Corot, Daumier: eighth loan exhibition, Museum of Modern Art, October 16-November 23, 1930

Date
1930

Publisher
Plandome Press, for the Trustees of The Museum of Modern Art

Exhibition URL
www.moma.org/calendar/exhibitions/2027

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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.

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.

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.

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.
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 tranquility 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.

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 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 vermilion, 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
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 Philipon. 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 Philipon 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.

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 Légitimatif (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 Philipon's Charivari continued to depend upon Daumier's services for many years afterwards—and unfortunately Daumier had to depend upon Charivari.

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 Ratapoil (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.

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),
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 Lawndress (No. 86), 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:

"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.
CAMILLE COROT

From a watercolor by Daumier (No. 122)

H. O. Havemeyer Collection, Metropolitan Museum of Art
COROT


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, 9 3/4 x 16 3/4 inches. Robaut 74
   Collection Lord Berners, London

*2 BRIDGE OF THE CASTEL SANT’ANGELO, ROME, 1826–27
   Oil on canvas, 10 1/4 x 17 inches. Robaut 70
   Collection Wildenstein and Company, New York and Paris

*3 TOWN ON A CLIFF, 1826–27
   Oil on wood, 6 7/8 x 13 3/8 inches
   Collection Smith College Museum of Art, Northampton, Massachusetts

*4 ISLE OF SAN BARTOLOMMEO, ROME, 1826–28
   Oil on canvas, 10 1/4 x 16 1/8 inches. Robaut 75
   Collection Museum of Fine Arts, Boston

*5 YOUNG PEASANT OF THE ROMAN CAMPAGNA, about 1826
   Oil on canvas, 9 3/4 x 12 3/4 inches. Robaut 57
   The Chester Dale Collection, New York

*6 ITALIAN LANDSCAPE, about 1828
   Oil on canvas, 16 1/2 x 24 inches
   Private Collection Josef Stransky, New York

*7 PORTRAIT OF M. ABEL OSMOND, 1820
   Oil on canvas, 21 x 17 1/2 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 3/4 x 21 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 reunited perhaps for the first time in a hundred years.

9 ROCKS IN A WOOD
Oil on canvas, 18 x 23 inches
The Chester Dale Collection, New York

10 PORCH OF CHARTRES CATHEDRAL, 1830
Oil on canvas, 24 x 17 3/4 inches. Robaut 222
Private Collection Paul Rosenberg, Paris

11 JUMIÈGES, about 1830
Oil on canvas, 12 x 17 1/2 inches
Collection Smith College Museum of Art, Northampton, Massachusetts

12 THE INN AT MONTIGNY LES CORMEILLES, 1831
Oil on canvas, 9 1/2 x 13 inches
Collection Farnsworth Museum of Wellesley College, Massachusetts

13 THE SEINE AT ROUEN, 1833–34
Oil on canvas, 43 1/2 x 61 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 1/4 x 28 3/4 inches. Robaut 258
Collection Mrs. Charles C. Rumsey, New York

14 VIEW OF GENOA, 1834
Oil on canvas, 11 3/4 x 16 1/2 inches. Robaut 301
Collection Martin A. Ryerson, Chicago

15 LANDSCAPE IN A THUNDERSTORM, about 1835
Oil on canvas, 38 1/2 x 53 1/4 inches. Retouched 1859. Robaut 259
Collection The Thannhauser Galleries, Berlin and Lucerne
*16 VIEW NEAR NAPLES, 1841
Oil on canvas, 27 3/4 x 43 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 3/4 x 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 3/4 x 31 3/4 inches. Robaut 69
Painted in the studio after a study made at Rome in 1826 (Robaut 67)
Collection Baron Napoléon Gourgaud, Paris

*19 THE ARCH OF CONSTANTINE, about 1850
Oil on canvas, 11 x 16 1/4 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 3/4 x 14 1/4 inches
Collection The Balzac Galleries, New York

*21 INTERIOR OF KITCHEN AT MANTES, 1850–60
Oil on canvas, 23 1/4 x 21 3/4 inches. Robaut 824
Collection Durand-Ruel, New York and Paris

*22 LITTLE GIRL STUDYING, 1850–60
Oil on wood, 15 3/4 x 14 1/2 inches. Robaut 1027
Collection Percy Moore Turner, London

*23 WOMAN WEARING A TOQUE, 1850–55
Oil on canvas, 44 3/4 x 34 1/8 inches. Robaut 1660
Private Collection Paul Rosenberg, Paris

*24 PORTRAIT OF A GIRL, 1859
Oil on canvas, 103 3/4 x 9 3/4 inches
The Chester Dale Collection, New York
25 THE TRAGIC MUSE, 1860-65
Oil on canvas, 14 3/4 x 9 inches. Robaut cf. 1386
Collection Ernest Rouart, Paris

26 FARM—EARLY MORNING, 1860-65
Oil on canvas, 23 3/4 x 31 1/2 inches. Robaut 1694
Collection Phillips Memorial Gallery, Washington

27 THE REAPER’S FAMILY, 1860-68
Oil on canvas, 15 x 21 3/4 inches. Robaut 1344
Private Collection Paul Rosenberg, Paris

28 THE PENSIVE MUSE, 1865-70
Oil on canvas, 17 x 12 inches. Robaut 1392
Private Collection Josef Stransky, New York

29 INTERRUPTED READING, 1865-70
Oil on canvas, 37 1/2 x 26 3/4 inches. Robaut 1431
Collection The Art Institute of Chicago

30 WOMAN WITH WATER JAR, 1865-70
Oil on canvas, 21 5/8 x 15 3/4 inches. Robaut 1423
Collection Phillips Memorial Gallery, Washington

31 SHEPHERDESS BY A LAKE, 1865-70
Oil on canvas, 32 x 25 3/4 inches. Robaut 1775
Collection Harold C. Richard, New York

32 YOUNG WOMAN IN A RED BODICE, 1868-70
Oil on wood, 17 3/4 x 14 1/4 inches. Robaut 1566
Collection Carl Weeks, Des Moines, Iowa

33 PORTRAIT OF A YOUNG WOMAN, 1868-72
Oil on canvas, 12 7/8 x 9 5/8 inches
Collection Dr. F. H. Hirschland, New York

34 ODALISQUE, 1870
Oil on canvas, 19 1/2 x 23 inches
Private Collection Josse and Gaston Bernheim-Jeune, Paris
*35 JUDITH, 1872-74
Oil on canvas, 41 x 24 3/4 inches. Robaut 2141
Collection William Ottman, New York

*36 NILSON, OR THE GYPSY WITH THE MANDOLIN, 1874
Oil on canvas, 31 1/2 x 22 3/8 inches. Robaut 2156
Collection Wildenstein and Company, New York and Paris

DRAWINGS

*37 BROOK AT CIVITA CASTELLANA, 1827
Drawing, pencil, 12 3/4 x 15 3/8 inches
Collection The Louvre Museum, Paris

*38 PORTRAIT OF A CHILD
Drawing, 9 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 3/4 x 10 1/2 inches. Robaut 2687
Collection The Louvre Museum, Paris

*40 WOMAN KNITTING
Drawing, 10 7/8 x 8 inches
Fogg Art Museum, Paul J. Sachs Collection, Cambridge, Massachusetts

*41 CATHEDRAL OF CHARTRES, about 1830
Drawing, pencil, 16 3/4 x 11 3/8 inches
Study for Painting in The Louvre, Collection Moreau-Nelaton (Robaut 221)
Collection Raymond Koechlin, Paris

42 LANDSCAPE
Drawing, 11 1/2 x 16 3/4 inches
Collection Mrs. Robert Hamershlag, New York

*43 PORTRAIT OF DAUMIER, inscribed l'ami Daumier, Corot
Drawing, red crayon, 8 1/2 x 6 5/8 inches
Private Collection, New York

44 SELF PORTRAIT
Drawing, red crayon, 8 3/4 x 7 inches
Private Collection, New York
HONORÉ DAUMIER
From a portrait in red crayon by Corot (No. 43)
Private Collection, New York

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 SANCHO PANZA IN A ROCKY VALLEY
Oil on canvas, 30½ x 40½ inches. Fuchs pl. 156
Collection The National Gallery, Berlin

*46 DON QUIXOTE CONFRONTED BY THE DEAD MULE
Oil on canvas, 52¼ x 21½ inches. Fuchs pl. 270
Collection Baron Napoléon Gourgaud, 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, 9½ x 17¾ inches. Fuchs pl. 158
Collection The Metropolitan Museum of Art, New York

*48 DON QUIXOTE AND SANCHO PANZA RESTING BENEATH A TREE
Oil on canvas, 15¾ x 24¾ inches. Fuchs pl. 159
Collection Eduard Fuchs, Berlin-Zehlendorf

*49 SANCHO PANZA
Oil on canvas, 10 x 7½ 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 SANCHO 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 SANCHO PANZA RIDING SIDE BY SIDE
Oil on canvas, 39¼ x 32 inches. Fuchs pl. 165
Collection Samuel Courtauld, London

*52 DON QUIXOTE AND SANCHO PANZA RIDING DOWN A HILL
Oil on canvas, 15¼ 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 9½ 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, 16½ x 13 inches. Fuchs, supplement, pl. 297
Collection Dr. Alfred Gold, Berlin
*60 THE MAN ON THE ROPE
Oil on canvas, 43¼ x 28¾ inches. Fuchs pl. 89
Collection Mr. and Mrs. Joseph J. Kerrigan, New York

*61 THE UPRISING
Oil on canvas, 34¾ x 40½ inches. Fuchs pl. 91
Collection Phillips Memorial Gallery, Washington

*62 THE BEGGARS
Oil on canvas, 23¾ x 29¾ inches. Fuchs facing page 16
Collection Fritz Hess, Berlin-Dahlem

*63 THREE LAWYERS
Oil on canvas, 16 x 13¾ inches. Fuchs pl. 23
Collection Phillips Memorial Gallery, Washington

*64 THE TRIUMPHANT LAWYER
Oil on canvas, 23½ x 17 inches
Collection John T. Spaulding, Boston

*65 THE SYMBOLS OF JUSTICE—STILL LIFE
Oil on canvas, 14¼ x 17¾ inches. Fuchs pl. 26b
Collection Eduard Fuchs, Berlin-Zehlendorf

*66 THIRD CLASS CARRIAGE
Oil, 8¾ x 12½ inches. Fuchs pl. 44b
Collection The Ferargil Galleries, New York

67 THIRD CLASS CARRIAGE
Oil, 26¾ x 36 inches
Collection Gordon C. Edwards, Ottawa, Canada

*68 THE CRY FOR JUSTICE
Oil on wood, 7¼ x 9½ inches
Collection Baron Truetzschler von Falkenstein, New York

*69 DRINKERS
Oil on canvas, 14½ x 11 inches. Fuchs pl. 31
Collection Adolph Lewisohn, New York

33
70 THE TWO DRINKERS
Oil on canvas, $8\frac{3}{4} \times 10\frac{3}{4}$ 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, $21\frac{3}{4} \times 24$ inches. Fuchs pl. 131
Collection Arthur Sachs, New York

73 THE STRONG MAN
Oil on canvas, $10 \times 12\frac{3}{4}$ inches
Lent anonymously

*74 STREET MUSICIANS
Oil on wood, $8\frac{3}{8} \times 12\frac{3}{8}$ inches. Fuchs, supplement, pl. 279b
Collection Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont

75 THE WAITING ROOM
Oil on wood, $12\frac{3}{4} \times 9\frac{3}{4}$ inches
Private Collection, New York

76 IN CHURCH
Oil on wood, $5\frac{3}{4} \times 8$ 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, $5\frac{3}{4} \times 6\frac{3}{4}$ inches
Collection Mrs. Charles C. Rumsey, New York

*79 PORTRAIT OF M. LAVOIGNAT
Oil on canvas, $18\frac{3}{4} \times 15$ inches. Fuchs pl. 15b
The Chester Dale Collection, New York
THE LAUNDRESS
Oil on wood, 19 3/8 x 15 3/8 inches. Fuchs pl. 73
Private Collection, New York

ON A BRIDGE AT NIGHT
Oil on wood, 10 3/4 x 8 3/4 inches. Fuchs pl. 68a
Collection Phillips Memorial Gallery, Washington

SAVED!
Oil on canvas, 13 3/4 x 11 inches. Fuchs pl. 65
Collection Mrs. Samuel Courtauld, London

STROLLERS
Oil on canvas, 11 7/8 x 8 3/8 inches. Fuchs pl. 48
Private Collection Josef Stransky, New York

MOTHER WITH A CHILD ON HER ARM
Oil on canvas, 15 3/8 x 12 5/8 inches. Fuchs pl. 59
Collection Eduard Fuchs, Berlin-Zehlendorf

MAN WITH A WHEELBARROW
Oil on canvas, 16 x 12 5/8 inches. Fuchs pl. 53
Collection Hugo Perls, Berlin

ORCHESTRA STALLS
Oil on canvas, 23 3/8 x 33 7/8 inches. Fuchs, supplement, pl. 285a
Lent by Richard Goetz, Paris, and Dr. Alfred Gold, Berlin

TWO SCULPTORS
Oil on canvas, 10 1/4 x 13 3/4 inches. Fuchs pl. 96
Collection Eduard Fuchs, Berlin-Zehlendorf

CONVERSATION IN A STUDIO
Oil on wood, 9 3/4 x 13 inches. Fuchs pl. 95
Collection Eduard Fuchs, Berlin-Zehlendorf

THE KISS
Oil on wood, 14 3/4 x 11 inches. Fuchs pl. 69
Collection Hans Weiss, Sagan, Germany
THE PRINT COLLECTOR STANDING
Oil on wood, 15 3/4 x 12 5/8 inches. Fuchs pl. 109
Collection Mme. Jacques Doucet, Paris

THE PRINT COLLECTORS
Oil on wood, 8 3/4 x 6 1/4 inches. Fuchs pl. 102
Private Collection Josef Stransky, New York

THE FINE IMPRESSION
Oil on wood, 12 3/4 x 15 1/4 inches. Fuchs pl. 101
Collection Ernest Rouart, Paris

WATERCOLORS AND DRAWINGS

SOUP
Watercolor, pen and brush, 11 3/8 x 15 3/4 inches. Fuchs pl. 235
Collection The Louvre Museum, Paris

WOMAN NURSING A CHILD
Drawing, charcoal, 11 x 11 1/2 ins. Note: Apparently a study for "Soup" No. 93 in this catalog
Collection Claude Roger-Marx, Paris

ACROBATS MOVING
Watercolor, pen and brush, 14 1/2 x 10 3/4 inches. Fuchs pl. 26ca
Collection The Wadsworth Atheneum, Hartford

SIDE SHOW
Watercolor, pen and brush, 10 1/2 x 14 1/2 inches. Fuchs pl. 259
Collection The Louvre Museum, Paris

THE BARKER
Watercolor
Collection Mrs. A. L. Scott, New York

AT THE THEATRE
Watercolor, pen and brush, 7 3/2 x 10 1/2 inches. Fuchs pl. 253b
Collection Ernest Rouart, Paris

THE HYPOCHONDRIAC
Watercolor, pen and brush, 9 3/8 x 11 5/8 inches. Fuchs, supplement, pl. 337
Collection Samuel Courtauld, London
99  ON THE TRAIN
   Watercolor, pen and brush, 7 7/8 x 11 7/8 inches. Fuchs pl. 220
   Collection Mme. Jules Rein, Paris

100  FOUR BABIES PLAYING
    Watercolor, pen and brush, 6 1/4 x 8 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 5/8 x 17 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 x 7 inches
    The Chester Dale Collection, New York

103  TWELVE LAWYERS
    Watercolor, pen and brush, 12 3/4 x 9 inches. Fuchs, supplement, pl. 317
    Collection John Nicholas Brown, Providence

104  LAWYER
    Drawing, pencil, 12 3/4 x 13 inches
    Collection Mr. and Mrs. Samuel A. Lewisohn, New York

105  THE BUTCHER
    Watercolor, pen and brush, 10 5/8 x 7 5/8 inches. Fuchs, supplement, pl. 324
    Collection Fogg Art Museum, Cambridge, Massachusetts

106  TWO LAWYERS TALKING
    Watercolor, pen and brush, 10 1/4 x 8 3/4 inches. Fuchs pl. 204b
    Private Collection, New York

107  CLOWN
    Watercolor, pen and brush, 6 5/8 x 4 9/16 inches. Fuchs pl. 258b
    Collection Claude Roger-Marx, Paris
THE DRUNKARDS
Drawing, red oil paint on paper, 9 3/4 x 10 3/8 inches. Fuchs pl. 52
Collection Claude Roger-Marx, Paris

STANDING WOMAN WITH FOLDED ARMS
Drawing, ink and black crayon, 6 7/8 x 4 7/8 inches. Fuchs, supplement, p. 67, fig. 99
Collection Claude Roger-Marx, Paris

LAWYER WALKING
Drawing, black crayon, 14 x 7 3/4 inches
Collection Claude Roger-Marx, Paris

WOMAN WALKING WITH THREE CHILDREN
Drawing, black crayon, 4 x 4 inches, Fuchs p. 36, fig. 52
Collection Claude Roger-Marx, Paris

MAN AND WOMAN WALKING
Drawing, black crayon, 3 1/2 x 4 inches. Fuchs p. 37, fig. 54
Collection Claude Roger-Marx, Paris

DON QUIXOTE
Drawing, pen and ink, 11 3/8 x 14 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

WOMAN AND CHILD
Drawing, black and red crayon, 5 x 11 7/8 inches. Fuchs p. 40, fig. 59
Collection Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont

TWO CLOWNS
Drawing, black crayon tinted with watercolor, 14 1/4 x 10 inches. Fuchs, supp., pl. 285a
Collection Metropolitan Museum of Art, New York

DON QUIXOTE AND SANCHO PANZA
Drawing, black crayon tinted with watercolor, 6 1/4 x 8 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 7¼ 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, 8¼ x 6¾ 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, 8¾ 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 Légeislatif. 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
9¾ x 7¾ inches. Published in Caricature, 1833. H. D. † 153
Collection E. Weyhe, New York
24 M. ROYER COL. . . . .
11⅝ x 8⅞ inches. Published in Caricature, 1833. H. D. 166
Collection E. Weyhe, New York

25 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.

26 NE VOUS Y FROTTEZ PAS!! (Keep Off!)
12⅝ x 17 inches. Published, 1834. H.D. 305
Collection E. Weyhe, New York

27 RUE TRANSNONAIN, 15th of April 1834
11½ x 17½ 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.

28 LES CANOTIERS PARISIENS No. 14
8 x 10⅜ 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.”

29 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!”

30 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)
   11½ 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**
   9½ x 7½ 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**
   9¾ x 7¾ 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**
   8¾ x 11¾ 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 Législatif* 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 BARTHÉ**
   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 3/4 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 3/4 inches
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.
**COROT 1**

Aqueducts in the Roman Campagna, 1826–28. Oil, 9 ¼ x 16 ¾ inches
Collection Lord Berners, London

**COROT 2**

Bridge of the Castel Sant' Angelo, 1826–27. Oil, 10 ½ x 17 inches
Collection Wildenstein and Company, New York and Paris
3 COROT
Town on a Cliff, 1826-7. Oil, 6 7/8 x 15 3/8 inches

4 COROT
Isle of San Bartolomeo, Rome, 1826-28. Oil, 10 3/4 x 16 3/8 inches
Collection Museum of Fine Arts, Boston
Young Peasant of the Roman Campagna, about 1826. Oil, 9 3/4 x 12 3/4 inches

The Chester Dale Collection, New York
6 COROT

ITALIAN LANDSCAPE, about 1828. Oil, 16 1/2 x 24 inches
Private Collection Josef Stransky, New York
PORTRAIT OF M. ABEL OSMOND, 1829. Oil, 21 x 17 1/2 inches
Collection Adolph Lewisohn, New York
COROT

PORTRAIT OF CAPTAIN FAULTE DU PUYPARLIER, 1829. Oil, 25 1/2 x 21 1/2 inches
The Chester Dale Collection, New York
Porch of Chartres Cathedral, 1830. Oil, 24 x 17 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
The Inn at Montigny les Cormeilles, 1831. Oil, 9 3/4 x 13 inches
Collection Farnsworth Museum of Wellesley College, Massachusetts
13 COROT

The Seine at Rouen, 1833-34. Oil, 43 3/8 x 61 3/4 inches
Collection Georges Bernheim and Company, Paris
COROT 13A

View of Rouen from the Hill of Saint Catherine, 1833–34. Oil, 23 3/4 x 28 3/4 inches
Collection of Mrs. Charles C. Rumsey, New York
14 COROT

View of Genoa, 1834. Oil, 11 1/4 x 16 3/8 inches
Collection Martin A. Ryerson, Chicago
COROT 15

Landscape in a Thunderstorm, about 1835. Oil, 38 3/8 x 53 3/8 inches
Collection The Thannhauser Galleries, Berlin and Lucerne
16 COROT

View Near Naples, 1841. Oil, 27 1/2 x 43 3/8 inches
Collection Wildenstein and Company, New York and Paris
Mme. Sennegon, 1841. Oil, 18 3/8 x 15 inches
18 COROT

View of the Forum, about 1845. Oil, 183/4 x 313/4 inches
Collection Baron Napoléon Gourgaud, Paris

19 COROT

The Arch of Constantine, about 1850. Oil, 11 x 163/4 inches
Collection Paul Jamot, Paris
Woman Combing Hair, 1850-60. Oil, 19 3/4 x 14 3/4 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 3/4 x 14 3/4 inches**

Collection Percy Moore Turner, London
Woman Wearing a Toque, 1850-55. Oil, 44½ x 34½ 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
The Tragic Muse, 1860-65. Oil, 14 3/4 x 9 inches
Collection Ernest Rouart, Paris
COROT 26

Farm—Early Morning, 1860-65. Oil, 23 3/4 x 31 1/2 inches
Collection Phillips Memorial Gallery, Washington
27 COROT

The Reaper's Family, 1860-68. Oil, 15 x 21 3/4 inches
Private Collection, Paul Rosenberg, Paris
The Pensive Muse, 1865–70. Oil, 17 x 12 inches
Private Collection Josef Stransky, New York
29 COROT

Interrupted Reading, 1865–70. Oil, 37 1/2 x 26 3/4 inches
Collection The Art Institute, Chicago
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 3/4 inches
Collection Harold Richard, New York
YOUNG WOMAN IN A RED BODICE, 1868–70. Oil, 17 3/4 x 14 1/4 inches
Collection Carl Weeks, Des Moines, Iowa
33 COROT

PORTRAIT OF A YOUNG WOMAN, 1868–72. Oil, 12 7/8 x 9 5/8 inches
Collection Dr. F. H. Hirschland, New York
Odalisque, 1870. Oil, 19 3/4 x 23 inches
Private Collection Josse and Gaston Bernheim-Jeune, Paris
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 1/4 x 15 3/4 inches
Collection The Louvre Museum, Paris
38 COROT
PORTAIT OF A CHILD. Drawing, 93/4 x 7 inches
Fogg Art Museum, Paul J. Sachs Collection
Cambridge, Massachusetts

39 COROT
YOUNG GIRL SEATED, 1835-40
Drawing, 83/4 x 103/4 inches
Collection The Louvre Museum, Paris
40 COROT

WOMAN KNITTING. Drawing. 10 7/8 x 8 inches
Fogg Art Museum, Paul J. Sachs Collection
Cambridge, Massachusetts

41 COROT

CATHEDRAL OF CHARTRIES, about 1830
Drawing. 16 1/4 x 11 3/4 inches
Collection Raymond Koechlin, Paris
36 COROT

NILSON, OR THE GYPSY WITH THE MANDOLIN, 1874. Oil, 31 3/4 x 22 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, 30½ x 40½ inches
Collection The National Gallery, Berlin
DAUMIER 46

DON QUIXOTE CONFRONTED BY THE DEAD MULE
1868, Oil, 52 3/4 x 27 3/4 inches
Collection Baron Napoléon Gourgaud, Paris
47 DAUMIER

Landscape with Don Quixote and the Dead Mule. Oil, 9 7/8 x 17 3/4 inches
Collection The Metropolitan Museum of Art, New York

48 DAUMIER

Don Quixote and Sancho Panza Resting Beneath a Tree. Oil, 15 3/4 x 24 3/4 inches
Collection Eduard Fuchs, Berlin-Zehlendorf
Sancho Panza. Oil, 10 x 7 3/8 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
Don Quixote and Sancho Panza Riding Side by Side. Oil, 39 1/2 x 32 inches
Collection Samuel Courtauld, London
52 DAUMIER

DON QUIXOTE AND SANCHO PANZA RIDING DOWN A HILL

Oil, 13 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 3/4 x 27 inches
Collection Mrs. Rainey Rogers, New York
56 DAUMIER

The Horsemen. Oil, 20½ x 33½ inches
Collection Harrison Tweed, New York
DAUMIER 57

The Troubadour. Oil, 33 x 22 3/4 inches
Collection Eduard Fuchs, Berlin-Zehlendorf
59 DAUMIER

The Penitent Magdalen. Oil, 16 3/8 x 13 inches
Collection Dr. Alfred Gold, Berlin
The Man on the Rope. Oil, 43 3/4 x 28 3/8 inches
Collection Mr. and Mrs. Joseph J. Kerrigan, New York
61 DAUMIER

The Uprising. Oil, 34 3/4 x 40 3/4 inches
Collection Phillips Memorial Gallery, Washington
DAUMIER 62

The Beggars. Oil, 23 3/4 x 29 3/8 inches
Collection Fritz Hess, Berlin-Dahlem
63 DAUMIER

THREE LAWYERS. Oil, 16 x 13 3/4 inches
Phillips Memorial Gallery, Washington
DAUMIER 64

The Triumphant Lawyer. Oil, 23 1/2 x 17 inches
Collection John T. Spaulding, Boston
65 DAUMIER

The Symbols of Justice—Still Life. Oil, 14 3/4 x 17 3/4 inches
Collection Eduard Fuchs, Berlin-Zehlendorf
Third Class Carriage. Oil, 8¾ x 12½ inches  DAUMIER 66
Collection The Ferargil Galleries, New York

The Cry for Justice. Oil, 7¾ x 9½ 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 1/4 x 24 inches
Collection Arthur Sachs, New York
Street Musicians. Oil, 8 7/8 x 12 5/8 inches
Collection Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont
79 DAUMIER

Portrait of M. Lavoignat. Oil, 18\(\frac{3}{4}\) x 15 inches

The Chester Dale Collection, New York
DAUMIER 80

The Laundress. Oil, 10 5/8 x 13 3/8 inches
Private Collection, New York
DAUMIER

ON A BRIDGE AT NIGHT. Oil, 10\(\frac{1}{2}\) x 8\(\frac{1}{2}\) inches

Collection Phillips Memorial Gallery, Washington
DAUMIER 82

Saved! Oil, 13 3/4 x 11 inches
Collection Mrs. Samuel Courtauld, London
83 DAUMIER

Strollers. Oil, 11 3/4 x 8 3/8 inches
Private Collection Josef Stransky, New York
DAUMIER 84

Mother with a Child on Her Arm. Oil, 15 5/8 x 12 5/8 inches
Collection Eduard Fuchs, Berlin-Zehlendorf
85 DAUMIER

Man with a Wheelbarrow. Oil, 16 x 12 5/8 inches
Collection Hugo Perls, Berlin
Orchestra Stalls. Oil, 23 5/8 x 33 5/8 inches
Lent by Richard Goetz, Paris, and Dr. Alfred Gold, Berlin
87 DAUMIER

Two Sculptors. Oil, 10¼ x 13¾ inches
Collection Phillips Memorial Gallery, Washington
DAUMIER 89

The Kiss. Oil, 14 1/2 x 11 inches
Collection Hans Weiss, Sagan, Germany
90 DAUMIER

The Print Collector Standing. Oil, 15 3/4 x 12 5/8 inches
Collection Mme. Jacques Doucet, Paris
This painting was stolen from the Exhibition on October 20

The Print Collectors. Oil, 8 3/4 x 6 3/4 inches
Private Collection Josef Stransky, New York
92 DAUMIER

The Fine Impression. Oil, 12 3/4 x 15 3/4 inches
Collection Ernest Rouart, Paris
DAUMIER 93

Soup. Watercolor, 11 3/8 x 15 3/4 inches
Collection The Louvre Museum, Paris

94 DAUMIER

Woman Nursing a Child
Drawing, 11 x 11 1/2 inches
Collection Claude Roger-Marx
95 DAUMIER

Acrobats Moving. 14 1/2 x 10 3/4 inches.
Collection The Wadsworth Atheneum, Hartford
DAUMIER 96
Side Show. Watercolor, 10\(\frac{3}{4}\) x 14\(\frac{3}{4}\) inches
Collection The Louvre Museum, Paris

DAUMIER 97
At the Theatre. Watercolor, 7\(\frac{3}{4}\) x 10\(\frac{3}{4}\) inches
Collection Ernest Rouart, Paris
98 DAUMIER

The Hypochondriac. Watercolor, 9 5/8 x 11 5/8 inches
Collection Samuel Courtauld, London

99 DAUMIER

On the Train. Watercolor, 7 3/8 x 11 3/8 inches
Collection Mme. Jules Rein, Paris
DAUMIER 100

Four Babies Playing. Watercolor, 6 3/4 x 8 5/8 inches
Collection Mme. Charles Pomaret, Paris

DAUMIER 101

Moving the "Constitutionnel." Drawing, 1 15/8 x 17 3/4 inches
Collection Ernest Rouart, Paris
103 DAUMIER

Twelve Lawyers. Watercolor, 12 3/4 x 9 inches
Collection John Nicholas Brown, Providence
106 DAUMIER
Two Lawyers Talking, Watercolor, 10 1/4 x 8 1/4 inches
Private Collection, New York

105 DAUMIER
The Butcher, Drawing, 10 3/8 x 7 7/8 inches
Collection Fogg Art Museum, Cambridge, Massachusetts
107 DAUMIER
Clowns. Water-color, 6 3/8 x 4 1/8 inches.

108 DAUMIER
The Drunkeness. Drawing, 9 1/2 x 10 3/8 inches.
DAUMIER

109 (Above) Standing Woman with Folded Arms. Drawing
6⅞ x 4⅞ inches

111 (Below) Woman Walking with Three Children. Drawing
4 x 4 inches

Collection Claude Roger-Marx, Paris
113 DAUMIER

DON QUIXOTE. Drawing, Pen and Ink, 11\(\frac{3}{8}\) x 14\(\frac{3}{8}\) 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 1/4 x 17 3/4 inches. Published 1834, H. D. 310
Collection E. Weyhe, New York
139 DAUMIER
Unknown Portrait. Bronze
Collection E. Weyhe, New York

136 DAUMIER, Félix Barthe. Bronze
Collection Hunt Henderson, New Orleans, Louisiana

137 DAUMIER, Dupin Aïné. Bronze
Collection Albert E. McVitty, Bryn Mawr, Pennsylvania

138 DAUMIER, Guidot. Bronze
Collection E. M. M. Warburg, New York
147 DAUMIER
Ratafoil. Bronze
Collection Percy Moore Turner, London
DAUMIER 148
Fugitives. Bronze Relief
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