the end of the 'eighties, the isolated projection of masses no longer satisfied him, and he placed renewed emphasis on the vibrating atmospheric envelop.

It was thus not by accident, but as a result of the tendency just outlined in the development of his art, that Cézanne was impelled to cross the standing figure of the 1876 *Bathers* with the most mature version of the striding bather, in order to produce the definitive version of the *Bather* in the Bliss Collection (fig. 4 and Plate 8). By this means he created a form at once imposing in its frontality and animated by a powerful energy, which is nothing else than the sublimated expression of the stride. This synthesis of two opposed plastic motives explains the frontality of the knees, in violation of the outward swing of the right leg.

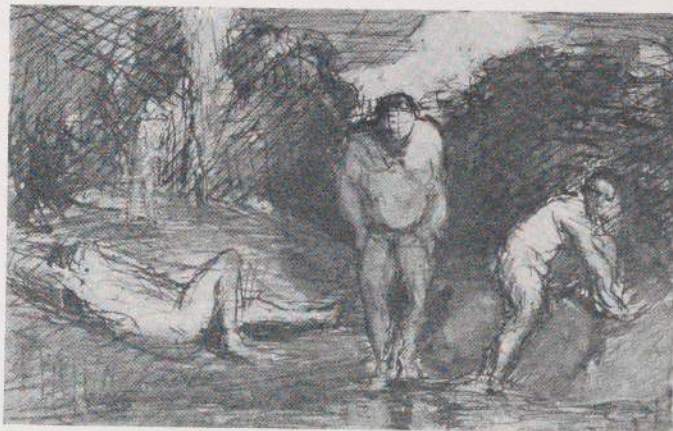
The crystallization of a form as existing simultaneously within and without a given plane arises from the nature of the formative process in Cézanne, wherein concrete forms are produced only through the binding together of small strokes of ever-changing color, and is especially characteristic of his work from the end of the 'eighties. Not only the plastic motive, but the play of color itself, is all important for the radiation of energy throughout the picture. This is further reflected in the arrangement of the background, which is no longer divided into definite bands, as in the earlier versions, but into repeatedly intersecting patches of earth and water. Thus a pervasive quality of the late work of Cézanne is seen to be a closely controlled, sublimated expression, chiefly by means of color and broken line, of the untempered movement of the early "black idylls", whose explosive energies were not lost through Cézanne's submission to the discipline of Impressionist vision. K.

Fig. 5. BATHERS, 1876.
Oil on canvas.
The Museum of the
Barnes Foundation,
Merion, Pa.



Morgan Photographs.

Fig. 6. BATHERS.
Pen and wash drawing,
a study for the
Bathers of 1876 (Fig.
5).



HISTORY AND BIBLIOGRAPHY:

- COLLECTIONS: Ambroise Vollard, Paris, to Paul Rosenberg; to Marius de Zayas; to Miss Bliss.
- EXHIBITIONS: Paris, Galerie Rosenberg, 1917; • New York, Brooklyn Museum, 1926; • New York, Durand-Ruel, 1928, No. 2; • New York, Museum of Modern Art, 1929, cat. No. 11, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 8, reproduced; • Andover, 1931, No. 8; • Indianapolis, 1932, cat. No. 8.
- REFERENCES: Rivière, *Cézanne*, 1923, p. 210; • Sweeney in *Creative Art*, VIII, 1931, p. 357; • du Bois in *The Arts*, XVII, 1931, p. 610, reproduced p. 612.
- ADDITIONAL REPRODUCTIONS: Museum of Modern Art, *Modern Art Prints*, A5.

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*9. Still Life With Apples

Oil on canvas, $26\frac{7}{8} \times 36\frac{1}{2}$ inches

About 1891-93

Other title: *Grande nature morte*.

It is improbable that Cézanne undertook still life designs of this size and complexity before the early 'nineties. Despite the unfinished state of this painting, its essential plastic-space organization is complete. It is significant that a white cloth is used on the table to isolate the shapes of the fruit, while in later works, like *Oranges*, No. 11, the shapes of some forms are half-absorbed by the brilliant color of the flowered cloth against which they are seen. In the evolution of Cézanne's vision, this work clearly represents a stage between that of the slightly earlier *Fruit and Wine*, No. 6, and the slightly later *Oranges*, No. 11.

K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Ambroise Vollard, to Maurice Gangnat, Paris; to Paul Rosenberg, ca. 1913; to Dikran Khan Kelekian, ca. 1916; to Miss Bliss at the Kelekian Sale, New York, January 30-31, 1922, cat. No. 156, reproduced.

EXHIBITIONS: New York, Metropolitan Museum, 1921, cat. No. 18, reproduced; • New York, Brooklyn Museum, 1921, No. 23; • New York, Brooklyn Museum, 1926; • New York, Durand-Ruel, *Loan Exhibition of Masterpieces of the Late Nineteenth Century*, March 20-April 10, 1928; • New York, Museum of Modern Art, 1929, cat. No. 24, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 11, reproduced; • Andover, 1931, No. 11; • Indianapolis, 1932, cat. No. 11, reproduced; • New York, Metropolitan Museum, *Taste of Today in Masterpieces of Painting before 1900*, July 10-October 2, 1932; • Chicago, 1933, cat. No. 319, reproduced.

REFERENCES: Sweeney in *Creative Art*, VIII, 1931, p. 357; • du Bois in *The Arts*, XVII, 1931, p. 610.

ADDITIONAL REPRODUCTIONS: *The Arts*, II, January, 1922, p. 247; • Faure, *Cézanne*, 1923, Plate 32; • Museum of Modern Art, *Modern Art Prints*, A9.

*10. Pines and Rocks

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

About 1895-1900

Other title: *Blue Landscape*.

The selection of jagged shapes like the rocks, whose forms complement the color treatment; and the elimination of static horizontals in the form of either ground plane

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or horizon, contrast with the treatment of a similar motive painted about twenty years earlier, with its level ground plane and definite horizon (Meier-Graefe, *Cézanne und Sein Kreis*, 1922, p. 218).

K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Ambroise Vollard, Paris; to C. Hoogendijk, The Hague; to Paul Rosenberg, Paris; to Barbazanges Galleries, Paris; to Marius de Zayas; to Miss Bliss.

EXHIBITIONS: New York, Metropolitan Museum, 1921, cat. No. 19; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, 1929, cat. No. 22; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 9, reproduced; • Andover, 1931, No. 9; • Indianapolis, 1932, cat. No. 9.

REFERENCES: Sweeney in *Creative Art*, VIII, 1931, p. 357.

ADDITIONAL REPRODUCTIONS: *Art News*, XXVIII, November 9, 1929, p. 17; • *Art News*, XXIX, June 13, 1931, p. 14; • Museum of Modern Art, *Modern Art Prints*, A7.

*11. Oranges

Oil on canvas, 23½ x 28⅝ inches

About 1896

A work of the same style and technique as this still life is the *Portrait of a Girl* in the collection of Dr. Harry Bakwin, dated 1896 by Rivière (Cf. Catalogue of the Museum of Modern Art, *First Loan Exhibition*, 1929, Plate 8).

K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: C. Hoogendijk, The Hague; to Barbazanges Galleries, Paris; to Marius de Zayas; to Miss Bliss, before 1926.

EXHIBITIONS: New York, Metropolitan Museum, 1921, No. 21; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 5, reproduced; • Andover, 1931, No. 5; • Indianapolis, 1932, cat. No. 5.

REFERENCES: Sweeney in *Creative Art*, VIII, 1931, p. 357.

ADDITIONAL REPRODUCTIONS: Pfister, *Cézanne*, 1927, Plate 77; • Museum of Modern Art, *Modern Art Prints*, A8.

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WATERCOLORS AND DRAWINGS

*12. *Bathers*

Watercolor, 5 x 8 $\frac{1}{8}$ inches

About 1880

This watercolor is a study of a motive developed further in the canvas of Baron Napoléon Gourgaud (Meier-Graefe, *Cézanne und sein Kreis*, 1922, p. 182), and still further in a later canvas (*ibid.*, p. 183). The Gourgaud *Bathers*, a work of the early 'eighties, shows affinities with the watercolor in drawing and design, but the canvas is so much more mature and refined in organization that the watercolor unquestionably antedates it.

The cutting of the head of a main figure by the frame, and the fragmentary rendering of the striding figure whose leg alone is in the picture at the extreme right, suggests that this is not only a very early, but possibly the first study of this motive. Such segmentation of an essential part of a form, so characteristic a device in the aesthetic of the "accidental", of which Degas was the outstanding nineteenth-century master, violates the essence of Cézanne's plastic conception. The accidental effect here probably results from a miscalculation of the relation of the figures to the sheet, which shows no evidence of having been cut down. K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Georges Bernheim, Paris; to MM. Bernheim-Jeune, Paris, 1919; to Montross Gallery, New York, 1920; to Miss Bliss, 1920.

EXHIBITIONS: Philadelphia, Pennsylvania Academy, 1920, No. 206; • New York, Museum of French Art, 1921, No. 10; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 12, reproduced; • Andover, 1931, No. 12; • Indianapolis, 1932, cat. No. 12.

ADDITIONAL REPRODUCTION: Museum of Modern Art, *Modern Art Prints*, A10.

*13A. *The Bridge at Gardanne*

Watercolor, 8 $\frac{1}{4}$ x 12 $\frac{3}{16}$ inches

1885-86

Other titles: *The Bridge*; *Le vieux pont*.

Cézanne painted in the Provençal village of Gardanne in 1885-86. Canvases in which the tower appears, though seen from a different viewpoint, are in the Barnes

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Foundation (fig. 7); the Brooklyn Museum (Klingsor, *Cézanne*, Plate 28); and the collection of Dr. Franz Hirschland, New York (Pfister, *Cézanne*, 1927, Plate 100). κ.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Cézanne's son to Bernheim-Jeune, Paris, 1908; to Sacha Guitry, 1914; to Bernheim-Jeune; to Montross Gallery, 1916; to Miss Bliss.

EXHIBITIONS: New York, Montross Gallery, 1916, No. 37; • New York, Museum of French Art, 1921, cat. No. 11; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 14, reproduced; • Andover, 1931, No. 14; • Indianapolis, 1932, cat. No. 14; • Cambridge (Mass.), Fogg Art Museum, *Nineteenth Century French Prints and Drawings*, March 15-April 30, 1934.

ADDITIONAL REPRODUCTIONS: Rivière, *Cézanne*, 1923, p. 77; • Klingsor, *Cézanne*, 1924, Plate 40; • *International Studio*, XCIX, August, 1931, p. 25.

*13B. View of Gardanne, Reverse of 13A

Pencil drawing, $8\frac{1}{4} \times 12\frac{3}{16}$ inches

This drawing is a fairly complete preparatory study for the *Gardanne* now in the Barnes Foundation, Merion, Pa., referred to in the note above, and formerly in the Fabbri Collection, Florence (fig. 7). M.

The drawing was discovered when the watercolor on the obverse was unframed for examination after the accession of the Collection in March, 1934.

Fig. 7. VIEW OF GARDANNE.
Oil on canvas.

The Museum of the
Barnes Foundation,
Merion, Pa.



Morgan Photographs.

CEZANNE

*14. House and Barrier

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

About 1888; painted in Northern France

Other title: *The House*.

A canvas in the style of the late 'eighties, for which this watercolor is a study, is reproduced on a small scale by Vollard, *Cézanne*, 1915, Plate 48, and on a larger scale in color by W. Weisbach, *Impressionismus*, Berlin, 1911, II, opposite p. 160. The vertical rectangle, much less common in Cézanne's Provençal landscapes than in his Northern ones, is undoubtedly bound up with the verticalism of the house which constitutes the nucleus of the composition. K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: MM. Bernheim-Jeune, Paris.

EXHIBITIONS: New York, Montross Gallery, 1916; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 15; • Andover, 1931, No. 15; • Indianapolis, 1932, cat. No. 15.

*15. Provençal House and Trees

Watercolor, $12\frac{7}{8} \times 19\frac{3}{4}$ inches

About 1895

Other title: *Maison dans les arbres*.

The aesthetic of the expanding form in space, typical of Cézanne's late style, explains why this work, though finished, is painted up to the frame in only one corner, whereas a work in the earlier style, such as *The Bridge at Gardanne*, No. 13A, is designed to fill out the frame and does not do so more fully only because the painting was not finished. K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: MM. Bernheim-Jeune, Paris.

EXHIBITIONS: Paris, MM. Bernheim-Jeune, 1907, No. 1; • Rome, *Secessione*, 1913, No. 671; • New York, Montross Gallery, 1916, No. 9; • New York, Museum of French Art, 1921, cat. No. 9; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 16, reproduced; • Andover, 1931, No. 16; • Indianapolis, 1932, cat. No. 16.

ADDITIONAL REPRODUCTIONS: *International Studio*, XCIX, August, 1931, p. 25; • Museum of Modern Art, *Modern Art Prints*, A10.

***16. House Among Trees**

Watercolor, $11\frac{1}{8} \times 17\frac{1}{8}$ inches
 1895-1900; painted in Provence

The principle of expansion of forms in space, characteristic of *Provençal House and Trees*, No. 15, is here carried to the point where the planes of different forms seem to interpenetrate. It is in this faceting of surfaces in his very late work, rather than in the projection of serenely undisturbed geometric shapes in the late 'eighties, that Cézanne anticipates the methods of the Cubists.

K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: MM. Bernheim-Jeune, Paris.

EXHIBITIONS: Paris, MM. Bernheim-Jeune, 1907, No. 32; • New York, Montross Gallery, 1916, No. 30; • Philadelphia, Pennsylvania Academy, 1920; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 17, reproduced; • Andover, 1931, No. 17; • Indianapolis, 1932, cat. No. 17.

***17. Mont Ste.-Victoire**

Watercolor, $12\frac{3}{4} \times 19\frac{3}{4}$ inches
 About 1897-1900; painted in Provence in the vicinity of Aix
 Other titles: *Trees on a Mountainside*; *Arbres dans la montagne*.

Absence of solid forms, such as tree trunks, and the treatment of Mt. Ste.-Victoire as a light floating volume, and of the valley as a great void in which there are no objects to define the planes, are characteristics of Cézanne's late style.

K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Cézanne's son to MM. Bernheim-Jeune, Paris, 1907; to Montross Gallery, New York, 1916; to Miss Bliss.

EXHIBITIONS: Rome, *Secessione*, 1913, No. 677; • New York, Montross Gallery, 1916, No. 12; • Philadelphia, Pennsylvania Academy, 1920; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 20; • Andover, 1931, No. 20; • Indianapolis, 1932, cat. No. 20.

CEZANNE

*18A. Bathers Under a Bridge

Watercolor, $8\frac{1}{4} \times 10\frac{3}{4}$ inches

About 1900

The elliptical method of drawing, the extreme liquidity of color, and the virtual dissolution of the plastic organization in the flow of color, are all indicative of the final phase of Cézanne's art. K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Georges Bernheim, Paris, to MM. Bernheim-Jeune, 1919; to Montross Gallery, New York, 1920; to Miss Bliss.

EXHIBITIONS: Philadelphia, Pennsylvania Academy, 1920; • New York, Museum of French Art, 1921, cat. No. 12; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 13; • Andover, 1931, No. 13; • Indianapolis, 1932, cat. No. 13.

*18B. Anatomical Figure (Study of Houdon's *Ecorché*), Reverse of 18A

Pencil drawing, $10\frac{3}{4} \times 8\frac{1}{4}$ inches

About 1900

The sculpture here sketched by Cézanne was executed by Houdon in Rome about 1766. It is described in detail in Georges Giacometti's *La Vie et l'Oeuvre de Houdon*, Paris, 1928, II, pp. 246-249. This identification was made by Mr. H. L. Rothschild of Columbia University.

The study was executed on a small block of drawing paper. Since all the pin holes in the sheet indicate that it was pierced only from the side of the pencil drawing, it is certain that the watercolor on the other side was done while the sheet was still attached to the block. Subsequent to its removal from the block, the sheet was pinned to a drawing-board and the pencil study done. Thus, whatever the exact date of the watercolor, the pencil drawing must be placed at the same time or later. The incomplete rendering of the sculpture and the abstraction in space relations, as in the grasp of a short baton by the left hand, are characteristics parallel to those already noted in the watercolor of the shorthand method of Cézanne's very late style. K.

Figure 7A illustrates a cast of Houdon's *Ecorché* from a different angle; a front view is given in the *Catalogue du Musée de la Villa Medici, Rome*, 1933. Cézanne's sketch was possibly made from the cast in the Ecole des Beaux-Arts, Paris (front view, Photo Giraudon No. 17741). B.

This drawing was discovered when the watercolor on the obverse was unframed for examination after the accession of the Collection in March, 1934.



Photo Scolari

Fig. 7A

J.-A. HOUDON.
ECORCHÉ, 1766.

Plaster in the Villa
Medici, Rome.

***19. Trees Among Rocks**

Watercolor, $18\frac{7}{8} \times 12\frac{1}{4}$ inches

About 1900

Other title: *Arbres parmi les rocs.*

The rendering of the trees as unmodeled discontinuous forms bathed in a flood of color, in which there is no distinction between foliage and atmosphere, is characteristic of the style of the end of the 'nineties. This motive is represented in canvases of the same style in the collections of Georges Bernheim, Paris (Eugenio d'Ors, *Cézanne*, 1930, Plate 17), and Dr. Sidney Brown, Baden, Switzerland; and in a watercolor, Thannhauser Galleries, Lucerne.

K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Cézanne's son to MM. Bernheim-Jeune, Paris, 1907; to Montross Gallery, New York, 1916.

EXHIBITIONS: Brussels, *La Libre Esthétique*, 1904, No. 99; • Rome, *Secessione*, 1913, No. 678; • New York, Montross Gallery, 1916, No. 11; • New York, Arden Galleries, 1919, No. 99; • Philadelphia, Pennsylvania Academy, 1920; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 19; • Andover, 1931, No. 19; • Indianapolis, 1932, cat. No. 19.

***20. Rocky Ridge**

Watercolor, $12\frac{3}{8} \times 18\frac{5}{8}$ inches

About 1900

Other title: *Entablement de rochers.*

This is apparently a study of the Roman quarry on the hill called Bibemus, above Aix, of which a photograph is reproduced by Erle Loran Johnson in *The Arts*, XVI, April 1930, p. 522. The design here reaches such a stage of abstraction that it might almost be inverted or hung endwise. But the direction of the growth of the trees clearly establishes the orientation, for Cézanne, even at his most abstract, never completely contravenes gravitational forces, as abstract painters have subsequently done. The linear movement of the design, which is properly balanced from only one view, confirms this orientation.

K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Cézanne's son to MM. Bernheim-Jeune, Paris, 1907; to Montross Gallery, New York, 1916; to Miss Bliss.

EXHIBITIONS: New York, Montross Gallery, 1916, No. 20; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 18; • Andover, 1931, No. 18; • Indianapolis, 1932, cat. No. 18.

CEZANNE, DAUMIER

*21A. Foliage

Watercolor, $17\frac{5}{8} \times 22\frac{3}{8}$ inches

About 1903-06

Other title: *Verdure*.

The consummation of Cézanne's late style is reached here in the reduction of a three-dimensional form to a pure movement of color, distinct from the color organization of the Impressionists in that it is here conceived as a faceting of surfaces, and not as an atmospheric film. K.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Cézanne's son to MM. Bernheim-Jeune, Paris, 1907; to Montross Gallery, New York, 1916; to Miss Bliss.

EXHIBITIONS: Paris, MM. Bernheim-Jeune, 1907, No. 44; • New York, Montross Gallery, 1916, No. 35; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 21; • Andover, 1931, No. 21; • Indianapolis, 1932, cat. No. 21.

21B. Study of Foliage, *Reverse of 21A.*

Watercolor, $17\frac{5}{8} \times 22\frac{3}{8}$ inches

This unfinished study was discovered when the watercolor on the obverse was unframed for examination after the accession of the Collection in March, 1934. It is interesting as an illustration of Cézanne's method in his late watercolors.

DAUMIER

Honoré-Victorin Daumier was born in Marseilles in 1808, the son of a glazier. Moved to Paris in 1823. His talent as a caricaturist discovered in 1829 by Charles Philipon who published his lithographs in *La Caricature* from 1831 until it was suppressed in 1835, and in *Charivari* until 1860. Small terra cotta busts 1831-33. Imprisoned in 1832 for caricature of King Louis Philippe. Greatest lithograph, *rue Transnonain*, 1834. First dated painting, *La République*, 1848. Exhibited at *Salons* of 1850, '51, '61, and '69 without success. In 1860 dismissed from staff of *Charivari* which he rejoined in 1863 after extreme poverty. Moved to Valmondois near Paris in 1864. Last of almost 4,000 lithographs in 1873 when Corot gave him a house to save him from eviction. First one man exhibition, 1878, a popular failure. Died in 1879 at Valmondois. (See also page 72.)

DAUMIER

During his lifetime Daumier's painting, in which he was passionately interested, was obscured by the fame of his 5,000 caricatures and illustrations which he himself despised as potboilers. In fact only a few intimates thought of him as a painter until the large exhibitions of 1900 and 1901, twenty years after his death. Today he is considered not only the greatest caricaturist but also one of the greatest painters of the 19th century.

Little is known about the growth of Daumier's style as a painter. Only a few oils and watercolors can be definitely dated. They suggest that in his early oils he painted thickly with a warm reddish tone, probably under the influence of Decamps. Later the paint is thinner and the tonality cool and grey. *The Laundress* would fall midway in this development.

Daumier's powerfully constructed figures, the dramatizing quality of his lighting, his ability to simplify his composition to essentials without sacrificing a sense of actuality, his profound feeling for the dignity and pathos of human life, make him the heir and very nearly the peer of Rembrandt and Michelangelo whose work he loved.

B.

*22. The Laundress

Oil on wood, 19 $\frac{5}{8}$ x 13 $\frac{1}{8}$ inches

Signed and dated, lower left: *h. Daumier, 186(1?)*

Other titles: *The Washerwoman of the Quai d'Anjou; La Blanchisseuse; La Laveuse; Le Linge.*

In 1861 Daumier was living at No. 8, quai d'Anjou on the Ile Saint-Louis, overlooking the Seine in the midst of an artists' colony which included Daubigny, Gautier, Baudelaire and Geoffroy-Dechaume. From the windows of his studio Daumier could look down upon the quay and see "the washerwomen, bending beneath their burdens, climbing the stone steps . . . against a background of the white, rose and grey houses of the quai des Célestins, with their uneven roofs and their irregular chimneys." (Gustave Geffroy, who visited Daumier's studio in 1901, quoted in R. Escholier, *Daumier*, Paris, 1930, p. 56.)

Daumier's power as a draftsman has somewhat obscured his mastery of composition, of which *The Laundress* is a remarkable illustration. The steps and parapets form a dark frame for the figures which are silhouetted against a triple-banded background, cut by the diagonal of the iron railing. The contour and movement of the washerwoman is almost exactly repeated in the child and suggested again on a

DAUMIER

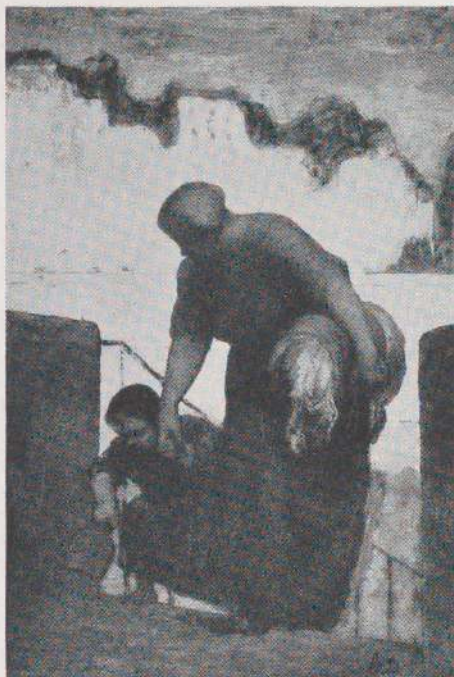


Fig. 8. THE LAUNDRESS.
Paris, The Louvre.



Photo M. Knoedler & Co.

Fig. 9. THE LAUNDRESS.
New York, Collection of
A. Conger Goodyear.

geometrically diminishing scale in the shape of the paddle which the child grasps, almost as the mother grasps the child—a device most ingeniously effective both as a formal and a poetic simile. B.

Daumier painted several versions of *The Laundress*, of which this is probably the final since it is the largest, the most finished and the only one to bear a date. A slightly smaller version ($19\frac{1}{2} \times 12\frac{1}{4}$ inches), signed at the lower right: *h. D.*, entered the Louvre in 1927 (Inventory No. 2.630) from the collection of Paul Bureau (fig. 8); it had previously been in the Régerault Collection. Another version, measuring $11\frac{1}{4} \times 7\frac{3}{4}$ inches, and signed in the lower left: *h. D.*, is now in the collection of A. Conger Goodyear, New York; this was formerly in the Georges Lutz Collection, Paris, and later passed into the possession of Edmund Davis of London (fig. 9). It is not always easy to distinguish these versions in the early literature; almost certainly the Bliss painting was the one exhibited at the 1861 Salon, as stated by Duranty in *Gazette des Beaux-Arts* in 1878. F.

DAUMIER, DAVIES

Geoffroy-Dechaume, original owner of this painting, was the Curator of the Museum of Comparative Sculpture at the Trocadéro in Paris. He was himself a sculptor, with studios on the quai d'Anjou; he was also a friend of Daumier, and modelled two busts and a small medallion of him.

HISTORY AND BIBLIOGRAPHY:

- COLLECTIONS:** Geoffroy-Dechaume, Paris; to Paul Gallimard, Paris; to Etienne Bignou at the Gallimard Sale, Barbazanges Galleries, Paris, 1926; to Alexander Reid and Lefèvre, London; to Knoedler & Company, London; to Miss Bliss, 1927.
- EXHIBITIONS:** Paris, *Salon*, 1861; • Paris, *Exposition Centennale de l'Art Français*, 1900, No. 180; • Paris, Ecole des Beaux Arts, *Syndicat de la Presse Artistique, Exposition Daumier*, 1901, cat. No. 42; • Copenhagen, 1917, cat. No. 314; • Basle, *Exposition de l'Art Français*, 1918, No. 35; • Basle, *Exposition de l'Art Français*, 1921, No. 51; • New York, Museum of Modern Art, *Corot-Daumier*, 1930, cat. No. 80, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 23, reproduced; • Andover, 1931, No. 23; • Indianapolis, 1932, cat. No. 23, reproduced; • Northampton (Mass.), Smith College Museum, January-February, 1933.
- REFERENCES:** Duranty in *Gazette des Beaux-Arts*, Deuxième Période tome, xvii, June, 1878, p. 538, p. 544; • A. Alexandre, *Honoré Daumier, l'Homme et l'Oeuvre*, Paris, 1888, p. 375; • E. Klossowski, *Honoré Daumier*, Munich, 1908, No. 224, pp. 68-70, Plate 55; 3rd Edition, Munich, 1923, pp. 98-99, Plate 95; • *Les Arts*, LXXI, September, 1908, p. 16; • Tyge Möller in *Gazette des Beaux-Arts*, sér. 4, tome xii, August, 1914, p. 160; • R. Escholier, *Daumier*, Paris, 1923, pp. 142 and 152; Revised Edition, 1930, pp. 117 and 124.
- ADDITIONAL REPRODUCTIONS:** L. Rosenthal, *L'Art de Notre Temps: Daumier*, Paris, 1911, p. 92; • *Honoré Daumier, Appreciation of his Life and Works*, Washington, Phillips Publications, 1922; • M. Sadleir, *Daumier the Man and the Artist*, London, 1924, Plate 18; • Ed. Fuchs, *Der Maler Daumier*, Munich, 1927, Plate 73; • E. Waldmann, *Die Kunst des Realismus und des Impressionismus*, Berlin, 1927, p. 413; • *The World's Masters: Honoré Daumier*, London, 1929, Plate 11; • *Art News*, XXIX, May 23, 1931, p. 15; • *Creative Art*, VIII, May, 1931, p. 356; • *Literary Digest*, June 6, 1931; • *Die Kunst für Alle*, LXIV, September, 1931, p. 381.
- REPRODUCTIONS IN COLOR:** Seeman Print, Leipzig, No. 3064, 9¾ x 6½ inches; Art Extension Society, Westport, Conn., Artext Junior Series, No. 92, 3¾ x 2½ inches; *Vanity Fair*, New York, to be published in September, 1934.

DAVIES

Arthur Bowen Davies. Born in 1862 in Utica, New York. Moved with his family to Chicago where he studied under Robertson at the Academy of Design, and under Corwin at the Chicago Art Institute. In 1880 worked in Mexico as a civil engineering draftsman. Painted in New York from 1886, exhibiting there for the first time in 1888

DAVIES

at the American Art Association. Europe 1893. One man show, Macbeth Galleries 1896. Exhibited with "The Eight" in 1908. President and moving spirit of the Association of American Painters and Sculptors which put on the "Armory Show" of modern art, New York, 1913. Murals for International House, 1924. Died in Italy in 1928. His value as an enthusiastic and influential advocate of modern art was at least as great as his importance as an artist.

An eclectic and sensitive artist, he came at different periods under the inspiration of Giorgione and the Venetians, El Greco, Blake, Cubism, Persian miniatures, and Greek vase painting. He was perhaps at his best in his early work and in the series of late landscapes, of which the *Italian Landscape* (No. 24) is a fine example. B.

Davies is represented by paintings in museums or public galleries in the following cities: Andover, Mass. (Addison Gallery); Brooklyn; Canajoharie, New York; Chicago; Cincinnati; Cleveland; Detroit; Los Angeles; Merion, Pa. (Barnes Foundation); Minneapolis; Montclair; Newark; New Britain, Conn.; New Orleans; New York (Metropolitan, Whitney); Philadelphia; Pittsburgh; Portland, Ore.; Providence; Rochester; St. Paul, Minn.; Salt Lake City; San Diego, Cal.; San Francisco; Washington (Corcoran; Phillips; Smithsonian); Worcester.

*23. The Wine-Press

Oil on canvas, 32 $\frac{1}{4}$ x 24 inches

Painted in 1918 (see note, below)

Other title: *Medea*.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Probably acquired by Miss Bliss directly from the artist, before 1926.

EXHIBITIONS: New York, Macbeth Galleries, *Paintings . . . by Arthur B. Davies*, 1918, cat. No. 39, reproduced; • New York, Brooklyn Museum, 1926; • New York, Metropolitan Museum, *Memorial Exhibition of the Works of Arthur B. Davies*, February 17-March 30, 1930, cat. No. 116, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 54, reproduced; • Andover, 1931, cat. No. 35; • Indianapolis, 1932, cat. No. 32.

ADDITIONAL REPRODUCTIONS: *The Arts*, XVII, June, 1931, p. 601.

NOTE: The date of 1918 for this picture was furnished by the model, Miss Wreath McIntyre, from her records.

***24. Italian Landscape**

Oil on canvas, 26 x 39½ inches
Painted in 1925 (see note, below)

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to M. Knoedler & Company, New York; to Miss Bliss, 1928.

EXHIBITIONS: New York, Brooklyn Museum, 1926; • New York, Metropolitan Museum, *Memorial Exhibition of the Works of Arthur B. Davies*, February 17-March 30, 1930, cat. No. 124, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, cat. No. 46, reproduced; • Andover, 1931, No. 34; • Indianapolis, 1932, cat. No. 31, reproduced; • New York, Museum of Modern Art, *American Painting and Sculpture*, 1932, cat. No. 19; • Hartford, Wadsworth Athenaeum, *An Exhibition of Literature and Poetry in Painting since 1850*, January 24-February 15, 1933, cat. No. 18; • Chicago, 1933, cat. No. 446, reproduced.

REFERENCES: Royal Cortissoz, *Arthur B. Davies*, American Artists Series, New York, 1931, p. 27.

ADDITIONAL REPRODUCTIONS: *Creative Art*, VIII, May, 1931, p. 353; • *Art Digest*, VII, May 15, 1933, p. 28.

NOTE: The date of 1925 for this painting is given by Dr. Virginia M. Davies, "The Known Paintings of Arthur B. Davies", included in Royal Cortissoz' monograph on the artist, cited above.

DEGAS

Hilaire-Germain-Edgar Degas; painter, sculptor, graphic artist. Born in Paris, 1834. In 1855 studied with Lamotte, a follower of Ingres, at the Ecole des Beaux-Arts. To Italy in 1856 to study Renaissance painting. Visited America, 1873. Exhibited in 1874 with the Impressionists though never closely allied with them in point of view. Influenced principally by masters of the Renaissance, Japanese prints, Manet, and photography. Died in Paris, 1917.

For a time somewhat eclipsed by the fame of Cézanne and Renoir, Degas' position as one of the greatest and most versatile artists of modern times is now almost unquestioned. The race course (cf. No. 25), the ballet (cf. No. 32), women bathing (cf. No. 26), offered problems of draftsmanship and composition upon which he played variations throughout most of his career.

B.

DEGAS

*25. Race Horses

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

Signed and dated, lower left: *Degas '84*

Other titles: *Before the Race; Before the Start; Race Course; Avant la course; Avant le start; Chevaux de course*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Durand-Ruel & Company, to Albert Spencer, New York; to Durand-Ruel & Company, 1911; to Miss Bliss, 1913.

EXHIBITIONS: New York, "Armory Show", 1913, No. 1012; • New York, Metropolitan Museum, 1921, cat. No. 31; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 59, reproduced; • Andover, 1931, No. 38; • Indianapolis, 1932, cat. No. 35, reproduced; • Chicago, 1933, cat. No. 288; • Northampton (Mass.), Smith College Museum of Art, *Edgar Degas*, November 28-December 18, 1933, No. 14.

REFERENCES: Paul Lafond, *Degas*, Paris, 1919, pp. 41-43; • duBois in *The Arts*, XVII, 1931, p. 606.

ADDITIONAL REPRODUCTIONS: Julius Meier-Graefe, *Degas*, 1920 (English Edition, 1923), Pl. LXXVII (see note, below); • Ambroise Vollard, *Degas*, Paris, 1924, p. 48.

NOTE: Paul Lafond in his monograph, cited above, lists the various paintings of Degas dealing with the theme of race-horses. Among these are two which seem especially close to the Bliss picture: one, reproduced by Lafond, *Degas*, II, opposite p. 42 (*Chevaux dans la prairie*); and another, signed and dated: *Degas '94*, reproduced by Georges Grappe, *Edgar Degas*, III, p. 26 (*L'Entraînement—Training*). Meier-Graefe, *Degas*, Pl. LXXVII reproduces what is apparently the Bliss version, dating it 1883, although the figures '84 may be discerned in the lower left corner; and gives as its provenance the Alfred Atmore Pope Collection at Farmington, Connecticut.

A charcoal drawing for the right hand horseman was included in the Degas Sale, IV, Paris, 1919, No. 203-b. F.

*26. After the Bath

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

Signed and dated, lower left: *Degas '85*

Other titles: *La Sortie du bain; Après le bain*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Durand-Ruel, 1890; to Miss Bliss, 1913.

EXHIBITIONS: New York, "Armory Show", 1913, No. 1013; • New York, Metropolitan Museum, 1921, cat. No. 33; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 60, reproduced; • Andover, 1931, No. 39; • Indianapolis, 1932, cat. No. 36.

ADDITIONAL REPRODUCTIONS: Georges Grappe, *Edgar Degas*, *Kunst der Gegenwart*, Erster Jahrgang, III, p. 52; • *Art News*, XXIX, May 23, 1931, p. 15; • *Die Kunst für Alle*, LXIV, September, 1931, p. 382.

DRAWINGS

Degas polished his personal style of drawing and painting by grinding it against the great masterpieces of the past, and sometimes the copies that he made in this process are an improvement upon the originals. From the age of twenty-two, possibly earlier, Degas was studying in the museums, and in the course of the following thirteen years he copied intermittently paintings and drawings in Paris, Rome, Florence, and frescoes in Pisa, Padua, Siena, and Orvieto.

Of the fifty or more copies that I have been able to identify, ten are after drawings and paintings by Leonardo da Vinci or his school, and even the copy in the Bliss Collection, *Portrait of a Girl* (No. 31), is similarly based upon a drawing, now attributed to Pontormo, but traditionally ascribed to Leonardo. Another "Leonardo" copy in the Bliss Collection, the *Head of the Madonna of the Rocks* (No. 30), is the second and larger of two studies that Degas made. Apparently the first version, tight and uncertain, particularly in the drawing of the mouth, did not satisfy him. In the Bliss copy he has almost caught that over-expressive Leonardesque smile, which fascinated and enchanted him, and fortunately escaped his touch, for Degas in his portraits never overelaborates the fleeting expression of the lips, but places his emphasis where it belongs, on the eyes and the position of the body.

The chalk drawings of the Clouets were sounder models for Degas' portrait style. Such drawings as that of an *Old Man*, attributed to François Clouet, Degas' copy of which is in the collection (No. 28), were at the beginning of a tradition that lasted for more than three centuries. Degas' own portrait drawings are the final expression of that tradition, which, with his death, vanished from art.

J. W. III.

Excerpt from *Degas, An Intimate Portrait*, by Ambroise Vollard (Greenberg, New York, 1927), pages 95, 96.

"My son paints," she said winningly, "and he is so sincere about working from nature."

"And how old is he, madame?" Degas asked.

"He will soon be fifteen . . ."

"So young and already sincere about working from nature? Well, madame, all I can say is that your son is lost!"

The lady departed quite overcome, as might well be imagined.

VOLLARD: "But how is a painter to learn his métier, Monsieur Degas?"

DEGAS: "He should copy the masters and re-copy them, and after he has given every evidence of being a good copyist, he might then reasonably be allowed to do a radish, perhaps, from Nature. Why, Ingres . . ."

DEGAS

27. **Madonna and Child:** (Study after a Milanese work of about 1500)

Pencil drawing, $13\frac{1}{4} \times 10\frac{1}{4}$ inches; before 1860

The original is a *Madonna and Child* of the School of Leonardo da Vinci, now in the National Gallery, London (*Catalogue of the Pictures*, 1921, No. 1300). The painting was purchased from E. Beaucousin in Paris in 1860, before which time Degas must have copied it, since it appears to be an early drawing, and he was not in England until after 1870.

J. W. III.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Included in the Degas Sale, IV, Paris, 1919, cat. No. 114B, reproduced; sold together with Nos. 30 and 31.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 65; • Andover, 1931, No. 44; • Indianapolis, 1932, cat. No. 41.

*28. **Head of an Old Man** (After a drawing attributed to François Clouet)

Pencil drawing heightened with Chinese white, $12 \times 9\frac{1}{4}$ inches

A copy of a drawing, *Head of an Old Man*, in the Louvre, ascribed to François Clouet, and published and reproduced by H. S. Ede in an article, *Authenticated Information Concerning Jehannet and François Clouet* in the *Burlington Magazine*, XLII, March, 1923, p. 123, Plate VI, U.

J. W. III.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Included in the Degas Sale, IV, Paris, 1919, cat. No. 87D, reproduced; sold in one frame with No. 29 and three other drawings.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 62; • Andover, 1931, No. 41; • Indianapolis, 1932, cat. No. 38.

*29. **Head of Young Man** (Study after a fifteenth century Italian portrait)

Red crayon drawing, $11\frac{1}{8} \times 8\frac{1}{2}$ inches

It has not been possible to identify the subject; it has been suggested that the original was perhaps by Domenico Ghirlandaio.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Included in the Degas Sale, IV, Paris, 1919, cat. No. 87E, reproduced; sold in one frame with No. 28 and three other drawings.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 63; • Andover, 1931, No. 42; • Indianapolis, 1932, cat. No. 39.

***30. Woman's Head** (Study of the head of the Virgin in the *Madonna of the Rocks* by Leonardo da Vinci, in the Louvre)

Pencil drawing, $11\frac{1}{8}$ x 7 inches

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Included in the Degas Sale, IV, Paris, 1919, cat. No. 114C, reproduced; sold together with Nos. 27 and 31.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 66; Andover, 1931, No. 45; • Indianapolis, 1932, cat. No. 42.

***31. Portrait of a Girl** (After a drawing attributed to Pontormo)

Pencil drawing, $14\frac{1}{2}$ x 11 inches

Other titles: *Buste de jeune fille*; *Drawing after Pontormo*

The original is a drawing in red chalk in the Uffizi Gallery, Florence, generally attributed to Pontormo and reproduced as such by Bernard Berenson, *The Drawings of the Florentine Painters*, New York, 1903, Vol II, Plate CLXXIII and p. 137. M.S.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Included in the Degas Sale, IV, Paris, 1919, cat. No. 114A, reproduced; sold together with Nos. 27 and 30.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 64, reproduced; • Andover, 1931, No. 43; • Indianapolis, 1932, cat. No. 40; • Northampton (Mass.), Smith College Museum of Art, *Edgar Degas*, November 28-December 18, 1933, No. 24.

ADDITIONAL REPRODUCTIONS: *The Arts*, XVII, May, 1931, p. 528.

***32. Ballet Dancers**

Charcoal drawing, $39\frac{3}{4}$ x $27\frac{1}{2}$ inches

Other title: *Danseuses vues en buste*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Included in the Degas Sale, III, Paris, 1919, cat. No. 281, reproduced on p. 209.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 61, reproduced; • Andover, 1931, No. 40; • Indianapolis, 1932, cat. No. 37.

NOTE: A pastel drawing of this same group, $26\frac{1}{4}$ x 20 inches, appeared in the Degas Sale, I, Paris, 1918, cat. No. 276, reproduced on p. 146.

F.

DELACROIX, DERAÏN

DELACROIX

Ferdinand-Victor-Eugène Delacroix, painter and graphic artist. Born at Charenton-Saint-Maurice, 1798. Studied with the neo-classic painter Guérin; influenced by Géricault, Gros, Goya, Constable and masters of the Baroque, especially Rubens, Veronese, and Rembrandt. Exhibited first important picture, *The Barque of Dante*, Salon, 1822. Became the leader of the Romantic Movement in painting and carried it to victory over the academic opposition during the years 1824-1855. Died in Paris 1863.

Delacroix painted numerous religious pictures, especially during his later years. So far as can be ascertained, he never used the study (No. 33) after a Peruginesque painting in any of his own compositions.

B.

*33. Drawing of Details From an Altarpiece of the School of Perugino

Pencil drawing, 6 $\frac{1}{8}$ x 9 inches

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Included in the Delacroix Sale, Paris, February 22-27, 1864 (probably in Lot 629: 27 leaves of designs and sketches after Perugino, Mantegna, Michelangelo, etc., p. 73 of sale catalogue). From the collection of Philippe Burty, Paris; Frederick Keppel & Company, New York, to Miss Bliss, April, 1913.

NOTE: Dr. Millard Meiss of Columbia University has identified the figures sketched on this sheet as details from the predella panels of an altarpiece of the School of Perugino, now in the Museum at Rouen. The Christ and the Angel are from the Baptism (Rouen Museum No. 720), and the two heads at the right are from the Adoration of the Magi (Rouen Museum No. 719). The altarpiece to which these panels belong was originally in S. Pietro at Perugia, but was carried away by French invaders in 1797 and divided among several French museums. The Rouen panels do not appear in the museum inventory of 1824, but are listed in that of 1837. The altarpiece is illustrated in Walter Bombe, *Perugino* (Klassiker der Kunst XXV), 1914, pp. 53-54, and described on p. 238.

Philippe Burty was a renowned French collector of the nineteenth century and a friend of Delacroix in his later years; he was one of several named in Delacroix's will who received the commission of putting the artist's drawings in order and supervising their sale after his death.

F.

DERAÏN

André Derain, painter, designer for the theater. Born at Chatou near Paris in 1880. About 1900 studied in the atelier of Eugène Carrière. Influenced in turn by Signac, van Gogh, Gauguin. Exhibited at the Autumn Salon of 1905 together with Matisse, Rouault, Marquet, and others, a group called *les fauves*, the "wild beasts." Cézanne,

DERAIN

then early Christian mosaics and Gothic sculpture, interested him in the years before the War when his art passed through a period of sombre austerity. During the past fifteen years he has occupied a central if somewhat reactionary position in the School of Paris carrying on the French tradition of Corot, Courbet, and Manet, with authority and technical virtuosity.

The paintings in the Collection are all from the decade immediately after the War. Derain's interest in recovering a classical style is shown in the *Head of a Woman* (No. 34) in which brown tones and the severely regular features of the face recall ancient Roman painting. Solidity and sobriety mark *The Farm* (No. 35) which contrasts markedly with the gay, dexterously painted *Landscape* (No. 36) of about four years later.

B.

Derain is represented by paintings in museums or public galleries in the following cities: Chicago, 4; Cologne; Detroit, 4; The Hague (Kröller-Müller); Los Angeles, 2; Moscow, 21; New York (Gallery of Living Art); St. Louis; Washington (Phillips); Zurich, 1.

*34. *Head of a Woman*

Oil on canvas, $14\frac{1}{2} \times 9$ inches

Signed, lower right: (P) *Derain*

Painted 1918-20

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Dikran Khan Kelekian; to Miss Bliss, 1922.

EXHIBITIONS: New York, Brooklyn Museum, 1921, No. 102 or 106; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 69, reproduced; • Andover, 1931, No. 48; • Indianapolis, 1932, cat. No. 45.

ADDITIONAL REPRODUCTIONS: *Art News*, XXIX, May 23, 1931, p. 10.

*35. *The Farm*

Oil on canvas, $19\frac{1}{4} \times 23\frac{1}{4}$ inches

Signed, lower right: *Derain*

Painted 1922-24

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Renoux, Paris; to Valentine Gallery, New York, 1925; to Miss Bliss, 1928.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 68, reproduced; • Andover, 1931, No. 68; • Indianapolis, 1932, cat. No. 44.

DERAIN, GAUGUIN

*36. Landscape

Oil on canvas, $31\frac{1}{4} \times 37\frac{3}{8}$ inches

Signed, lower right: *Derain*

Painted 1927-28

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Paul Guillaume, Paris; to Valentine Gallery, New York, to Miss Bliss, 1928.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 67, reproduced; • Andover, 1931, No. 46; • Indianapolis, 1932, cat. No. 43, reproduced.

ADDITIONAL REPRODUCTIONS: *Wings*, New York, September, 1933.

GAUGUIN

Eugène-Henri-Paul Gauguin, painter, graphic artist, sculptor. 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, and then by Cézanne. Martinique 1887. Arles, with van Gogh, 1888. Influenced by peasant sculpture of Brittany. 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.

Gauguin's sensationally romantic career and the exotic subject matter of his Polynesian period have somewhat obscured the essentially serious and traditional character of his art. Sometimes, too, he is dismissed as a "decorator;" but it was surely not the decorative quality of *Hina Tefatu* (No. 37) so much as the weight and boldness of the drawing which interested Degas, that severe critic, to the point of purchase.

B.

Gauguin is represented by paintings in museums or public galleries in the following cities: Amsterdam, 1; Bremen, 1; Brooklyn, 1; Brussels, 2; Buffalo, 1; Chicago, 4; Cologne, 2; Copenhagen, 8; Dresden, 1; Essen, 2; Frankfort, 1; Göteborg, Sweden; The Hague, 4; London, 3; Lyons, 1; Moscow, 28; Munich, 3; Stockholm, 4; Strasbourg, 1; Washington (Phillips), 1; Worcester, 2.

*37. The Moon and the Earth (*Hina Tefatu*)

Oil on coarse sack cloth, $44\frac{1}{4} \times 24$ inches

Signed and dated, lower left: *Gauguin '93*

Inscribed, lower right: *Hina Tefatou*

Other titles: *La Lune et la Terre; Tahitienne*.

GAUGUIN

In his monograph on Gauguin, Morice declares that the influence of the missionaries among the Tahitian women had the singular effect of exalting the cult of the feminine divinity, Hina, the moon, goddess of deceit and of compassion, at the expense of the severe and good king of the earth. He recounts this legend: Hina said to Tefatu, "Make man live again after he dies." The earth god replied, "No, I shall never resurrect him. Man shall die; vegetation shall die, and those who feed upon it; the earth shall die and come to an end, and shall not be reborn again." Hina answered, "Do as you please; but I shall cause the moon to revive." And that which Hina possessed continued to exist; that which Tefatu possessed, perished, and so man must die.

Gauguin seems to have attached special importance to this subject, for he used it for the cover design of the Exhibition of 1893. (Robert Rey, *Gauguin*, New York, 1924, p. 41.)

It is interesting that this picture once belonged to Degas, who was one of the few to understand and appreciate the work of Gauguin when it was originally exhibited. Gauguin was so grateful to Degas for this appreciation that on the last day of the 1893 exhibition, he presented him with a cane which he himself had sculptured. f.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Edgar Degas (probably acquired at the time of the Gauguin exhibition at Durand-Ruel in Paris, 1893); Degas Sale, Paris, March 26-27, 1918, No. 40; to Paul Rosenberg; to Bourgeois Galleries, New York; to Miss Bliss, 1918.

EXHIBITIONS: Paris, Durand-Ruel, *Exposition Gauguin*, 1893, No. 5; • New York, Metropolitan Museum, 1921, cat. No. 52, reproduced; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, 1929, cat. No. 45, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 70, reproduced; • Andover, 1931, No. 49; • Indianapolis, 1932, cat. No. 46.

REFERENCES: Jean de Rotonchamp, *Paul Gauguin*, Weimar & Paris, 1906, pp. 117-119; • Morice, *Gauguin*, p. 180.

ADDITIONAL REPRODUCTIONS: *Art in America*, XV, April, 1927, p. 151; • *Park Avenue Social Review*, November, 1933.

*38. Head of a Tahitian

Oil on canvas, 18 x 13 inches

Signed, lower left: *P GO*

GAUGUIN, GUYS

HISTORY AND BIBLIOGRAPHY:

EXHIBITIONS: New York, Metropolitan Museum, 1921, cat. No. 53, reproduced; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, Summer 1930, No. 44; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 71, reproduced; • Andover, 1931, No. 50; • Indianapolis, 1932, cat. No. 47, reproduced.

ADDITIONAL REPRODUCTIONS: *Art Digest*, V, June 1, 1931, p. 15.

GUYS

Constantin Guys, watercolorist and illustrator. Born at Flushing, The Netherlands, in 1805. Educated 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 mundane and demimondaine life of his time. He died in 1892.

Though considered a mere journalistic illustrator during his lifetime, his watercolors and wash drawings are now much admired for their sensitive gradations of tone and their consummately stylish line.

B.

*39. The Sultan's Coach

Watercolor, 9 x 14 inches

Other titles: *Coach*; *Sultan's Carrosse*; *La Voiture du Sullan*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Félix Nadar, sold at auction, Paris, Hôtel Drouot, June 17, 1909, cat. No. 47; to Baron Napoléon Gourgau, Paris; to Paul Rosenberg; to Miss Bliss.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 87; • Andover, 1931, No. 66; • Indianapolis, 1932, cat. No. 63.

*40. Lady in a Plumed Hat

Wash drawing, 13 x 8¼ inches

Other titles: *Woman*; *Grande Dame*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Edouard Manet; Baron Napoléon Gourgau, Paris; to Paul Rosenberg; to Miss Bliss.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 86; • Andover, 1931, No. 65; • Indianapolis, 1932, cat. No. 62.

ITALIAN SCHOOL, 17TH OR 18TH CENTURY

41. Classical Landscape

Bistre drawing, $5\frac{1}{8} \times 7\frac{1}{2}$ inches

Other title: *Landscape with River and Square Tower.*

The drawing does not represent any actual scene, but is composed of isolated motifs fancifully juxtaposed. In the centre of the composition is the Ponte Nomentano at Rome, while at the upper right is a building vaguely resembling the Temple of the Sibyl at Tivoli.

M. S.

The drawing was originally attributed to Claude Lorrain (Claude Gellée), 1600–1682, Roman School. More recently it has been suggested that it is of the Venetian School of the 18th century, possibly by Sebastiano Ricci, 1659–1734.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Frederick Keppel & Company, New York; to Dr. C. A. Herter, New York; to Miss Bliss.

EXHIBITIONS: New York, Frederick Keppel & Co., Drawings by Masters of the XVI and XVII Century, 1909, No. 12; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 93; • Andover, 1931, No. 71; • Indianapolis, 1932, cat. No. 67.

KUHN

Walt Kuhn, painter. Born in New York City, in 1880, of a Bavarian father and a Spanish mother. Studied in France, Germany, Holland, Italy, and Spain. Art adviser to John Quinn, 1912–20. With Arthur B. Davies planned and carried through the "Armory Show," New York, 1913. Lives in New York.

Kuhn is represented by paintings in museums or public galleries in the following cities: Andover, Mass. (Addison Gallery); Brooklyn; Dublin; Los Angeles; New York (Whitney); San Francisco; Washington (Phillips).

*42. Jeannette

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

Signed and dated, lower right: *Walt Kuhn, 1928*

KUHN, LAURENCIN, MATISSE

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Miss Bliss, 1929.

EXHIBITIONS: New York, Museum of Modern Art, *Paintings by Nineteen Living Americans*, December 13, 1929-January 12, 1930, cat. No. 49, reproduced; • New York, Museum of Modern Art, Summer, 1930, No. 55; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 91, reproduced; • Andover, 1931, No. 70; • Indianapolis, 1932, cat. No. 66.

LAURENCIN

Marie Laurencin, painter and designer for the theater. Born in Paris in 1885. Studied for a time at the Humbert Academy. Influenced by Gainsborough, Manet, Beardsley, Persian and Mughal miniatures and her friends Guillaume Apollinaire and Picasso. Her art with its color harmony of grey, rose and pale blue is unashamedly feminine. B.

43. Girl's Head

Pencil drawing on paper, tinted, 6½ x 7 inches

MATISSE

Henri-Matisse, painter, sculptor, and graphic artist. Born at Le Cateau, Picardy, 1869. Studied under Bouguereau and Gustave Moreau in Paris, 1892. Influenced by copying old masters in the Louvre, and later by the Neo-Impressionists, Cézanne, Gauguin, Japanese prints, Near Eastern pottery, textiles and miniatures. Leader of *les fauves* (the wild beasts) a group which exhibited at the Autumn Salon of 1905 and included Rouault, Derain, Vlaminck, and others. Murals for Shchukine, Moscow, 1910. Morocco, winters of 1911-13. Bold experimentation in color and design gave way to a gentler, more decorative style following removal to Nice in 1917. Murals for the Barnes Foundation, near Philadelphia, 1932.

The *Interior* (No. 44) was painted a few months after Matisse had moved from the gloom of war-time Paris in 1917 to the blue sky and sunlight of the Riviera. It is a transitional work retaining something of the broad, flat color areas of Matisse's earlier style but anticipating the gay color and play of little rococo surfaces and patterns characteristic of the painting of the Nice period of 1920-25, represented by the *Girl in Green* (No. 45).

Matisse is represented by paintings in museums or public galleries in the following cities: Algiers, 1; Basle, 1; Boston, 1; Bremen, 1; Brussels, 1; Buffalo, 1; Chicago, 3;

MATISSE

Copenhagen, 17; Detroit, 1; Essen, 4; Frankfort, 1; Grenoble, 3; Merion, Pa. (Barnes Foundation); Moscow, 52; Munich, 1; Nantes, 1; New York (Gallery of Living Art), 1; Paris, 2; Rochester, 1; Stockholm, 1; Washington (Phillips), 2; Zurich, 1.

*44. Interior With a Violin-Case

Oil on canvas, 28 $\frac{3}{4}$ x 24 inches

Signed, lower right: *Henri-Matisse*

Painted in Nice about 1917

Other titles: *Interior: The Riviera; La boîte à violon (Nice)*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to MM. Bernheim Jeune; to Etienne Bignou, Paris; to Alexander Reid & Lefèvre, London; to Kraushaar Galleries, New York; to Miss Bliss, 1927.

EXHIBITIONS: London, Alexander Reid & Lefèvre, *Matisse Exhibition*, 1927, No. 9; • New York, Kraushaar Galleries, *Exhibition of Modern French Paintings, Water-colours and Drawings*, October, 1927, cat. No. 11, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 95, reproduced; • Andover, 1931, No. 73; • Indianapolis, 1932, cat. No. 69, reproduced.

ADDITIONAL REPRODUCTIONS: Marcel Sembat, *Henri-Matisse*, Paris, 1920, p. 59; • Henry McBride, *Matisse*, New York, 1930, Plate 37.

*45. Girl in Green

Oil on canvas, 25 $\frac{1}{2}$ x 21 $\frac{1}{2}$ inches

Signed, lower left: *Henri-Matisse*

Painted about 1921

Other titles: *The Green Dress; Interior, Nice; La Dame en vert; Jeune fille; La Robe verte.*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Druet, Paris; to Marcel Kapferer, Paris; to Etienne Bignou, Paris; to Valentine Gallery, New York; to Miss Bliss, 1929.

EXHIBITIONS: Paris, *Exposition de Collectionneurs au profit de la Société des Amis du Luxembourg*, March-April, 1924, cat. No. 120; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 94, reproduced; • Andover, 1931, No. 72; • Indianapolis, 1932, cat. No. 68, reproduced.

ADDITIONAL REPRODUCTIONS: Henry McBride, *Matisse*, New York, 1930, Plate 35; • *The Arts*, XVI, January, 1930, p. 339; • Christian Zervos and others, *Henri-Matisse (Cahiers d'Art)*, Paris and New York, 1931, opposite p. 72; • *Chroniques du Jour*, April, 1931; • *International Studio*, XCIX, June, 1931, p. 41.

MODIGLIANI, PICASSO

MODIGLIANI

Amedeo Modigliani, painter, sculptor and draftsman. Born in Leghorn, Italy in 1884. Studied the masters of the Renaissance in Naples, Florence and Venice. To Paris, 1906, working both at sculpture and painting. Influenced by Picasso and negro sculpture. Died in Paris 1920.

In his best work Modigliani preserves a sense of characterization in spite of the highly conventionalized style of drawing inspired by the elegant curves of Ivory Coast masks. The portrait of Anna de Zborowska is one of his most monumental achievements.

B.

Modigliani is represented by paintings in museums or public galleries in the following cities: Chicago, 1; Detroit, 1; Los Angeles, 2; Moscow, 1; Rome, (Gallery of Modern Art); Washington (Phillips), 1; Zurich, 1.

*46. Anna de Zborowska

Oil on canvas, 50½ x 31½ inches

Painted in 1917 (according to Mr. Stanley de Zborowski)

Other title: *Portrait of Madame "B"*

Léopold de Zborowski befriended Modigliani in the latter years of the artist's life, and made great efforts to secure enough money to relieve his extreme poverty. Several other portraits of Madame de Zborowska by Modigliani exist, including one in the collection of A. Conger Goodyear, New York.

F.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Galerie Pierre, Paris; to Valentine Gallery, New York; to Miss Bliss, 1929.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 98, reproduced; • Andover, 1931, No. 76; • Indianapolis, 1932, cat. No. 72.

ADDITIONAL REPRODUCTIONS: André Salmon, *Modigliani, Sa Vie et Son Oeuvre*, Paris, 1926, Plate 4; • Maud Dale, *Modern Art: Modigliani*, New York, 1929, No. 2; • Arthur Pfannstiel, *Modigliani*, Paris, 1929, p. 92; • *American Magazine of Art*, XXVI, November, 1933, p. 501.

PICASSO

Pablo Ruiz Picasso, painter, graphic artist, designer for the theater, sculptor. Born in Malaga, Spain, 1881. Studied painting with father, then at School of Fine Arts, Barcelona, 1895. Madrid, 1896, for a year. Paris 1901. Italy with Diaghilev Ballet 1917. Lives in Paris.

PICASSO

Realistic portraits and still life 1895–1901. Influenced by Toulouse-Lautrec, van Gogh, El Greco. Pathetic-Sentimental Period 1901–1905 (Blue tonality 1902–04; Rose tonality 1906). Influence of Negro sculpture, 1907, which led, under the influence of Cézanne, to the beginnings of Cubism, 1908. Facet Cubism 1908–09. Disintegrating Cubism 1910–12. Color-texture Cubism 1913–16, (paper pasting 1912–14). Rectilinear Cubism 1916–22. Curvilinear Cubism 1923–32. Neo-classic Period 1918–23 (colossal phase 1919–22). Super-realist Period 1925–193– (“Dinard” 1928; Sculpturesque forms, “Bones,” 1929–31). “Sleeping Women,” 1932. Neo-romantic gouaches 1933.

The *Green Still Life* represents a brilliantly colored, variously textured phase of Cubism developed about 1913 as a reaction to the dry, monochromatic compositions of two or three years before. The *Woman in White* of almost a decade later was painted at the purest and most reticent moment of Picasso's Neo-classic period. B.

Picasso is represented by paintings in museums or public galleries in the following cities: Buffalo, 1; Chicago, 2; Cleveland, 1; Cologne, 1; Copenhagen; Elberfeld, 1; Frankfort, 1; The Hague; Hamburg, 1; Hartford, 1; Merion, Pa. (Barnes Foundation); Moscow, 49; New York (Gallery of Living Art), 11; Northampton, Mass. (Smith College), 1; Washington (Phillips), 2; Worcester, 1; Zurich, 1.

*47. *Green Still Life*

Oil on canvas, 23½ x 31¼ inches

Signed and dated, lower right: *Picasso 1914*

Other title: *Grande nature morte: Le Compotier*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Paul Rosenberg, Paris, 1918; to Dikran Khan Kelekian, *ca.* 1919; to Miss Bliss at the Kelekian Sale, New York, 1922, cat. No. 75, reproduced.

EXHIBITIONS: New York, Brooklyn Museum, 1921; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Painting in Paris*, 1930, cat. No. 68; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 100, reproduced; • Andover, 1931, No. 77; • Indianapolis, 1932, cat. No. 73.

ADDITIONAL REPRODUCTIONS: Ozenfant and Jeanneret, *La Peinture Moderne* (*Collection de "L'Esprit Nouveau"*), Paris, Eleventh Edition, n. d., p. 121.

PICASSO, PISSARRO

*48. Woman in White

Oil on canvas, 39 $\frac{3}{4}$ x 32 inches

Signed, lower right: *Picasso*

Painted in Paris in 1923

Other title: *Femme en blanc*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Sold at auction in Paris, *L'Art Français au Service du Franc*, Trocadéro, November, 1925, to Paul Guillaume; to Etienne Bignou, Paris; to Alexander Reid & Lefèvre, London; to Kraushaar Galleries, New York; to Miss Bliss, 1927.

EXHIBITIONS: Paris, *Salon du Franc*, October, 1925; • Glasgow, McLellan Galleries, *A Century of French Painting*, May, 1927, No. 55; • New York, Kraushaar Galleries, *Exhibition of Modern French Paintings, Water-colours and Drawings*, October, 1927, cat. No. 17, reproduced; • New York, Museum of Modern Art, *Painting in Paris*, 1930, cat. No. 73, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, cat. No. 101, reproduced; • Andover, 1931, No. 78; • Indianapolis, 1932, cat. No. 74; • Chicago, 1933, cat. No. 407.

ADDITIONAL REPRODUCTIONS: *Art News*, XXVIII, January 25, 1930, p. 12; • *Art and Understanding*, II, March, 1930, p. 198; • *Wings*, New York, September, 1933; • *Park Avenue Social Review*, November, 1933.

PISSARRO

Camille Pissarro, painter and graphic artist. Born, 1830, in St. Thomas, Danish 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 a more 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. B.

*49. By the Stream

Oil on canvas, 13 x 16 inches

Signed and dated, lower left: *C. Pissarro '94*.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: M. Faure, Paris; Martin Birnbaum, New York; to Miss Bliss, 1929.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 110 reproduced; • Andover, 1931, No. 86; • Indianapolis, 1932, cat. No. 82.

REDON

Odilon Redon, painter, graphic artist, illustrator. Born in Bordeaux 1840. Failed as a student of architecture; considered untalented by Gérôme under whom he worked at the Ecole des Beaux-Arts. Early paintings influenced by Delacroix and Corot. Studied etching with Bresdin 1863; lithography with Fantin-Latour 1878. Most of his pastels and important oils done after 1900. Died 1916.

Among Redon's friends were the critic J.-K. Huysman and the poet Mallarmé. The chief influences on his art were Bresdin, Goya (in his *Caprichos*), Delacroix, Edgar Allan Poe, and Baudelaire. The mysticism, the satanism, the piety, the extreme aestheticism of his period were mingled, transmuted, and refined in his visionary art.

Redon's brilliant, arbitrary color and his "expressionist" draftsmanship were influential upon the painters of the early 20th century in their war against the naturalism of the previous period. The fantastic character of his imagination anticipated contemporary Super-realist exploration of the subconscious. (See also p. 83). B.

Redon is represented by paintings in museums or public galleries in the following cities: Chicago, 2; Cleveland, 2; Detroit, 2; The Hague (Kröller-Müller), 18; Minneapolis; New York (Metropolitan), 1; Paris (The Louvre); Washington (Phillips), 1; Worcester, 1.

*50. Etruscan Vase

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

Other title: *Flowers*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: John Quinn; to Miss Bliss, 1926?

EXHIBITIONS: New York, Carroll Galleries, *Second Exhibition of Works by Contemporary French Artists*, 1915, No. 17; • New York, Metropolitan Museum, 1921, cat. No. 92, reproduced; • New York, Brooklyn Museum, 1926; • New York, De Hauke & Co., *Odilon Redon*, 1928, No. 16; • New York, Museum of Modern Art, *Lautrec-Redon*, 1931, cat. No. 84; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 117, reproduced; • Andover, 1931, No. 91; • Indianapolis, 1932, cat. No. 87.

REFERENCES: *Catalogue of the John Quinn Collection of Paintings, Water Colors, Drawings, and Sculpture*, Pidgeon Hall Press, Huntington, New York, 1926, p. 14.

ADDITIONAL REPRODUCTIONS: *The Arts*, I, May, 1921, p. 16; • *International Studio*, LXXVIII, November, 1923, p. 104; • *Literary Digest*, June 6, 1931; • *Die Kunst für Alle*, LXIV, September, 1931, p. 379.

REDON

*51. Roger and Angelica

Pastel, $37\frac{3}{4} \times 30\frac{1}{4}$ inches

Signed, lower right: *Odilon Redon*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Acquired by Miss Bliss in 1913.

EXHIBITIONS: New York, "Armory Show", 1913, No. 306; • New York, Museum of French Art, 1921, No. 19; • New York, Metropolitan Museum, 1921, cat. No. 90; • New York, De Hauke & Co., *Odilon Redon*, 1928, No. 27; • New York, Museum of Modern Art, *Lautrec-Redon*, 1931, cat. No. 98; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 116; • Andover, 1931, No. 90; • Indianapolis, 1932, cat. No. 86.

NOTE: The subject is derived from Ariosto's *Orlando Furioso*. A study for this painting, in india ink, in the Petit Palais, Paris, is reproduced by Mellerio, *Redon*, Paris, 1923, p. 135. F.

*52. Silence

Oil on linen-finish paper, $21\frac{1}{4} \times 20\frac{3}{4}$ inches

Signed at lower right of oval: *Odilon Redon*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Acquired by Miss Bliss in 1913.

EXHIBITIONS: New York, "Armory Show", 1913, No. 300; • New York, Metropolitan Museum, 1921, cat. No. 98, reproduced; • New York, Brooklyn Museum, 1926; • New York, De Hauke & Co., *Odilon Redon*, 1928, No. 15; • New York, Museum of Modern Art, *Lautrec-Redon*, 1931, cat. No. 99; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 115, reproduced; • Andover, 1931, No. 89; • Indianapolis, cat. No. 85, reproduced; • Hartford (Conn.), Wadsworth Athenaeum, *An Exhibition of Literature and Poetry in Painting since 1850*, January 24-February 15, 1933, No. 59.

REFERENCES: Louise Gebhard Cann, *The Metaphor of Redon in International Studio*, LXXVIII, November, 1923, p. 106.

ADDITIONAL REPRODUCTIONS: Mellerio, *Redon*, 1923, p. 28.

NOTE: A pencil study for this painting, in the collection of Mme. Redon, is reproduced in Mellerio's monograph, cited above, p. 29. Miss Cann in her article states that the head is a portrait of his wife, and that it recurs as a motif in other works of Redon. F.

RENOIR

Pierre-Auguste Renoir. Born at Limoges, 1841. Worked first as a porcelain painter and then in an awning factory. Early painting influenced by Courbet and Corot. Came to know Manet, Monet, Sisley. Exhibited first important work, *Lise*, at Salon of 1868. Exhibited with Impressionists, 1874. Italy, 1880. Turned to sculpture in his old age. Died at Cagnes, 1919.

Renoir is the foremost modern painter of the sensuous world of light, color, and texture. But he was also, like his precursors Veronese and Rubens, a master of rich volumnar composition, whether in his paintings of fruit and flowers, or women, or landscapes such as the *Fog at Guernsey*. B.

***53. Fog at Guernsey**

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

Other title: *Brouillard à Guernsey*

Signed and dated, lower right: *Renoir '83*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Durand-Ruel, Paris, 1891; to Miss Bliss, 1913.

EXHIBITIONS: New York, "Armory Show", 1913; • New York, Metropolitan Museum, 1921, cat. No. 108; • New York, Brooklyn Museum, 1926; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 127, reproduced; • Andover, 1931, No. 101; • Indianapolis, 1932, cat. No. 96, reproduced; • Philadelphia, Pennsylvania Museum of Art, *Manet and Renoir*, November 29, 1933-January 1, 1934.

NOTE: Two other pictures painted by Renoir at Guernsey in the same year, 1883, are reproduced by Julius Meier-Graefe, *Renoir*, Leipzig, 1929: one in the collection of Dr. A. Hahnlöser, Winterthur (p. 195), and the other in a private collection in Washington (p. 157). F.

ROUSSEAU

Henri-Julien Rousseau was born in 1844 at Laval (Mayenne), France, the son of an iron-monger. At the age of fifteen he joined the army and served in the Mexican campaign from 1862 until 1867 as a military musician. During the war of 1870 he was made a sergeant and after the Treaty of Frankfort was given a post in the toll-gate service of the city of Paris. It was from this latter office his title of "le Douanier" somewhat grandiloquently derived.

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"It was not until the year 1885 that he made his first steps in Art," as he tells us in some brief biographical notes he once compiled, "alone, after many discouragements and without any master save nature and some counsels received from G r me and Cl ment. His first two creations exhibited were sent to the Salon des Champs- lys es."

During his life the work of Rousseau achieved only a limited recognition. Nevertheless, certain of the older men such as Gauguin, Gu rin, and Toulouse-Lautrec appreciated his qualities. And the more alert of the younger generation around Picasso felt themselves vitally drawn to him. In their search for a fresh approach they had been looking to the exotic and the primitive: in Rousseau they found a plastic integrity similar to that of the primitive artist embodied in a naive folk idiom intelligible to all.

Rousseau died in 1910 in Paris. The first retrospective exhibition of his work was held at the Salon des Ind pendants, Paris, in 1911.

The *Jungle with a Lion* is a small but fine example of a long series of pseudo-tropical fantasies dating from 1904 up to the time of Rousseau's death. J. J. S.

Rousseau is represented by paintings in museums or public galleries in the following cities: Chicago, 1; Columbus, 1; London, 1; Merion, Pa. (Barnes Foundation); Moscow, 7; Paris (The Louvre); Prague (Modern Gallery); Washington (Phillips), 2.

*54. *Jungle With a Lion*

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

Signed, lower left: *H. Rousseau*

Other titles: *The Jungle: La For t; For t exotique avec tigre*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Wilhelm Uhde; to L once Rosenberg, 1910; to A. Villard, Paris, about 1920; to Paul Guillaume, Paris; to Valentine Gallery, New York; to Miss Bliss, 1928.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 130, reproduced; • Andover, 1931, No. 104; • Indianapolis, 1932, cat. No. 99.

ADDITIONAL REPRODUCTIONS: *Cahiers d'Art*, I, 1926, p. 230; • Andr  Salmon, *Henri Rousseau*, Paris, 1927, Plate 29; • A. Basler, *Henri Rousseau*, 1927, Pl. XXXVI; • Christian Zervos, *Rousseau*, n. d., Plate 6; • *Art News*, XXIX, May 23, 1931, p. 20; • *Die Kunst f r Alle*, LXIV, September, 1931, p. 383.

Dunoyer de SEGONZAC

André Dunoyer de Segonzac, painter, graphic artist, designer for the theater, was born in Boussy-Saint-Antoine, Seine-et-Marne, in 1885. Studied with Laurens, Charles Guérin, and Jacques-Emile Blanche. Influenced by Cézanne.

Segonzac is the contemporary leader of the sensual, naturalistic tradition of Courbet. In his watercolors such as the *Landscape* he retains much of the richness of his oils but avoids their heaviness. B.

Dunoyer de Segonzac is represented by paintings in museums or public galleries in the following cities: Chicago, 3; Detroit, 1; Los Angeles, 1; Merion, Pa. (Barnes Foundation); Strasbourg; Washington (Phillips).

*55. Landscape

Watercolor, 18 x 24 $\frac{3}{4}$ inches

Signed, lower left: A. Dunoyer de Segonzac

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Percy Moore Turner, Independent Galleries, London; to Kraushaar Galleries, New York, 1928; to Miss Bliss, 1928.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 131; reproduced; • Andover, 1931, No. 105; • Indianapolis, 1932, cat. No. 100, • Providence, Rhode Island School of Design, 1933.

ADDITIONAL REPRODUCTION: *The Arts*, XVII, June, 1931, p. 607.

SEURAT

Georges-Pierre Seurat, painter. Born in Paris 1859. Studied at the Ecole des Beaux-Arts, 1875-1880, and in the Louvre. Exhibited at the Salon des Indépendants, 1884, where he met Paul Signac, and at the last Impressionist Exhibition, 1886. Died, in Paris, in 1891 at the age of thirty-two.

Under the influence of Delacroix's use of color and the studies of the physicists such as Rood of Columbia, Henry of Princeton, Helmholtz and Chevreul, he attempted to reduce art to a scientific method, founding with Signac the Neo-Impressionist movement. Seurat's method consisted in exclusive use of six primary colors in complementary pairs, mixed with white or black and applied in small round strokes of equal size. His theories of linear and tonal contrasts, based on his studies in the Louvre, were less systematically elaborated.

Before his early death Seurat completed seven major paintings which are among

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the masterpieces of modern art. In addition he painted about forty landscapes and harbor scenes, among them the *Fishing Fleet at Port-en-Bessin* (No. 56), a painting which attains a maximum of luminosity by means of the most subtly delicate color. B.

Seurat is represented by paintings in museums or public galleries in the following cities: Chicago, 1; The Hague (Kröller-Müller), 6; London, 2; Merion, Pa. (Barnes Foundation); Northampton, Mass. (Smith College); Paris, 1; St. Louis, 1.

*56. *Fishing Fleet at Port-en-Bessin*

Oil on canvas, 21½ x 25½ inches

1888? (see note below)

Other titles: *Fishing Fleet*; *Port-en-Bessin*.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist's family to Maurice Appert, Paris; to Etienne Bignou, Paris; to Alexander Reid & Lefèvre, Ltd., London; to Knoedler & Co., New York; to Miss Bliss, June, 1927.

EXHIBITIONS: London, The Lefèvre Galleries, *Pictures and Drawings by Georges Seurat*, April-May, 1926, No. 5; • New York, M. Knoedler & Co., *French Art of the Last Fifty Years*, January 17-29, 1927, No. 17; • New York, Museum of Modern Art, 1929, cat. No. 57, reproduced; • New York, Museum of Modern Art, Summer, 1930, No. 94; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 132, reproduced; • Andover, 1931, No. 105; • Indianapolis, 1932, cat. No. 101.

REFERENCES: Roger Fry, *Seurat*, in *The Dial*, September, 1926; • Roger Fry, *Transformations*, New York, 1926, p. 195, reproduced, Plate XXX B.

ADDITIONAL REPRODUCTIONS: *Cahiers d'Art*, I, 1926, p. 173; • *Literary Digest*, November 23, 1929; • *Creative Art*, VIII, May, 1931, p. 358; • *Literary Digest*, June 6, 1931; • *La Renaissance de l'Art*, XIV, July, 1931, p. 217.

NOTE: Cousturier, *Seurat*, 1926, illustrates three other canvases, plates 28, 29, 30, painted at Port-en-Bessin, dating them all in 1888. The first of these, *Port-en-Bessin, the Outer Harbor*, is now in the City Art Museum of St. Louis (Handbook of the Collections, p. 124, reproduced).

DRAWINGS

Seurat's drawings are as personal and almost as original in technique as his paintings. Using conté crayon on Ingres paper he obtained a rich gradation from white to velvety black. The absence of the dot or pointillist technique, which he used only in his oils, emphasizes in the drawings the composition of lights and darks and of line. Especially in the *Stone Breakers* (No. 61) and the *Two Dancers* (No. 59), is apparent Seurat's systematic use of parallel lines, horizontal, vertical and diagonal.

Many of Seurat's drawings like the *Lady Fishing* (No. 64) and the *Stone Breakers*

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were studies for paintings. But such drawings as *The Artist's Mother* (No. 62) and *At the Concert* (No. 63) are not only independent compositions but are so complete that they take on something of the finality and importance of canvases.

The three little colored crayons of dancers and singers (Nos. 57, 58, 59) are early works as rare as they are fragile. B.

*57. Ballet Dancer in a White Hat

Colored crayon, $9\frac{1}{8} \times 5\frac{7}{8}$ inches

1881-1882 (Cousturier)

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Félix Fénéon, Paris; to De Hauke & Company, New York; to Miss Bliss, 1929.

EXHIBITIONS: Paris, Bernheim-Jeune, 1908-09, No. 86; • Düsseldorf, 1911; • Copenhagen, 1914, cat. No. 348; • Paris, Bernheim-Jeune, 1920, No. 38; • Paris, Galerie Devambez, 1922; • Paris, *L'Art au Music-Hall*, 1924, No. 41; • Paris, Bernheim-Jeune, 1926, No. 8; • New York, De Hauke & Co., *Water-colours and Drawings*, 1928, No. 18; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 133, reproduced; • Andover, 1931, No. 107; • Indianapolis, 1932, cat. No. 102; • Cambridge (Mass.), Fogg Art Museum, 1934.

ADDITIONAL REPRODUCTIONS: Cousturier, *Seurat*, 1926, Pl. 44; • Kahn, *Dessins de Seurat*, 1928, I, Plate 8.

*58. Rehearsal

Colored crayon, $9\frac{3}{16} \times 5\frac{7}{8}$ inches

Other title: *La Répétition*.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Félix Fénéon, Paris; to De Hauke & Company, New York; to Miss Bliss, 1929.

EXHIBITIONS: Paris, Bernheim-Jeune, 1908-09, No. 88; • Düsseldorf, 1911; • Copenhagen, 1914, cat. No. 347; • Paris, Bernheim-Jeune, 1920, No. 39; • Paris, Galerie Devambez, 1922; • Paris, *L'Art au Music-Hall*, 1924, No. 40; • Paris, Bernheim-Jeune, 1926, No. 9; • New York, De Hauke & Co., *Water-colours and Drawings*, 1928, No. 19; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 135; • Andover, 1931, No. 109; • Indianapolis, 1932, cat. No. 105.

REPRODUCTION: Kahn, *Dessins de Seurat*, 1928, I, Plate 9.

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*59. Two Dancers

Colored crayon, $9\frac{3}{8}$ x 6 inches

Other titles: *Curtain Call*; *Parade de danseuses*.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Félix Fénéon, Paris; to Georges Bernheim, Paris; to Martin Birnbaum; to Miss Bliss, 1930.

EXHIBITIONS: Paris, Société des Artistes Indépendants, *Exposition Rétrospective Georges Seurat*, 1905, No. 13; • Paris, Bernheim-Jeune, 1908-09, No. 87; • Düsseldorf, 1911; Copenhagen, 1914, cat. No. 346; • Paris, Bernheim-Jeune, 1920, No. 37; • Paris, Galerie Devambez, 1922, No. 1; • Paris, *L'Art au Music-Hall*, 1924, No. 42; • Paris, Bernheim-Jeune, 1926, No. 7; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 134; • Andover, 1931, No. 108; • Indianapolis, 1932, cat. No. 103.

REPRODUCTIONS: Kahn, *Dessins de Seurat*, 1928, I, Plate 7.

*60. House at Dusk

Conté crayon, $11\frac{5}{8}$ x $9\frac{1}{8}$ inches

Other title: *La Cilé*.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to his brother, Emile Seurat; Mme. Emile Seurat, to Georges Bernheim, Paris; to Martin Birnbaum, New York; to Miss Bliss, 1929.

EXHIBITIONS: New York, The Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 139; • Andover, 1931, No. 113; • Indianapolis, 1932, cat. No. 108.

*61. Stone Breakers

Conté crayon, $11\frac{3}{8}$ x $14\frac{1}{4}$ inches

1884 or earlier

Other titles: *Stone Crushers*; *Les Casseurs de Pierres*.

A study for the painting, *Les Casseurs de Pierres, Le Raincy*, 1884.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to his brother, Emile Seurat; Mme. Emile Seurat to Georges Bernheim, Paris; to Martin Birnbaum, New York; to Miss Bliss, 1929.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 138; • Andover, 1931, No. 112; • Indianapolis, 1932, cat. No. 107.

***62. The Artist's Mother**

Conté crayon, $12\frac{7}{8} \times 9\frac{1}{2}$ inches

Other titles: *Portrait of Mme. Seurat*; *Woman Sewing*; *La Mère de Seurat*.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Félix Fénéon, Paris; to De Hauke & Company, New York; to Miss Bliss, 1929.

EXHIBITIONS: Paris, Bernheim-Jeune, 1920, No. 62; • Paris, Galerie Devambez, 1922, No. 14; • Paris, Galerie Marcel Bernheim, *Etudes et Portraits de Femmes*, May 25-June 12, 1923; • Paris, Galerie Watteau, *Le Portrait Français au XIX^e Siècle*, December, 1925; • Paris, Grand Palais des Champs-Élysées, Société des Artistes Indépendants, 1884-1914, *Exposition Rétrospective*, February 20-March 21, 1926, cat. No. 3221; • Paris, Galerie de la Renaissance, *Portraits et Figures de Femmes Ingres à Picasso*, June 1-30, 1928, No. 163; • New York, Museum of Modern Art, 1929, cat. No. 71, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 136, reproduced; • Andover, 1931, No. 110; • Indianapolis, 1932, cat. No. 106.

ADDITIONAL REPRODUCTIONS: *La Revue Encyclopédique*, 1892, p. 1104; • *Gazette des Beaux-Arts*, 5e période, tome XIII, May, 1926, p. 259; • *La Renaissance de l'Art*, II, July, 1928, p. 276; • Kahn, *Dessins de Seurat*, 1928, II, Plate 63; • *Art News*, XXVIII, November 9, 1929, p. 17.

***63. At the Concert**

Conté crayon, $12\frac{1}{4} \times 9\frac{3}{8}$ inches

1884 (Cousturier)

Other titles: *Au Café Concert*; *Au Concert Européen*; *Singer*.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Theo van Rysselberghe, Brussels; Charles Vignier, Paris; Baron van der Heydt, Berlin; to Alfred Flechtheim, Berlin, 1929; to De Hauke & Company, 1929; to Miss Bliss, 1930.

EXHIBITIONS: Paris, Société des Artistes Indépendants, March-May, 1888, No. 615; • Brussels, *Exposition des XX*, 1889; • Paris, Bernheim-Jeune, 1908-09, cat. No. 177; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 137, reproduced; • Andover, 1931, No. 111; • Indianapolis, 1932, cat. No. 106.

ADDITIONAL REPRODUCTIONS: Cousturier, *Seurat*, 1921, Plate 33; Second Edition, 1926, Plate 61; • André Lhote, *Georges Seurat*, Rome, 1922, Plate 20; • Walter Pach, *Georges Seurat*, New York, 1923, Plate 13; • Walter Pach, *Georges Seurat in The Arts*, III, March, 1923, p. 173; • Gustave Coquiot, *Seurat*, Paris, 1924, Plate 8, p. 103; • Kahn, *Dessins de Seurat*, 1928, I, Plate 36; • Waldemar George, *Seurat (Les Albums d'Art Druet)*, X, Paris, 1926, No. 3.

SEURAT, SIGNAC

*64. Lady Fishing

Conté crayon, 12 x 9 inches

About 1885

Other title: *La Pêcheuse à la Ligne*.

A study for the figure at the extreme left of the painting, *Un Dimanche d'Été à la Grande Jatte*, now in the Birch-Bartlett Collection, Art Institute of Chicago.

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: The artist to Félix Fénéon, Paris; to De Hauke & Company, New York; to Miss Bliss, 1929.

EXHIBITIONS: Paris, Bernheim-Jeune, 1908-09, cat. No. 43; • Paris, Bernheim-Jeune, 1926, No. 107; • New York, De Hauke & Co., *Water-colours and Drawings*, 1928, No. 16; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 140, reproduced; • Andover, 1931, No. 114; • Indianapolis, 1932, cat. No. 109; • Cambridge (Mass.), Fogg Art Museum, 1934.

ADDITIONAL REPRODUCTIONS: Kahn, *Dessins de Seurat*, 1928, II, Plate 91; • *The Arts*, XIII, March, 1928, p. 189; • *Cahiers d'Art*, III, 1928, p. 369; • *The Arts*, XVII, June, 1931, p. 604.

SIGNAC

Paul Signac. Born in Paris 1863. Influenced by the Impressionists. Met Seurat in 1884 and founded with him the Neo-Impressionist movement (cf p. 63), of which, after Seurat's death in 1891, he became the leader. Author of *De Delacroix au Néo-Impressionisme*, 1898. President of the Société des Indépendants since 1908. Lives in Paris.

Signac's talent is best displayed in his limpid, decorative watercolors which benefit by a technique less methodical than that of his pointillist oils. B.

Signac is represented by paintings in museums or public galleries in the following cities: Copenhagen; Elberfeld, 1; The Hague (Kröller-Müller), 4; Los Angeles, 10; Paris (Luxembourg).

*65. Harbor of La Rochelle

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

Signed and dated, lower left: *P. Signac 1922*

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Arthur B. Davies; sold at the American Art Association, New York, April 16, 1929, cat. No. 390, to Miss Bliss.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 141; • Andover, 1931, No. 115; • Indianapolis, 1932, cat. No. 110.

TOULOUSE-LAUTREC

Henri-Raymond de Toulouse-Lautrec-Monfa was born at Albi in 1864, the descendant of the crusading Counts of Toulouse. Studied in Paris at the Ecole des Beaux-Arts with Bonnat, 1882, and with Cormon. Influenced by Degas and Japanese prints and to a less degree by Pissarro, Forain, and Whistler. Crippled by an early accident to his legs, he assumed the rôle of an observer and recorded with irony, penetration, and passionate curiosity the life of Paris—race courses, night clubs, bars, brothels and circuses. A draftsman of consummate style and a piquant colorist, he produced lithographs and posters which are in their way as fine as his paintings. He died in a sanatorium at Malromé in 1901. B.

Toulouse-Lautrec is represented by paintings in museums or public galleries in the following cities: Albi, France; Boston, 1; Bremen, 1; Brooklyn, 2; Buffalo, 1; Chicago, 4; Cleveland; Copenhagen, 2; Dresden, 1; Hamburg, 1; London, 1; Merion, Pa., (Barnes Foundation); Minneapolis, 1; Munich, 1; Paris (Luxembourg, 2; The Louvre, 2; Petit Palais, 1), 5; St. Louis, 1; Stockholm; Toulouse; Vienna, 1

*66. May Belfort in Pink

Oil on cardboard, 24½ x 19 inches

Signed, lower right: *Lautrec*

1895 (Joyant)

Other titles: *Miss May Belfort; May Bedford.*

May Belfort, a singer of Irish birth, after performing in London music halls during the early 'nineties made her Paris début in 1895 at the *Cabaret des Décadents*. Later she appeared at the *Eden-Concert*, the *Jardin de Paris*, the *Olympia*, and the *Irish and American Bar*. She sang English and Irish songs and American plantation melodies, dressed as a baby in a long yellow or pink gown with a lace ruffled cape and a lace cap à la Kate Greenaway. Sometimes she held a cat in her arms and sang, "I've got a little cat; I'm very fond of that . . ." (cf. L. Delteil, *Toulouse-Lautrec*, Paris 1920, text to plate 117; G. Coquiot, *Lautrec*, Paris 1921, pp. 149, 150; M. Joyant, *Toulouse-Lautrec, peinture*, Paris 1926, pp. 197, 198, 289).

She interested Toulouse-Lautrec who made five paintings of her (Joyant, *peinture*, 1926, pp. 289, 290), a pastel now in the Dresden Picture Gallery (Joyant, *dessins etc.* 1927, p. 209), seven lithographs (Delteil Nos. 117-123 reproduced), and a poster (Delteil No. 354; reproduced in color on cover of Joyant, *dessins, etc.*) B.

TOULOUSE-LAUTREC

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: MM. Bernheim-Jeune, Paris; to Etienne Bignou, Paris; to Alexander Reid & Lefèvre, Ltd., London; to Kraushaar Galleries, New York; to Miss Bliss, 1927.

EXHIBITIONS: London, Goupil Galleries, 1898, No. 28; • Paris, Durand-Ruel, 1902, No. 15; • Paris, Bernheim-Jeune, 1908, No. 7; • Paris, Musée des Arts Décoratifs, 1910, No. 10; • Paris, *L'Art Français au service de la Science Française, Exposition d'Oeuvres d'Art des XVIII, XIX et XX^e Siècles*, Paris, 1923, No. 227; • Glasgow, McLellan Galleries, *A Century of French Painting*, May, 1927, No. 41; • New York, Kraushaar Galleries, *Exhibition of Modern French Paintings, Water-colours and Drawings*, October, 1927, cat. No. 23, reproduced; • Chicago, Art Institute, *Loan Exhibition of Paintings . . . by Henri de Toulouse-Lautrec*, December 23, 1930-January 18, 1931, cat. No. 25, reproduced; • New York, Museum of Modern Art, *Lautrec-Redon*, 1931, cat. No. 23, reproduced; • New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 142, reproduced; • Andover, 1931, No. 116; • Indianapolis, 1932, cat. No. 111.

REFERENCES: Maurice Joyant, *Toulouse-Lautrec*, Paris, 1926, p. 290.

ADDITIONAL REPRODUCTIONS: MM. Bernheim-Jeune, *L'Art Moderne*, Paris, 1919, II, Plate 159; • Théodore Duret, *Henri de Toulouse-Lautrec*, Paris, 1920, Plate 12.

PRINTS

CEZANNE

Cézanne's two lithographs, done toward the end of his career, were in technique imitations of his watercolors and one of them, the larger, was based directly on a painting. Nevertheless they are interesting in themselves as well as for the circumstances of their execution. (For biography of Cézanne see page 21.) B.

*67. The Bathers

Colored lithograph, 1899 (Rivière)

16 $\frac{1}{4}$ x 20 inches

Signed lower right on stone: *P. Cézanne*

History: Frederick Keppel & Co., New York; to Miss Bliss, 1923.

Presumably this is a trial proof, as it is signed only once, while in the regular edition of 100 examples published by Vollard, Paris, there is an additional signature by Cézanne printed on the margin in the lower right hand corner, with the number of each proof inserted in lithographic crayon.

The lithograph was first executed in black and white (Vollard, p. 150, illustrates this state, of which there are a number of proofs in existence). Cézanne then painted one of these proofs in watercolor. The painted proof, now in the collection of M. Alphonse Kann, St. Germain-en-Laye, served as the model for the execution of the color plates by the lithographer A. Clot.

The composition of the print, with its clearly isolated forms, is directly based on a painting done more than twenty years earlier, the famous *Bathers* of the Caillebotte collection, now in the Barnes Foundation, Merion, Pa. (fig. 5). But the drawing of figures and foliage is marked by the nervous energy and broken rhythm characteristic of Cézanne's late style. This combination of an early composition with a late style of drawing makes it more than probable that Cézanne not only colored the key print but also drew directly on the stone for the black and white state. For had the lithographer simply copied the painting directly, he would hardly have been able to introduce elements of Cézanne's late style into a composition of an earlier style. On the other hand, Cézanne, in creating a new version of one of his early designs, would unconsciously draw in his latest style. (This interpretation is confirmed by the Curator of Prints at the Metropolitan Museum, Mr. W. M. Ivins, Jr., whose information was obtained from M. Vollard.)

PRINTS : CEZANNE, DAUMIER

There is a trial proof in black and white and an impression of the regular edition in the collection of the Metropolitan Museum.

A preliminary study, in pen and wash, for the painting in the Barnes Foundation is illustrated in figure 6, page 29. K.

68. The Bathers

Colored lithograph, 1899 (Rivière)

9¼ x 11 inches

It is believed that Cézanne, himself, did the drawing on the stone from which the black and white proofs were pulled, and then tinted one of these by watercolor as a guide for the lithographer, A. Clot. (Reproductions: black and white proof, Vollard, p. 87; watercolor original, Octave Mirbeau and others, *Cézanne*, Paris, 1914, pl. 50). K.

after CEZANNE

69. The Picnic

Colored lithograph

14 x 18 inches

After a painting of Cézanne, *The Picnic*, 1878.

M. de Zayas, in a note in a catalogue of an exhibition arranged by him in 1921, states that this lithograph in thirteen colors was made under the direction of Cézanne. But there is no evidence, documentary or internal, of the artist's direct participation in the production of this work. While the two Bather lithographs are original designs of Cézanne, in one of which he translated an oil painting into a watercolor whose texture was to be reproduced by the lithographic medium, this lithograph is executed in full-bodied color as a reproduction rather than an original interpretation of the oil of this subject. K.

DAUMIER

Daumier's first lithographs appeared in 1828. He had learned the new and very popular art of lithography from an obscure master named Ramelet. Three years later he had joined the staff of *La Caricature*, a political journal published by Charles Philipon.

Like so many liberals of the period Philipon was completely disillusioned by the revolution of 1830. He despised the complacency, timidity, slothfulness and dishonesty of the new "bourgeois" government under King Louis-Philippe, advocate of the "Happy Medium." It was under Philipon's influence that Daumier drew the merciless political caricatures of 1831-1835, four of which are in the Collection.

Shortly after the publication of the caricature of Marshal Soult (No. 72) Daumier spent six months in the prison of St. Pélagie for a lithograph of Louis-Philippe as Gargantua. This failed to cool his—or Philipon's—ardor, for within a year after he had emerged from prison he published his most famous political cartoon, the devastating *Legislative Paunch*, of January 1834 (No. 73). In the following year *La Caricature*—and Daumier as a political caricaturist—were suppressed.

These early lithographs are remarkable for the sculptural character of their modeling in light and shade, a technique explained in part by Daumier's frequent use during this period of clay modeled sketches. By 1835 he had abandoned this method for the free, linear style of his maturity. (For biography of Daumier see p. 38.) B.

70. Ch de Lam . . . (Comte Charles de Lameth)

Lithograph tinted with watercolor; April 26, 1832

14 $\frac{1}{4}$ x 10 $\frac{3}{4}$ inches

Inscribed, above (printed): *No. 78 du Journal Célébrités de la Caricature Pl. 156.*

Delteil 43 (with reproduction).

One of a series of lithographs containing the heads of de Lameth, Dupin aîné, Soult, d'Argout and Persil, together with tinted burlesque coats of arms.

This lithograph, which appeared in Charles Philipon's journal *Célébrités de la Caricature*, April 26, 1832, was accompanied by the following explanation: "*La Caricature* some time ago promised its subscribers a gallery of portraits of the celebrities of the régime of the Happy Medium (*Juste Milieu*), whose likenesses, conscientiously studied, should display very thoroughly that energetic character, that burlesque trait, known by the name of *charge*. Accustomed to provide for its publications every possible condition of success, *La Caricature* has deferred for some time the completion of this project so that sketches of each personage might be modelled. The Gallery of Celebrities assumes a special interest at a moment when so large a number of them are going to pass from the slumbers of the Center into an alarming hubbub. M. Charles Lam . . . opens the procession. This honor belongs by right to him for having said: 'To emigrate is not to desert.' " ["To emigrate, etc." appears on the coat of arms beneath the caricature.]

Between 1830 and early in 1833 Daumier modelled and then painted thirty-four busts in terra cotta, caricatures of the members of the legislative body under Louis Philippe, as studies for this series of *Célébrités* published in *Caricature* in 1832 and for the famous lithograph, *The Legislative Paunch*, (No. 73) published in 1834. In 1930 bronze casts of twelve of these were made. Four of them were shown in the Museum

PRINTS : DAUMIER

of Modern Art exhibition of Corot and Daumier. The originals are in the possession of M. le Garrec in Paris. They range from four to seven inches in height. (Cat. Museum of Modern Art, *Corot-Daumier*, 1930, Nos. 136-139, p. 41, with reproductions.)

***71. Dup . . . (M. André Dupin, Aîné)**

Lithograph tinted with watercolor; June 14, 1832 14 $\frac{3}{4}$ x 10 $\frac{1}{16}$ inches

Inscribed, above (printed): *La Caricature (Journal) No. 85 Pl. 171.*

Delteil 45 (with reproduction).

Same series as No. 70. For reproduction of sculptured bust of Dupin, Aîné, cf. Cat. Museum of Modern Art, *Corot-Daumer*, 1930, No. 137.

72. Sou . . . (Nicolas Soult, Maréchal de France)

Lithograph tinted with watercolor, June 28, 1832 14 x 10 $\frac{1}{16}$ inches

Inscribed, above (printed): *La Caricature (Journal) (No. 86) Pl. 172.*

Delteil 46 (with reproduction).

Same series as Nos. 70 and 71.

***73. The Legislative Paunch (Appearance of the ministerial bench of the debauched chamber in 1834) [*Ventre législatif (aspect des bancs ministériels de la Chambre improvisée en 1834)*]**

Lithograph, January, 1834 18 x 18 $\frac{3}{4}$ inches (*appliqué*)

Inscribed, above (printed): *18e Dessin de l'association mensuelle (Mois de janvier).*

Delteil 131 (with reproduction).

Plate No. 18 of the series published by Philipon for the Lithograph of the Month Society (*Association mensuelle lithographique*), as a supplement to *La Caricature*. Cf. also Wm. M. Ivins, Jr., *Daumier in The Arts*, February, 1923, pp. 94, 95.

DENIS

Maurice Denis, painter, critic, graphic artist. Born at Granville in 1870. In 1888 studied at the Julien Academy in the company of Bonnard, Vuillard, Serusier. Joined the Synthetist group at Pont-Aven in 1889. Influenced at different times by Gauguin, Japanese prints, 15th century Italian painting, Puvis de Chavannes, Poussin, and Raphael. Painter of innumerable decorations with classical or religious subject matter; prolific book illustrator; designer of stained glass, mosaics and furniture for churches, and of stage settings. Author of many books and articles including *Théories* (1912). Founder and guiding spirit of the *Ateliers d'Art Sacré* (1919).

The lithographs from the *Amour* series of 1899 with their pallid tints and languorous titles are interesting primarily as souvenirs of the extreme *fin de siècle*, the very last year of a decade which read *Symboliste* poetry and the anaemic dramas of Maeterlinck, admired *art nouveau* furniture and heard *Pelléas and Mélisande*. B.

74. She Was Fairer Than a Dream (*Elle était plus belle que les Rêves*)

Colored lithograph, 1899

16 $\frac{1}{4}$ x 11 $\frac{7}{8}$ inches

From the *Amour* series of twelve colored lithographs published by Vollard, Paris, 1899 (François Fosca, *Maurice Denis*, Paris, 1924, p. 16).

***75. Dusk Has the Sweetness of an Old Painting (*Les crépuscules ont une douceur d'ancienne peinture*)**

Colored lithograph, 1899

15 $\frac{3}{4}$ x 11 $\frac{1}{2}$ inches

From the *Amour* series, cf. No. 74.

76. But It Is the Heart Which Beats Too Quickly (*Mais c'est le coeur qui bat trop vite*)

Colored lithograph, 1899

18 $\frac{3}{8}$ x 11 $\frac{7}{8}$ inches

From the *Amour* series, cf. No. 74.

GAUGUIN

During the 19th century the woodcut had degenerated into wood engraving, a medium for the accurate reproduction of pen drawings and even paintings. Gauguin emancipated the woodcut from this servile position by cutting his design boldly and directly in the plank. His first efforts, such as the *Feast of the Gods* (No. 81) were crude and monotonous, but his best cuts, the *Thanksgiving* (No. 87) for instance, and *The Spirit of the Dead Watches* (No. 86) are masterpieces of varied technique, white line and black line, hatching and gouging, but always expressive of the character of the medium. By this series Gauguin created the modern woodcut tradition.

The somewhat earlier zincographs (Nos. 77, 78) were done at a time when Gauguin was under the influence of Kate Greenaway, the English illustrator of children's books. (For biography of Gauguin see p. 50.)

B.

*77. Martinique Pastoral

Zincograph, 1889

7 x 8 $\frac{13}{16}$ inches

Guérin, 9 (with reproduction).

Second edition on Japanese paper published by Vollard.

From a folio of eleven zincographs of subjects recalling Gauguin's visits to Brittany, Provence, and Martinique. The first edition on yellow paper was published at the time of the Paris Exposition of 1889. (cf. Guérin, I, Introduction pp. x, xi.)

78. Grasshoppers and Ants (*Les Cigales et les Fourmis or Souvenir de la Martinique*)

Zincograph, 1889

7 $\frac{7}{8}$ x 10 $\frac{1}{4}$ inches

Guérin, 10 (with reproduction).

Second edition on Japanese paper published by Vollard. Same series as No. 77, q.v.

79. Fragrance (*Noa Noa*)

Colored woodcut, 1894-1896

14 x 8 $\frac{1}{16}$ inches

Inscribed, on back of print (pencil): *Fanny Lastbom 10 Vercingétorix Paris 1896*

Guérin, 17; cf. also 16 and 90 (with reproductions).

Second state; a printing in four colors, black, brick red, yellow and vermillion on Japanese paper by Louis Roy about 1895.

PRINTS : GAUGUIN

The colored woodcuts, printed by Louis Roy, did not please Gauguin so that before he left for his second Tahiti voyage, 1896, he gave them away to his friends and neighbors of 6 rue Vercingétorix where he had lived. This explains the inscription found on the back of the print. (cf. Guérin, I, Introduction p. xix).

Fragment cuttings from this block, and a monotype of the general theme, are found in the frontispiece to the original manuscript of Gauguin's *Noa Noa*, 1893 (Cabinet de Dessins du Louvre). The same subject is the motif of one of the earliest Tahiti paintings, 1891, entitled *Y. raro le oviri* (reproduction: Druet photographs No. 6.521).

s.

80. The Gods (*Te Atua*)

Colored woodcut, 1894-1896

8 x 14 inches

On back of print (pencil): *Fanny Lastbom 1895*

Guérin, 31; cf. also 30 (with reproductions).

Third state; a printing in orange and black on Japanese paper by Louis Roy about 1895.

For "Fanny Lastbom" cf. note to No. 79.

Various sections of this block in tinted trial proofs are found pasted in the original manuscript (pp. 57, 59) of *Noa Noa*, 1893 (Cabinet de Dessins du Louvre). There is also a drawing in reverse (Coll. P. Durrio) of the two left-hand deities (cf. Guérin, I, Introduction, p. xvii). The same theme Gauguin used about this time for a ceramic design (cf. Morice, p. 156).

s.

81. The Feast of the Gods (*Mahana no Atua*)

Woodcut, 1894

7 $\frac{3}{16}$ x 8 inches

Guérin, 43 (with reproductions).

There is only one state; printing of 1921.

This and the following nine woodcuts cut between 1893 and 1899 were re-published as a series by the son of the artist, Pola Gauguin, in Copenhagen, 1921. Each of these ten impressions is No. 29 of an edition of 100, printed in black on Chinese paper. Each print is inscribed as follows: lower left, *Paul Gauguin fait*; lower right, *Pola Gauguin imp.*; upper left, *No. 29*. (cf. Guérin, I, Introduction, xiii-xiv.)

PRINTS : GAUGUIN

Guérin supposes this to be Gauguin's first woodcut. A canvas of this subject with the same title was painted by Gauguin in 1894 and is now in the Art Institute of Chicago (*Modern Paintings in the Helen Birch-Bartlett Memorial from the Birch-Bartlett Collection*, p. 7). s.

82. The Devil Speaks (*Mahna no Varua*)

Woodcut, 1894-1896

8 x $13\frac{7}{8}$ inches

Guérin, 95; cf. also 32, 33, 34 (with reproductions).

Third state, printing of 1921 (cf. No. 81). This impression has more white lines (particularly in the upper left corner) than the third state illustrated by Guérin. s.

***83. Fragrance (*Noa, Noa*)**

Woodcut, 1894-1896

14 x $8\frac{1}{16}$ inches

Guérin, 90; cf. also 16, 17 (with reproductions).

Second state, printing of 1921 (cf. No. 81).

Compare the colored woodcut *Noa Noa* (No. 79) printed from the same block, about 1895. s.

84. The God of Darkness (*Te Po*)

Woodcut, 1894-1896

$8\frac{1}{16}$ x $14\frac{1}{4}$ inches

Guérin, 89; cf. also 15 (with reproduction).

Second state; printing of 1921 (cf. No. 81).

85. Oh Beautiful Earth (*Nave Nave Fenua*)

Woodcut, 1894-1896

$13\frac{7}{8}$ x 8 inches

Guérin, 94; cf. also 27, 28, 29 (with reproductions).

Third state. Printing of 1921 (cf. No. 81).

***86. The Spirit of the Dead Watches (*Manao Tupapau*)**

Woodcut, 1894-1896

8 x 12 inches

Guérin, 91; cf. also 18, 19, 20 (with reproductions).

Third state of the first design of the subject. Printing of 1921 (cf. No. 81).

PRINTS : GAUGUIN

Gauguin had a predilection for this theme and used it several times in paintings and in woodcuts. In his writings he also referred to the meaning of the theme: in *Noa Noa*, 1893 (Cabinet de Dessins du Louvre) under the chapter heading *Genesis of a picture*; also in *Scattered notes* written for his daughter, Aline (Bibliothèque d'Art et d'Archéologie) which say, in part, that *Manao Tupapau* literally has the meaning, "the spirit of the dead watches . . ." But "watches", in turn has a double meaning, i.e. the girl watches the spirit just as the spirit watches the girl.

For other woodcut versions cf. Guérin I, 36, 37, 38, 39 and 40. For the same theme in painting cf. *Manao Tupapau*, 1892, collection of A. Conger Goodyear, New York (reproduction: Museum of Modern Art, Catalog: *First Loan Exhibition*, Nov. 1929, No. 44). s.

87. Thanksgiving (*Maruru*)

Woodcut, 1894-1896

8 $\frac{1}{16}$ x 14 inches

Guérin, 92; cf. also 23, 24 (with reproductions).

Second state. Printing of 1921 (cf. No. 81).

This composition is after a painting of Gauguin entitled *Hina Maruru*, Fayet Collection, Paris, representing a festival of thanksgiving to the goddess Hina. (Reproduction: Morice I, p. 229.)

88. The Universe Is Created (*L'Univers est Créé*)

Woodcut, 1893-1896

13 $\frac{7}{8}$ x 8 $\frac{1}{8}$ inches

Guérin, 93; cf. also 25, 26 (with reproductions).

Second state. Printing of 1921 (cf. No. 81).

89. Women at the River (*Auti te Pape*)

Woodcut, 1893-1896

8 x 14 inches

Guérin, 96; cf. also 35 (with reproductions).

Second state. Printing of 1921 (cf. No. 81).

The nude seated figure has been used by Gauguin in several paintings, among them the first version of *Aha de Feii* (Museum of Modern Western Art, Moscow) and *Et l'or de leur corps!*, 1901 (reproduction: Photo Druet, no. 7986). s.

PRINTS : GAUGUIN, MATISSE

90. The Smile (*Le Sourire*, Title-page)

Woodcut, 1899

4 x $7\frac{3}{16}$ inches

Guérin, 75 (with reproduction).

There is only one state; printing of 1921 (cf. No. 81).

Guérin refers apparently to a cut impression of this block, for he says the block is unsigned, and illustrates a print of different measurements and lesser height, thus cutting off the signature which is found on this print.

The first issue of Gauguin's periodical *Le Sourire* appeared in August, 1899. The introduction reads as follows: "*The Smile, a serious Journal*. Grave men smile, the title invites you to . . . I am not going to tell you the truth, all the world boasts it can do that; fiction alone indicates my thought; if to dream is to think, so also is a drawing, however few the lines." (Guérin, I, Introduction p. xxvi.) s.

MATISSE

The earlier etchings of Matisse such as the *Head of Mme. Galanis* (No. 91) are notable for their sparse purity of line, which suggests a form with the utmost economy of means. The lithographs (Nos. 92 and 93) were done during the same period as the painting *Girl in Green* (No. 45) and have the same decorative gayety. (For biography of Matisse see p. 54.) B.

***91. Head of Mme. Galanis**

Etching, about 1915

$6\frac{1}{4}$ x $2\frac{7}{8}$ inches (plate)

Signed in ink: *Henri-Matisse 15/15*

On back of print: *Pl 18*

According to Mr. Pierre Matisse, all of his father's plates are numbered chronologically, but up till now no list of titles and dates has been prepared. This is number 15 of an edition of 15 impressions of the 18th plate. s.

PRINTS : MATISSE, PICASSO

*92. Girl and Vase of Flowers

Lithograph, 1922 or 1923

7 $\frac{3}{8}$ x 10 $\frac{1}{4}$ inches

Signed in pencil, lower right: *Henri-Matisse*; lower left: 47/60

On back of print: *Pl 50*

This is number 47 of an edition of 60 impressions of the 50th plate.

93. Arabesque

Lithograph, 1923

20 x 14 inches

Signed in pencil, lower right: *Henri-Matisse*; lower left: 5/50

On back of print: *Pl 58*

This is number 5 of an edition of 50 impressions of the 58th plate. Reproduced with date in *Les Chroniques du Jour*, April, 1931, p. 19.

PICASSO

The three drypoints in the Collection were done at the same time as the paintings of Picasso's "Rose" Period. The *Salome* (No. 96), one of the best known of all Picasso's prints, is remarkable for its informal composition and its purity of line supported by a minimum of modeling.

The ten stencils (Nos. 97 to 106) belong to the Rectilinear Period of Cubism when Picasso made many compositions out of flat "cut out" shapes applied one above the other, but without perspective or modeling or gradation of color, and with a predominance of angular lines. These stencils appeared a year or so before the climax of the period, the two great compositions called *The Three Musicians*, 1921. (For biography of Picasso see p. 56).

B.

*94. Head of a Woman

Drypoint, 1905

11 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches (plate)

Signed, lower right (pencil): *Picasso*; on back of print: 8

Geiser 4 (with reproduction).

Second state.

PRINTS : PICASSO

This and the following two drypoints are second states, printed on van Gelder vellum by Fort from steel faced plates, and published in an edition of 250 impressions by Vollard, Paris, 1913. After this printing the plate was cancelled by Fort but remained in the possession of Vollard.

The number "8" on the back of the print refers to a series of designs by Max Jacob and Picasso. s.

95. The Bath

Drypoint, 1905

13½ x 11¼ inches (plate)

Geiser 14 (with reproduction).

Second state, cf. note to No. 94.

96. Salome

Drypoint, 1905

15¾ x 13⅝ inches (plate)

Geiser 17 (with reproductions).

Second state, cf. note to No. 94.

*97. Pierrot and Harlequin, Seated

Stencil, about 1919

8¼ x 10½ inches

Signed, lower left: *Picasso*

This and following nine stencils were made after gouaches by Picasso and published in Paris about 1919. Each is number 35 of an edition of 100.

98. The Table

Stencil (see No. 97)

10⅞ x 8⅞ inches

99. Pierrot and Red Harlequin, Standing

Stencil (see No. 97)

10¾ x 8⅜ inches

100. Still Life, vertical

Stencil (see No. 97)

10½ x 8¼ inches

PRINTS : PICASSO, REDON

101. **Still Life, horizontal**

Stencil (see No. 97)

8 $\frac{1}{4}$ x 10 $\frac{1}{2}$ inches

102. **Seated Figure**

Stencil (see No. 97)

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

103. **Two Figures, Seated**

Stencil (see No. 97)

8 $\frac{1}{4}$ x 10 $\frac{1}{2}$ inches

104. **Still Life**

Stencil (see No. 97)

10 $\frac{1}{2}$ x 8 $\frac{1}{8}$ inches

105. **Pierrot and Brown Harlequin, Standing**

Stencil (see No. 97)

11 $\frac{1}{4}$ x 8 $\frac{7}{8}$ inches

106. **Still Life**

Stencil (see No. 97)

10 $\frac{1}{2}$ x 8 inches

REDON

Redon throughout most of his career thought of himself as a graphic artist rather than as a painter. In his *Confidences of an Artist* he asserts his uncompromising devotion to his medium: "Black and white is worthy of our greatest respect. Nothing prostitutes it. In itself it does not attract the eye and is in no way sensuous. It is a component of the mind far more than the infinite beauties of color of the painter's palette."

This enthusiasm is perfectly expressed in his lithographs which are classics of technical subtlety and refined sensibility. (For biography see p. 59.) s.

*107. **The Little Prelate (*Petit prêtre*)**

Drypoint, 1888

4 $\frac{9}{16}$ x 3 $\frac{9}{16}$ inches

Signed below (pencil): *Od R*

Mellerio 19 (with reproduction).

One of thirty impressions printed in Paris.

PRINTS : REDON

***108. Pegasus Captive (*Pegase captif*)**

Lithograph, 1889

13 $\frac{5}{16}$ x 11 $\frac{11}{16}$ inches

Signed below (green crayon): *Odilon Redon*

Mellerio 102, Second State (not described).

One of one hundred impressions printed in Paris. The second state is generally lighter in tone than the first, especially in the body and wings of Pegasus. Brilliant black accents were added to the wings. The lettering *Odilon Redon* reading sideways was added within the lower left edge of the impression. s.

109. The Saint and the Thorn (*La Sainte et le Chardon*)

Lithograph, 1891

17 x 13 $\frac{3}{16}$ inches

Mellerio 109 (with reproduction).

One of fifty impressions on Chinese paper appliqué, printed by Becquet in Paris. Stone destroyed. There are no states, but there is an earlier version from which a few proofs were pulled.

***110. The Day (*Le Jour*)**

Lithograph, 1891

8 $\frac{1}{4}$ x 6 $\frac{1}{8}$ inches

Signed, lower right (pencil): *Odilon Redon*

Mellerio 115 (with reproduction)

Number VI from an album of six lithographs entitled *Dreams* (Songes), 80 impressions on Chinese paper appliqué, printed by Becquet in Paris. Stone destroyed.

111. Saint Theresa or The Book

Drypoint, 1892

5 $\frac{3}{16}$ x 3 $\frac{5}{8}$ inches

Signed below (pencil): *Odilon Redon*

Mellerio 24 (with reproduction).

One of twenty impressions printed in Paris.

PRINTS : REDON, RENOIR

112. **The Druidess**

Lithograph, 1892

9 $\frac{1}{16}$ x 7 $\frac{7}{8}$ inches

Signed below (pencil): *Odilon Redon*

Mellerio 117 (with reproduction).

One of fifty impressions, printed by Becquet in Paris on Chinese paper appliqué.
Original stone destroyed.

113. **Pegasus (*L'Aile*)**

Lithograph, 1893

12 $\frac{1}{2}$ x 9 $\frac{5}{8}$ inches

Mellerio 122 (with reproduction).

One of twenty-five impressions, printed by Becquet in Paris on Chinese paper appliqué. Stone worn and destroyed.

114. **Woman Clothed by the Sun (*Une Femme Revêtue du Soleil*)**

Lithograph, 1899

9 $\frac{1}{8}$ x 12 $\frac{1}{8}$ inches

Signed (pencil): *Odilon Redon*

Mellerio 179 (with reproduction).

Number VI of a series of twelve lithographs, with title page, entitled *Apocalypse de Saint-Jean*, published by Vollard, Paris; 100 impressions were printed on Chinese paper appliqué by Blanchard. Stones destroyed. Although Mellerio says there is an interlaced monogram in the middle, below, it does not appear in this impression nor in that of the Boston Museum of Fine Arts. s.

RENOIR

Renoir's graphic art was primarily a supplement to his painted work, rather than an independent expression. When a theme is found common both to a painting and a print as in the case of *Pinning the Hat* (No. 115) it is almost without exception the painting which was executed first. Renoir saw with a painter's eye, often using color lithography and usually employing a range of values which even in black and white suggest color. (For biography see p. 61). s.

PRINTS : REDON

***115. Pinning the Hat (*Le Chapeau épinglé*)**

Colored lithograph, 1898

23 $\frac{3}{4}$ x 19 inches

Delteil 30

One of an edition of 200 impressions printed in color. The stone is destroyed.

The two children are the daughter and niece of the painter, Berthe Morisot.

Among the other versions of this subject are: a painting, 1893, now in the Art Institute of Chicago, Martin A. Ryerson Collection (Meier-Graefe, 1919, p. 260); a pastel, 1893, in a private collection, U. S. A. (Meier-Graefe, 1919, p. 261); three etchings, 1894 (Delteil 6, 7, 8); and a lithograph, 1897, almost identical but printed in monochrome, black, red, or bistre (Delteil 29). s.

116. Playing Ball

Colored lithograph, 1900

23 $\frac{1}{8}$ x 20 $\frac{1}{4}$ inches

Delteil 32

One of an edition of 200 impressions printed in color. The stone is destroyed.

TEXTILES

Near Eastern textiles such as those included in the Collection have interested and influenced many modern artists, among them Matisse, Paul Klee, and Raoul Dufy in Europe, and Max Weber, Maurice Prendergast, and Arthur B. Davies in America. It is significant that the textiles were acquired at the auction of the Davies collection.

B.

*117. Child With Bird

Tapestry, 14½ x 16 inches

Coptic, III Century A. D.; from Akmim, Egypt

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Dikran Khan Kelekian, New York; to Arthur B. Davies; sold at Davies Sale, American Art Association, New York, April 17, 1929, cat. No. 290, to Miss Bliss.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 146, reproduced; • New York, Macbeth Galleries, October, 1931.

*118. Figures in a Circle

Tapestry, 10½ x 10 inches

Coptic, VI-VII Century

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Dikran Khan Kelekian, New York (?); to Arthur B. Davies; sold at Davies Sale, American Art Association, New York, April 17, 1929, cat. No. 289, to Miss Bliss.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 147; • New York, Macbeth Galleries, October, 1931.

NOTE: Prof. C. R. Morey of Princeton University gives the following opinion on the iconography of this fragment: The composition is evidently taken from an ivory showing the enthroned Christ or Virgin flanked by saints or angels and framed by two flying angels holding up the bust of Christ within the frame.

In view of the throne and the absence of the Child, together with the clavi on the tunic of the central figure, I should be inclined to think that the artist meant to represent Christ enthroned, flanked by Peter and Paul, with a bust of Christ in a medallion, above, borne by two angels. The absence of the cross in the nimbus is not unparalleled in Coptic textiles.

TEXTILES

119. Bird

Textile fragment, $7\frac{1}{2} \times 10\frac{1}{2}$ inches
Copto-Arabic, VIII-IX Century

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Dikran Khan Kelekian, New York; to Arthur B. Davies; sold at Davies Sale, American Art Association, New York, April 17, 1929, cat. No. 286, to Miss Bliss.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 148; • New York, Macbeth Galleries, October, 1931.

***120. Woman**

Double-warp silk brocade, $10\frac{1}{2} \times 7$ inches
Persian, Shah Abbas type, XVI Century

HISTORY AND BIBLIOGRAPHY:

COLLECTIONS: Dikran Khan Kelekian, New York; to Arthur B. Davies; sold at Davies Sale, American Art Association, New York, April 17, 1929, cat. No. 287.

EXHIBITIONS: New York, Museum of Modern Art, *Bliss Memorial*, 1931, cat. No. 149; • New York, Macbeth Galleries, October, 1931.

PLATES

THE PLATES BEAR THE
SAME NUMBERS AS THE
ITEMS OF THE CATALOG.
NOT ALL THE ITEMS ARE
ILLUSTRATED.



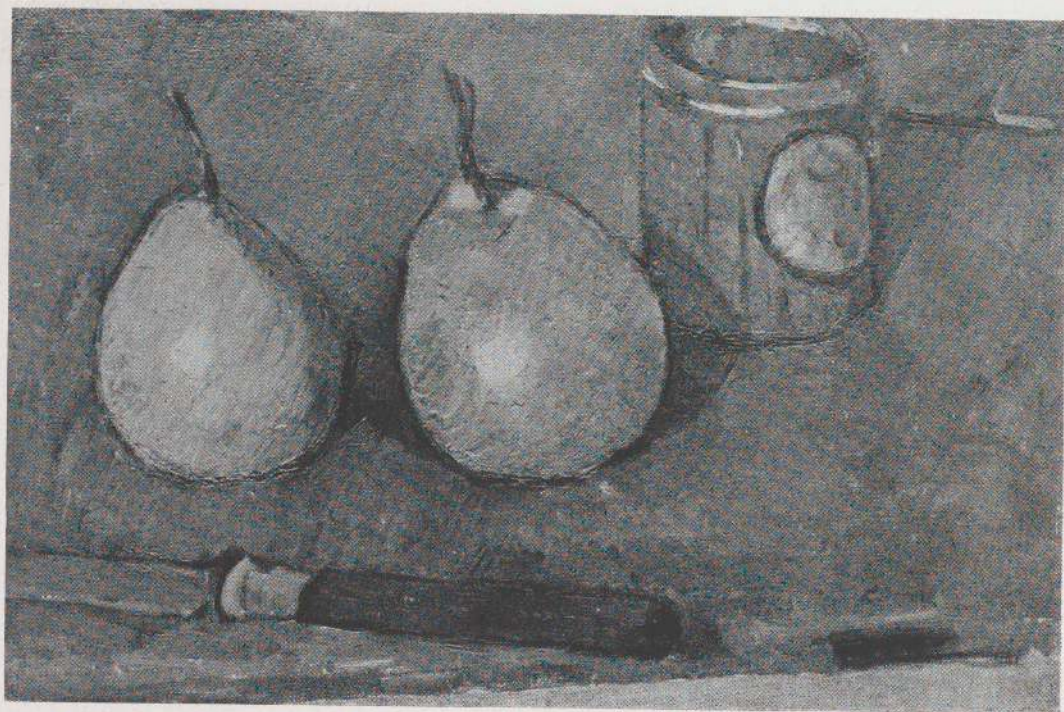
1. CEZANNE

MAN IN A BLUE CAP. *Oil on canvas, 31 $\frac{3}{8}$ x 25 $\frac{1}{4}$ inches*



2. CEZANNE

THE ROAD. *Oil on canvas*, 23½ x 28½ inches



3. CEZANNE

PEARS AND KNIFE. *Oil on canvas, 8 $\frac{1}{8}$ x 12 $\frac{1}{4}$ inches*



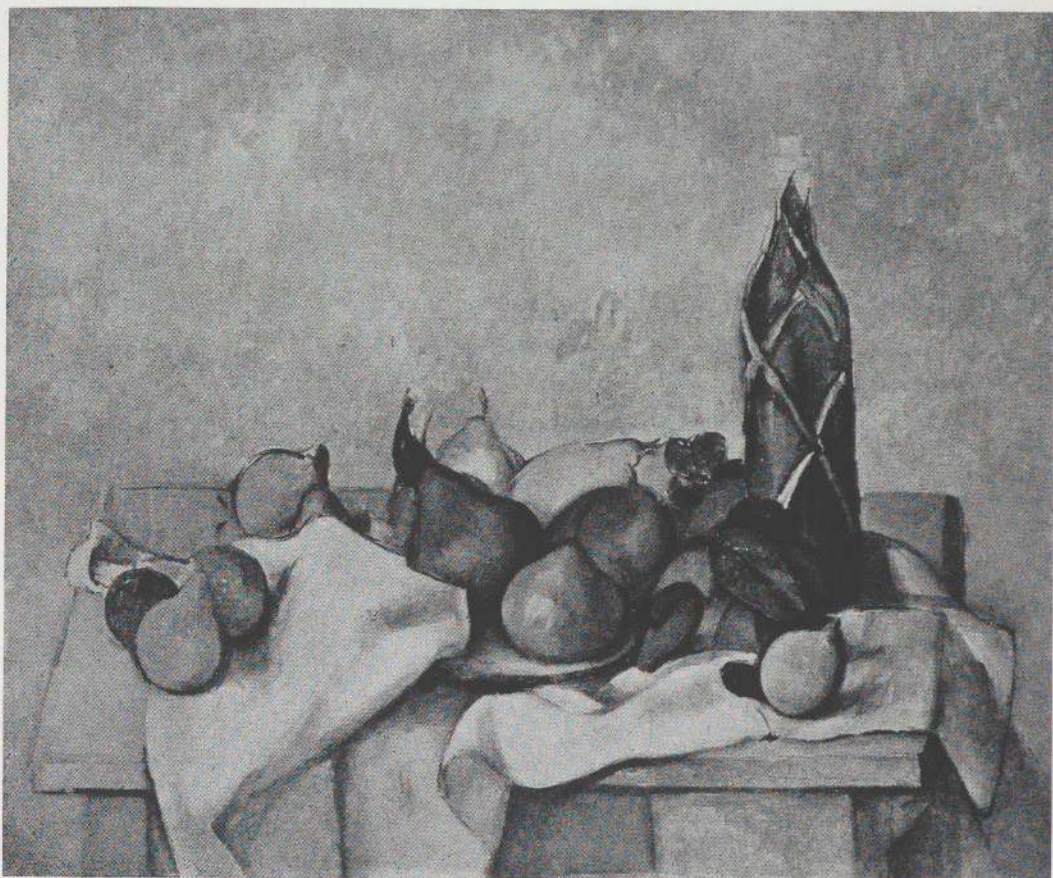
4. CEZANNE

CHOCQUET IN AN ARM-CHAIR, 1877. *Oil on canvas*, $18\frac{3}{8} \times 14\frac{3}{4}$ inches



5. CEZANNE

THE WATER-CAN. *Oil on canvas*, $10\frac{5}{8}$ x $13\frac{3}{4}$ inches



6. CEZANNE

FRUIT AND WINE. *Oil on canvas, 20 $\frac{7}{8}$ x 25 $\frac{3}{8}$ inches*



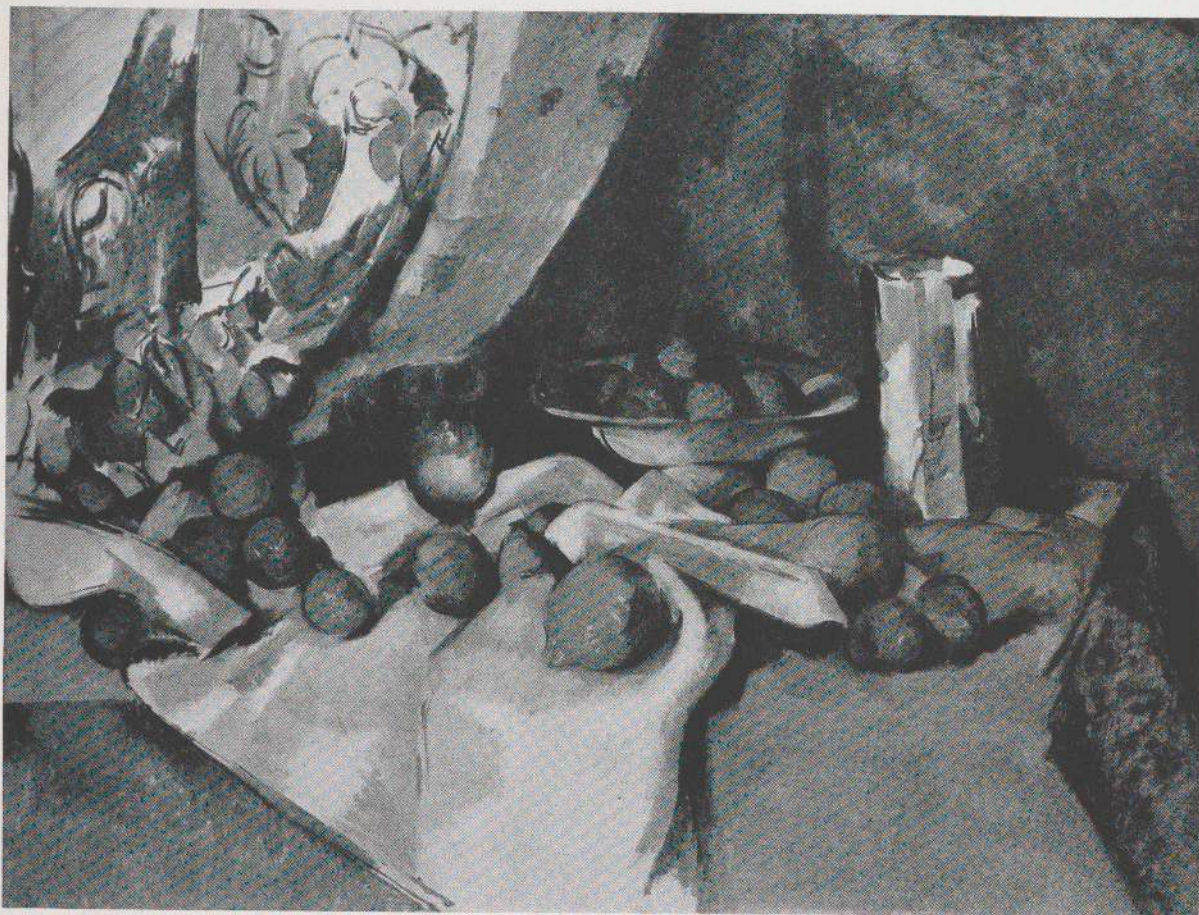
7. CEZANNE

PORTRAIT OF MME. CÉZANNE. *Oil on canvas, 18 $\frac{1}{8}$ x 15 inches*



8. CEZANNE

THE BATHER. *Oil on canvas, 49½ x 37⅜ inches*



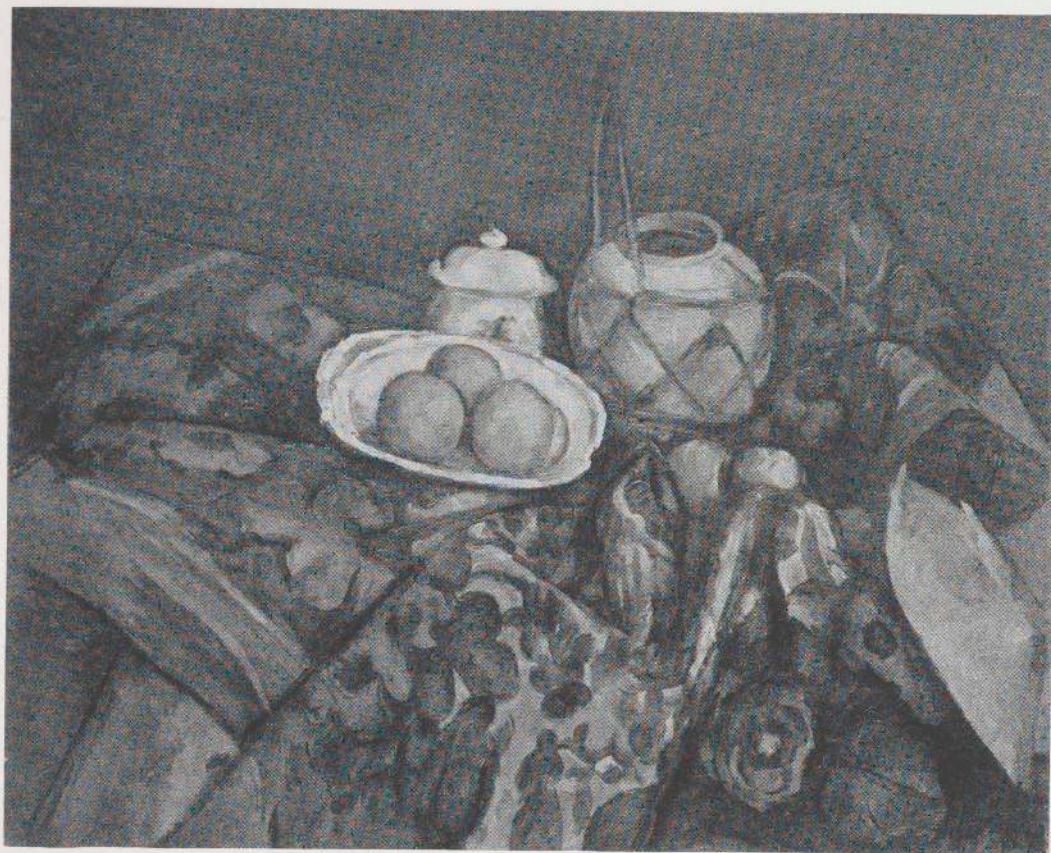
9. CEZANNE

STILL LIFE WITH APPLES. *Oil on canvas, 26 $\frac{7}{8}$ x 36 $\frac{1}{2}$ inches*



10. CEZANNE

PINES AND ROCKS. *Oil on canvas, 31 $\frac{7}{8}$ x 25 $\frac{7}{8}$ inches*



11. CEZANNE

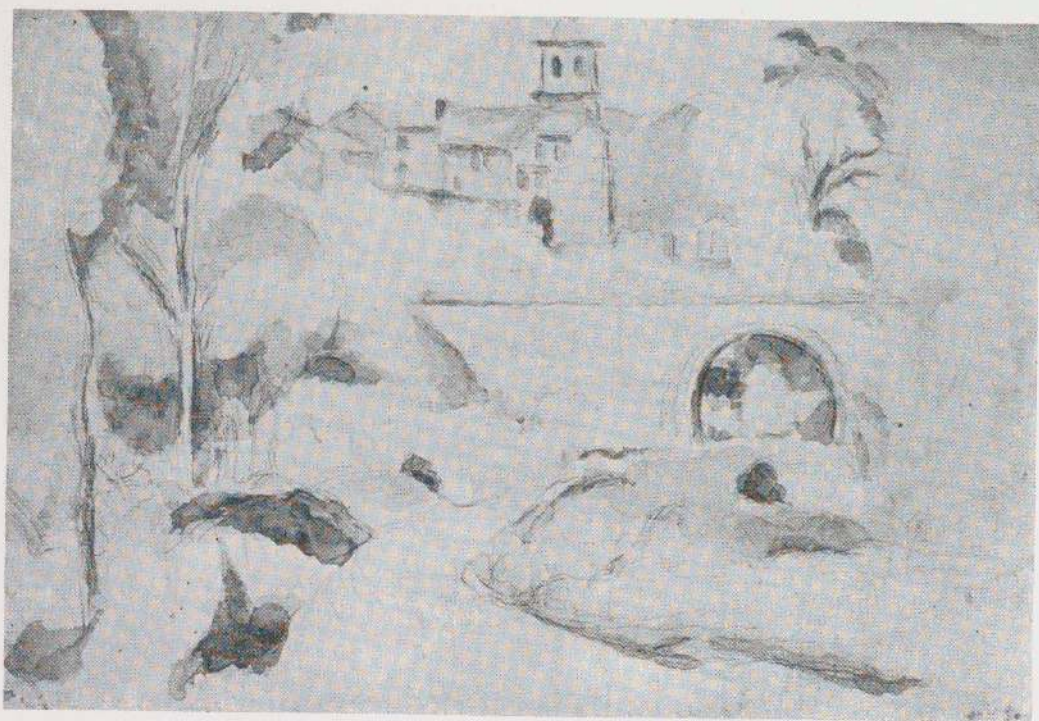
ORANGES. *Oil on canvas*, 23½ x 28⅝ inches



12. CEZANNE
BATHERS. *Watercolor*, 5 x 8 $\frac{1}{8}$ inches



14. CEZANNE
HOUSE AND BARRIER.
Watercolor, 7 $\frac{3}{4}$ x 4 $\frac{5}{8}$ inches



13A. CEZANNE THE BRIDGE AT GARDANNE. *Watercolor*, $8\frac{1}{4} \times 12\frac{3}{16}$ inches

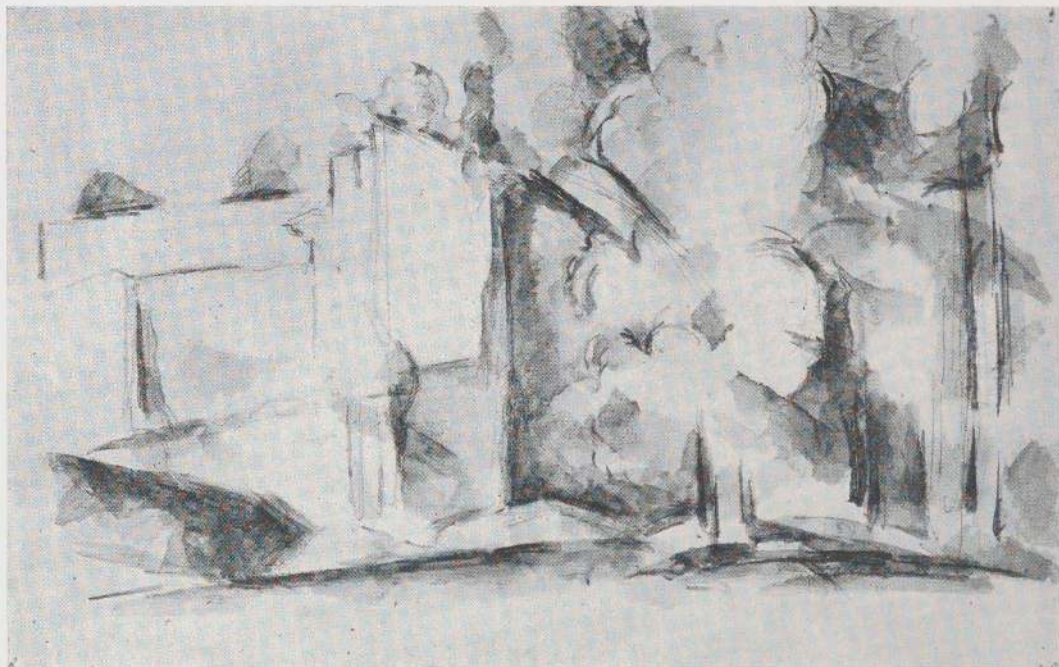
13B. CEZANNE VIEW OF GARDANNE. *Pencil drawing*, $8\frac{1}{4} \times 12\frac{3}{16}$ inches





15. CEZANNE PROVENÇAL HOUSE AND TREES. *Watercolor*, $12\frac{7}{8} \times 19\frac{3}{4}$ inches

16. CEZANNE HOUSE AMONG TREES. *Watercolor*, $11\frac{1}{8} \times 17\frac{1}{8}$ inches





17. CEZANNE MONT STE.-VICTOIRE. *Watercolor*, 12 $\frac{3}{4}$ x 19 $\frac{3}{4}$ inches

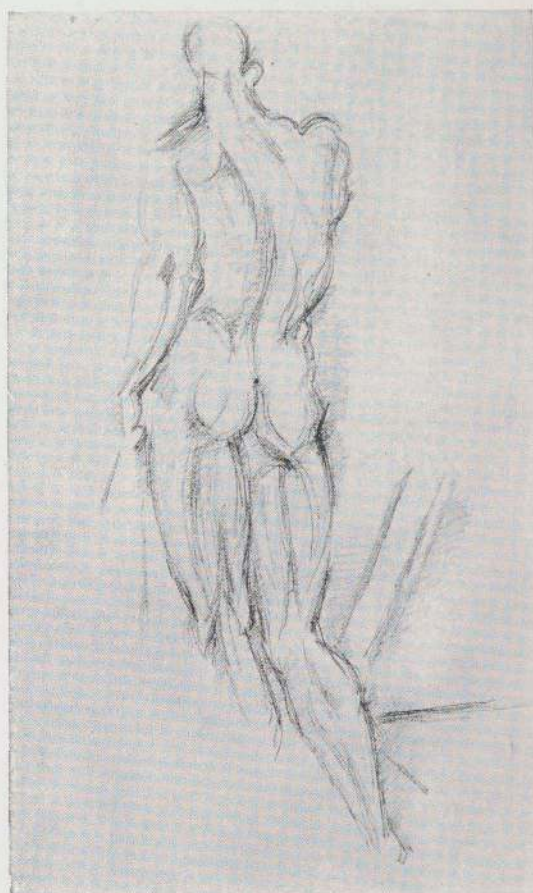
18A. CEZANNE BATHERS UNDER A BRIDGE. *Watercolor*, 8 $\frac{1}{4}$ x 10 $\frac{3}{4}$ inches



19. CEZANNE

TREES AMONG ROCKS.

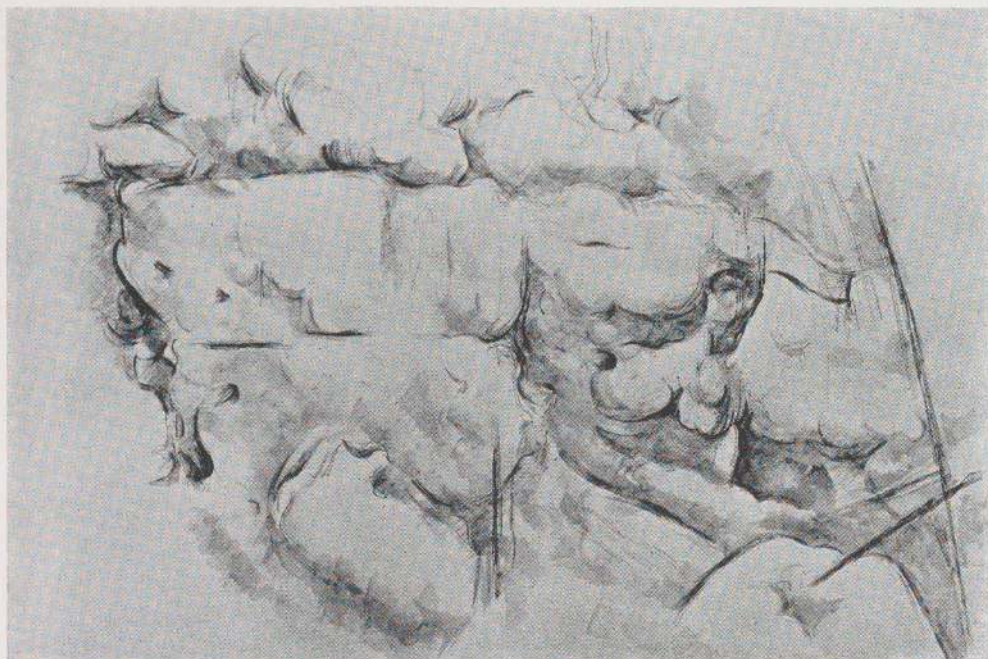
Watercolor, $18\frac{7}{8} \times 12\frac{1}{4}$ inches



18B. CEZANNE

ANATOMICAL FIGURE (STUDY OF HOD-
DON'S ECORCHÉ).

Pencil drawing, $10\frac{3}{4} \times 8\frac{1}{4}$ inches



20. CEZANNE ROCKY RIDGE. *Watercolor*, $12\frac{3}{8}$ x $18\frac{5}{8}$ inches

21A. CEZANNE FOLIAGE. *Watercolor*, $17\frac{5}{8}$ x $22\frac{3}{8}$ inches





22. DAUMIER

THE LAUNDRESS. *Oil on wood*, $19\frac{5}{8}$ x $13\frac{1}{8}$ inches



23. DAVIES

THE WINE-PRESS, 1918. *Oil on canvas, 32 $\frac{1}{4}$ x 24 inches*



24. DAVIES

ITALIAN LANDSCAPE, 1925. *Oil on canvas*, 26 x 39½ inches



25. DEGAS
RACE HORSES, 1884. *Oil on canvas*, 18 $\frac{1}{4}$ x 21 $\frac{5}{8}$ inches



26. DEGAS

AFTER THE BATH, 1885. *Pastel*, 25½ x 20 inches



31. DEGAS

PORTRAIT OF A GIRL. *Pencil drawing, 14½ x 11 inches*



32. DEGAS

BALLET DANCERS. *Charcoal drawing, 39 $\frac{3}{4}$ x 27 $\frac{1}{2}$ inches*



28. DEGAS
HEAD OF AN OLD MAN. *Pencil drawing, 12 x 9¼ inches*



29. DEGAS
HEAD OF YOUNG MAN.
Red crayon drawing, 11¼ x 8½ inches

30. DEGAS

WOMAN'S HEAD.

Pencil drawing, 11 1/8 x 7 inches



33. DELACROIX

DRAWING OF DETAILS FROM AN ALTARPIECE OF THE SCHOOL OF PERUGINO.

Pencil drawing, 6 1/8 x 9 inches





34. DERAÏN

HEAD OF A WOMAN. *Oil on canvas, 14½ x 9 inches*



35. DERAİN

THE FARM. *Oil on canvas, 19¼ x 23¼ inches*



36. DERRAIN

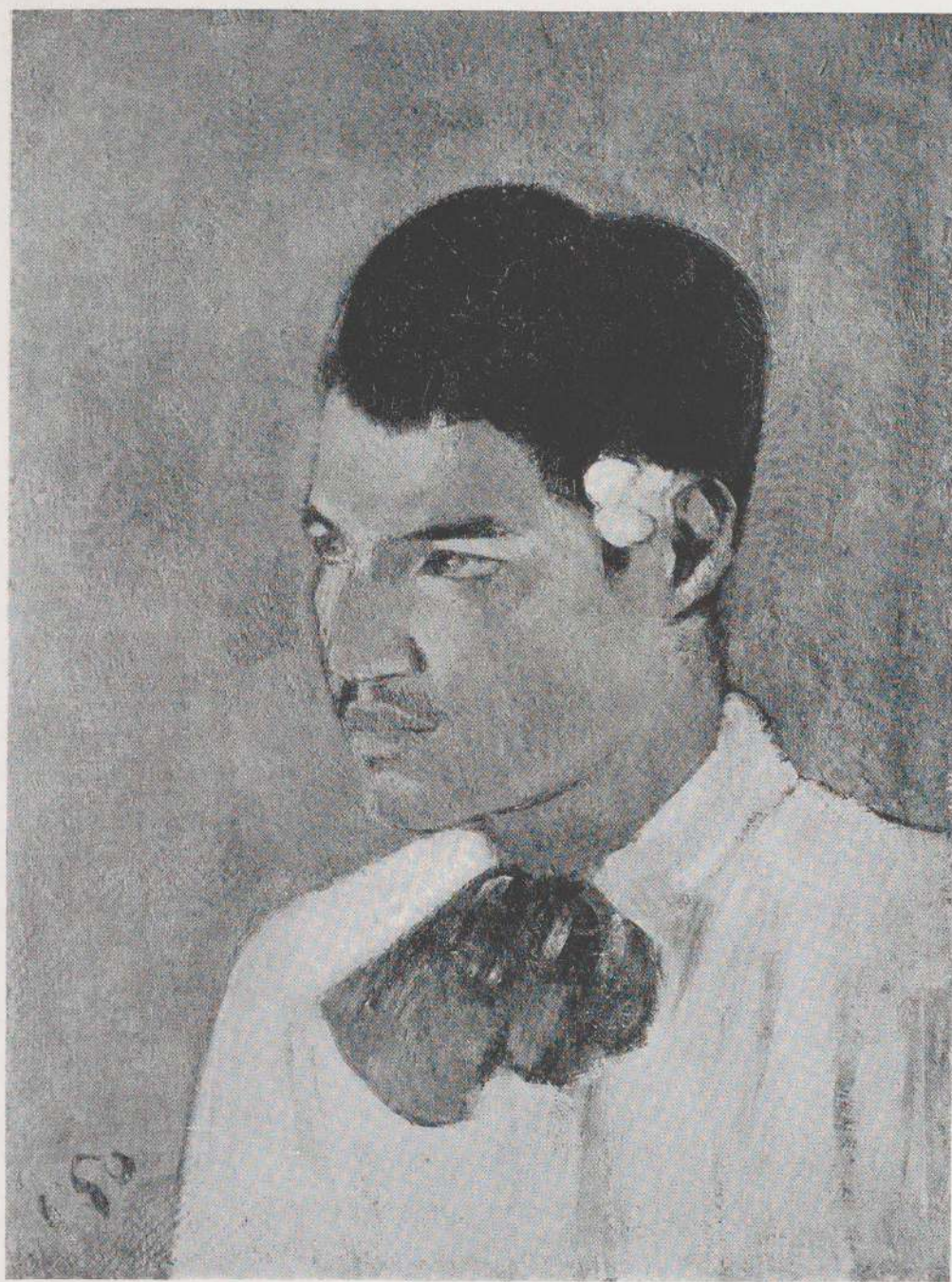
LANDSCAPE. *Oil on canvas, 31 $\frac{1}{4}$ x 37 $\frac{3}{8}$ inches*



37. GAUGUIN

THE MOON AND THE EARTH (HINA TEFATU), 1893.

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



38. GAUGUIN

HEAD OF A TAHITIAN. *Oil on canvas*, 18 x 13 inches



39. GUYS

THE SULTAN'S COACH. *Watercolor*, 9 x 14 inches



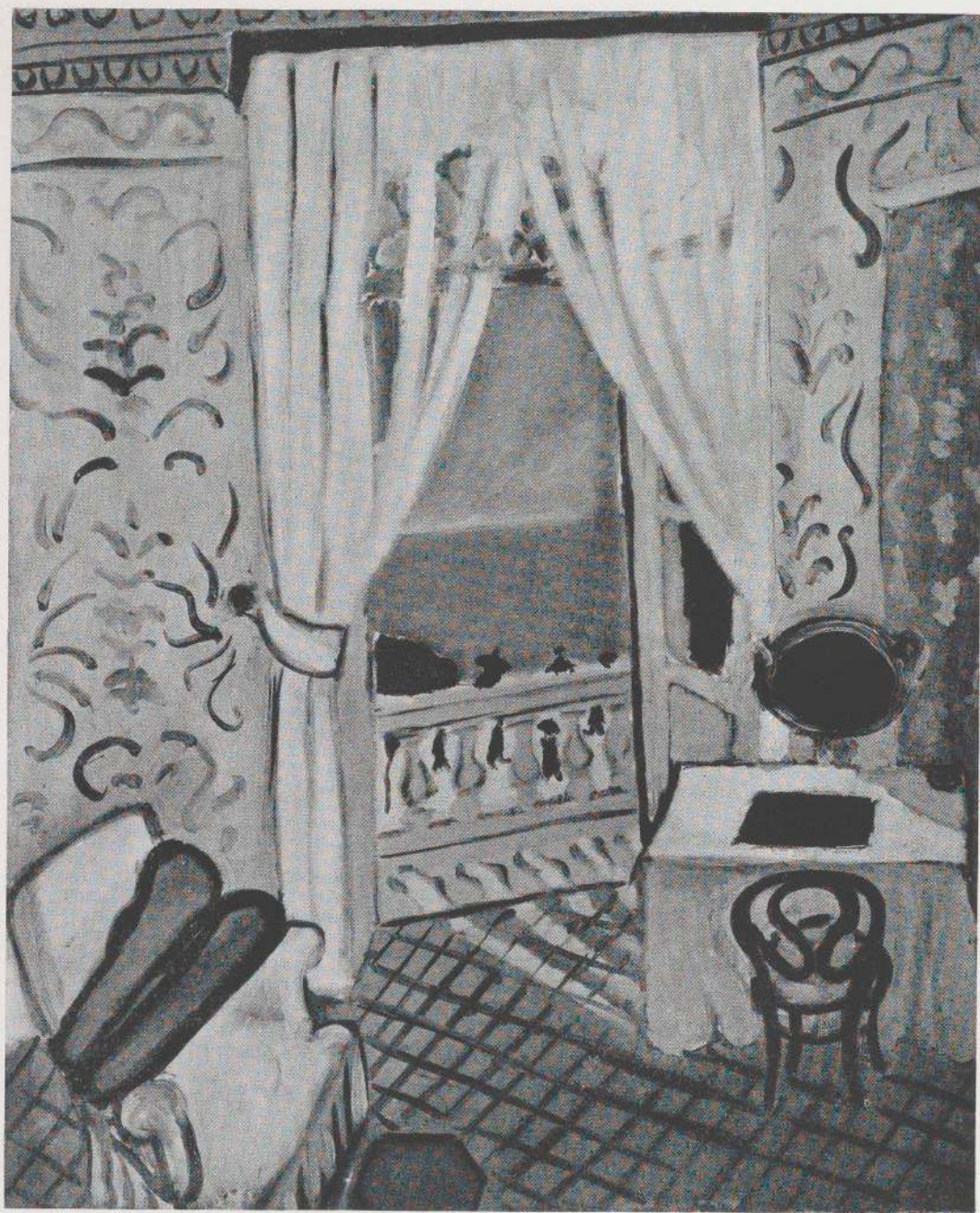
40. GUYS

LADY IN A PLUMED HAT. *Wash drawing*, 13 x 8 $\frac{1}{4}$ inches



42. KUHN

JEANNETTE, 1928. *Oil on canvas*, 30 x 25¼ inches



44. MATISSE

INTERIOR WITH A VIOLIN-CASE. *Oil on canvas*, 28 $\frac{3}{4}$ x 24 inches



45. MATISSE

GIRL IN GREEN. *Oil on canvas, 25½ x 21½ inches*



46. MODIGLIANI

ANNA DE ZBOROWSKA. *Oil on canvas, 50½ x 31½ inches*



49. PISSARRO

BY THE STREAM, 1894. *Oil on canvas*, 13 x 16 inches



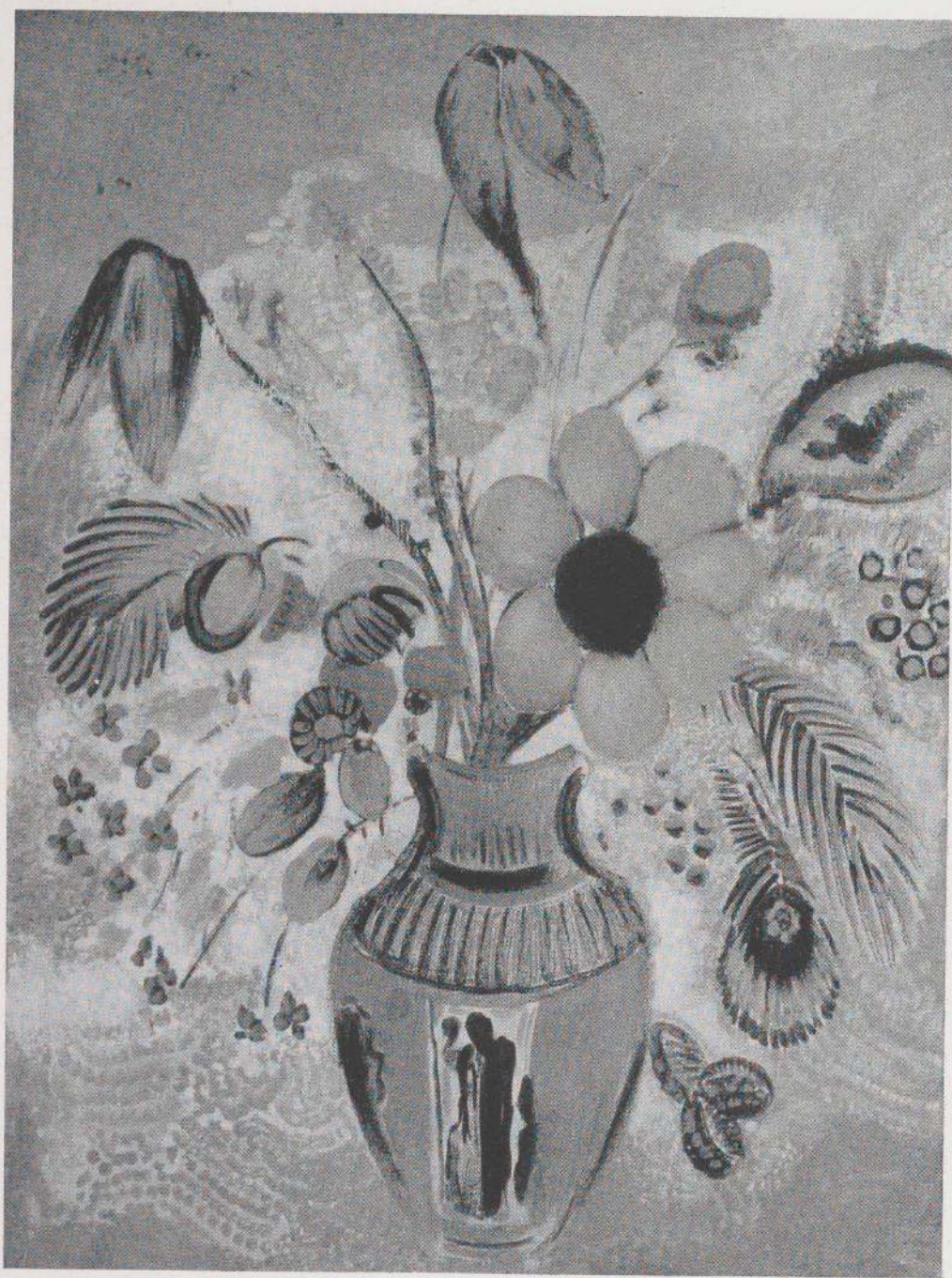
47. PICASSO

GREEN STILL LIFE, 1914. *Oil on canvas*, 23½ x 31¼ inches



48. PICASSO

WOMAN IN WHITE, 1923. *Oil on canvas*, 39 $\frac{3}{4}$ x 32 inches



50. REDON

ETRUSCAN VASE. *Oil on canvas, 31 $\frac{3}{4}$ x 23 inches*



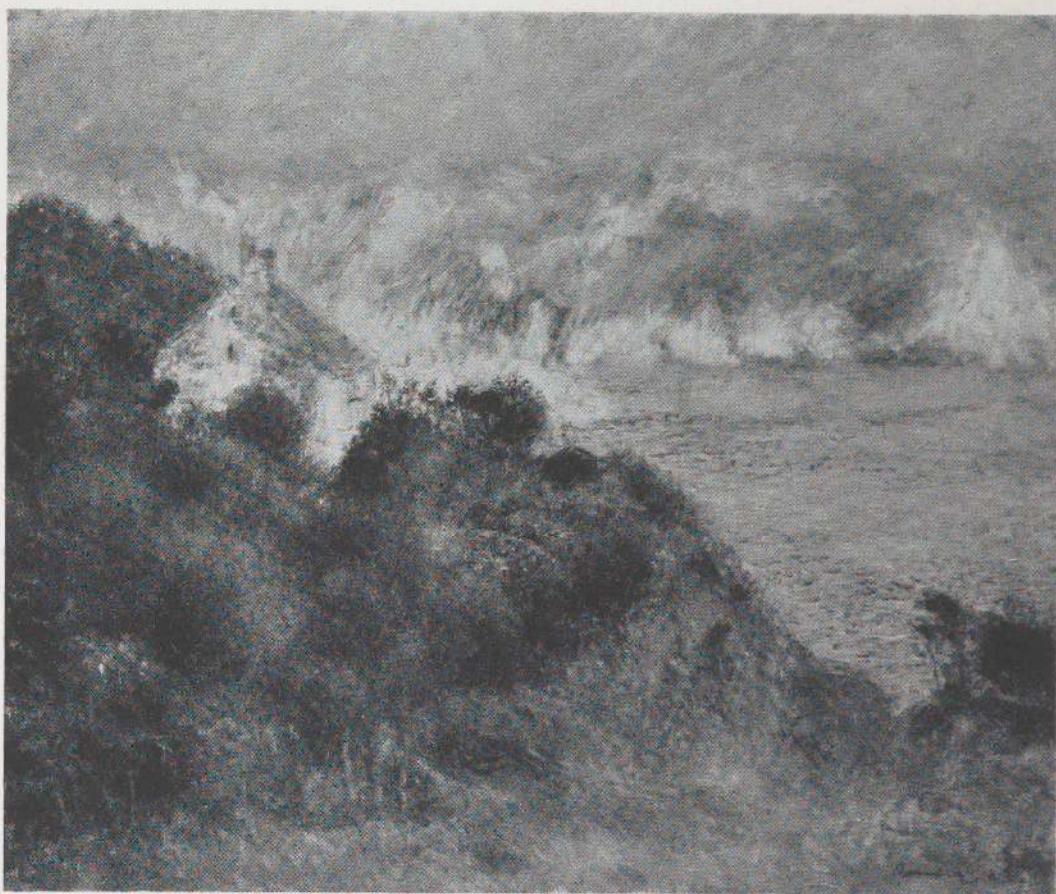
51. REDON

ROGER AND ANGELICA. *Pastel*, $37\frac{3}{4}$ x $30\frac{1}{4}$ inches



52. REDON

SILENCE. *Oil on linen-finish paper, 21 $\frac{1}{4}$ x 20 $\frac{3}{4}$ inches*



53. RENOIR

FOG AT GUERNSEY, 1883. *Oil on canvas*, 21 x 25 $\frac{3}{4}$ inches



54. ROUSSEAU

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

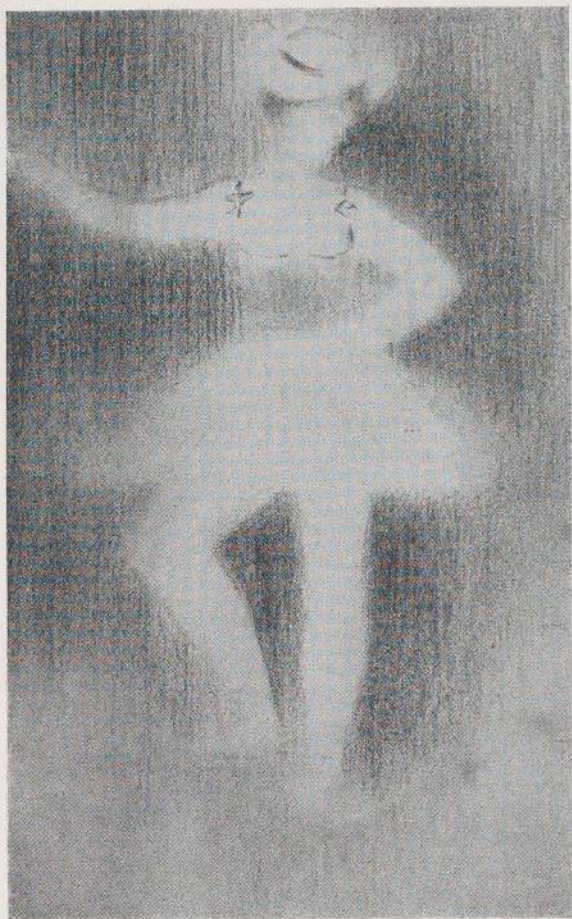


55. DUNOYER DE SEGONZAC
LANDSCAPE. *Watercolor*, 18 x 24 $\frac{3}{4}$ inches



56. SEURAT

FISHING FLEET AT PORT-EN-BESSIN. *Oil on canvas, 21½ x 25½ inches*



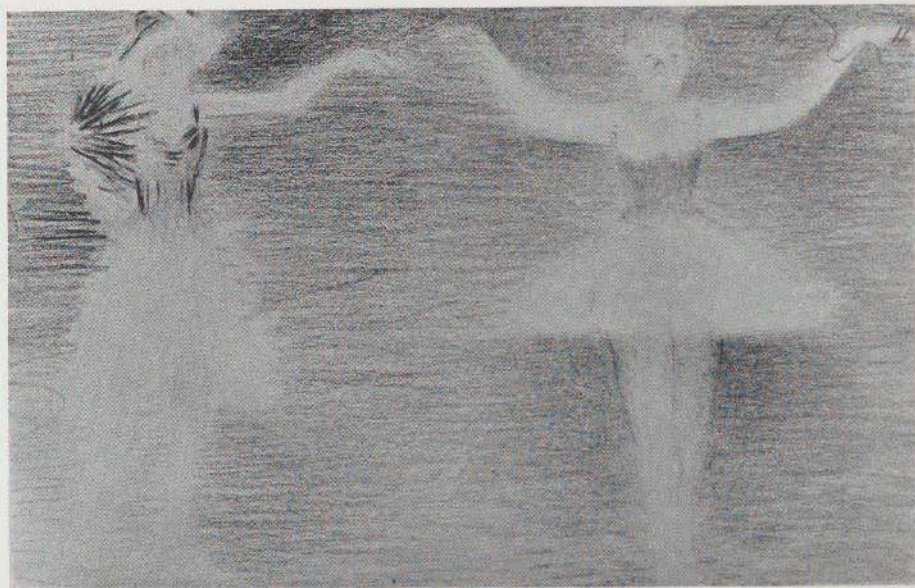
57. BALLET DANCER IN A WHITE HAT.
Colored crayon, $9\frac{1}{8} \times 5\frac{7}{8}$ inches



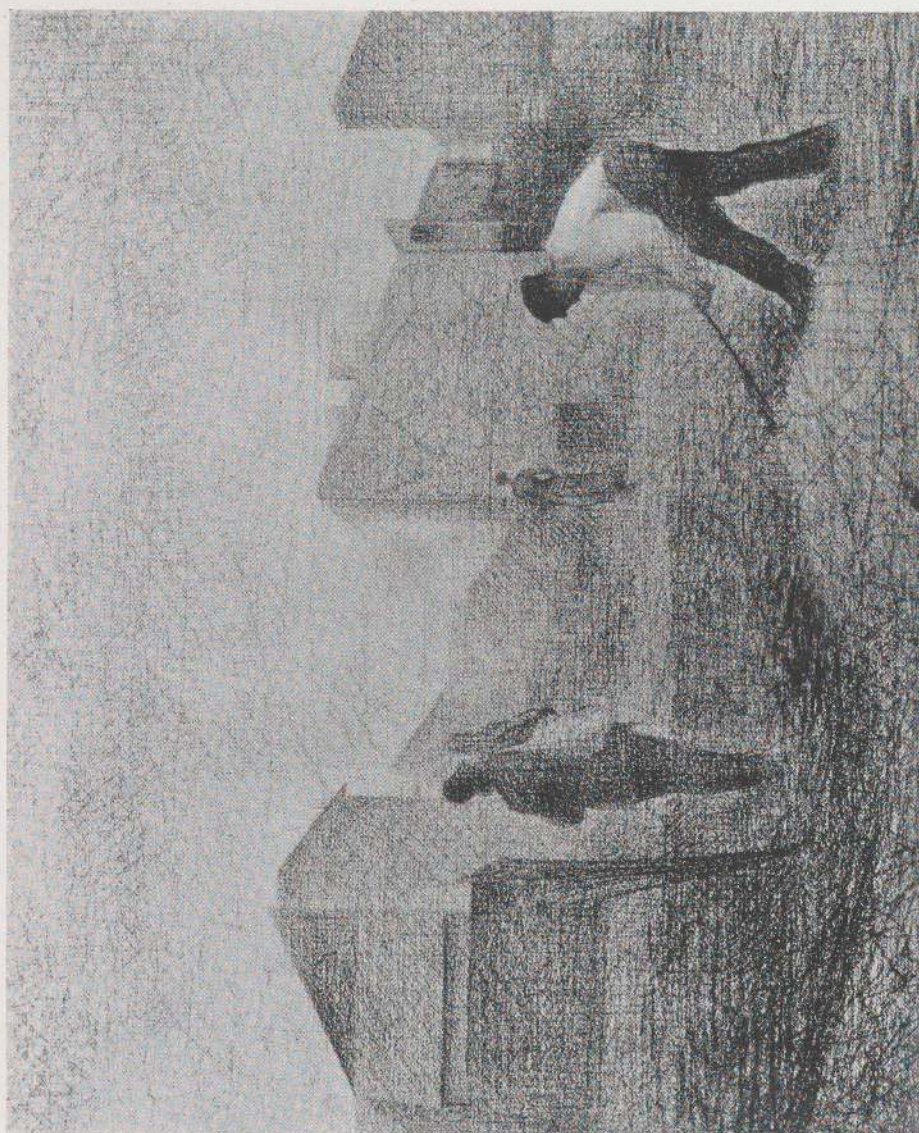
58. REHEARSAL.
Colored crayon, $9\frac{3}{16} \times 5\frac{7}{8}$ inches

SEURAT

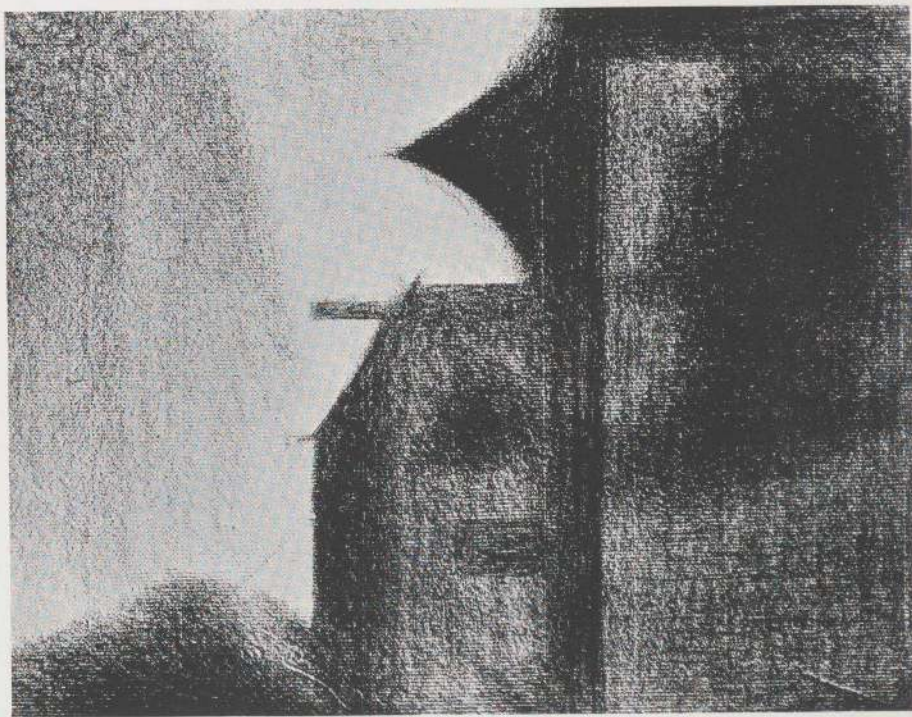
Three drawings



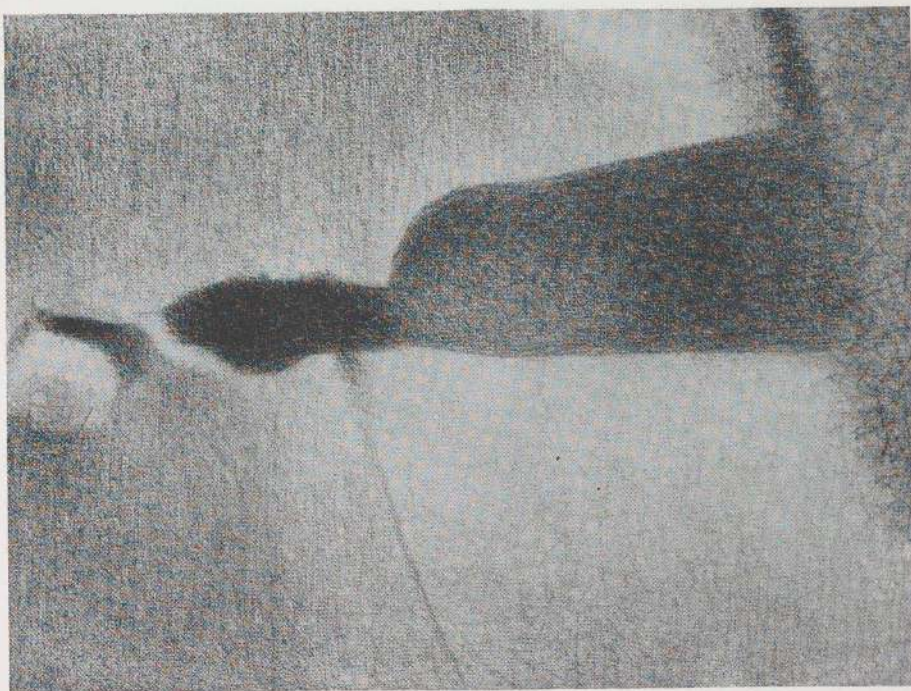
59. TWO DANCERS.
Colored crayon,
 $9\frac{3}{8} \times 6$ inches



61. SEURAT
STONE BREAKERS. *Conté crayon*, $11\frac{3}{8} \times 14\frac{1}{4}$ inches



60. SEURAT
HOUSE AT DUSK. *Conté crayon*, $11\frac{5}{8} \times 9\frac{1}{8}$ inches

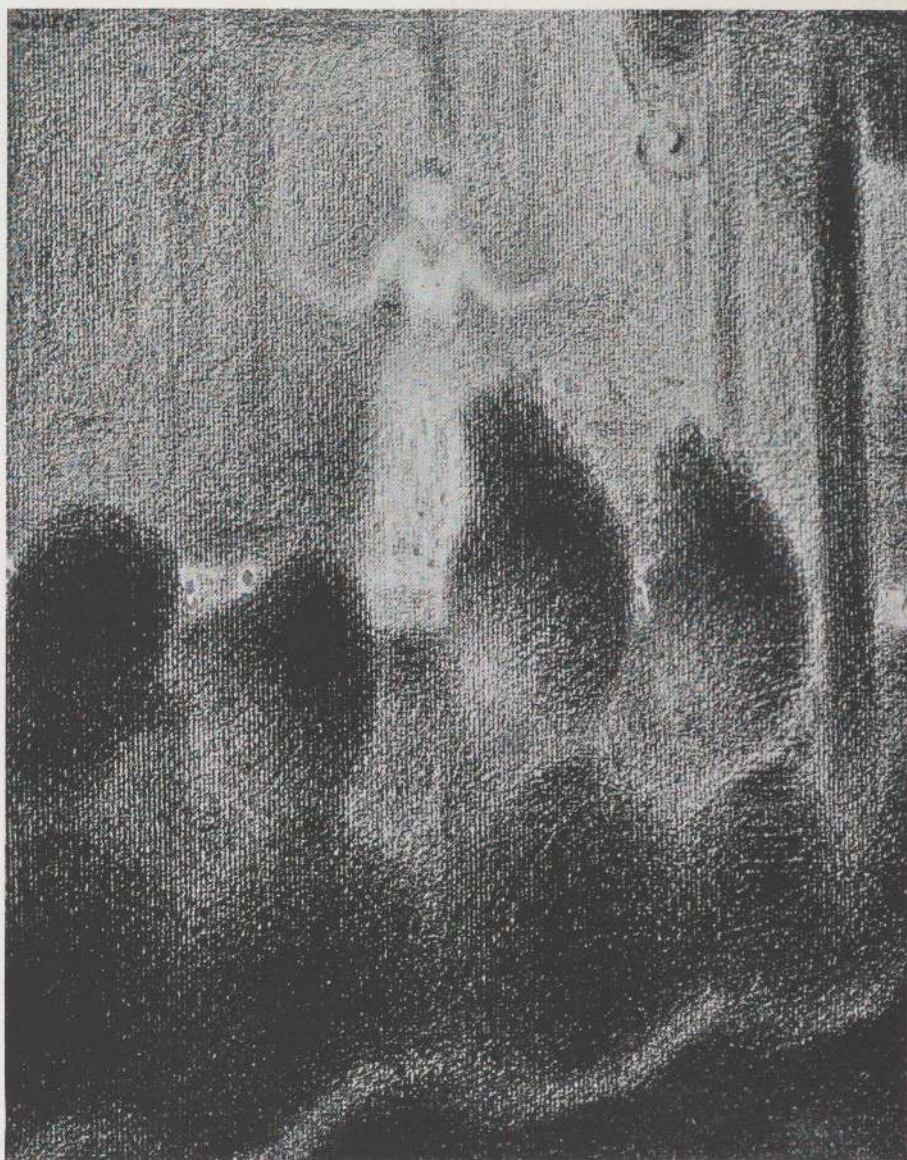


64. SEURAT
LADY FISHING. *Conté crayon*, 12 x 9 inches



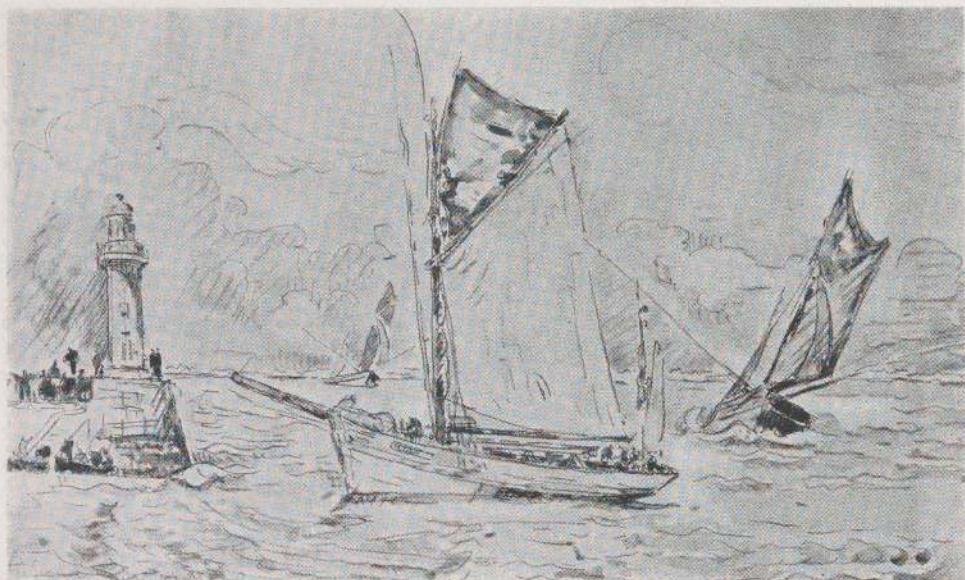
62. SEURAT

THE ARTIST'S MOTHER. *Conté crayon*, 12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ inches



63. SEURAT

AT THE CONCERT. *Conté crayon*, $12\frac{1}{4}$ x $9\frac{3}{8}$ inches



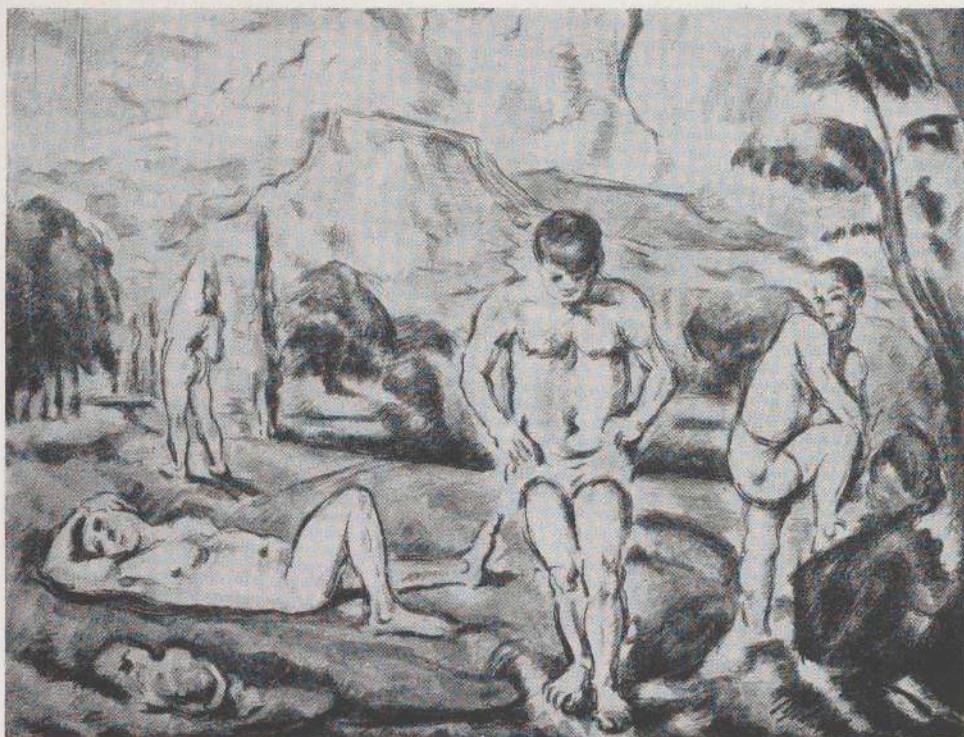
65. SIGNAC

HARBOR OF LA ROCHELLE, 1922. *Watercolor*, $9\frac{3}{4}$ x $16\frac{1}{4}$ inches



66. TOULOUSE-LAUTREC

MAY BELFORT IN PINK, 1895. *Oil on cardboard, 24½ x 19 inches*

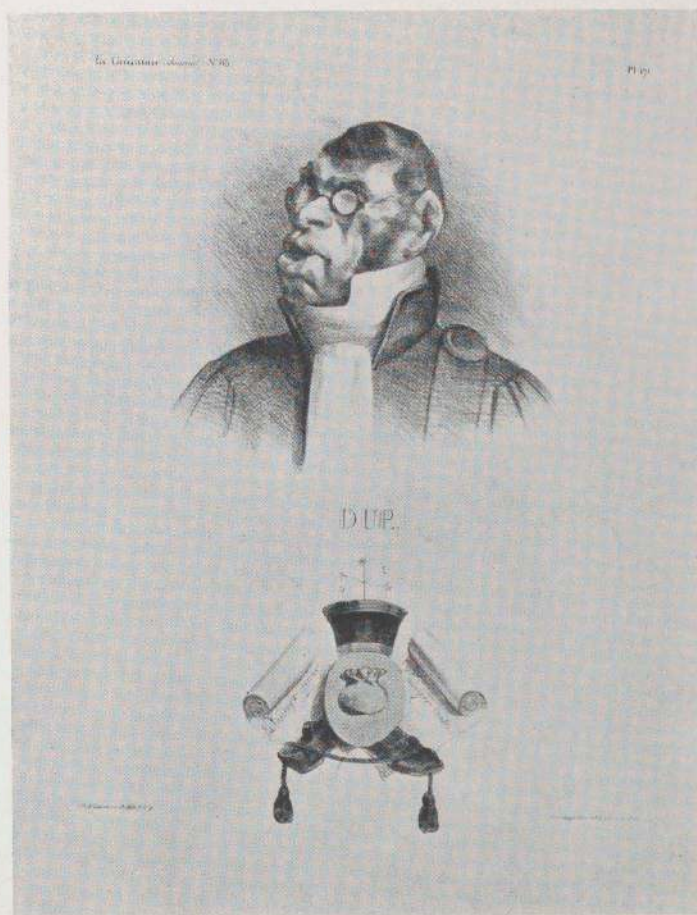


67. CEZANNE

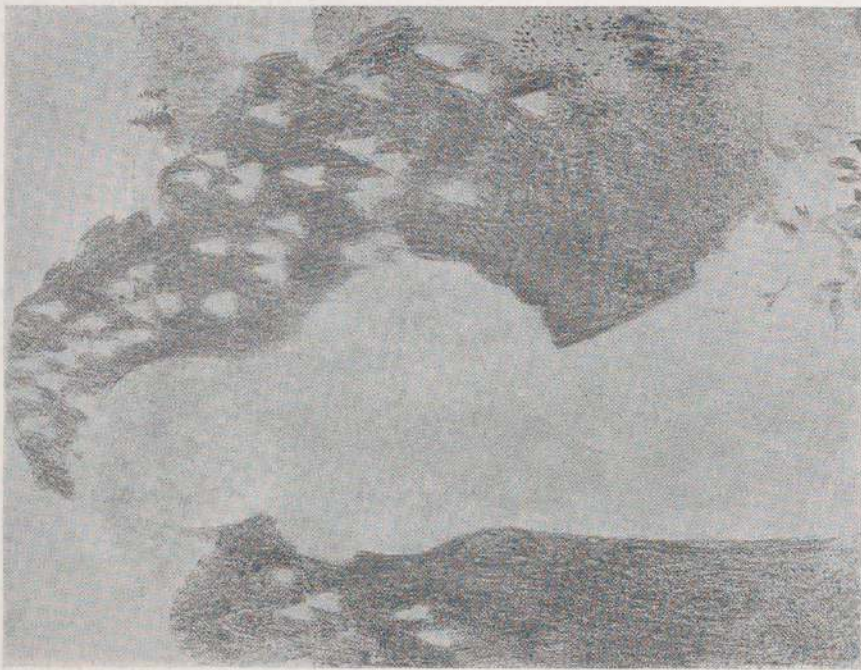
THE BATHERS, 1899. *Colored lithograph*, 16 $\frac{1}{4}$ x 20 inches



73. DAUMIER THE LEGISLATIVE PAUNCH, 1834. *Lithograph*, 18 x 18 $\frac{3}{4}$ inches



71. DAUMIER
DUP. . . (M. ANDRÉ
DUPIN, AÎNÉ), 1832.
*Lithograph tinted with
watercolor*, 14 $\frac{3}{4}$ x
10 $\frac{11}{16}$ inches



75. DENIS

DUSK HAS THE SWEETNESS OF AN OLD PAINTING, 1899.
Colored lithograph, 15 $\frac{3}{4}$ x 11 $\frac{1}{2}$ inches



77. GAUGUIN

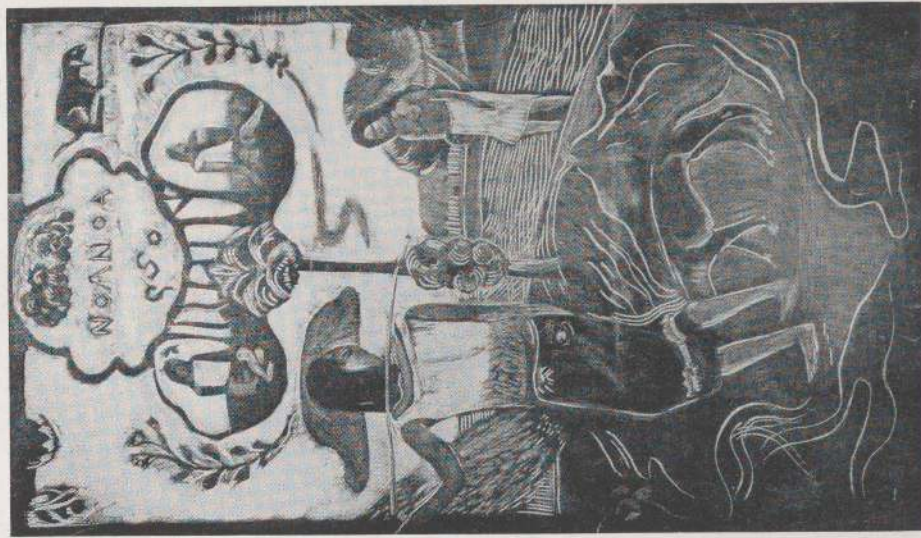
MARTINIQUE PASTORAL, 1889.
Zincograph, 7 x 8 $\frac{3}{16}$ inches

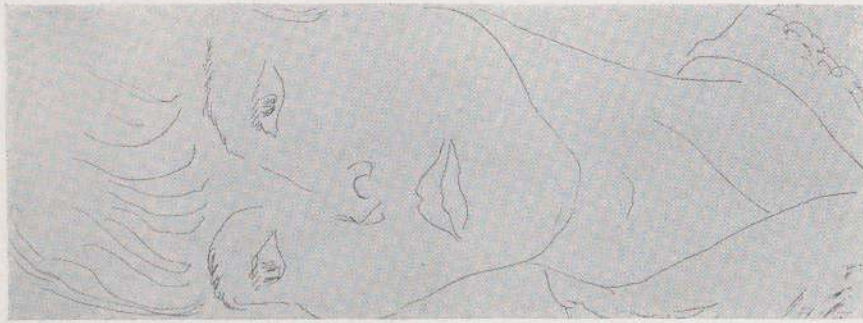
86. GAUGUIN

THE SPIRIT OF THE DEAD WATCHES (MANAO TUPAPAU).
Woodcut, 8 x 12 inches

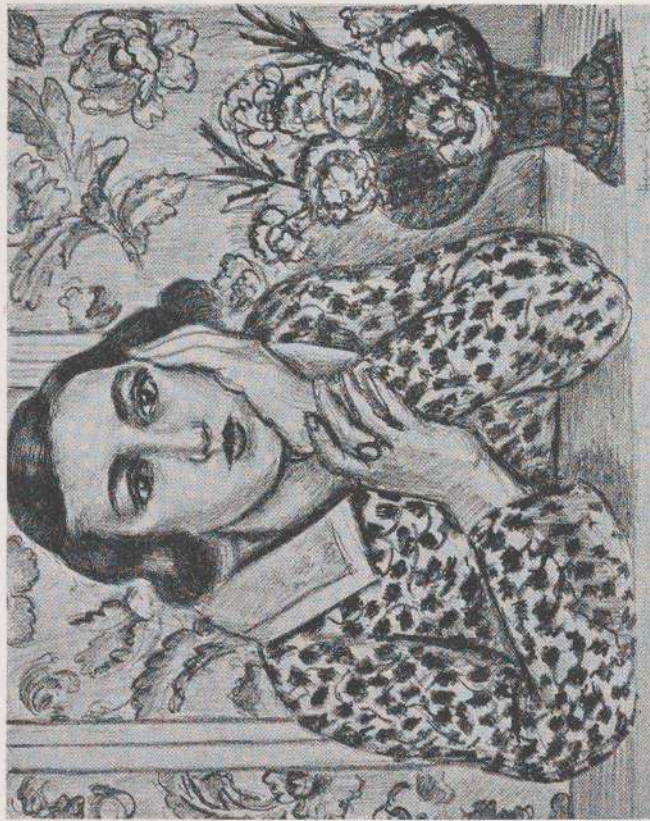


83. GAUGUIN
FRAGRANCE (NOA NOA).
Woodcut, 14 x 8 1/16 inches





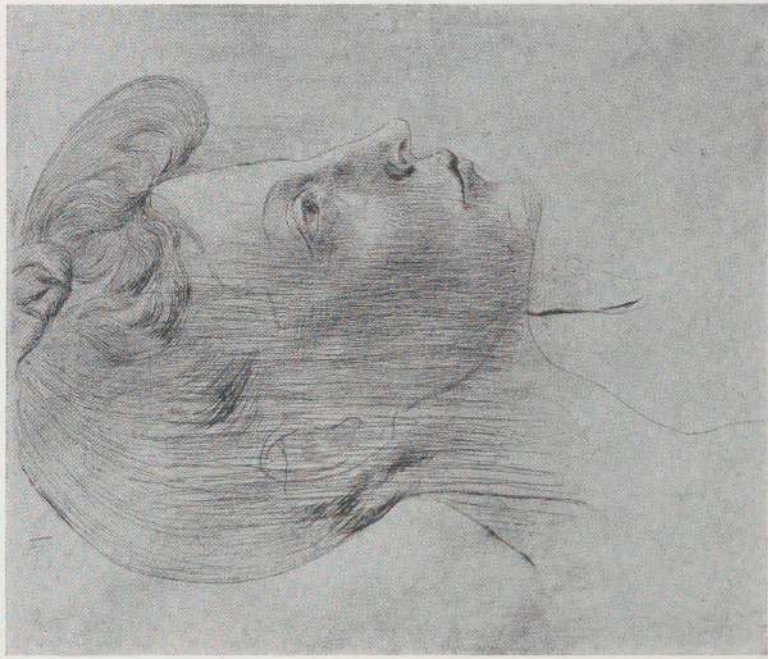
91. MATISSE
HEAD OF MME. GALANIS.
Etching, $6\frac{1}{4} \times 2\frac{7}{8}$ inches



92. MATISSE
GIRL AND VASE OF FLOWERS. *Lithograph*, $7\frac{3}{8} \times 10\frac{1}{4}$ inches

94. PICASSO

HEAD OF A WOMAN, 1905. *Drypoint*, 11 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches



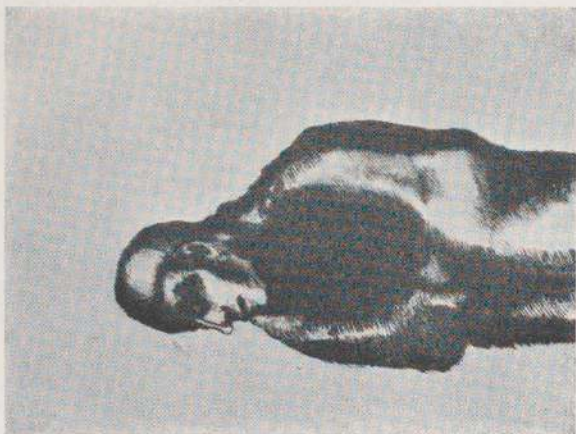
97. PICASSO

PIERROT AND HARLEQUIN, SEATED. *Stencil*, 8 $\frac{1}{4}$ x 10 $\frac{1}{2}$ inches





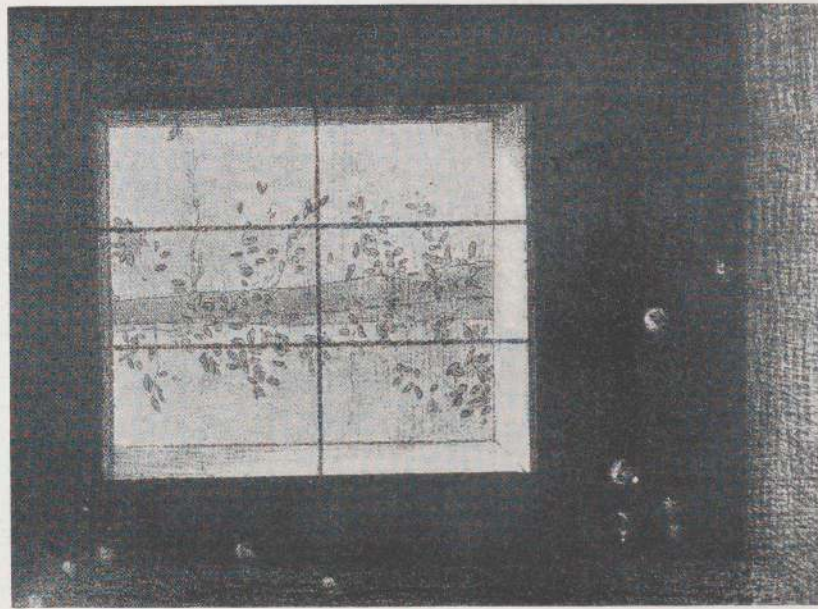
108. REDON
PEGASUS CAPTIVE, 1899. *Lithograph*, $13\frac{5}{16}$ x $11\frac{1}{16}$



107. REDON
THE LITTLE PRELATE, 1888.
Drypoint, $4\frac{9}{16}$ x $3\frac{9}{16}$ inches

110. REDON

THE DAY, 1891. *Lithograph*, $8\frac{1}{4}$ x $6\frac{1}{8}$ inches



115. RENOIR

PINNING THE HAT, 1898.
Colored lithograph, $23\frac{3}{4}$ x 19 inches





117. CHILD WITH BIRD
Coptic, III Century. *Tapestry*, 14½ x 16 inches

118. FIGURES IN A CIRCLE
Coptic, VI-VII Century
Tapestry, 10½ x 10 inches



120. WOMAN
Persian, XVI Century
Silk brocade, 10½ x 7 inches

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