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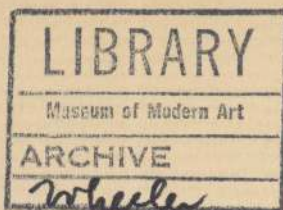
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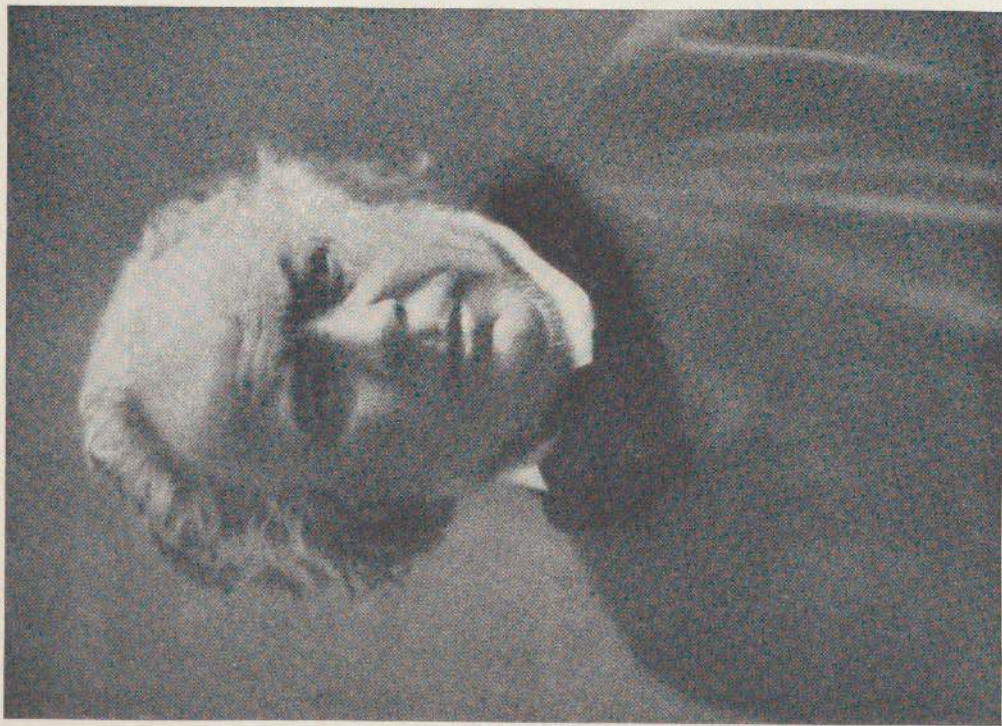
DAUMIER

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HONORÉ DAUMIER



CAMILLE COROT

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MUSEUM OF MODERN ART
EIGHTH LOAN EXHIBITION

COROT DAUMIER

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1930

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INTRODUCTION

Corot and Daumier, though their careers differed in almost every other respect, shared one curious misfortune: they were admired extravagantly by a public which ignored almost entirely their best and most serious work.

WHY
DAUMIER
AND COROT?

During the last twenty years of his life and the fifty years since his death Corot's popular reputation has depended upon landscapes in which amorphous trees and dim pools are veiled in mists of dawn or evening. Silvery, seductively, tenderly grey-green, these scenes possessed an obvious and sentimental poetry which, once its novelty had worn away, became the one quality demanded of Corot. And Corot yielded to the demand. The *Dance of the Nymphs* in the Louvre is not merely Corot's best-known work, it is among landscape paintings as popular as the Sistine Madonna is among religious pictures. During the 'fifties and 'sixties Corot repeated such vague landscapes in a long, monotonous series which, like a smoke screen, obscured both the variety and quality of the rest of his work. To prevent the pendulum from swinging to extremes two excellent examples of this popular manner (Nos. 26 and 31) are included, but the greatest effort has been made to collect as many as possible of his landscapes of the early and middle periods and of his figure paintings in order to present the complete Corot, the Corot which until recently has been comparatively little known to the American public.

More even than Corot, Daumier has suffered from the popularity of a phase of his work which, in his case, he despised—namely, his lithographs. By 1835 he had become one of the most feared and admired political cartoonists in France. By 1870 he had ground out nearly five thousand comic and satirical lithographs and wood engravings. They were almost his only source of income and he considered them mere pot boilers. He gravely underestimated their value but one can understand his disgust since they kept him from the only work which deeply interested him, his painting.

The public neglect of Daumier's painting during his lifetime is easily understood. Daumier made little effort to exhibit his oils after three or four of them had been ignored or slighted in the Salons of the early 'fifties. Furthermore, his name had become inseparable from his caricatures so that even the one man show held in 1878 the year before his death was a popular failure.

But the extraordinary neglect and even ignorance of his painting in subsequent years, especially in America, is almost unbelievable. Today he is con-

sidered one of the half dozen greatest painters of the nineteenth century, yet only one of his oils, a small study, has ever been purchased by an American museum (three others have recently been acquired as gifts); and so far as New York is concerned the present exhibition is almost certainly the first occasion upon which more than four of his paintings have ever been seen together.

These reasons for holding an exhibition of work by Daumier and Corot are sufficiently compelling but there are others. Since the War there has been an extraordinary preoccupation with the classical spirit and the classical tradition. Corot was the most complete nineteenth century representative of this tradition. Since the War there has been a marked revival of interest in the texture and quality of "fine painting" of which Corot was also a perfect master. Even more recently characterization, dramatic illustration, "human interest," are beginning again after long contempt to seem legitimate elements in good painting. Of these Daumier was surely the foremost master of the past century, just as he was together with his follower, van Gogh, the boldest antecedent of expressionist draftsmanship.

Corot and Daumier were alike in their devotion to painting and to each other and, as we have seen, in suffering a distortion of their reputations as artists. Otherwise their lives and personalities were remarkably divergent.

COROT'S LIFE

At the age of seventy-one Corot was asked by an autograph hunter to write the story of his life. What he wrote was admirably concise: "I was at the college of Rouen up till my eighteenth year. After that I passed eight years in trade. Not being able to stand that any longer I became a landscape painter—pupil of Michalon. When he died I entered the studio of Victor Bertin. After that I launched out all on my own, studying nature—*et voilà*."

Jean-Baptiste-Camille Corot was born in 1796 in Paris on the *rue du Bac* over the shop of his mother, a successful milliner. After school at Rouen he became a draper's clerk, not for eight years as he imagines in his brief autobiography, but for three. In 1822 his disgusted father finally permitted him to become a painter and gave him a comfortable allowance which was increased many years later after Camille had sold his first picture and when, to his father's amazement, he was awarded the Legion of Honor. He lived placidly for the rest of his life, in Paris in the winter, at Ville d'Avray in the summer with occasional excursions to other parts of France, Switzerland, Holland, and Italy. After 1860 the popularity of his landscapes increased his income so that he was able

among other charities to give the destitute Daumier a house. Père Corot died, beloved and honored, at Ville d'Avray in 1875.

Michalon, his first master, told him to paint what he saw; Bertin, his second, introduced him to the great tradition of Poussin and fired him with a desire to paint in Italy where between 1825 and '28 his early landscape style was developed. With a clean, blond palette taught him by his friend Bidault and under the influence of Horace Vernet he painted several score studies of Rome and the Campagna. He loved the buff, pink, and rose of the architecture (Nos. 2, 4), the brilliant blue Italian light. He felt that same pleasure, too, in piling up the sharp planes and masses of Mediterranean houses (Nos. 3, 6) which we find in Giotto or Fra Angelico, or Poussin before him, Cézanne, Derain, and Picasso after him. Twenty years later he could still feel their fascination when he painted for a friend the little *Arch of Constantine* (No. 19) and that limpid masterpiece, the third version of a *View of the Forum* (No. 18). These diminutive Italian landscapes demand superlatives. Surely they are among the most beautiful small paintings in European art.

COROT'S
EARLY
LANDSCAPES

Returning to France in 1828 Corot continued to paint small studies of landscape and architecture. With the same accuracy and precision with which he had followed the complex details of the brook of *Civita Castellana* (No. 37) he drew the *Cathedral of Chartres* (No. 41) and painted one of its porches (No. 10). The jagged silhouette of *Jumièges* (No. 11) interested him and out of a street in Montigny (No. 12) he made a composition which compels one to believe that Picasso and Braque might have found in Corot sanction for the earliest phase of cubism had they studied this extraordinary picture, together with the *Isle of San Bartolommeo* (No. 4), the porch at Chartres (No. 10), and the later kitchen *Interior* (No. 21). In these and in other paintings of the period we find a similar delight in the interplay of complex angles and planes.

During the 'thirties Corot began to paint with entire success his first large landscapes. In *The Seine at Rouen* (No. 13) he remembers (as did Turner a few years earlier) the Harbor scenes of Cuyp and van der Capelle. Berchem and Adriaen van der Velde are suggested in the marvelously painted *View of Rouen* (No. 13a) in which one feels a remarkable fusion of distance and intimacy. At this period also Corot feels the strong influence of a far greater seventeenth century master. The *Landscape in a Thunderstorm* (No. 15) clearly pays homage to Poussin by its severe forms and austere feeling. But Corot adds a breadth and quality of paint which the old masters never attained.

COROT'S
MIDDLE
PERIOD

By the early 'forties Corot reached what may well be the high point as well as the mid-point of his development as a landscape painter. The Vergilian *View near Naples* (No. 16) and the *View of the Forum* (No. 18) come very near achieving Cézanne's ambition to "paint Poussin over again from nature." For they seem to retain the light and freshness of direct observation with the orderly construction of pictures composed in a studio where, as a matter of fact, they were, painted from studies and drawings made long before in Italy. At first glance they may seem a little dry but upon study they reveal an even brilliancy of lighting, an exact rightness of arrangement, a tranquillity which is classical in the best sense. Only Poussin's grandeur of style is missing for no nineteenth century man could hope to attain to the Olympian spirit which was Poussin's heritage.

THE LATER
LANDSCAPES

Corot continued to produce occasional paintings more or less in the manner of the *View near Naples* and even of the *View of Rouen* up till the time of his death. But after 1850 a very different style dominates his landscapes. The bright clarity of noon gives way to the half light of dusk or early morning (No. 26). Forms lose their precision, colors their frankness. A mysterious atmosphere envelops scenes painted almost entirely in subtle gradations of misty green and watery blue. The formal mood of Poussin gives way to the mood of Claude Lorrain—but Claude softened, made more intimately charming, more *natural* (No. 31).

One must take care, however, not to underestimate Corot's late landscapes. The fact that they were commercially marketable, that their painter grew careless and repetitious in supplying this market, and finally that their sentiment is not at present fashionable, must not induce us to forget that their impressionism is founded upon profound knowledge and that they are, after all, Corot's most original though scarcely his most important contribution to modern painting.

COROT'S
FIGURE-
PAINTING

Corot considered himself to be primarily a painter of landscape. As a result he rarely exhibited his figure paintings, keeping them in his studio or giving them to friends. But posterity has revised Corot's opinion of himself so that during the past thirty years astute collectors have valued them even above his landscapes. One of these was Mrs. H. O. Havemeyer whose small group of Corot figure pieces has become in the past year one of the chief ornaments of the Metropolitan Museum.

The group of twenty figure paintings in the present exhibition gives a fairly

adequate impression of this phase of Corot's art. Unfortunately none of his large figure compositions could be secured and none of his nudes though the figures in the *View near Naples* (No. 16) and the drawing from the Louvre (No. 39) are to some extent substitutes.

The little *Peasant* (No. 5) parallels the landscape studies of his first Italian period. In two portraits of 1829 (Nos. 7 and 8) we find him painting very much in the severe, rather sombre style which David had passed on to Ingres some years before. In the portrait of his sister (No. 17) twelve years later we are reminded that Corot like Ingres admired the primitives and that he had copied with enthusiasm fourteenth century paintings at Pisa during his second Italian journey in 1834.

The Ingres-like drawing of the arms in the *Woman Combing Her Hair* (No. 20) reaches its most complete expression in the *Woman Wearing a Toque* (No. 23) of the early 'fifties. In it Corot suggests that while he may have ignored Raphael's great compositions in the Vatican he has studied and learned much from Raphael's portraits. This imposing picture though it lacks the more obvious sensuous surfaces of his late figure pieces possesses an integrity of workmanship and a sense of style which Corot was never to surpass.

Two other small paintings of the 'fifties recall a long series which precede them. The *Little Girl Studying* (No. 22) is especially notable for its surprising color dissonances of vermillion, pink, lavender and dark bottle green. The girl in a plaid dress (No. 24) is so perfect that one can think only of Holbein's early paintings or of Corneille de Lyon or Vermeer of Delft.

But when we come to the figure painting of Corot's last fifteen years we are in a different world. Gone are the gay, clean colors and sharp outlines. Instead we find a rich, sensuous impasto, contours which come and go, color muffled to a palette of earthy yellows and smouldering reds. In the two great paintings which epitomize his late period, *La Gitana* (No. 36) and *Interrupted Reading* (No. 29), he experimented boldly with the geometric composition of arms, head and torso such as Degas, Cézanne, and Seurat were to study years later. The former is more sumptuous in color, but the latter as powerful and angular in design as Cézanne's *Boy with a Skull* which hung last year in the same room.

In these late figures there is also a marked change in mood. The direct glance of the eye, the alert pose, gives way to brooding melancholy. The Muse is Tragic (No. 25) or Pensive (No. 28). The *Woman with the Water Jar* (No. 30) neglects her task; the *Woman in the Red Bodice* (No. 32) has forgotten her

COROT'S
LATE
FIGURES

mandolin; the Woman in *Interrupted Reading* (No. 29) her book which is about to slip from her fingers. The eyes of the *Portrait* (No. 33) wear a look of haunting poignancy. The *Odalisque* (No. 34) lies rapt in reverie; *Judith* (No. 35) walks to her fate in a dream and *la Gitana's* eyes (No. 36) are heavy with meditation. What caused Corot the robust Vergilian to fall under this pall of neoplatonic lassitude? Was he in his old age visited by the spirit of Giorgione—who died so young?

COROT'S
INFLUENCE

Corot's influence on subsequent painting has been more far reaching probably than any other master with the exception of Cézanne. From Corot's early studies of rocks and trees such as No. 9 Courbet developed his powerful vision of landscape and even certain technical devices. Daubigny and a host of lesser men in France, Germany, and America were misled by the mysteries of his later landscape style. Renoir who loved him learned much from him especially in his landscapes of the 'seventies. Puvis de Chavannes studied Corot's figures and simple palette. The earliest landscapes of Pissarro and Monet are based directly upon Corot's teaching. Degas knew and emulated his figure paintings and Cézanne may well have felt the same influence.

Today even more than Cézanne Corot appears to be a dominant force among living French painters. Derain sometimes succeeds in approaching the quality of Corot's early and middle periods. Segonzac owes as much to him as to Courbet. André Lhôte formerly a cubist and now possibly the most influential teacher in Paris has written an enthusiastic essay upon Corot. And many of the younger generation such as Oudot and Bérard look for guidance back and beyond the *fauve* and post-impressionists to Père Corot who remains with Cézanne and Renoir a pillar of the French tradition.

DAUMIER

Corot lived in tranquillity and comfort but Daumier lived in poverty, sometimes on the verge of starvation. Corot lived and painted for the most part in the country, ignoring the life of Paris. When there was war or political disturbance he retired to Ville d'Avray or went on a tour. Daumier except for his boyhood and old age lived in Paris in the thick of life, participated through his cartoons in three revolutions, and spent six months in prison for lampooning the government.

Corot's art is quiet, balanced, held at arm's length, complete in itself and unconcerned with the immediate emotions of living—in the best sense classical. But Daumier was a romantic, fascinated on the one hand by the particular, the

idiosyncratic and on the other carried away by his passion for humanity, by his belief in social reform, by his violent hate of injustice. He was as an artist as well as a man shamelessly concerned with ethics and their practical application in conduct—a unique figure among the great artists of the 19th century. But his capacity for indignation was accompanied by a vast and unfailing sense of comedy.

Honoré-Victorin Daumier was born in Marseilles in 1808. His father was a glazier who moved to Paris in 1823 bent upon a literary career after one of his decidedly mediocre poems had been published in his native city. The young Honoré developed a prodigious talent for drawing, studied for a short time at Boudin's academy, and fell in finally with a lithographer named Ramelet who taught him the new art at that time just reaching its crest of popularity. By 1828 he had published his first lithograph and three years later had joined the staff of *Caricature* under the fanatical Philippon. Already in 1831 the year after the revolution the new government under Louis Philippe had completely disillusioned politically conscious observers by its stupidity and corruption. Daumier immediately delighted Philippon by a series of cartoons of grafting politicians—among them the King himself as *Gargantua*, feeding upon goldpieces. This proved so exasperating that Daumier was sentenced to prison in Ste. Pélagie for six months. But after his release early in 1833 he became an even greater affliction to the ruling order by satirical portraits of ministers and legislators (Nos. 123 and 124). Their exact detail and dense black modeling are characteristic of Daumier's early lithographic technique.

LITHOGRAPHS

Perhaps as early as 1830 he had begun a series of small clay busts modelled with amazing vigor and freedom. These he used as studies for the *Masques* of 1831, for the just mentioned full-length portraits of 1833, and for the famous *Ventre Législatif* (No. 125) of 1834. These clay portraits (later cast in bronze Nos. 135 to 146) were modelled from memory—for Daumier except in his earliest studies never worked from life. But he possessed an amazing visual memory which with an acute sense of character permitted him to bring out all that was sly, mean, bestial and stupid in those he lampooned.

It was also in 1834 that Daumier published his greatest lithograph, the *rue Transnonain* (No. 127), a masterpiece which was at once a bold and original design and a document of terrible power in which there is no stooping to caricature.

In an exhibition devoted primarily to Daumier's painting it is impossible to deal adequately with the succeeding forty years of Daumier's activity as an illustrator and caricaturist. *Caricature* was suppressed in 1835 but Philippon's *Charivari* continued to depend upon Daumier's services for many years afterwards—and unfortunately Daumier had to depend upon *Charivari*.

DAUMIER'S
SCULPTURE

Daumier the sculptor was as little known during his lifetime as Daumier the painter. The devastating caricatures in clay of 1832 have been mentioned (Nos. 135-146). Early in the 'fifties he modelled the picturesque *Ratapail* (No. 147) a caricature of the Bonapartist movement which preceded the Third Empire. One of his two clay reliefs, *The Fugitives*, represented by the bronze (No. 148), anticipates by many years the far more popular style of Constantin Meunier. It is interesting to recall that Daumier had in his studio a plaster relief which must have influenced his conception of *The Fugitives*. It was a section from the reliefs of the column of Trajan representing the rugged barbarian prisoners of war. This is the only evidence of Daumier's interest in the antique except for certain caricatures such as that representing Leander swimming the Hellespont with waterwings or Aeneas escorting a wrinkled Dido to the cave. The problematical bust of Louis XIV is exhibited here for the first time in America because its attribution to Daumier seems sound and because it is a work of extraordinary pungency.

DAUMIER'S
PAINTINGS

From his earliest years Daumier had painters among his friends, though it was not till the 'forties that his circle of friends widened to include the important men of the mid-century: Delacroix, Diaz, Théodore Rousseau, Courbet, Daubigny, and Corot. The last two later became his intimates but it was Courbet, with his eye for publicity, who after the Revolution of '48 arranged a competition among the more radical painters for a picture symbolizing the Republic, to be hung in the Hôtel de Ville. Daumier was persuaded to compete but in the end neglected to send his picture, perhaps, as one contemporary critic suggested, because he was "too intelligent." Nevertheless *La République* now in the Musée des Arts Décoratifs is the first dated picture which has come down to us. Encouraged by his friends Daumier exhibited in the Salons of '49 the *Miller and his Son*; in '50, and '51, a *Women Pursued By Satyrs* and a *Don Quixote*; in the Salon of '61 a *Laundress* and in that of '69 *Amateurs in a Studio* and two watercolors. It is probable that all these paintings still exist but unfortunately some are of subjects of which Daumier painted many versions so that they do not help us greatly in determining his development.

We may safely say, however, that his earlier painting was probably hot in tone and fairly heavy in impasto such as the little *Cry for Justice* (No. 68), *The Feast of the Gods* (No. 58), *The Street Musicians* (No. 74), and the powerful *Uprising* (No. 61), (so suggestive of the spirit of 1830). Décamps' yellow light and rich surfaces borrowed from Venetian paintings seen through varnish may well have influenced this early manner. In his later work he seems to have painted more thinly and fluently using white, black, red, and blue as his palette, modeling simply and frequently using heavy outlines. His technical procedure may be studied in unfinished canvasses such as the *Orchestra Stalls* (No. 86) and the *Man on the Rope* (No. 60). In this latter picture especially one finds an extraordinary relation in spirit and technique to Tintoretto's tempera figure sketches though it is scarcely likely that Daumier had studied anything but the paintings of the great Venetian.

His love of dramatic chiaroscuro comes unquestionably from Rembrandt whose direct influence may be seen in the *Mountebanks Resting* (No. 72), the *Drinkers* (No. 69) and the numerous interiors such as *The Conversation* (No. 88) and the *Two Sculptors* (No. 87). But Rembrandt's influence, though it is usually spoken of as dominant, cannot explain the extraordinary dynamics of his draughtsmanship nor does the influence of Michelangelo, to whom Daumier was compared even by his contemporaries Daubigny and Balzac, account for his solution of the problem of suggesting massive figures in action.

If we approach the problem of Daumier's development through the channel of his drawings and lithographs we find but little more assistance. As we have noticed in glancing at his lithographs the earliest figures (Nos. 123, 124) are solid and sculptural. By 1834 in the *rue Transnonain* (No. 127) his manner is already more linear and thereafter his illustrations are handled in a free, open, informal line. Even among the thirty drawings in the present exhibition his technique as a draughtsman is bewilderingly varied. In *Lawyer Walking* (No. 110) he reduces the form trenchantly to two planes of light and dark without transition. In the *Woman Standing* (No. 109) or the *Don Quixote* (No. 116) his method is carried further by contours surrounding the high lights. At times he comes very close to a Far Eastern technique. One is almost tempted to believe that he must have studied the great draughtsmen of T'ang or Kamakura before inventing the flat, inflected, accented line which constructs the dead mule in the *Don Quixote* (No. 47) or *The Drunkards* (No. 108).

But perhaps his most astounding method is to be seen in the *Lawyer* (No. 104),

DAUMIER'S
DRAWINGS

The Clown (No. 107) and *Don Quixote* (No. 113). In them his pencil seems to wind and weave almost absentmindedly across the page until out of a confused scribble emerges an exact and arresting gesture. Here again certain of Rembrandt's and Tintoretto's drawings are brought to mind though Delacroix and other contemporaries who opposed the precise technique of David and Ingres were permitting themselves similar license.

Some of his oils such as the Berlin *Don Quixote* (No. 45) are merely drawings on a huge scale filled in with tones of paint. In others such as *The Laundress* (No. 80), *The Kiss* (No. 89) or *The Wheelbarrow* (No. 85) line is eliminated, the masses, silhouetted against a light background (the reverse of the Rembrandtesque device), are powerfully modelled with a purely painter's technique. In one painting *The Mother* (No. 84) the brush flows over the canvas leaving tangled ribbons of paint reminiscent of the weaving pencil drawings just mentioned. The result is magical, as gay as a sketch of Fragonard but more piquant in color. Daumier is admittedly a supreme draughtsman, a master of movement and of chiaroscuro but the variety of his experiments and innovations in technique have scarcely been acknowledged.

It is impossible, also, in so little space to analyze his unfailing sense of composition either as pure design or as staging of dramatic events. For compression within the pyramid, for ruthless simplification of form we must wait for Cézanne to equal the *Beggars* (No. 62). And one must call attention to such a theme and variations as the *Don Quixote* series, the six versions in which the knight charges or jogs down a hill, the attitudes of Sancho Panza resigned, disgusted or wringing his hands in despair. The nag Rosinante herself is a great comic invention (was she sired by a camel?). And what a contrast between the two paintings in which *Don Quixote* and Sancho come suddenly upon a dead mule—the spectral impact of the vision in the vertical version (No. 46), the mystery of the landscape in the horizontal (No. 47).

The color, the draughtsmanship, the quality of paint, the moving contrasts of light and dark, the compositions built on powerful thrusting diagonals, these qualities are valuable. But equally so are the romantic violence of his imagination and his passionate care for subject-matter. Studying what is probably his most famous drawing *La soupe* of the Louvre (No. 93) one recalls Corot's proud confession of objectivity: "I paint a woman's breast as if it were a bottle of milk." How emphatically Daumier denies this aesthetic attitude here and in *The Kiss* (No. 89), *The Uprising* (No. 61) or that overwhelming drama the *Ecce*

Homo! (No. 44a). Corot's inward serenity and repose may awaken in us of the twentieth century a nostalgia for the refuge of classicism, but Daumier reminds us in every picture of what most contemporary painters have forgotten: that a painting can be infinitely more than a painting.

It is fitting in closing any discussion of Daumier and Corot to remember a friendship which does honor to each of them. For the last twenty years of their lives they were intimate at a time when Daumier's star even as a caricaturist was setting and when Corot's success was at its height. The story of Corot's generosity cannot be told too often. Daumier defeated by the city, poverty stricken, had moved to a battered cottage at Valmondois. But even there with his failing eyesight he could not pay his rent. Corot secretly bought the house and with consummate tact wrote to his friend:

FRIENDSHIP

"My old comrade,

I had a little house for which I had no use at Valmondois near the Isle Adam. The idea came into my head of offering it to you, and as I think it is a good idea I have placed it in your name at the notaries.

It is not for you that I am doing this, it is merely to annoy your landlord.

Yours,
COROT."

To this simple gesture Daumier owed the serenity of his last years.

Daumier died in 1879 and was buried for twelve francs at public expense. A year later his body was moved to the Cemetery of Père Lachaise beside the grave of Corot. No epitaph was carved but it exists in the words of Forain, his follower: "Ah! Daumier, he was different from us—he was generous."

A. H. B., JR.

CATALOG



CAMILLE COROT

From a watercolor by Daumier (No. 122)

H. O. Havemeyer Collection, Metropolitan Museum of Art

COROT

Jean-Baptiste-Camille Corot. Born in Paris 1796. Draper's clerk 1817-1821. Father began his yearly allowance 1822. Studied with minor French landscape painters 1822-25. First Italian journey 1825-28; small landscapes. Exhibited Salon 1827. Returned 1828 to live in Paris and Ville d'Avray but traveled, painting, over most of France. Italy again 1834. First grand compositions 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. Died 1875 in Paris.

NOTE: An asterisk before a catalog number indicates that the painting is illustrated by a plate which bears the same number.

- *₁ AQUEDUCTS IN THE ROMAN CAMPAGNA, *about* 1826-28
Oil on canvas, 9¼ x 16¾ inches. Robaut 74 †
Collection Lord Berners, London
- *₂ BRIDGE OF THE CASTEL SANT'ANGELO, ROME, 1826-27
Oil on canvas, 10½ x 17 inches. Robaut 70
Collection Wildenstein and Company, New York and Paris
- *₃ TOWN ON A CLIFF, 1826-27
Oil on wood, 6⅞ x 15⅞ inches
Collection Smith College Museum of Art, Northampton, Massachusetts
- *₄ ISLE OF SAN BARTOLOMEO, ROME, 1826-28
Oil on canvas, 10¼ x 16⅞ inches. Robaut 75
Collection Museum of Fine Arts, Boston
- *₅ YOUNG PEASANT OF THE ROMAN CAMPAGNA, *about* 1826
Oil on canvas, 9¾ x 12¾ inches. Robaut 57
The Chester Dale Collection, New York
- *₆ ITALIAN LANDSCAPE, *about* 1828
Oil on canvas, 16½ x 24 inches
Private Collection Josef Stransky, New York
- *₇ PORTRAIT OF M. ABEL OSMOND, 1820
Oil on canvas, 21 x 17½ inches. Robaut 205
Collection Adolph Lewisohn, New York

† *L'Oeuvre de Corot, Catalogue raisonné et illustré* by Alfred Robaut preceded by a biography by Etienne Moreau-Nélaton, 4 volumes, Paris, 1905, H. Floury.

*8 PORTRAIT OF CAPTAIN FAULTE DU PUYPARLIER, 1829

Oil on canvas, $25\frac{1}{2} \times 21\frac{1}{2}$ inches. Robaut 206

The Chester Dale Collection, New York

NOTE: M. Osmond and Captain Faulte du Puyparlier were intimate friends both of Corot and each other. Their portraits are here re-united perhaps for the first time in a hundred years.

9 ROCKS IN A WOOD

Oil on canvas, 18×23 inches

The Chester Dale Collection, New York

*10 PORCH OF CHARTRES CATHEDRAL, 1830

Oil on canvas, $24 \times 17\frac{3}{4}$ inches. Robaut 222

Private Collection Paul Rosenberg, Paris

*11 JUMIÈGES, *about* 1830

Oil on canvas, $12 \times 15\frac{1}{2}$ inches

Collection Smith College Museum of Art, Northampton, Massachusetts

*12 THE INN AT MONTIGNY LES CORMEILLES, 1831

Oil on canvas, $9\frac{1}{2} \times 13$ inches

Collection Farnsworth Museum of Wellesley College, Massachusetts

*13 THE SEINE AT ROUEN, 1833-34

Oil on canvas, $43\frac{1}{2} \times 61\frac{3}{4}$ inches. Robaut 256

Collection Georges Bernheim and Company, Paris

13A VIEW OF ROUEN FROM THE HILL OF SAINT CATHERINE, 1833-34

Oil on canvas, $23\frac{1}{2} \times 28\frac{3}{4}$ inches. Robaut 258

Collection Mrs. Charles C. Rumsey, New York

*14 VIEW OF GENOA, 1834

Oil on canvas, $11\frac{1}{2} \times 16\frac{1}{8}$ inches. Robaut 301

Collection Martin A. Ryerson, Chicago

*15 LANDSCAPE IN A THUNDERSTORM, *about* 1835

Oil on canvas, $38\frac{1}{2} \times 53\frac{1}{4}$ inches. Retouched 1859. Robaut 259

Collection The Thannhauser Galleries, Berlin and Lucerne

- *16 VIEW NEAR NAPLES, 1841
Oil on canvas, $27\frac{1}{2} \times 43\frac{3}{8}$ inches. Robaut 377
Collection Wildenstein and Company, New York and Paris
- *17 MME. SENNEGON (née Annette-Octavie Corot, sister of the painter), 1841
Oil on canvas, $18\frac{1}{8} \times 15$ inches. Robaut 585
Collection M. Knoedler and Company, New York, London and Paris
- *18 VIEW OF THE FORUM, *about* 1845
Oil on canvas, $18\frac{3}{4} \times 31\frac{3}{4}$ inches. Robaut 69
Painted in the studio after a study made at Rome in 1826 (Robaut 67)
Collection Baron Napoléon Gourgand, Paris
- *19 THE ARCH OF CONSTANTINE, *about* 1850
Oil on canvas, $11 \times 16\frac{1}{2}$ inches. Robaut 446
Painted after a study made in Italy in 1843 (Robaut 445)
Collection Paul Jamot, Paris
- *20 WOMAN COMBING HAIR, 1850-60
Oil on canvas, $19\frac{1}{4} \times 14\frac{1}{4}$ inches
Collection The Balzac Galleries, New York
- *21 INTERIOR OF KITCHEN AT MANTES, 1850-60
Oil on canvas, $15 \times 21\frac{1}{4}$ inches. Robaut 824
Collection Durand-Ruel, New York and Paris
- *22 LITTLE GIRL STUDYING, 1850-60
Oil on wood, $15\frac{3}{4} \times 14\frac{1}{2}$ inches. Robaut 1027
Collection Percy Moore Turner, London
- *23 WOMAN WEARING A TOQUE, 1850-55
Oil on canvas, $44\frac{1}{2} \times 34\frac{5}{8}$ inches. Robaut 1060
Private Collection Paul Rosenberg, Paris
- *24 PORTRAIT OF A GIRL, 1859
Oil on canvas, $10\frac{3}{4} \times 9\frac{1}{4}$ inches
The Chester Dale Collection, New York

- *25 THE TRAGIC MUSE, 1860-65
Oil on canvas, $14\frac{1}{4} \times 9$ inches. Robaut cf. 1386
Collection Ernest Rouart, Paris
- *26 FARM—EARLY MORNING, 1860-65
Oil on canvas, $23\frac{3}{4} \times 31\frac{1}{2}$ inches. Robaut 1694
Collection Phillips Memorial Gallery, Washington
- *27 THE REAPER'S FAMILY, 1860-68
Oil on canvas, $15 \times 21\frac{3}{4}$ inches. Robaut 1344
Private Collection Paul Rosenberg, Paris
- *28 THE PENSIVE MUSE, 1865-70
Oil on canvas, 17×12 inches. Robaut 1392
Private Collection Josef Stransky, New York
- *29 INTERRUPTED READING, 1865-70
Oil on canvas, $37\frac{1}{2} \times 26\frac{3}{4}$ inches. Robaut 1431
Collection The Art Institute of Chicago
- *30 WOMAN WITH WATER JAR, 1865-70
Oil on canvas, $21\frac{5}{8} \times 15\frac{3}{4}$ inches. Robaut 1423
Collection Phillips Memorial Gallery, Washington
- *31 SHEPHERDESS BY A LAKE, 1865-70
Oil on canvas, $32 \times 25\frac{3}{4}$ inches. Robaut 1775
Collection Harold C. Richard, New York
- *32 YOUNG WOMAN IN A RED BODICE, 1868-70
Oil on wood, $17\frac{3}{4} \times 14\frac{1}{4}$ inches. Robaut 1566
Collection Carl Weeks, Des Moines, Iowa
- *33 PORTRAIT OF A YOUNG WOMAN, 1868-72
Oil on canvas, $12\frac{7}{8} \times 9\frac{5}{8}$ inches
Collection Dr. F. H. Hirschland, New York
- *34 ODALISQUE, 1870
Oil on canvas, $19\frac{1}{2} \times 23$ inches
Private Collection Josse and Gaston Bernheim-Jeune, Paris

*35 JUDITH, 1872-74

Oil on canvas, 41 x 24 $\frac{3}{4}$ inches. Robaut 2141
Collection William Ottman, New York

*36 NILSON, OR THE GYPSY WITH THE MANDOLIN, 1874

Oil on canvas, 31 $\frac{1}{2}$ x 22 $\frac{3}{8}$ inches. Robaut 2156
Collection Wildenstein and Company, New York and Paris

DRAWINGS

*37 BROOK AT CIVITA CASTELLANA, 1827

Drawing, pencil, 12 $\frac{1}{4}$ x 15 $\frac{3}{8}$ inches
Collection The Louvre Museum, Paris

*38 PORTRAIT OF A CHILD

Drawing, 9 $\frac{3}{4}$ x 7 inches
Fogg Art Museum, Paul J. Sachs Collection, Cambridge, Massachusetts

*39 YOUNG GIRL, SEATED, 1835-40

Drawing, pencil, pen and ink, 8 $\frac{3}{4}$ x 10 $\frac{1}{2}$ inches. Robaut 2687
Collection The Louvre Museum, Paris

*40 WOMAN KNITTING

Drawing, 10 $\frac{7}{8}$ x 8 inches
Fogg Art Museum, Paul J. Sachs Collection, Cambridge, Massachusetts

*41 CATHEDRAL OF CHARTRES, about 1830

Drawing, pencil, 16 $\frac{3}{4}$ x 11 $\frac{3}{8}$ inches
Study for Painting in The Louvre, Collection Moreau-Nelaton (Robaut 221)
Collection Raymond Koechlin, Paris

42 LANDSCAPE

Drawing, 11 $\frac{1}{2}$ x 16 $\frac{3}{4}$ inches
Collection Mrs. Robert Hamerslag, New York

*43 PORTRAIT OF DAUMIER, inscribed *l'ami Daumier, Corot*

Drawing, red crayon, 8 $\frac{1}{2}$ x 6 $\frac{5}{8}$ inches
Private Collection, New York

44 SELF PORTRAIT

Drawing, red crayon, 8 $\frac{1}{4}$ x 7 inches
Private Collection, New York



HONORÉ DAUMIER

From a portrait in red crayon by Corot (No. 43)
Private Collection, New York

DAUMIER

HONORÉ-VICTORIN DAUMIER. Born Marseilles, 1808. To Paris 1823. First lithographs 1828. Lithographs for Philippon's *Caricature* 1831 until it was suppressed in 1835, and for *Charivari* until 1860. Small terra cotta busts 1831-33. Imprisoned in 1832 for six months for caricature of Louis Philippe. Greatest lithograph *rue Transnonain* 1834. First dated painting, *La République*, 1848. Exhibited Salons 1850, '51, '61, '69 without success. In 1860 dismissed from *Charivari* which he rejoined in 1863 after extreme poverty. Moved to Valmondois near Paris 1864. Last of 4000 lithographs 1873, when Corot gave him a house to save him from dispossession. First one man exhibition 1878, a popular failure. Died 1879 at Valmondois.

NOTE: An asterisk before a catalog number indicates that the painting is illustrated by a plate which bears the same number.

44A ECCE HOMO!

Oil on canvas, 63 x 50 inches. Fuchs pl. 149†
Collection Folkwang Museum, Essen, Germany

*45 DON QUIXOTE AND SANCHE PANZA IN A ROCKY VALLEY

Oil on canvas, 30 $\frac{5}{8}$ x 40 $\frac{1}{8}$ inches. Fuchs pl. 156
Collection The National Gallery, Berlin

*46 DON QUIXOTE CONFRONTED BY THE DEAD MULE

Oil on canvas, 52 $\frac{1}{4}$ x 21 $\frac{1}{2}$ inches. Fuchs pl. 270
Collection Baron Napoléon Gourgand, Paris

NOTE: Painted for the wall of Daubigny's studio at Auvers. In the spring of 1868 Corot painted a pendant.

*47 LANDSCAPE WITH DON QUIXOTE AND THE DEAD MULE

Oil on canvas, 9 $\frac{7}{8}$ x 17 $\frac{3}{4}$ inches. Fuchs pl. 158
Collection The Metropolitan Museum of Art, New York

*48 DON QUIXOTE AND SANCHE PANZA RESTING BENEATH A TREE

Oil on canvas, 15 $\frac{3}{4}$ x 24 $\frac{3}{4}$ inches. Fuchs pl. 159
Collection Eduard Fuchs, Berlin-Zehlendorf

*49 SANCHE PANZA

Oil on canvas, 10 x 7 $\frac{7}{8}$ inches. Fuchs pl. 162
Collection Phillips Memorial Gallery, Washington

† *Der Maler Daumier*, by Eduard Fuchs, New York (1927), E. Weyhe; Supplement, 1930.

- *50 DON QUIXOTE WITH SANCHE PANZA WRINGING HIS HANDS
Oil on canvas, 33 x 22 inches. Fuchs pl. 155
Collection Mrs. Charles Shipman Payson, New York
- *51 DON QUIXOTE AND SANCHE PANZA RIDING SIDE BY SIDE
Oil on canvas, 39½ x 32 inches. Fuchs pl. 165
Collection Samuel Courtauld, London
- *52 DON QUIXOTE AND SANCHE PANZA RIDING DOWN A HILL
Oil on canvas, 15¾ x 13 inches. Fuchs, supplement, pl. 303
Collection Dr. F. H. Hirschland, New York
- *53 DON QUIXOTE CHARGING THE WINDMILLS
Oil on canvas, 14 x 28 inches
The Art Institute of Chicago, The Mr. and Mrs. Charles H. Worcester Collection
- *54 THE EMIGRANTS
Oil on canvas, 15¼ x 27 inches. Fuchs pl. 86
Collection Mrs. Rainey Rogers, New York
- 55 THE HORSEMAN
Oil on canvas, 15 x 9⅞ inches. Fuchs pl. 79
Collection Eduard Fuchs, Berlin-Zehlendorf
- 56 THE HORSEMEN
Oil on canvas, 20¾ x 33½ inches. Fuchs pl. 83
Collection Harrison Tweed, New York
- *57 THE TROUBADOUR
Oil on canvas, 33 x 22¾ inches. Fuchs pl. 117
Collection Eduard Fuchs, Berlin-Zehlendorf
- 58 THE FEAST OF THE GODS
Oil on canvas, 11½ x 15 inches. Fuchs, supplement, pl. 295
Collection Lessing J. Rosenwald, Philadelphia
- *59 THE PENITENT MAGDALEN
Oil on canvas, 16⅞ x 13 inches. Fuchs, supplement, pl. 297
Collection Dr. Alfred Gold, Berlin

- *60 THE MAN ON THE ROPE
Oil on canvas, $43\frac{1}{4} \times 28\frac{3}{8}$ inches. Fuchs pl. 89
Collection Mr. and Mrs. Joseph J. Kerrigan, New York
- *61 THE UPRISING
Oil on canvas, $34\frac{1}{4} \times 40\frac{1}{2}$ inches. Fuchs pl. 91
Collection Phillips Memorial Gallery, Washington
- *62 THE BEGGARS
Oil on canvas, $23\frac{3}{4} \times 29\frac{1}{8}$ inches. Fuchs facing page 16
Collection Fritz Hess, Berlin-Dahlem
- *63 THREE LAWYERS
Oil on canvas, $16 \times 13\frac{3}{4}$ inches. Fuchs pl. 23
Collection Phillips Memorial Gallery, Washington
- *64 THE TRIUMPHANT LAWYER
Oil on canvas, $23\frac{1}{2} \times 17$ inches
Collection John T. Spaulding, Boston
- *65 THE SYMBOLS OF JUSTICE—STILL LIFE
Oil on canvas, $14\frac{1}{2} \times 17\frac{3}{4}$ inches. Fuchs pl. 26b
Collection Eduard Fuchs, Berlin-Zehlendorf
- *66 THIRD CLASS CARRIAGE
Oil, $8\frac{3}{4} \times 12\frac{1}{2}$ inches. Fuchs pl. 44b
Collection The Ferargil Galleries, New York
- 67 THIRD CLASS CARRIAGE
Oil, $26\frac{1}{2} \times 36$ inches
Collection Gordon C. Edwards, Ottawa, Canada
- *68 THE CRY FOR JUSTICE
Oil on wood, $7\frac{1}{4} \times 9\frac{5}{8}$ inches
Collection Baron Truetzschler von Falkenstein, New York
- *69 DRINKERS
Oil on canvas, $14\frac{1}{2} \times 11$ inches. Fuchs pl. 31
Collection Adolph Lewisohn, New York

- 70 THE TWO DRINKERS
Oil on canvas, $8\frac{1}{4} \times 10\frac{1}{2}$ inches. Fuchs, supplement, pl. 277a
Courtesy of Messrs. Alexander Reid and Lefèvre, London
- 71 DANCING CHILDREN
Oil on canvas, $10\frac{5}{8} \times 8\frac{5}{8}$ inches. Fuchs pl. 58
Private Collection, New York
- *72 MOUNTEBANKS RESTING
Oil on canvas, $21\frac{1}{4} \times 24$ inches. Fuchs pl. 131
Collection Arthur Sachs, New York
- 73 THE STRONG MAN
Oil on canvas, $10 \times 12\frac{1}{2}$ inches
Lent anonymously
- *74 STREET MUSICIANS
Oil on wood, $8\frac{7}{8} \times 12\frac{5}{8}$ inches. Fuchs, supplement, pl. 279b
Collection Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont
- 75 THE WAITING ROOM
Oil on wood, $12\frac{1}{4} \times 9\frac{3}{4}$ inches
Private Collection, New York
- 76 IN CHURCH
Oil on wood, $5\frac{1}{2} \times 8$ inches
Collection Lessing J. Rosenwald, Philadelphia
- 77 THREE HEADS
Oil on canvas, $16 \times 8\frac{3}{4}$ inches
Collection The Balzac Galleries, New York
- 78 THREE HEADS
Oil on wood, $5\frac{3}{4} \times 6\frac{7}{8}$ inches
Collection Mrs. Charles C. Rumsey, New York
- *79 PORTRAIT OF M. LAVOIGNAT
Oil on canvas, $18\frac{1}{4} \times 15$ inches. Fuchs pl. 15b
The Chester Dale Collection, New York

*80 THE LAUNDRESS

Oil on wood, $19\frac{5}{8}$ x $13\frac{1}{8}$ inches. Fuchs pl. 73
Private Collection, New York

*81 ON A BRIDGE AT NIGHT

Oil on wood, $10\frac{1}{2}$ x $8\frac{1}{2}$ inches. Fuchs pl. 68a
Collection Phillips Memorial Gallery, Washington

*82 SAVED!

Oil on canvas, $13\frac{3}{4}$ x 11 inches. Fuchs pl. 65
Collection Mrs. Samuel Courtauld, London

*83 STROLLERS

Oil on canvas, $11\frac{7}{8}$ x $8\frac{1}{8}$ inches. Fuchs pl. 48
Private Collection Josef Stransky, New York

*84 MOTHER WITH A CHILD ON HER ARM

Oil on canvas, $15\frac{3}{8}$ x $12\frac{5}{8}$ inches. Fuchs pl. 59
Collection Eduard Fuchs, Berlin-Zehlendorf

*85 MAN WITH A WHEELBARROW

Oil on canvas, 16 x $12\frac{5}{8}$ inches. Fuchs pl. 55
Collection Hugo Perls, Berlin

*86 ORCHESTRA STALLS

Oil on canvas, $23\frac{5}{8}$ x $33\frac{7}{8}$ inches. Fuchs, supplement, pl. 285a
Lent by Richard Goetz, Paris, and Dr. Alfred Gold, Berlin

*87 TWO SCULPTORS

Oil on canvas, $10\frac{1}{4}$ x $13\frac{3}{4}$ inches. Fuchs pl. 96
Collection Phillips Memorial Gallery, Washington

88 CONVERSATION IN A STUDIO

Oil on wood, $9\frac{1}{2}$ x 13 inches. Fuchs pl. 95
Collection Eduard Fuchs, Berlin-Zehlendorf

*89 THE KISS

Oil on wood, $14\frac{1}{2}$ x 11 inches. Fuchs pl. 69
Collection Hans Weiss, Sagan, Germany

- *90 THE PRINT COLLECTOR STANDING
Oil on wood, $15\frac{3}{4} \times 12\frac{5}{8}$ inches. Fuchs pl. 109
Collection Mme. Jacques Doucet, Paris

- *91 THE PRINT COLLECTORS
Oil on wood, $8\frac{1}{2} \times 6\frac{1}{4}$ inches. Fuchs pl. 102
Private Collection Josef Stransky, New York

- *92 THE FINE IMPRESSION
Oil on wood, $12\frac{1}{2} \times 15\frac{1}{4}$ inches. Fuchs pl. 101
Collection Ernest Rouart, Paris

WATERCOLORS AND DRAWINGS

- *93 SOUP
Watercolor, pen and brush, $11\frac{5}{8} \times 15\frac{3}{4}$ inches. Fuchs pl. 235
Collection The Louvre Museum, Paris
- *94 WOMAN NURSING A CHILD
Drawing, charcoal, $11 \times 11\frac{1}{2}$ ins. NOTE: Apparently a study for "Soup" No. 93 in this catalog
Collection Claude Roger-Marx, Paris
- *95 ACROBATS MOVING
Watercolor, pen and brush, $14\frac{1}{2} \times 10\frac{3}{4}$ inches. Fuchs pl. 260a
Collection The Wadsworth Atheneum, Hartford
- *96 SIDE SHOW
Watercolor, pen and brush, $10\frac{1}{2} \times 14\frac{1}{2}$ inches. Fuchs pl. 259
Collection The Louvre Museum, Paris
- 96A THE BARKER
Watercolor
Collection Mrs. A. L. Scott, New York
- *97 AT THE THEATRE
Watercolor, pen and brush, $7\frac{1}{2} \times 10\frac{1}{4}$ inches. Fuchs pl. 253b
Collection Ernest Rouart, Paris
- *98 THE HYPOCHONDRIAC
Watercolor, pen and brush, $9\frac{1}{8} \times 11\frac{5}{8}$ inches. Fuchs, supplement, pl. 337
Collection Samuel Courtauld, London

*99 ON THE TRAIN

Watercolor, pen and brush, $7\frac{7}{8} \times 11\frac{5}{8}$ inches. Fuchs pl. 220
Collection Mme. Jules Rein, Paris

*100 FOUR BABIES PLAYING

Watercolor, pen and brush, $6\frac{1}{4} \times 8\frac{5}{8}$ inches. Fuchs pl. 227a
On reverse: woman's figure (centre) and woman walking with a child (right)
Collection Mme. Charles Pomaret, Paris

*101 MOVING THE "CONSTITUTIONNEL"

Drawing, pencil and black crayon, $11\frac{5}{8} \times 17\frac{3}{4}$ inches. Fuchs, supplement, pl. 352
Collection Ernest Rouart, Paris

NOTE: The *Constitutionnel* was a paper politically opposed to *Charivari* for which Daumier made lithographs.

102 THE LAWYERS

Watercolor, 9×7 inches
The Chester Dale Collection, New York

*103 TWELVE LAWYERS

Watercolor, pen and brush, $12\frac{1}{2} \times 9$ inches. Fuchs, supplement, pl. 317
Collection John Nicholas Brown, Providence

104 LAWYER

Drawing, pencil, $12\frac{3}{4} \times 13$ inches
Collection Mr. and Mrs. Samuel A. Lewisohn, New York

*105 THE BUTCHER

Watercolor, pen and brush, $10\frac{5}{8} \times 7\frac{7}{8}$ inches. Fuchs, supplement, pl. 324
Collection Fogg Art Museum, Cambridge, Massachusetts

*106 TWO LAWYERS TALKING

Watercolor, pen and brush, $10\frac{1}{4} \times 8\frac{1}{4}$ inches. Fuchs pl. 204b
Private Collection, New York

*107 CLOWN

Watercolor, pen and brush, $6\frac{5}{8} \times 4\frac{5}{16}$ inches. Fuchs pl. 258b
Collection Claude Roger-Marx, Paris

*108 THE DRUNKARDS

Drawing, red oil paint on paper, $9\frac{1}{2} \times 10\frac{3}{8}$ inches. Fuchs pl. 52
Collection Claude Roger-Marx, Paris

*109 STANDING WOMAN WITH FOLDED ARMS

Drawing, ink and black crayon, $6\frac{7}{8} \times 4\frac{7}{8}$ inches. Fuchs, supplement, p. 67, fig. 99
Collection Claude Roger-Marx, Paris

*110 LAWYER WALKING

Drawing, black crayon, $14 \times 7\frac{3}{4}$ inches
Collection Claude Roger-Marx, Paris

*111 WOMAN WALKING WITH THREE CHILDREN

Drawing, black crayon, 4×4 inches, Fuchs p. 36, fig. 52
Collection Claude Roger-Marx, Paris

*112 MAN AND WOMAN WALKING

Drawing, black crayon, $3\frac{1}{2} \times 4$ inches. Fuchs p. 37, fig. 54
Collection Claude Roger-Marx, Paris

*113 DON QUIXOTE

Drawing, pen and ink, $11\frac{3}{8} \times 14\frac{1}{2}$ inches. Fuchs, supplement, p. 65, fig. 96
Reverse: upper left, man's head, black crayon; lower left, Don Quixote and Sancho Panza, pen and ink; upper right, temptation of St. Anthony, pen and ink; lower right, figure at table, black chalk
Collection Claude Roger-Marx, Paris

114 WOMAN AND CHILD

Drawing, black and red crayon, $5 \times 11\frac{7}{8}$ inches. Fuchs p. 40, fig. 59
Collection Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont

115 TWO CLOWNS

Drawing, black crayon tinted with watercolor, $14\frac{1}{4} \times 10$ inches. Fuchs, supp., pl. 285a
Collection Metropolitan Museum of Art, New York

116 DON QUIXOTE AND SANCHE PANZA

Drawing, black crayon tinted with watercolor, $6\frac{1}{4} \times 8\frac{5}{8}$ inches. Fuchs pl. 269b
Collection Metropolitan Museum of Art, New York

117 TWO LAWYERS

Watercolor, 10 x 6¾ inches

Fogg Art Museum Paul J. Sachs Collection, Cambridge, Massachusetts

118 LAWYER

Drawing, pencil. Ink with pen and brush, 11 x 7⅞ inches. Fuchs pl. 202b

Private Collection, New York

119 THE YOUNG MOTHER

Drawing, black crayon tinted with brush, 9½ x 7 inches. Fuchs pl. 232

Private Collection, New York

*120 THE MARKET

Drawing, watercolor and crayon, 10 x 7 inches. Fuchs pl. 231b

Private Collection, New York

121 THE FIDDLER

Watercolor and pencil, 8⅝ x 6⅞ inches

Collection Philip Hofer, New York

*122 COROT SKETCHING AT VILLE D'AVRAY

Watercolor, pen and brush, 12½ x 9½ inches. Fuchs pl. 175

Metropolitan Museum of Art, H. O. Havemeyer Collection, New York

122A THREE ON THE AISLE

Pencil, crayon, and wash, 8¼ x 9½ inches

Private Collection, New York

LITHOGRAPHS

As the exhibition is devoted primarily to paintings and drawings it is impossible to give more than a hint of the variety and sustained vitality of Daumier's some 4000 lithographs. The following examples range from his earlier political caricatures through his long series of social satires and include his two most famous lithographs, the *rue Transnonain* and *le Ventre Législatif*. It seems probable that no proof of the *Louis Philippe as Gargantua*, for which Daumier was imprisoned, exists in America.

123 M. POT DE NAZ

9⅞ x 7¼ inches. Published in *Caricature*, 1833. H. D.† 153

Collection E. Weyhe, New York

† *Catalogue Raisonné de L'Oeuvre Lithographique de Honoré Daumier*. By N. A. Hazard and Loys Delteil. Paris-Orrouy, 1904.

124 M. ROYER COL.

11 $\frac{1}{4}$ x 8 $\frac{1}{4}$ inches. Published in *Caricature*, 1833. H. D. 166
Collection E. Weyhe, New York

125 LE VENTRE LEGISLATIF, January 1834, aspect des bancs ministeriels de la chambre
improstituée Published, 1834. H.D. 306
Collection William M. Ivins, Jr., New York

NOTE: The heads were derived to some extent from small terra cotta busts modelled by
Daumier between the years 1831-33. Bronze casts made from these busts are included in the
present exhibition, numbers 135 to 146.

126 NE VOUS Y FROTTEZ PAS!! (Keep Off!)

12 $\frac{1}{4}$ x 17 inches. Published, 1834. H.D. 305
Collection E. Weyhe, New York

*127 RUE TRANSNONAIN, 15th of April 1834

11 $\frac{1}{4}$ x 17 $\frac{1}{2}$ inches. Published, 1834. H.D. 310
Collection E. Weyhe, New York

NOTE: During the April riots of 1834 soldiers passing through the rue Transnonain were
fired upon from Number Twelve. Infuriated, they broke into the house and slaughtered all
the inmates—men, women and children.

128 LES CANOTIERS PARISIENS No. 14

8 x 10 $\frac{1}{4}$ inches. Published in *Charivari*, 1843. First state before lettering. H.D. 982
Collection Kraushaar Galleries, New York

Inscription: "Man overboard! Dig in with your harpoon. If you don't we won't be able to
hook him. And, you, be careful to keep his legs in the air. It's important. Nothing gives you
a cold as quickly as wetting the soles of your feet."

129 LA CHASSE—LA RENCONTRE SOUS BOIS

10 x 9 inches. Published in *Charivari*, 1844. First state before lettering. H.D. 1083
Collection E. Weyhe, New York

Inscription: "It must be a wild animal! It must have a big head!"

130 LES BON BOURGEOIS

11 x 9 inches. Published 1846. First state before lettering. H.D. 877
Collection E. Weyhe, New York

Inscription: "Guide, let's get away from here."

- 131 LOCATAIRES ET PROPRIÉTAIRES (Lodgers and Landlords)
 11 $\frac{1}{4}$ x 9 inches. Published 1847. First state before lettering. H.D. 2033
 Collection Kraushaar Galleries, New York
 Inscription: "The inconvenience of demanding repairs from one's landlord."
- 132 VOILÀ PEUT-ÊTRE UNE PRATIQUE
 9 $\frac{1}{4}$ x 7 $\frac{5}{8}$ inches. Published in *Charivari* 1847. First state before lettering. H.D. 2600
 Private Collection, New York
 Inscription: "There goes a possible case! I'd better get on his trail."
- 133 OUI, MADAME CHIFFARD
 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches. Published in *Charivari*, 1851. First state before lettering, H.D. 3546
 Private Collection, New York
 Inscription: "Yes, Madame Chiffard, the government."
- 134 SINGLE COMBAT BETWEEN THE CID AND THE EMPEROR OF MOROCCO
 8 $\frac{3}{4}$ x 11 $\frac{1}{4}$ inches. Published in *Charivari*, 1859. H.D. 3039
 Collection E. Weyhe, New York

SCULPTURE

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. They were under-studies for the lithographs *Masques* published in *Caricature* in 1832, and for the famous lithograph *le Ventre Legislatif* published in 1834. During the past few months bronze casts of twelve have been made, examples of which are exhibited. The originals are in the possession of M. le Garrec in Paris. They range from 4 to 7 inches in height.

- 135 DR. PRUNELLE
 Bronze
 Collection Richard C. Harrison, New York
- *136 FELIX BARTHE
 Bronze
 Collection Hunt Henderson, New Orleans
- *137 DUPIN AINÉ
 Bronze
 Collection Albert E. McVitty, Bryn Mawr, Pennsylvania

*138 GUIZOT

Bronze

Collection E. M. M. Warburg, New York

*139 UNKNOWN

140 DE PODENAS

141 GUILLAUME VIENNET

142 COMTE DE KERATRY

143 FRUCHARD

144 AUG. H. P. GANNERON

145 P. P. ROYER COLLARD

146 BENJAMIN DELESSERT

Numbers 139 to 146 are in bronze from the Collection of E. Weyhe, New York

*147 RATAPOIL

Bronze, height 15 1/2 inches

Collection Percy Moore Turner, London

Note: The original terra cotta was made about 1851 as a caricature of the Bonapartist movement. This bronze is the first of a series of 20 cast in Paris about 1890. The original terra cotta is in the possession of M. Henry Bing, Paris.

*148 FUGITIVES

Bronze relief, 13 x 28 1/2 inches

Collection Messrs. M. Knoedler and Company, New York, London and Paris

Note: Cast about 1890 from the original terra cotta.

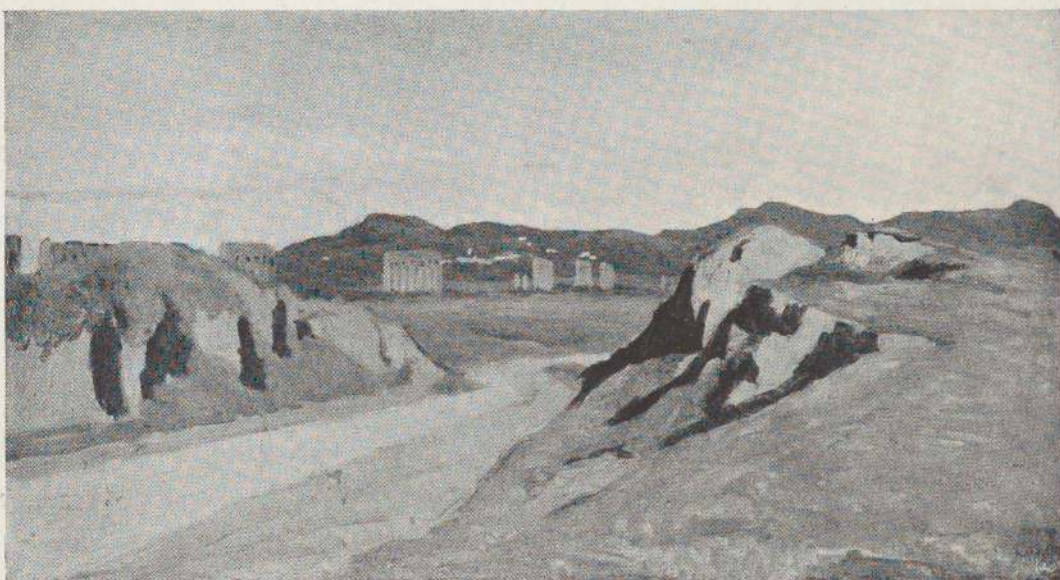
149 LOUIS XIV

Bronze, height 23 inches

Collection The Balzac Galleries, New York

NOTE: The original terra cotta of this bronze bust was recently discovered in a Jesuit church in Paris. It is attributed to Daumier *entirely upon stylistic grounds*.

ILLUSTRATIONS



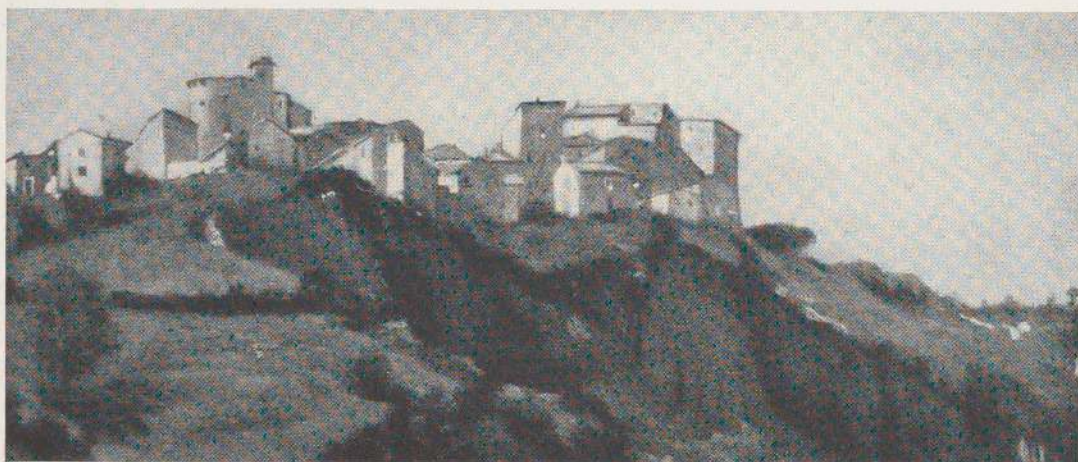
COROT 1

AQUEDUCTS IN THE ROMAN CAMPAGNA, 1826-28. Oil, $9\frac{1}{4} \times 16\frac{3}{4}$ inches
Collection Lord Berners, London



COROT 2

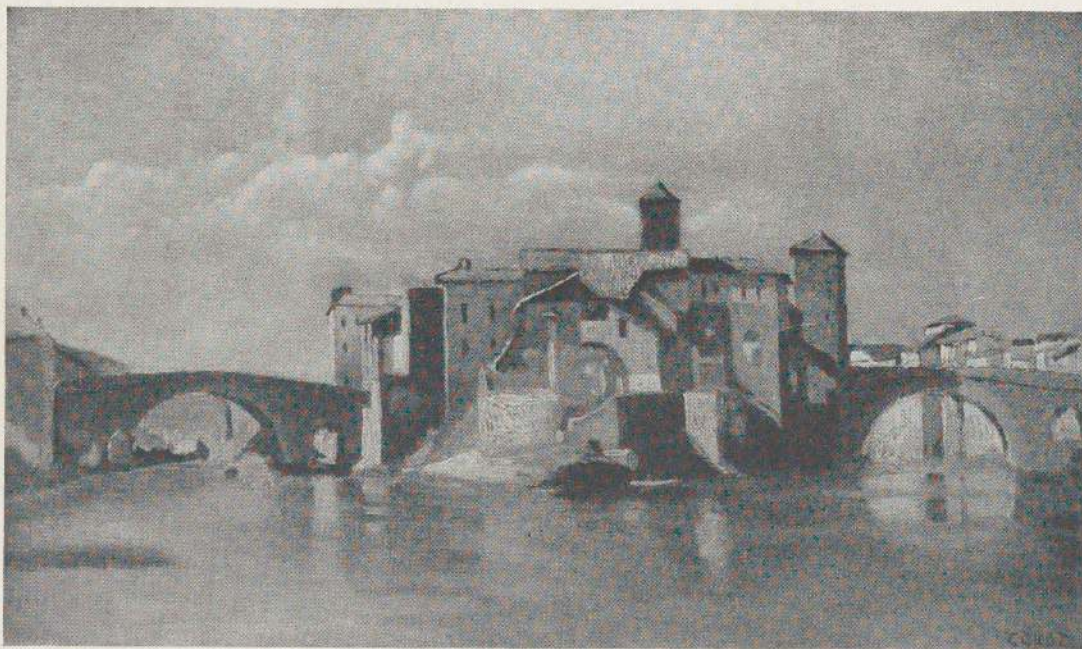
BRIDGE OF THE CASTEL SANT' ANGELO, 1826-27. Oil, $10\frac{1}{2} \times 17$ inches
Collection Wildenstein and Company, New York and Paris



3 COROT

TOWN ON A CLIFF, 1826-7. Oil, $6\frac{7}{8} \times 15\frac{1}{8}$ inches

Collection Smith College Museum of Art, Northampton, Mass.



4 COROT

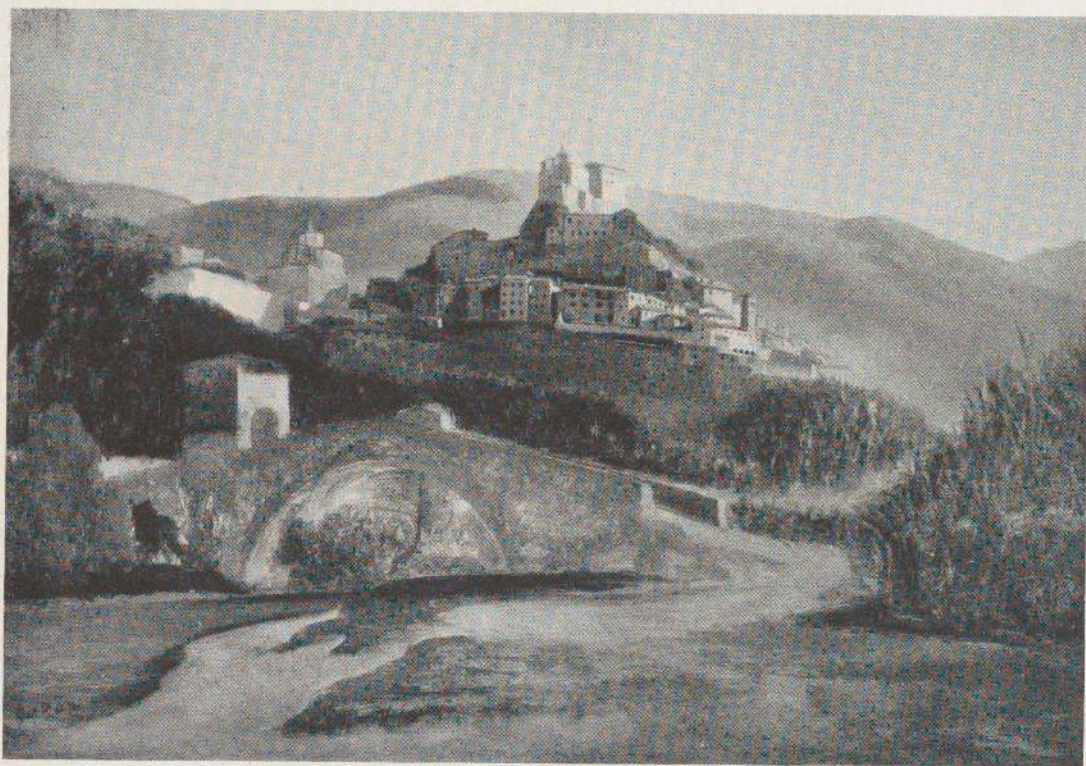
ISLE OF SAN BARTOLOMEO, ROME, 1826-28. Oil, $10\frac{1}{4} \times 16\frac{1}{8}$ inches

Collection Museum of Fine Arts, Boston



COROT 5

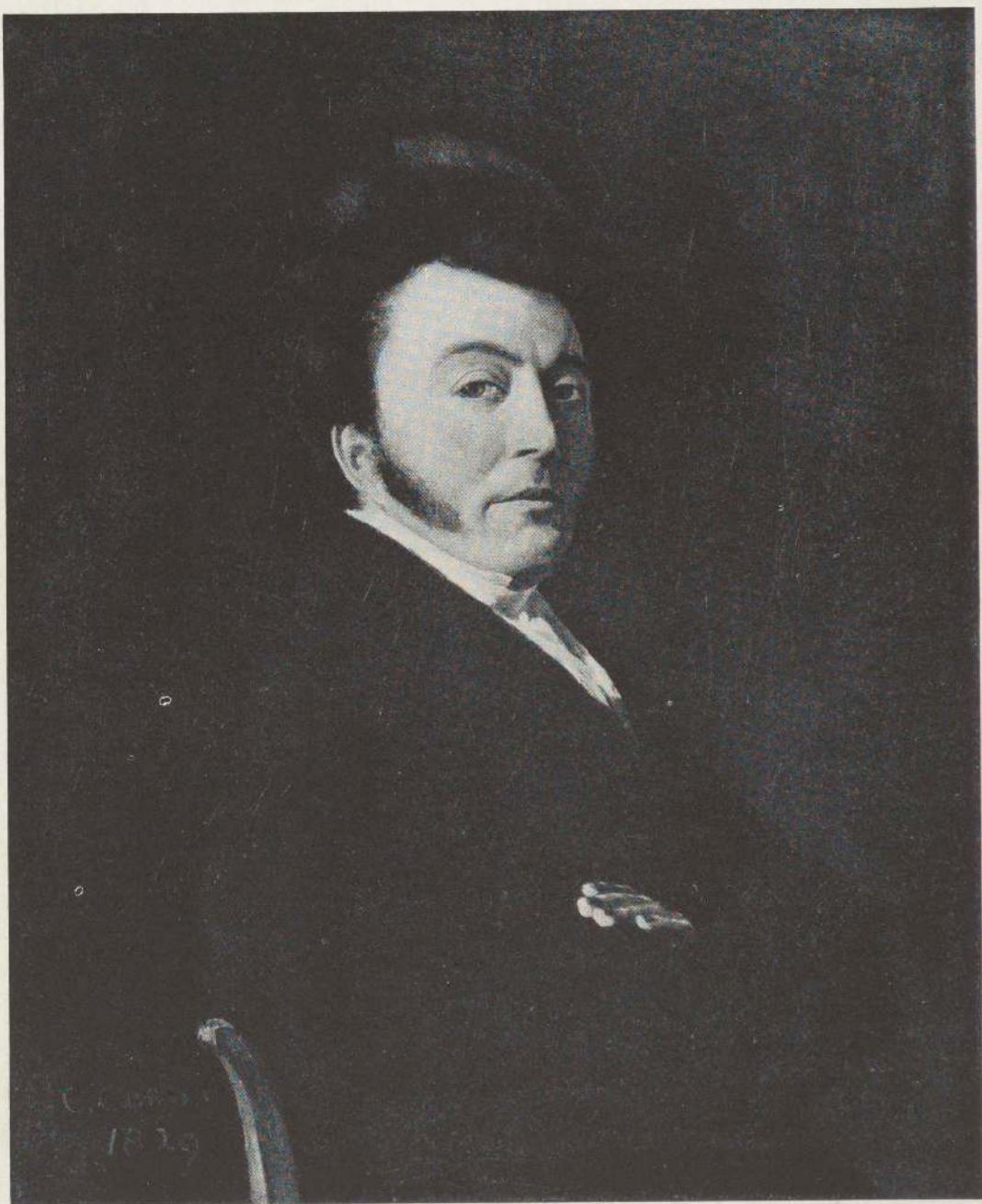
YOUNG PEASANT OF THE ROMAN CAMPAGNA, *about 1826*. Oil, $9\frac{3}{4} \times 12\frac{3}{4}$ inches
The Chester Dale Collection, New York



6 COROT

ITALIAN LANDSCAPE, *about 1828*. Oil, 16½ x 24 inches

Private Collection Josef Stransky, New York



COROT 7

PORTRAIT OF M. ABEL OSMOND, 1829. Oil, 21 x 17½ inches
Collection Adolph Lewisohn, New York



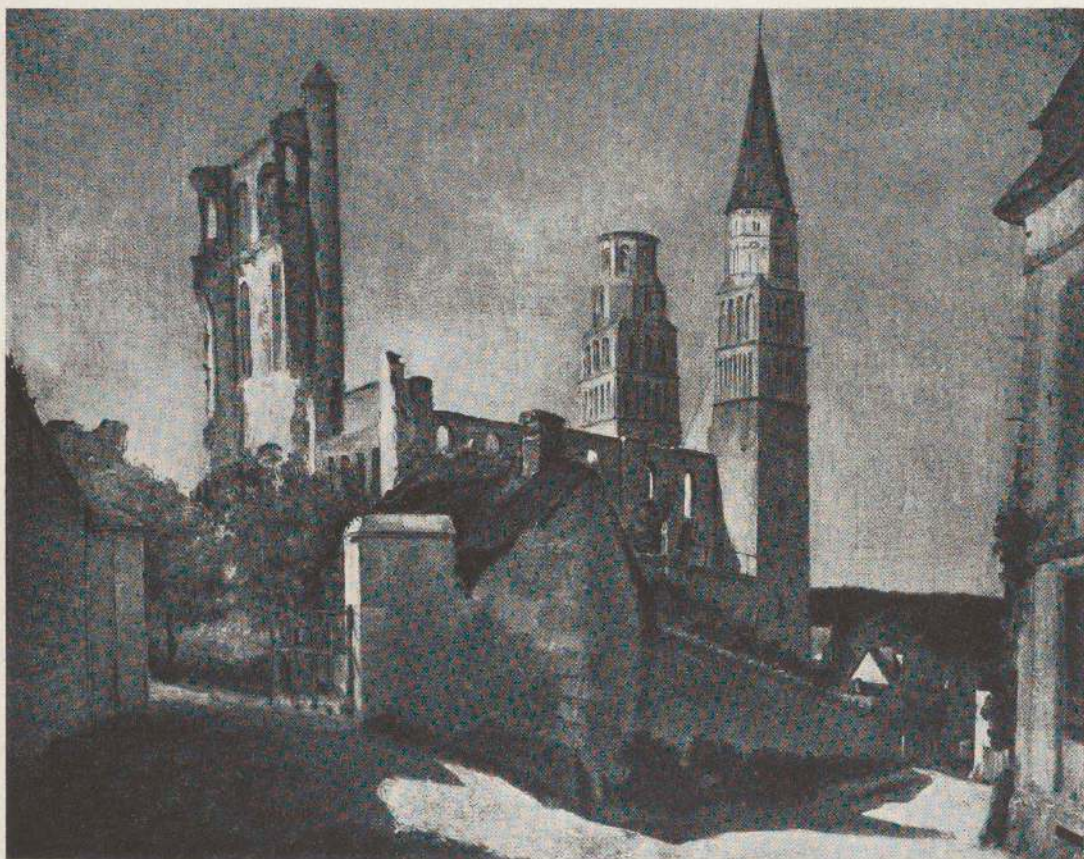
8 COROT

Portrait of Captain Faute du Puyparlier, 1829. Oil, 25 1/2 x 21 1/2 inches
The Chester Dale Collection, New York



COROT 10

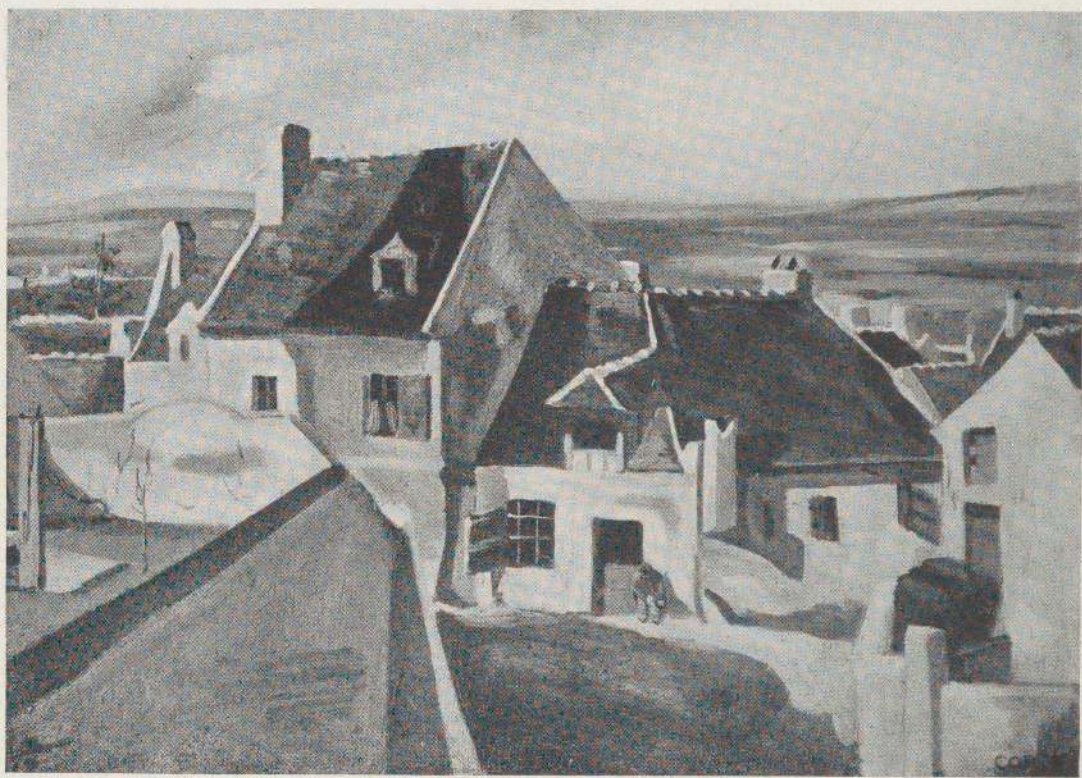
PORCH OF CHARTRES CATHEDRAL, 1830. Oil, 24 x 17 $\frac{3}{4}$ inches
Private Collection, Paul Rosenberg, Paris



11 COROT

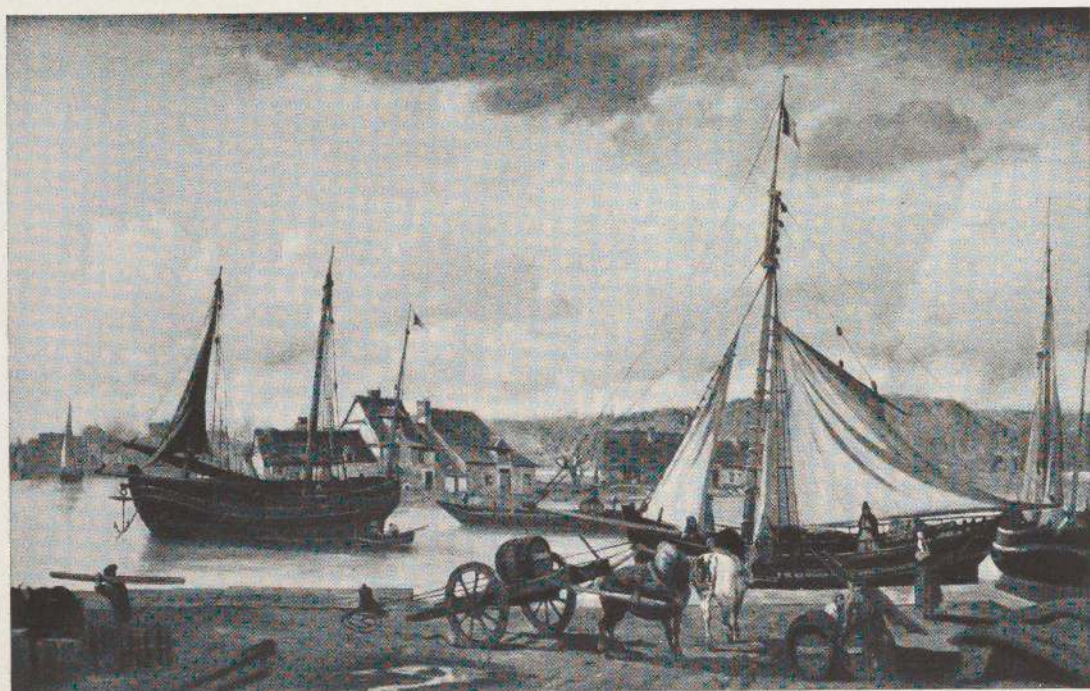
JUMIÈGES, about 1830. Oil, 12 x 15½ inches

Collection Smith College Museum of Art, Northampton, Massachusetts



COROT 12

THE INN AT MONTIGNY LES CORMEILLES, 1831. Oil, $9\frac{1}{2} \times 13$ inches
Collection Farnsworth Museum of Wellesley College, Massachusetts



13 COROT

THE SEINE AT ROUEN, 1833-34. Oil, $43\frac{1}{2} \times 61\frac{3}{4}$ inches
Collection Georges Bernheim and Company, Paris



COROT 13A

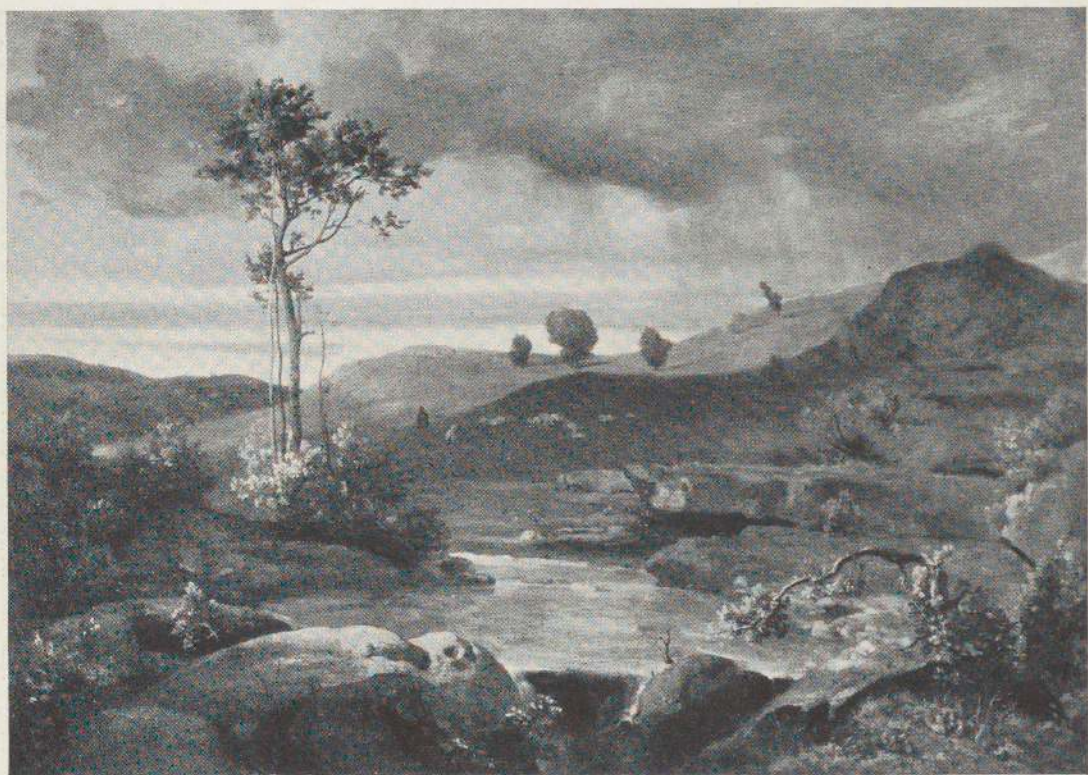
VIEW OF ROUEN FROM THE HILL OF SAINT CATHERINE, 1833-34. Oil, $23\frac{1}{2} \times 28\frac{3}{4}$ inches
Collection of Mrs. Charles C. Rumsey, New York



14 COROT

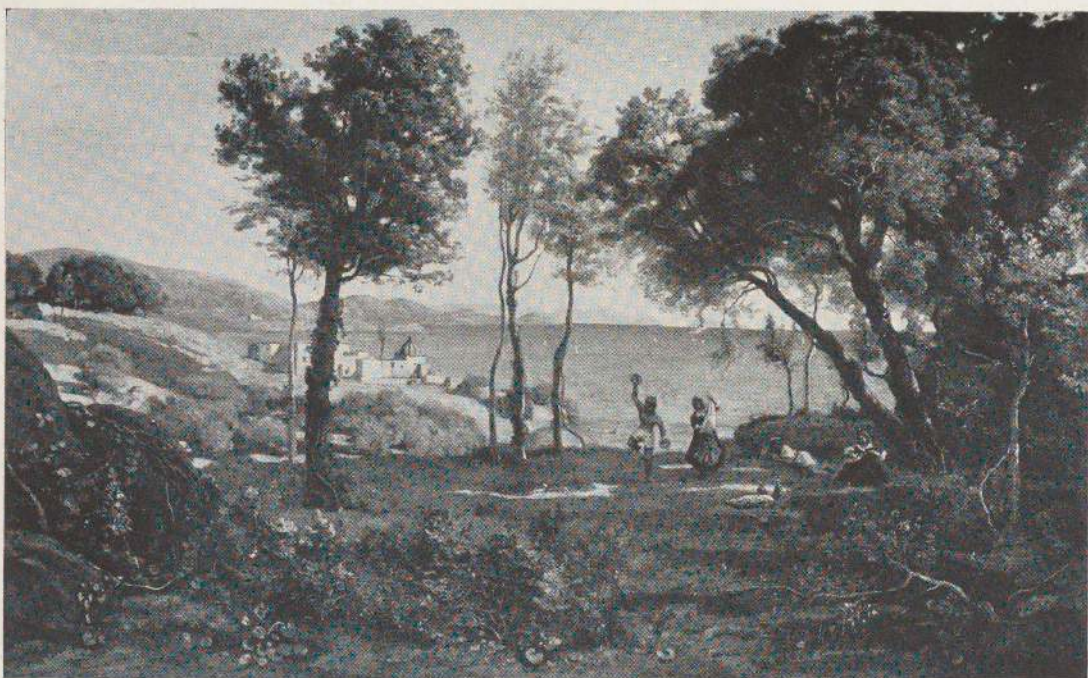
VIEW OF GENOA, 1834. Oil, $11\frac{1}{2} \times 16\frac{1}{8}$ inches

Collection Martin A. Ryerson, Chicago



COROT 15

LANDSCAPE IN A THUNDERSTORM, *about 1835*. Oil, $38\frac{1}{2} \times 53\frac{1}{4}$ inches
Collection The Thannhauser Galleries, Berlin and Lucerne



16 COROT

VIEW NEAR NAPLES, 1841. Oil, $27\frac{1}{2} \times 43\frac{3}{8}$ inches

Collection Wildenstein and Company, New York and Paris



COROT 17

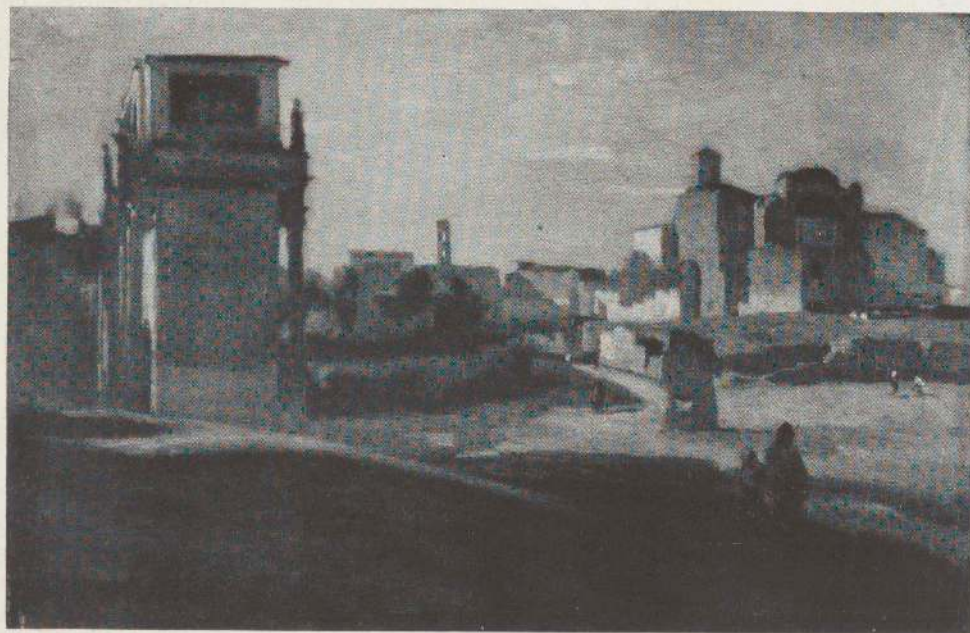
MME. SENNEGON, 1841. Oil, $18\frac{1}{8} \times 15$ inches

Collection M. Knoedler and Company, New York, London, and Paris



18 COROT

VIEW OF THE FORUM, *about 1845. Oil, 18 $\frac{3}{4}$ x 31 $\frac{3}{4}$ inches*
Collection Baron Napoléon Gourgand, Paris



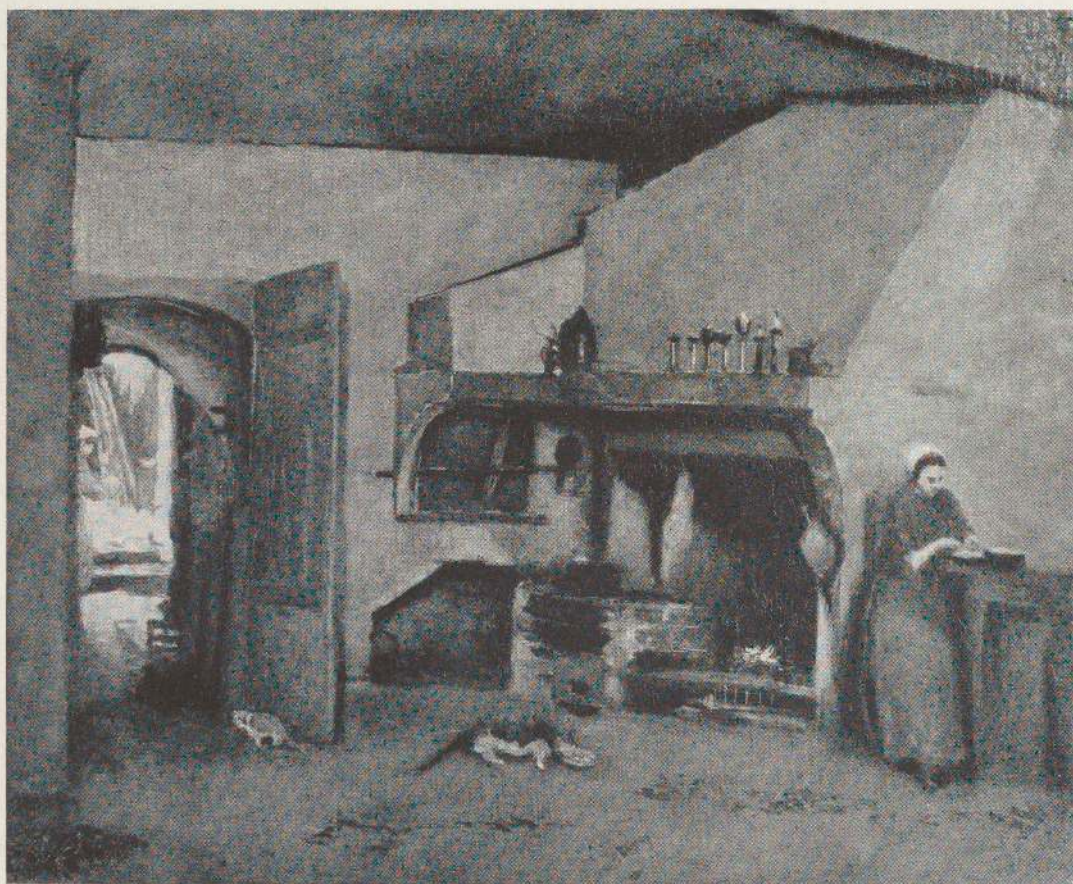
19 COROT

THE ARCH OF CONSTANTINE, *about 1850. Oil, 11 x 16 $\frac{1}{2}$ inches*
Collection Paul Jamot, Paris



COROT 20

WOMAN COMBING HAIR, 1850-60. Oil, 19¼ x 14¼ inches
Collection The Balzac Galleries, New York



21 COROT

INTERIOR OF KITCHEN AT MANTES, 1850-60. Oil, 15 x 24 $\frac{1}{4}$ inches
Collection Durand-Ruel, New York and Paris



COROT 22

LITTLE GIRL STUDYING, 1850-60. Oil, $15\frac{3}{4} \times 14\frac{1}{2}$ inches
Collection Percy Moore Turner, London



23 COROT

WOMAN WEARING A TOQUE, 1850-55. Oil, $44\frac{1}{2} \times 34\frac{5}{8}$ inches
Private Collection, Paul Rosenberg, Paris



COROT 24

PORTRAIT OF A GIRL, 1859. Oil, 10 $\frac{3}{4}$ x 9 inches
The Chester Dale Collection, New York



25 COROT

THE TRAGIC MUSE, 1860-65. Oil, 14 $\frac{1}{4}$ x 9 inches
Collection Ernest Rouart, Paris



COROT 26

FARM—EARLY MORNING, 1860-65. Oil, $23\frac{3}{4} \times 31\frac{1}{2}$ inches
Collection Phillips Memorial Gallery, Washington



27 COROT

THE REAPER'S FAMILY, 1860-68. Oil, 15 x 21 $\frac{3}{4}$ inches
Private Collection, Paul Rosenberg, Paris



COROT 28

THE PENSIVE MUSE, 1865-70. Oil, 17 x 12 inches
Private Collection Josef Stransky, New York



29 COROT

INTERRUPTED READING, 1865-70. Oil, $37\frac{1}{2} \times 26\frac{3}{4}$ inches
Collection The Art Institute, Chicago



COROT 30

WOMAN WITH WATER JAR, 1865-70. Oil, 21 $\frac{5}{8}$ x 15 $\frac{3}{4}$ inches
Collection Phillips Memorial Gallery, Washington



31 COROT

SHEPHERDESS BY A LAKE, 1865-70. Oil, 32 x 25 $\frac{3}{4}$ inches
Collection Harold Richard, New York



COROT 32

YOUNG WOMAN IN A RED BODICE, 1868-70. Oil, $17\frac{3}{4} \times 14\frac{1}{4}$ inches

Collection Carl Weeks, Des Moines, Iowa



33 COROT

PORTRAIT OF A YOUNG WOMAN, 1868-72. Oil, $12\frac{7}{8} \times 9\frac{5}{8}$ inches

Collection Dr. F. H. Hirschland, New York



COROT 34

ODALISQUE, 1870. Oil, 19½ x 23 inches
Private Collection Josse and Gaston Bernheim-Jeune, Paris



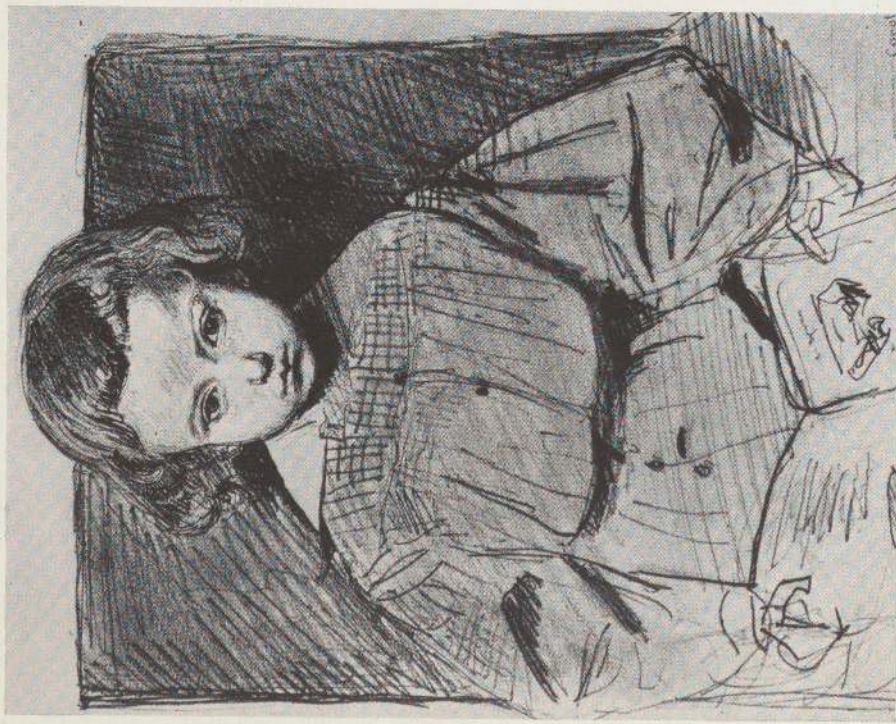
35 COROT

JUDITH, 1872-74. Oil, 41 x 24 $\frac{3}{4}$ inches
Collection William Ottman, New York



COROT 37

BROOK AT CIVITA CASTELLANA, 1827. *Drawing*, 12 $\frac{1}{4}$ x 15 $\frac{3}{8}$ inches
Collection The Louvre Museum, Paris



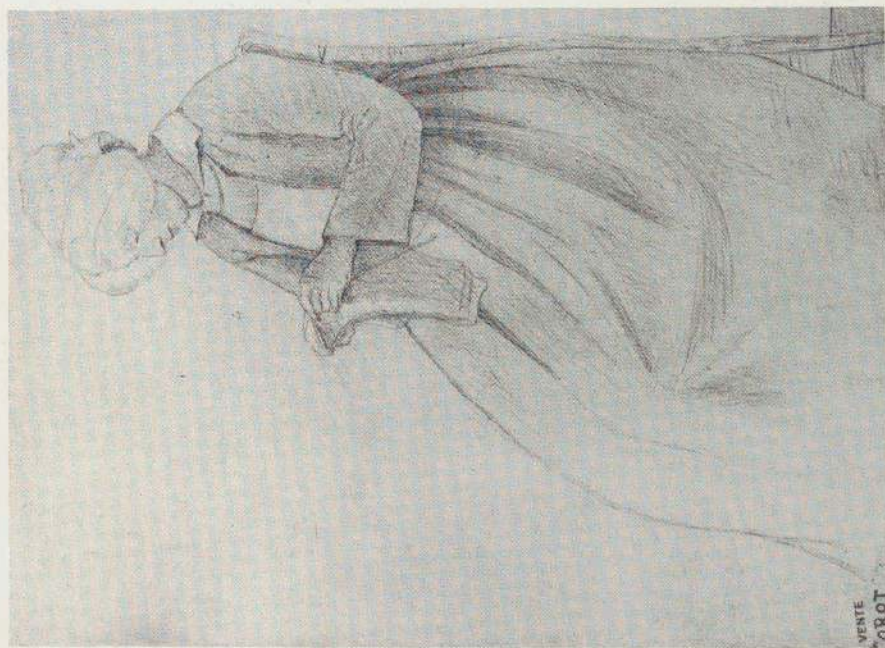
38 COROT

PORTRAIT OF A CHILD. *Drawing*, $9\frac{3}{4} \times 7$ inches
Fogg Art Museum, Paul J. Sachs Collection
Cambridge, Massachusetts



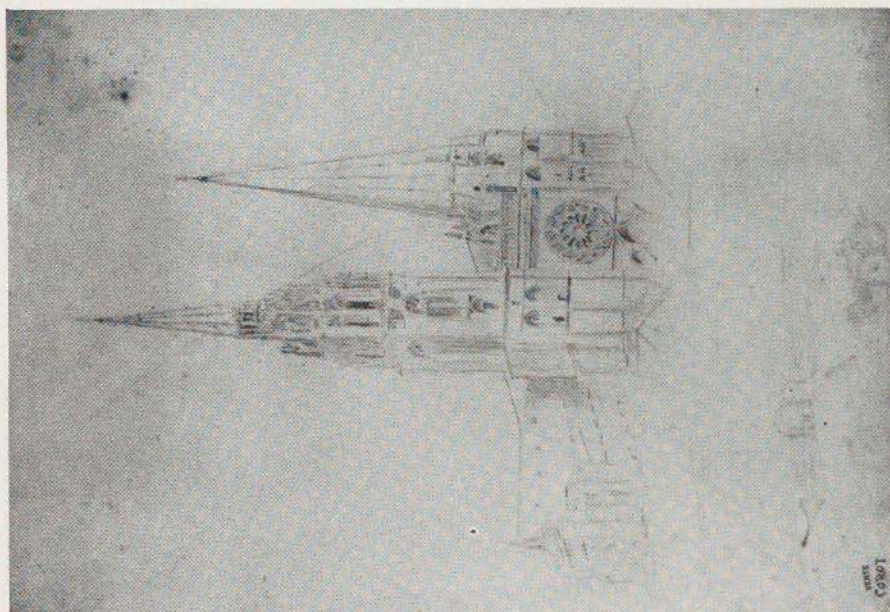
39 COROT

YOUNG GIRL SEATED, 1835-40
Drawing, $8\frac{3}{4} \times 10\frac{1}{2}$ inches
Collection The Louvre Museum, Paris



40 COROT

WOMAN KNITTING. *Drawing*, 10 $\frac{7}{8}$ x 8 inches
Fogg Art Museum, Paul J. Sachs Collection
Cambridge, Massachusetts



41 COROT

CATHEDRAL OF CHARTRES, about 1830
Drawing, 16 $\frac{3}{4}$ x 11 $\frac{3}{8}$ inches
Collection Raymond Koechlin, Paris



36 COROT

NILSON, OR THE GYPSY WITH THE MANDOLIN, 1874. Oil, $31\frac{1}{2} \times 22\frac{3}{8}$ inches
Collection Wildenstein and Company, New York and Paris



DAUMIER 44A

ECCE HOMO! Oil, 63 x 50 inches
Collection Folkwang Museum, Essen, Germany



45 DAUMIER

DON QUIXOTE AND SANCHO PANZA IN A ROCKY VALLEY. Oil, $30\frac{5}{8} \times 40\frac{1}{8}$ inches
Collection The National Gallery, Berlin

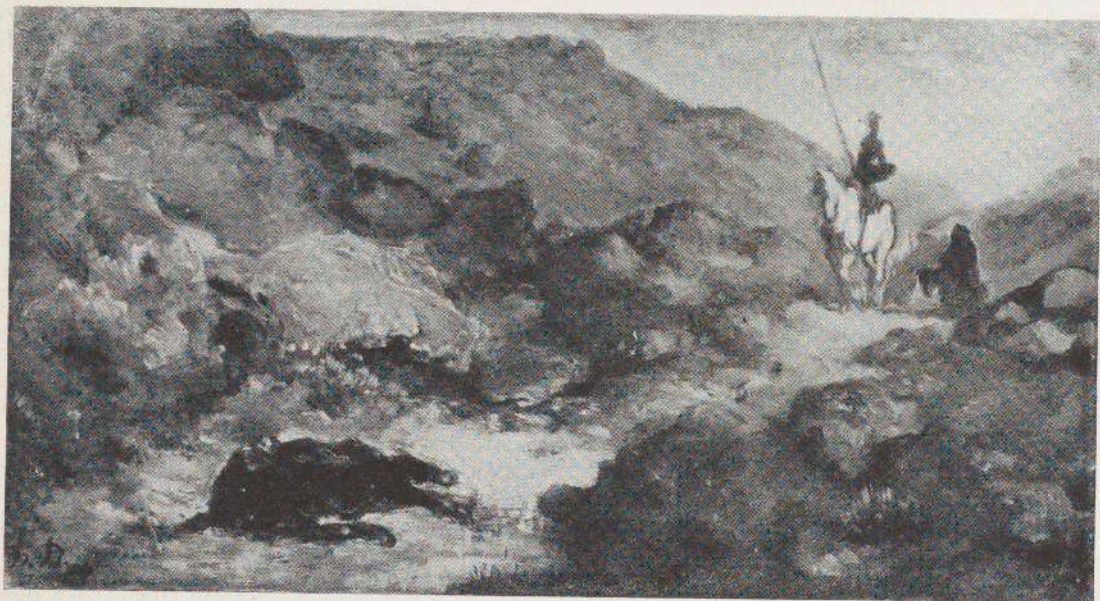


DAUMIER 46

DON QUIXOTE CONFRONTED BY THE DEAD MULE

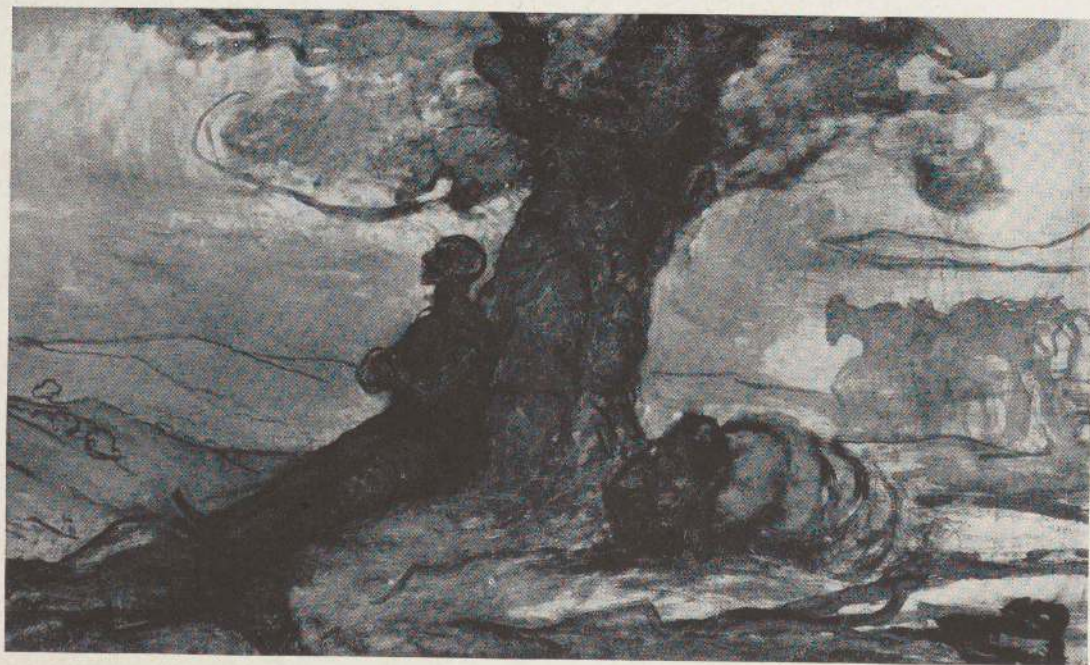
1868. Oil, $52\frac{1}{4} \times 21\frac{1}{2}$ inches

Collection Baron Napoléon Gourgaud, Paris



47 DAUMIER

LANDSCAPE WITH DON QUIXOTE AND THE DEAD MULE. Oil, $9\frac{7}{8} \times 17\frac{3}{4}$ inches
Collection The Metropolitan Museum of Art, New York



48 DAUMIER

DON QUIXOTE AND SANCHO PANZA RESTING BENEATH A TREE. Oil, $15\frac{3}{4} \times 24\frac{3}{4}$ inches
Collection Eduard Fuchs, Berlin-Zehlendorf



DAUMIER 49

SANCHO PANZA. Oil, 10 x 7 $\frac{7}{8}$ inches
Collection Phillips Memorial Gallery, Washington



50 DAUMIER

DON QUIXOTE WITH SANCHO PANZA WRINGING HIS HANDS. Oil, 33 x 22 inches
Collection Mrs. Charles Shipman Payson, New York



DAUMIER 51

DON QUIXOTE AND SANCHO PANZA RIDING SIDE BY SIDE. Oil, 39½ x 32 inches
Collection Samuel Courtauld, London



52 DAUMIER

DON QUIXOTE AND SANCHO PANZA RIDING DOWN A HILL

Oil, 15 $\frac{3}{4}$ x 13 inches

Collection Dr. F. H. Hirschland, New York



DAUMIER 53

DON QUIXOTE CHARGING THE WINDMILLS. Oil, 14 x 28 inches
The Art Institute of Chicago, The Mr. and Mrs. Charles H. Worcester Collection



DAUMIER 54

THE EMIGRANTS. Oil, 15 1/4 x 27 inches
Collection Mrs. Rainey Rogers, New York



56 DAUMIER

THE HORSEMEN. Oil, $20\frac{3}{4} \times 33\frac{1}{2}$ inches
Collection Harrison Tweed, New York



DAUMIER 57

THE TROUBADOUR. Oil, 33 x 22¾ inches
Collection Eduard Fuchs, Berlin-Zehlendorf



59 DAUMIER

THE PENITENT MAGDALEN. Oil, $16\frac{1}{8} \times 13$ inches
Collection Dr. Alfred Gold, Berlin



DAUMIER 60

THE MAN ON THE ROPE. Oil, $43\frac{1}{4} \times 28\frac{3}{8}$ inches
Collection Mr. and Mrs. Joseph J. Kerrigan, New York



61 DAUMIER

THE UPRISING. Oil, $34\frac{1}{4} \times 40\frac{1}{2}$ inches

Collection Phillips Memorial Gallery, Washington



DAUMIER 62

THE BEGGARS. Oil, $23\frac{3}{4} \times 29\frac{1}{8}$ inches
Collection Fritz Hess, Berlin-Dahlem



63 DAUMIER

THREE LAWYERS. Oil, 16 x 13 $\frac{3}{4}$ inches

Phillips Memorial Gallery, Washington



DAUMIER 64

THE TRIUMPHANT LAWYER. Oil, $23\frac{1}{2} \times 17$ inches
Collection John T. Spaulding, Boston

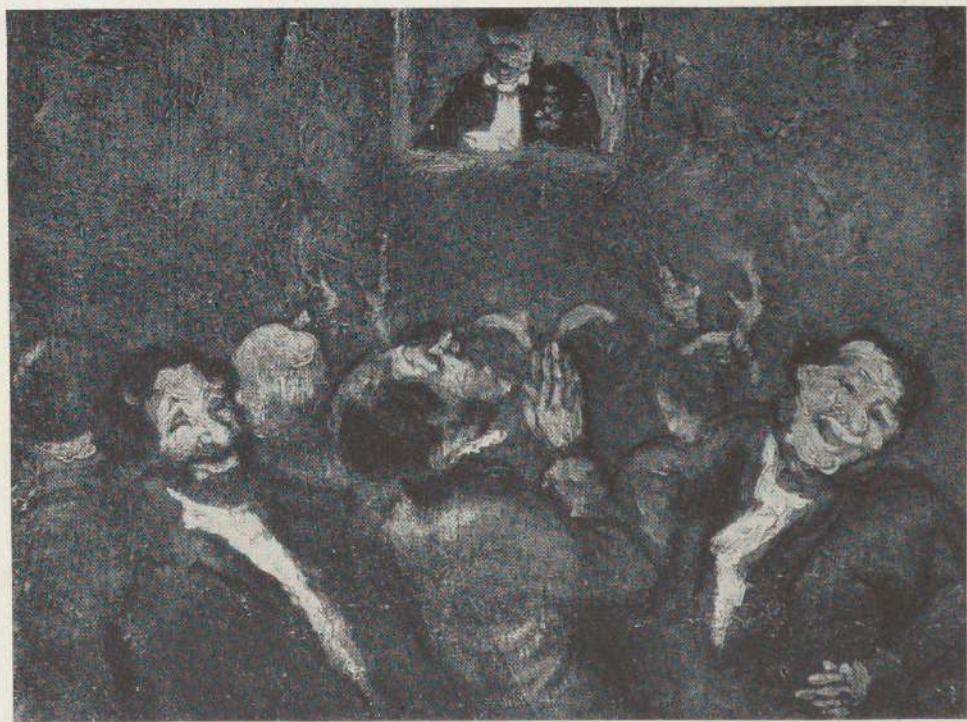


65 DAUMIER

THE SYMBOLS OF JUSTICE—STILL LIFE. Oil, $14\frac{1}{2} \times 17\frac{3}{4}$ inches
Collection Eduard Fuchs, Berlin-Zehlendorf



THIRD CLASS CARRIAGE. Oil, $8\frac{3}{4} \times 12\frac{1}{2}$ inches DAUMIER 66
Collection The Ferargil Galleries, New York



THE CRY FOR JUSTICE. Oil, $7\frac{1}{4} \times 9\frac{5}{8}$ inches DAUMIER 68
Collection Baron Truetzschler von Falkenstein, New York



67 DAUMIER

THIRD CLASS CARRIAGE. Oil, 26½ x 36 inches

Collection Gordon C. Edwards, Ottawa, Canada



DAUMIER 69

DRINKERS. Oil, $14\frac{1}{2} \times 11$ inches
Collection Adolph Lewisohn, New York



72 DAUMIER

MOUNTEBANKS RESTING. Oil, 21 $\frac{1}{4}$ x 24 inches

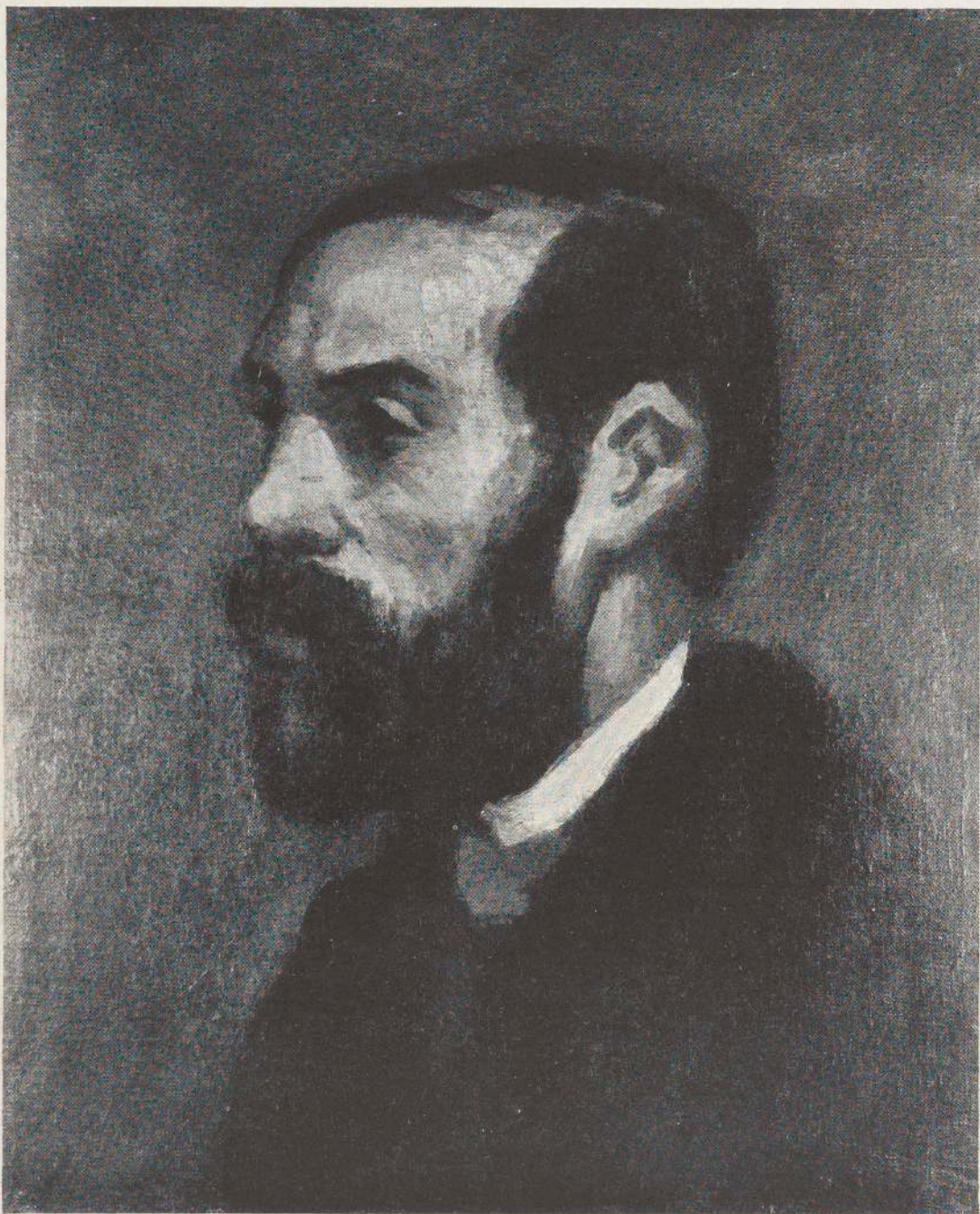
Collection Arthur Sachs, New York



DAUMIER 74

STREET MUSICIANS. Oil, $8\frac{7}{8} \times 12\frac{5}{8}$ inches

Collection Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont



79 DAUMIER

Portrait of M. Lavoignat. Oil, 18 $\frac{1}{4}$ x 15 inches
The Chester Dale Collection, New York



DAUMIER 80

THE LAUNDRESS. Oil, 19 $\frac{5}{8}$ x 13 $\frac{1}{8}$ inches
Private Collection, New York



81 DAUMIER

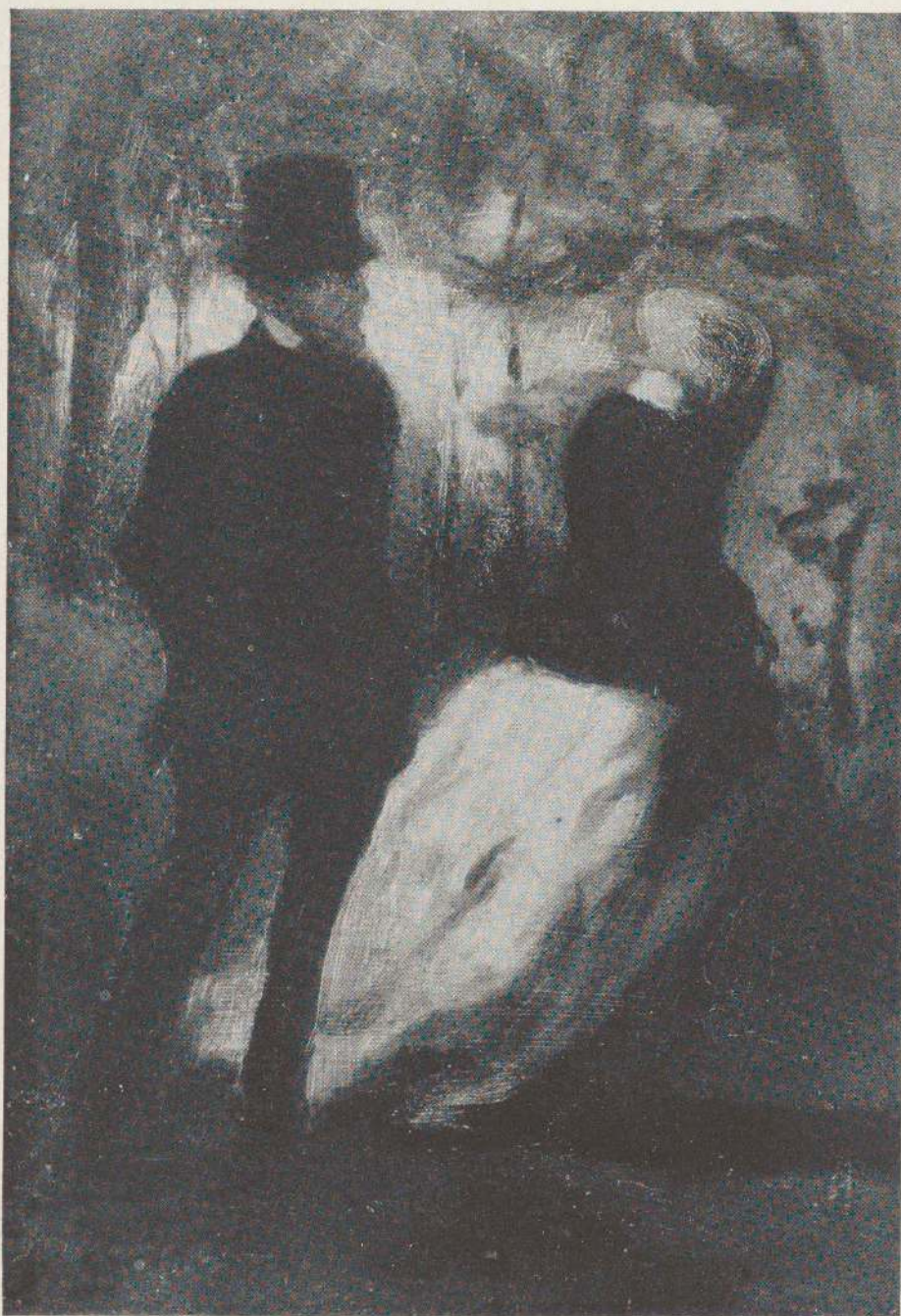
ON A BRIDGE AT NIGHT. Oil, $10\frac{1}{2} \times 8\frac{1}{2}$ inches
Collection Phillips Memorial Gallery, Washington



DAUMIER 82

SAVED! Oil, 13 $\frac{3}{4}$ x 11 inches

Collection Mrs. Samuel Courtauld, London



83 DAUMIER

STROLLERS. Oil, $11\frac{7}{8} \times 8\frac{1}{8}$ inches

Private Collection Josef Stransky, New York



DAUMIER 84

MOTHER WITH A CHILD ON HER ARM. Oil, 15 $\frac{3}{8}$ x 12 $\frac{5}{8}$ inches
Collection Eduard Fuchs, Berlin-Zehlendorf



85 DAUMIER

MAN WITH A WHEELBARROW. Oil, 16 x 12 $\frac{5}{8}$ inches

Collection Hugo Perls, Berlin



DAUMIER 86

ORCHESTRA STALLS. Oil, $23\frac{5}{8} \times 33\frac{7}{8}$ inches

Lent by Richard Goetz, Paris, and Dr. Alfred Gold, Berlin



87 DAUMIER

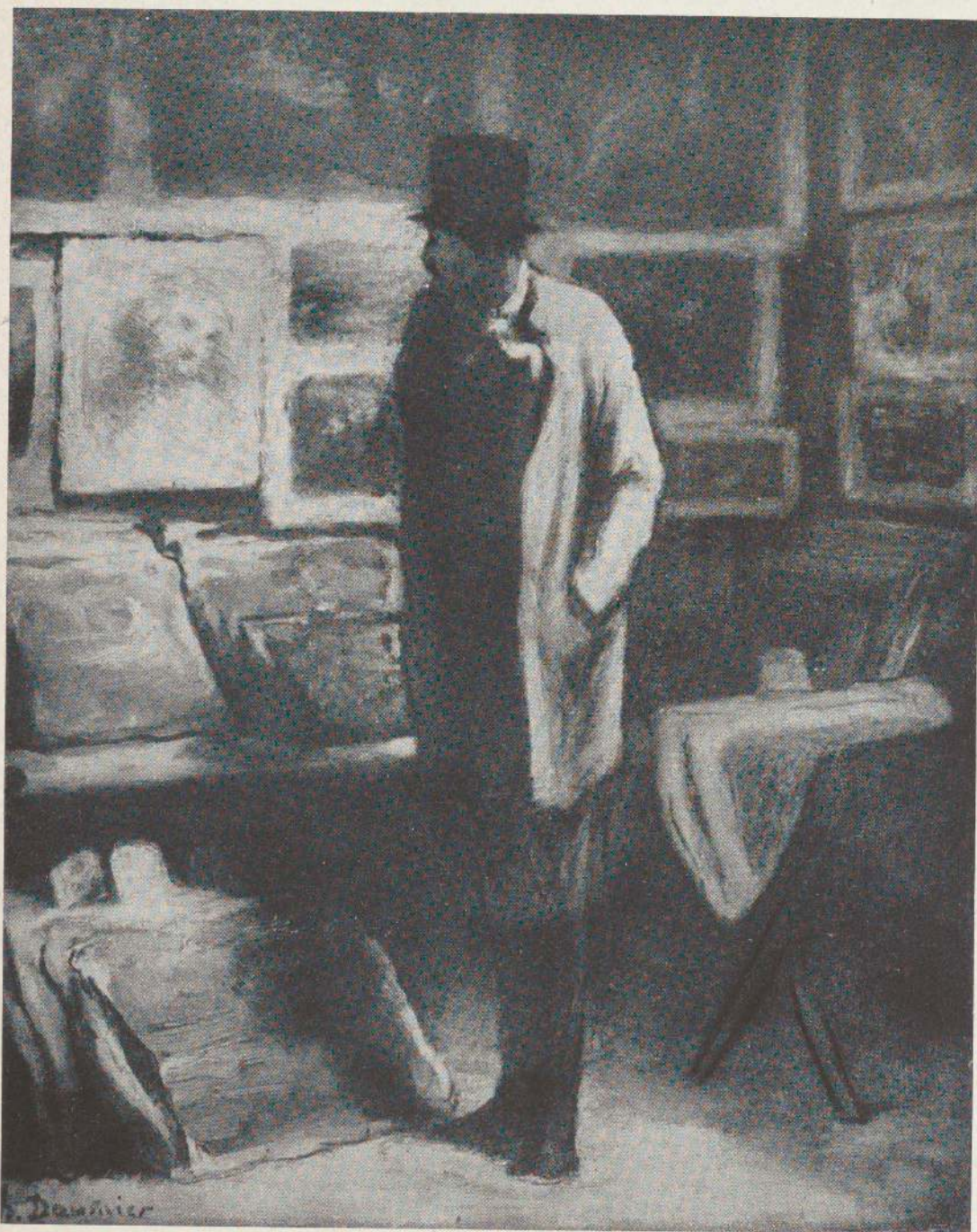
TWO SCULPTORS. Oil, $10\frac{1}{4} \times 13\frac{3}{4}$ inches

Collection Phillips Memorial Gallery, Washington



DAUMIER 89

THE KISS. Oil, 14½ x 11 inches
Collection Hans Weiss, Sagan, Germany



90 DAUMIER

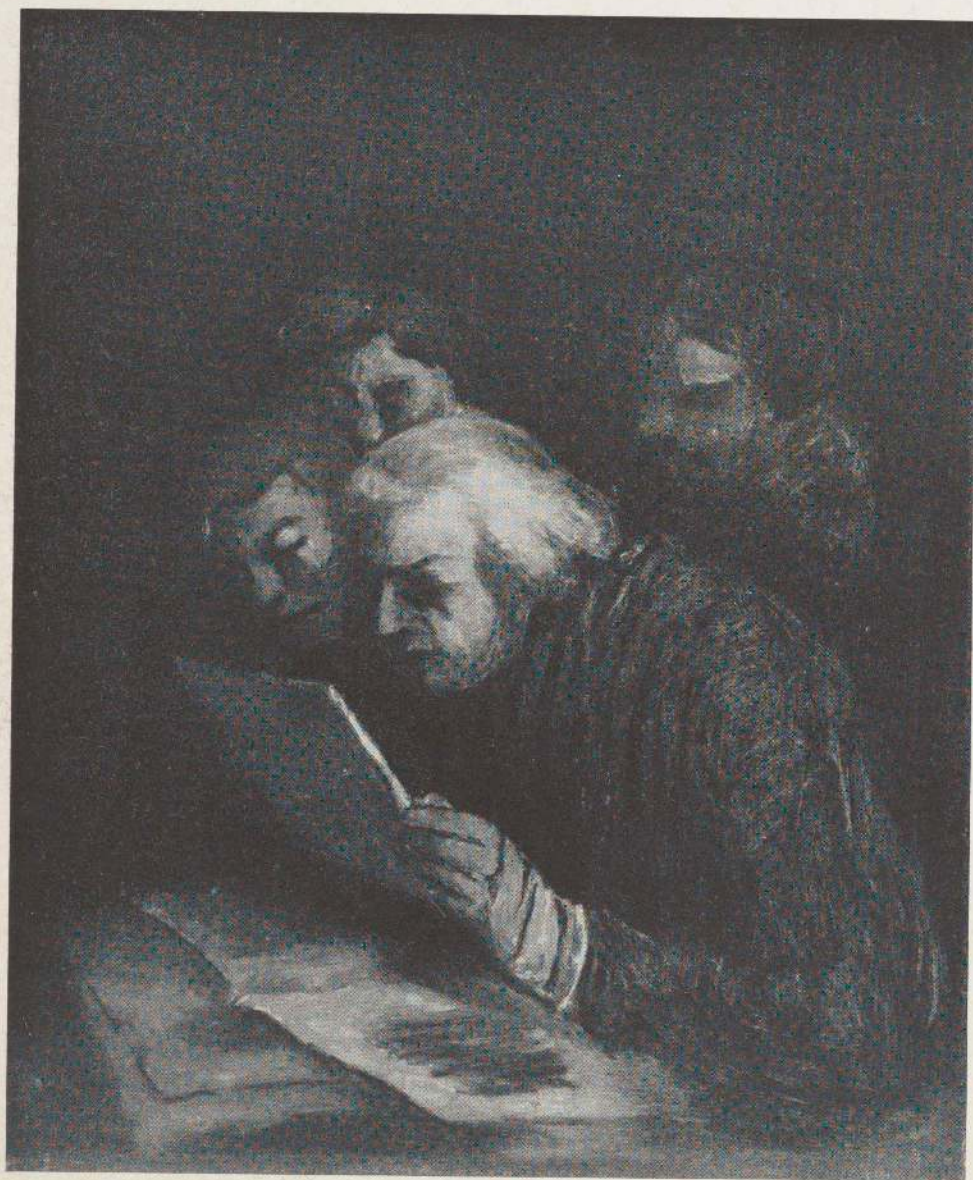
THE PRINT COLLECTOR STANDING. Oil, $15\frac{3}{4} \times 12\frac{5}{8}$ inches
Collection Mme. Jacques Doucet, Paris



This painting was stolen from
the Exhibition on October 20

DAUMIER 91

THE PRINT COLLECTORS. Oil, $8\frac{1}{2} \times 6\frac{1}{4}$ inches
Private Collection Josef Stransky, New York



92 DAUMIER

THE FINE IMPRESSION. Oil, $12\frac{1}{2} \times 15\frac{1}{4}$ inches
Collection Ernest Rouart, Paris



DAUMIER 93

SOUP. Watercolor, $11\frac{5}{8} \times 15\frac{3}{4}$ inches
Collection The Louvre Museum, Paris



94 DAUMIER

WOMAN NURSING A CHILD
Drawing, $11 \times 11\frac{1}{2}$ inches
Collection Claude Roger-Marx



95 DAUMIER

ACROBATS MOVING. $14\frac{1}{2} \times 10\frac{3}{4}$ inches.

Collection The Wadsworth Atheneum, Hartford



DAUMIER 96

SIDE SHOW. Watercolor, $10\frac{1}{2} \times 14\frac{1}{2}$ inches
Collection The Louvre Museum, Paris



DAUMIER 97

AT THE THEATRE. Watercolor, $7\frac{1}{2} \times 10\frac{1}{4}$ inches
Collection Ernest Rouart, Paris



98 DAUMIER

THE HYPOCHONDRIAC. Watercolor, $9\frac{1}{8} \times 11\frac{5}{8}$ inches
Collection Samuel Courtauld, London



99 DAUMIER

ON THE TRAIN. Watercolor, $7\frac{7}{8} \times 11\frac{5}{8}$ inches
Collection Mme. Jules Rein, Paris



DAUMIER 100

FOUR BABIES PLAYING. Watercolor, $6\frac{1}{4} \times 8\frac{5}{8}$ inches
Collection Mme. Charles Pomaret, Paris



DAUMIER 101

MOVING THE "CONSTITUTIONNEL." Drawing, $11\frac{5}{8} \times 17\frac{3}{4}$ inches
Collection Ernest Rouart, Paris



103 DAUMIER

TWELVE LAWYERS. Watercolor, 12 1/2 x 9 inches
Collection John Nicholas Brown, Providence



105 DAUMIER

THE BUTCHER. Drawing, $10\frac{5}{8} \times 7\frac{7}{8}$ inches
Collection Fogg Art Museum
Cambridge, Massachusetts



106 DAUMIER

TWO LAWYERS TALKING. Watercolor, $10\frac{1}{4} \times 8\frac{1}{4}$ inches
Private Collection, New York



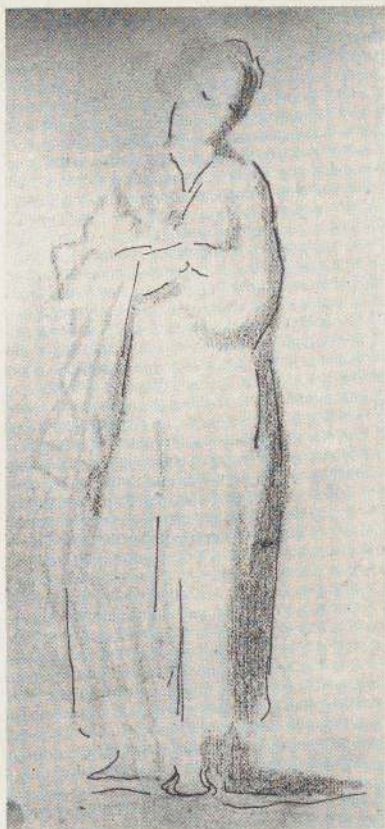
107 DAUMIER

CLOWN. Watercolor, $6\frac{5}{8} \times 4\frac{5}{16}$ inches
Collection Claude Roger-Marx, Paris

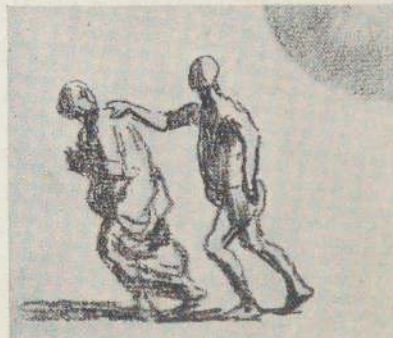


108 DAUMIER

THE DRUNKARDS. Drawing, $9\frac{1}{2} \times 10\frac{3}{8}$ inches
Collection Claude Roger-Marx, Paris



- DAUMIER
 109 (Above) STANDING WOMAN
 WITH FOLDED ARMS. *Drawing*
 $6\frac{7}{8} \times 4\frac{7}{8}$ inches
 111 (Below) WOMAN WALKING WITH
 THREE CHILDREN. *Drawing*
 4 x 4 inches



- DAUMIER
 110 (Above) LAWYER WALKING
Drawing. $14 \times 7\frac{3}{4}$ inches
 112 (Below) MAN AND WOMAN
 WALKING. *Drawing*
 $3\frac{1}{2} \times 4$ inches

Collection Claude Roger-Marx, Paris



113 DAUMIER

DON QUIXOTE. *Drawing, Pen and Ink, 11 $\frac{3}{8}$ x 14 $\frac{1}{2}$ inches*
Collection Claude Roger-Marx, Paris



DAUMIER 120

THE MARKET. Watercolor, 10 x 7 inches
Private Collection, New York



127 DAUMIER

RUE TRANSNONAIN, 15th of April, 1834. $11\frac{1}{4} \times 17\frac{1}{2}$ inches. Published 1834, H. D. 310
Collection E. Weyhe, New York



139 DAUMIER
UNKNOWN PORTRAIT. *Bronze*
Collection E. Weyhe, New York



137 DAUMIER, DUPIN AÎNÉ. *Bronze*
Collection Albert E. McVitty, Bryn Mawr,
Pennsylvania



136 DAUMIER, FELIX BARTHE. *Bronze*
Collection Hunt Henderson, New Or-
leans, Louisiana



138 DAUMIER, GUIZOT. *Bronze*
Collection E. M. M. Warburg, New
York



147 DAUMIER

RATAPOIL. *Bronze*

Collection Percy Moore Turner, London



DAUMIER 148

FUGITIVES. *Bronze Relief*

Collection Messrs. M. Knoedler and Company, New York, London and Paris

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The Museum of Modern Art



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DAUMIER