

Oct. 13, 1930.

Professor Alfred V. Churchill, Director of the Smith College Museum of Art.

Mr. A. Everett Austin, Jr., Director of the Wadsworth Museum, Hartford.

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The paintings ~~have to~~ be shown have been chosen from the greatest public and private collections of France, Germany, England, the United States and Canada and will make up what is undoubtedly the most comprehensive showing of Corot and Daumier ever held in New York.

Through the co-operation of the Department of State of the United States, the American Embassy in Paris, and the French Ministry of Foreign Affairs arrangements were made to secure the loan of two Daumiers and two Corots from the Louvre. These loans constitute the first that the great French treasury of art has ever made to any museum in the United States.

The National Gallery in Berlin is lending an oil painting of "Don Quixote and Sancho Panza in a Rocky Valley" one of the finest of the series of eight similar subjects in the exhibition.

After three months of negotiations the Folkwang Museum of ~~Essen~~ Essen, Germany, agreed to lend what is in some ways Daumier's greatest painting, the "Ecce Homo". It will be one of the capital works of the exhibition.

M. Claude Roger-Marx of Paris has lent <sup>many</sup> ~~a number of~~ important Daumier drawings.

~~Herr Fritz Hess of Berlin~~

Eduard Fuchs of Berlin-Zehlendorf is lending five Daumiers from his important collection which served as the starting point for his authoritative two volume book on the <sup>work</sup> ~~subject~~ of Daumier.

Herr Fritz Hess of Berlin-Dahlem has consented to lend a very important Daumier painting, "The Beggars"

A magnificent "View of the Forum" painted by Corot in 1845 after another painting made on his second ~~trip~~ trip to Italy has been lent from the collection of Baron Napoléon Gourgand, Paris.

Baron Gourgand is also lending another "Don Quixote" by Daumier. It is a vigorously drawn painting of the Spanish Knight confronted by the dead mule, and was painted for the wall of Daubigny's studio at Auvers. Corot, a great friend of both Daumier and Daubigny, later painted a companion piece.

Mme. Jacques Doucet, of Paris, the widow of the great French collector of modern art, is lending one of the finest of Daumier's paintings of "Print Collectors".

Mr. and Mrs. Samuel Courtauld of London, whose collection includes many of the masterpieces of 19th and early 20th Century French painting, are lending a ~~powerfully painted~~ powerful painting of "Don Quixote and Sancho Panza" and two other important Daumiers.

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Mr. William Ivins, Jr., Curator of Prints at the Metropolitan Museum of Art, New York, is lending an impression of the famous "Ventre Legislatif" lithograph by Daumier.

In addition to the "Portrait of M. Esmond" the Adolph Lewisohn Collection is lending a painting of "The Drinkers" by Daumier.

Five of the seven Daumiers which make up the most important collection of Daumier paintings in America, belonging to the Duncan Phillips Gallery in Washington, are being lent for the exhibition, including the very important painting of "The Uprising". The Phillips Memorial Gallery is also lending two interesting Corots.

Corot's "View of Rouen" from the Hill of Saint Catherine" painted about 1833 has been lent by Mrs. Charles Cary Rumsey of New York. It is one of the finest examples in America of the classical style of Corot which it is the purpose of the present exhibition to emphasize.

The rich private collection of Dr. Josef Stransky in New York will be represented by Daumier's "Strollers" and "Print Collectors", oil paintings of the first importance, and two Corots representing the two aspects of his best ~~masterpiece~~ manner, an "Italian Landscape" and a figure piece, "The Pensive Muse".

An interesting collection of twelve clay caricature busts representing members of the French legislative body of 1830 have recently been cast for the first time. The figures will all be shown, and are lent by Mr. Richard C. Harrison, New York, Mr. Hunt Henderson, New Orleans, Mr. Albert E. McVitty, Bryn Mawr, Penn., Mr. E.M.M. Warburg, New York, and the Weyhe Galleries, New York.

The complete list of American lenders is:

The Art Institute of Chicago  
The Boston Museum of Fine Arts  
The Farnsworth Museum, Wellesley College, Wellesley, Mass.  
The Fogg Art Museum, Cambridge, Mass.  
The Metropolitan Museum of Art, New York  
The Phillips Memorial Gallery, Washington  
Smith College Museum of Art, Northampton, Mass.  
The Wadsworth Atheneum, Hartford, Conn.  
Miss L.P. Bliss, New York  
Mr. John Nicholas Brown, Providence  
Mr. and Mrs. Chester Dale, New York  
The Honorable Gordon C. Edwards, M.P., Ottawa  
Mr. A. Conger Goodyear, New York  
Mrs. Robert Hammerschlag, New York  
Mr. Richard C. Harrison, New York  
Mr. Hunt Henderson, New Orleans  
Dr. and Mrs. F. H. Hirschland, New York  
Mr. Philip Hofer, New York  
Mr. ~~William~~ William M. Ivins, Jr., New York  
Mr. and Mrs. Joseph J. Kerrigan, New York

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Mr. Adolph Lewisohn, New York  
 Mr. Albert E. McVitty, Bryn Mawr, Penn.  
 Mr. William Ottman, New York  
 Mrs. Charles Shipman Payson, New York  
 Mr. Harold C. Richard, New York  
 Mrs. John D. Rockefeller, Jr., New York  
 Mrs. Rainey Rogers, New York  
 Mr. Lessing J. Rosenwald, Philadelphia  
 Mrs. Charles C. Rumsey, New York  
 Mr. Martin A. Ryerson, Chicago  
 Mr. Arthur Sachs, New York  
 Mr. Paul J. Sachs, Cambridge, Mass.  
 Mr. John T. Spaulding, Boston  
 Dr. Josef Stransky, New York  
 Baron Truetzschler von Falkenstein, New York  
 Mr. Harrison Tweed, New York  
 Mr. E.M.M. Warburg, New York  
 Mr. Carl Weeks, Des Moines, Iowa.  
 Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont  
 Mr. and Mrs. Charles H. Worcester, Chicago  
 The Balzac Galleries, New York  
 The Ferargil Galleries, New York  
 Messrs. M. Knoedler and Company, New York, London, and Paris  
 The Kraushaar Galleries, New York  
~~Messrs. M. Knoedler and Company, New York~~  
 The Wejhe Gallery, New York

## BIOGRAPHICAL;

## Jean Baptiste Camille Corot

Born in Paris 1796. Draper's clerk 1817-1821. Studied with minor French landscape painters 1822-25. First Italian journey 1825-28; small landscapes and portraits. First painting accepted in Salon 1827. Returned ~~1828~~ 1828 to live in Paris and Ville d'avray but travelled, painting, over most of France. Italy again 1834. First grand composition of landscape and figures 1835-40. First painting sold 1840. Third Italian journey 1843. First official recognition 1840-50. Legion of honor 1846. Vague silvery landscape style formed about 1850. Followed by popular success. Greatest figure paintings after ~~1860~~ 1860. Died 1875 in Paris.

## Honoré-Victorin Daumier

Born Marseilles, 1808. To Paris 1823. First lithographs 1828. Lithographs for Philipon's "Caricature" 1831 until it was suppressed in 1835, and for "Charivari" until 1860. Small ~~terracotta~~ terra cotta busts 1831-33. Imprisoned in 1832 for six months for caricature of Louis Philippe. Greatest lithograph "Rue Transnonain", 1834. First dated painting, 1848,

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"La Republique". Exhibited Salons 1850, '51, '61, '69 without success. Figurine, "Ratapoil", 1851. In 1860 dismissed from "Charivari" which he rejoined in 1863 after extreme poverty. Moved to Valmondaïs near Paris 1864. Last of 4000 lithographs 1873: Corot gave him a house. First one man exhibition 1878, a popular failure. Died at Valmondaïs, ~~in~~ 1879.

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**The Complete List of European Lenders is:**

The Folkwang Museum, Essen, Germany.  
The Louvre Museum /, Paris  
The National Gallery, Berlin  
Lord Berners, London  
Mr. and Mrs. Samuel Courtauld, London  
Mme. Jacques Doucet, Paris  
Herr Eduard Fuchs, Berlin-Zehlendorf  
M. Richard Goetz, Paris  
Herr Dr. Alfred Gold, Berlin  
Baron Napoléon Gourgaud, Paris  
Herr Fritz Hess, Berlin-Dahlem  
M. Paul Jamot, Paris  
M. Raymond Koechlin, Paris  
M. Claude Roger-Marx, Paris  
Herr ~~Hug~~ Hugo Perls, Berlin  
Mme. Charles Pomaret, Paris  
Mme. Jules Rein, Paris  
M. Paul Rosenberg, Paris  
M. Ernest Rouart, Paris  
Mr. Percy Moore Turner, London  
Herr Hans Weiss, Sagan, Germany  
Messrs. George ~~Bernheim~~ Bernheim and Company, Paris  
M. Josse and Gaston Bernheim-Jeune, Paris  
Messrs. Alexander Reid & Lefevre, London  
The Thannhauser Galleries, Berlin and Lucerne.

Publicity 74  
Release

MUSEUM OF MODERN ART  
847 730 5th ave., New York

Special for Mr. Linn, New  
York Times.

Release Mon. Oct. 13

The Exhibition of Corot and Daumier with which the Museum of Modern Art opens its second ~~anniversary~~ year on Thursday, Oct. 16, is given interest by the loan of portraits of the artists by each other. The Metropolitan Museum of Art, New York, is lending a portrait of Daumier by Corot and Mrs. John D. Rockefeller, Jr., who is the Treasurer of the Museum of Modern Art, is lending a portrait of Daumier by Corot.

The two portraits are of great interest in bringing out the friendship of the two great 19th Century French ~~master~~ painters, and the Museum of Modern Art has been fortunate in securing this tangible evidence of the link which binds the masters who are to be exhibited.

The exhibition will have another evidence of their friendship in the panel of "Don Quixote" lent by Baron Napoleon Gourgand of Paris. The picture was painted for the studio of the painter Daubigny at Auvers, and was the companion of a panel painted by Corot for the same studio.

Toward the end of his life ~~Daumier~~ Daumier, who lived so much in poverty, would have been dispossessed from the house where he was living but for the friendship of Corot who bought it and gave it to Daumier. Daumier said, "You are the only man whom I esteem highly enough to accept such a favor from without blushing."

The portrait of Corot by Daumier comes from the H.O. Havemeyer Collection at the Metropolitan Museum of Art. It was the opening of this great collection last spring which made it possible for the New York public to study Corot in his most important manner for the first time.

Publicity  
Release

MUSEUM OF MODERN ART  
730 5th Ave. at 57th Street, New York

Release Fri. Oct 17, 1930

The Museum of Modern Art opened its great exhibition of Corot and Daumier yesterday (Oct. 16) with what is probably the greatest Daumier oil painting of the exhibition still on the high seas. The "Ecce Homo" which the Folkwang Museum in Essen, Germany consented only last week to lend was put on the "Europa" in Bremen yesterday (Oct. 16) and should be in New York by the middle of next week (Oct. 22)

It was believed by museum officials who visited Essen in July that negotiations to borrow the pictures at that time had been successful. In August, however, at a special meeting of the board of trustees of the Folkwang Museum, which includes members of the Essen town council, it was decided that the three most important paintings in the Museum collection could never be loaned in under any circumstances. These pictures are the "Ecce Homo", Renoir's "Lise", and the "Contes Barbare" by Gauguin.

Two months of further correspondence and personal negotiations resulted last week in ~~xxxx~~ so impressing the trustees of the Folkwang Museum with the importance of the Corot-Daumier Exhibition in New York that the rule was suspended in the one case of the current exhibit.  
picture

The ~~picture~~ is a large oil painting and shows Christ Before the People. It represents Daumier in a profound and spiritual mood and is frequently mentioned as one of the three or four finest ~~xxxx~~ Daumier paintings in the world.

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MUSEUM OF MODERN ART  
250 730 5th Ave. at 57th Street, New York City

to be shown in the exhibition

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(21)

Art Dept. University of Chicago.

PROF. JOHN SHAPLEY

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