

Toulouse-Lautrec, paintings, drawings, posters and lithographs : exhibition dates, March 20-May 6, 1956, Museum of Modern Art, New York

Author

Toulouse-Lautrec, Henri de, 1864-1901

Date

1956

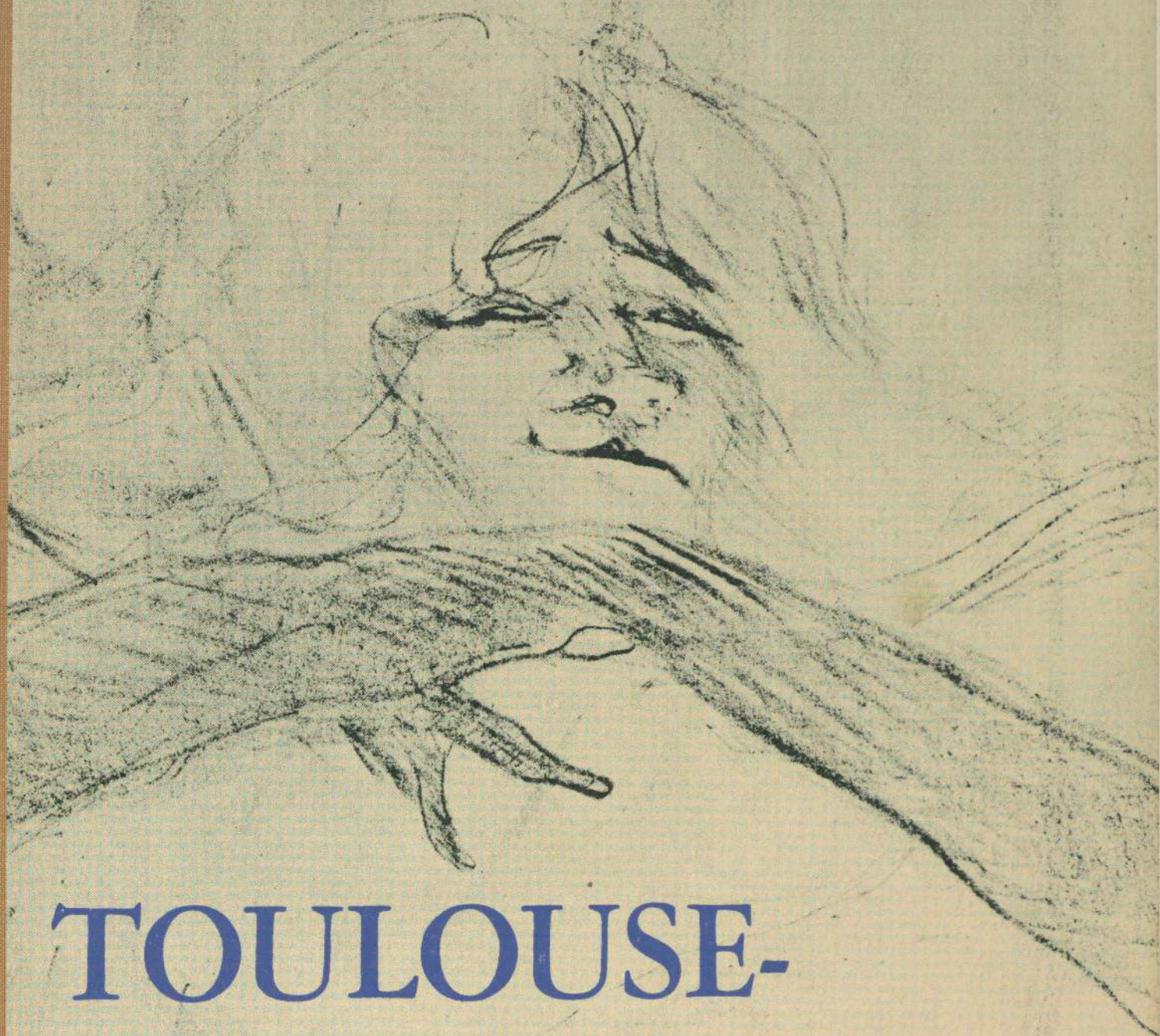
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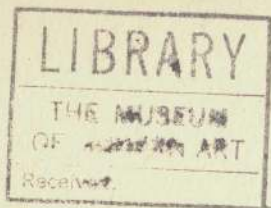
The Museum of Modern Art's exhibition history—
from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.



TOULOUSE-
LAUTREC



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Cover: Yvette Guilbert Singing "Linger, Longer, Loo." 1898. Lithograph, 11 $\frac{3}{4}$ x 9 $\frac{1}{2}$ ". Collection Ludwig Charell, New York.

Illustration opposite: Self Portrait. c.1895. Ink, 6 $\frac{1}{4}$ x 4 $\frac{3}{4}$ ". Collection Ludwig Charell, New York



TOULOUSE-LAUTREC

paintings

drawings

posters and lithographs

the museum of modern art, new york

exhibition dates: march 20-may 6, 1956

ACKNOWLEDGMENTS

Toulouse-Lautrec cast an aristocratic eye upon Paris low life in the '90s. The record of what this eye selected to see will always remain one of the most piquant and arresting in the history of art. A dwarf himself, and latterly an alcoholic, Lautrec looked unsentimentally at the moral and physical deformities of his fellow beings. He accepted with a kind of detached sympathy the sordid life of the prostitute. He enjoyed the garish vulgarity of the music hall and delighted in the dash and humor of the circus.

We may romanticize his personal life and the life he depicted. The point is, he never romanticized himself or the world about him. This is what gives his astonishing hand and eye their power and penetration and gives to his art a significance and a value above and beyond its popular, documentary appeal.

This exhibition has been derived in large part from the one recently organized by the Philadelphia Museum of Art in collaboration with the Art Institute of Chicago. Some paintings and drawings in the latter show were, unfortunately, not available for ours. On the other hand, certain important paintings, drawings, and lithographs in the present exhibition were not shown in Philadelphia or Chicago, and many of these are here reproduced, together with a selection of works previously reproduced in the Philadelphia-Chicago catalog.

For their generous assistance in the preparation of the exhibition I wish to express, on behalf of the Trustees of the Museum of Modern Art, my gratitude to the following: the lenders who have made the exhibition possible and whose names appear on page 45; Henry Clifford, Curator of Painting of the Philadelphia Museum of Art and organizer of his museum's exhibition; Henri Marceau, Director of the Philadelphia Museum of Art; Daniel Catton Rich, Director of the Art Institute of Chicago; Peter J. Pollack, Public Relations Counsel of the Art Institute of Chicago; Ludwig Charell for his advice and for lending a majority of the lithographs and posters; Miss Lelia Wittler of M. Knoedler & Co., Inc., Paul Rosenberg, Georges Wildenstein and John Rewald for help in locating pictures or securing loans.

I am particularly grateful to William S. Lieberman, Curator of Prints, Museum of Modern Art, who has been responsible for the selection of lithographs and posters in the exhibition; to Daniel Brenner for his imaginative installation of the exhibition; to Mrs. Anne Dahlgren Hecht, who has been responsible for the chronology and the preparation of the catalog; to Miss Alicia Legg of the Department of Painting and Sculpture for secretarial work throughout; and finally, and by no means least, to Miss Frances Pernas, who has seen this publication through the press.

ANDREW CARNDUFF RITCHIE

Director, Department of Painting and Sculpture

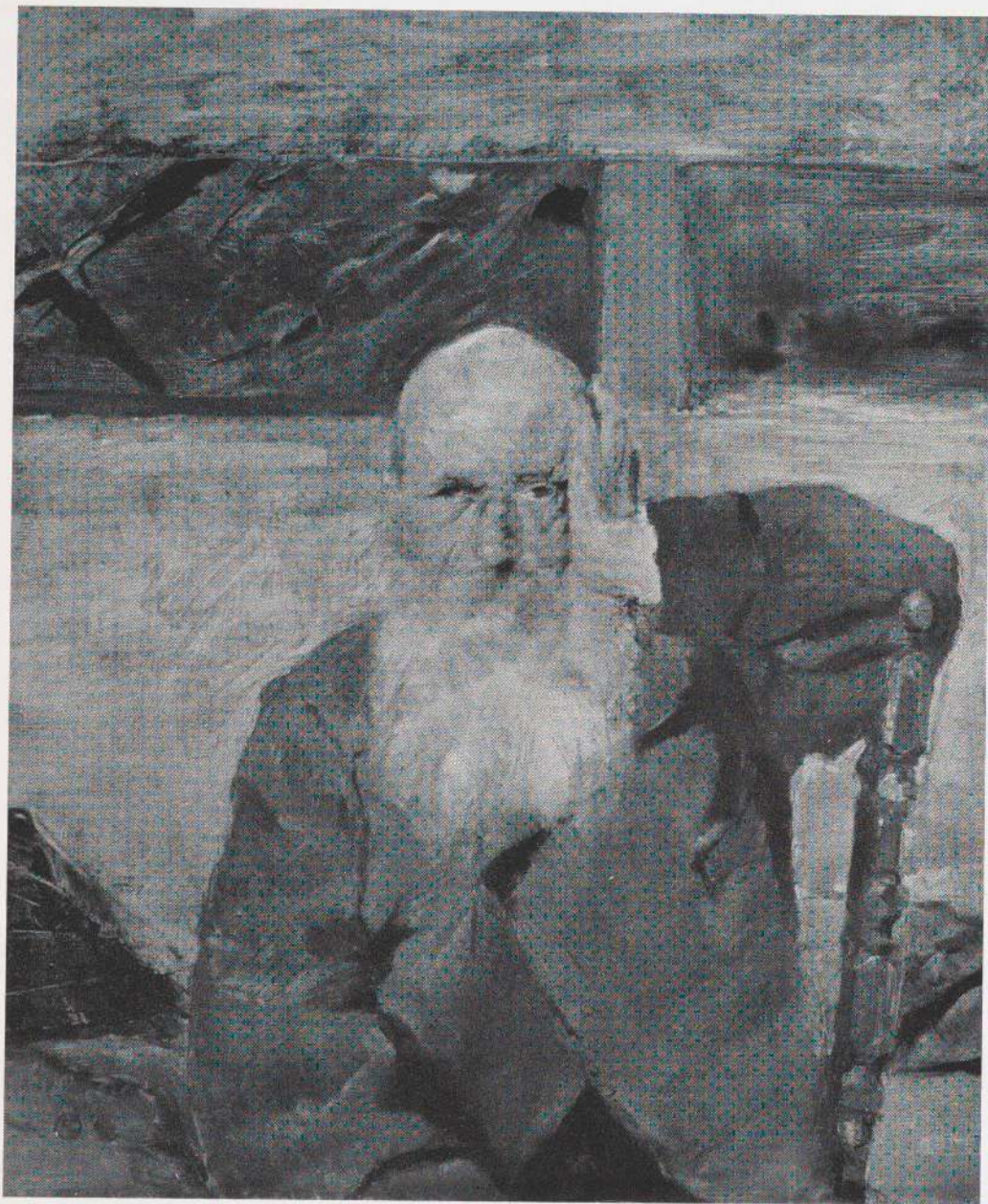
TOULOUSE - LAUTREC: A CHRONOLOGY by Anne Dahlgren Hecht

- 1864 Henri-Marie-Raymond de Toulouse-Lautrec-Monfa born November 24, in Albi, at the Hôtel du Bosc, home of his paternal grandmother. His mother is Adèle Tapié de Céleyran, first cousin of his father, Count Alphonse Toulouse-Lautrec-Monfa. Typically, his father, an ardent sportsman, and an eccentric in the grand manner, is hunting at the time of his son's birth.
- 1868 Henri's only brother, born the year before, is christened. Henri insists on signing the baptismal register with the drawing of an ox. The death of this younger brother soon after leaves Henri an only child, but he is surrounded by a large family of cousins, two of whom are his boon companions throughout life: Louis Pascal and Gabriel Tapié de Céleyran.
- 1872 The Toulouse-Lautrec family moves to Paris for the school year, although they continue the rounds of the family châteaux during vacations: those of his parents — Le Bosc and Céleyran — as well as those of other members of the family. Henri is enrolled as a day student in the Lycée Fontanes (now Condorcet) and lives at the Hôtel Pérey, 5 Cité du Retiro (a courtyard between the rue Faubourg St.-Honoré and the rue Boissy d'Anglas). He is an outstanding student. Two of his schoolmates are his future biographer and closest friend, Maurice Joyant and his cousin, Louis Pascal.
- 1875 As a result of poor health, Henri is withdrawn from school. He continues his education with tutors, under the supervision of his mother.
- 1878 – 1879 In May, 1878, the boy slips on the floor of the drawing room at Albi and breaks a thigh bone. He breaks the other in August of 1879, while walking in the country with his mother, who has taken him to Barèges for his convalescence from the first accident. Through improper healing of them both he becomes deformed. During his convalescence he takes up drawing seriously. His father's friend, the deaf-mute sporting painter René Princeteau, becomes his first teacher. It is through Princeteau that Henri meets the sporting painter John Lewis Brown, and also Jean-Louis Forain, both of whom influence his style. During this time, the boy contributes drawings to the newspaper of his old lycée. His first subjects are horses and dogs.
- 1881 Fails his baccalaureate examination in Paris, but passes at Toulouse in October. On the advice of Princeteau, enters the studio of the academic painter Léon Bonnat.
- 1882 Transfers to the studio of Fernand Cormon, another academician. Toulouse-Lautrec begins making artistic friends — Henri Rachou, Emile Bernard, Adolphe Albert, François Gauzi, Joseph Albert, and René Grenier. These men continue to appear in the backgrounds of Lautrec's paintings through the years.

- 1883 Sees the Japanese print exhibition at the Georges Petit Gallery. By this time he has discovered the Impressionists and also admires Goya, Velasquez, Ingres, but above all, Degas. Toulouse-Lautrec is painted by Javel.
- 1884 Parodies the *Sacred Wood* of Puvis de Chavannes, partially under the satiric influence of Forain. Leaves home and acquires a studio at 19bis rue Fontaine, where Degas also has a studio.
- 1885 – 1887 During these years Lautrec is initiated into the life of Montmartre. He lives with Dr. Bourges at 19 rue Fontaine, and has a studio in the heart of Montmartre, at the corner of the rue Tourlaque and the rue Caulaincourt. Meets van Gogh and paints a portrait of him. Meets Pissarro, Gauguin, Seurat. Frequents the Cirque Fernando, Aristide Bruant's Mirliton, the Elysée-Montmartre, the Moulin Rouge, the Moulin de la Galette, and other places of amusement of which Montmartre is the center. His affectionate relationship with his mother continues, though he is no longer living with her.
- 1888 *At the Cirque Fernando* marks the maturity of the tense and lively style which becomes Toulouse-Lautrec's trademark. His portraits continue in a more monumental and classic style. He exhibits at the Société des XX in Brussels.
- 1889 The artist shows *At the Moulin de la Galette* at the Salon des Indépendants. Together with his scenes of Montmartre night life, Henri paints outdoors in the garden of M. Forest, a well-to-do citizen of Montmartre. Toulouse-Lautrec is painted by another friend of his art school days – Anquetin.
- 1891 Meets Tristan Bernard, probably at the offices of "La Revue Blanche," an avant-garde periodical founded by the three Natanson brothers. Also meets Vuillard and Bonnard there. La Gouluc, the Alsatian amateur quadrille dancer, and her partner Valentin Le Désossé (The Double Jointed) inspire Lautrec's first poster, the *Moulin Rouge*. Henri sees and paints surgical operations performed by Dr. Péan, whom he has met through his medical-student cousin, Gabriel Tapié de Céleyran.
- 1892 Continues painting café figures such as Jane Avril, and begins his studies of life in the Paris brothels. Often lives there for days, observing the unselfconscious poses of the women. Does posters of the *Divan Japonais* and Aristide Bruant's cafés, the *Ambassadeurs* and the *Eldorado*. From this year onward Toulouse-Lautrec made some 350 lithographs, including posters, sheet music and book covers, and illustrations.
- 1893 In January, Lautrec exhibits at the Goupil Gallery with Charles Maurin. Shows his scenes from Montmartre night life; his idol, Degas, visits the show, and approves: "Well, Lautrec, I can see you are one of us!" First one-man show at Boussod and Valadon Gallery, of which Maurice Joyant is the director. Publica-

tion of *Les Vieilles Histoires*, five music sheets and cover and *Le Café Concert* album.

- 1894 Returns to live with his mother in the rue de Douai. Published illustrations of *Yvette Guilbert* by Gustave Geffroy. His studies in the brothels culminate in *The Salon at the rue des Moulins*. Visits Brussels.
- 1895 Continues painting entertainers: Marcelle Lender in the opera "Chilpéric," May Belfort and May Milton singing, the clowness Cha-U-Ka-O. Also album of *Portraits d'acteurs et d'actrices*. Decorates La Goulue's booth in the Foire du Trône. Goes to London, where he paints Oscar Wilde. Also visits the painters Whistler and Charles Conder.
- 1896 The artist shows in the first exhibition of "La Libre Esthétique" in Brussels, and in the Gallery Manzi, Joyant, Paris. Travels in Holland with Maxime Dethomas; in Spain and Portugal with Maurice Guibert. Discovers El Greco. Publishes album *Elles*. Continues his paintings of Parisian night life.
- 1897 Lautrec moves his studio from the corner of the rue Tourlaque and the rue Coulaincourt to the avenue Frochot. He visits the house of Thadée and Missia Natanson at Villeneuve-sur-Yonne and Missia becomes one of his favorite models. He himself is painted by Adolphe Albert.
- 1898 Illustrates Georges Clemenceau's *Au Pied du Sinaï*. Publishes album *Yvette Guilbert*. Exhibits Goupil Gallery, London. Health badly deteriorated due to a combination of drinking and hard work. Eccentricities multiply. Vuillard paints him at the Natansons'. He is also painted by Maxime Dethomas.
- 1899 Confined to the St. James Clinic, Neuilly, for two months. To convince doctors of his cure, he paints the *At the Circus* series from memory. Travels to Bordeaux and Le Havre. Inspired by the opera "Messalina" in Bordeaux and the English bar maid, "Miss Dolly" at Le Havre. Illustrates Jules Renard's *Histoires Naturelles*.
- 1900 – 1901 Does "Messalina" paintings. Lautrec's health continues to decline and he resumes heavy drinking. Paul Viaud, a friend of his mother, is delegated to watch over him. After a stroke, he is taken to the Château de Malromé. He dies with the rites of the Church, on September 9, 1901, surrounded by his mother, his father, his cousins Louis Pascal and Gabriel Tapié de Céleyran, and Paul Viaud. First buried near the gates of the Château de Malromé, at Saint-André-du-Bois, but later moved to the churchyard of Verdelais, about two miles from Malromé.
- 1922 On July 30 the Toulouse-Lautrec Museum is opened in the episcopal palace of Albi.





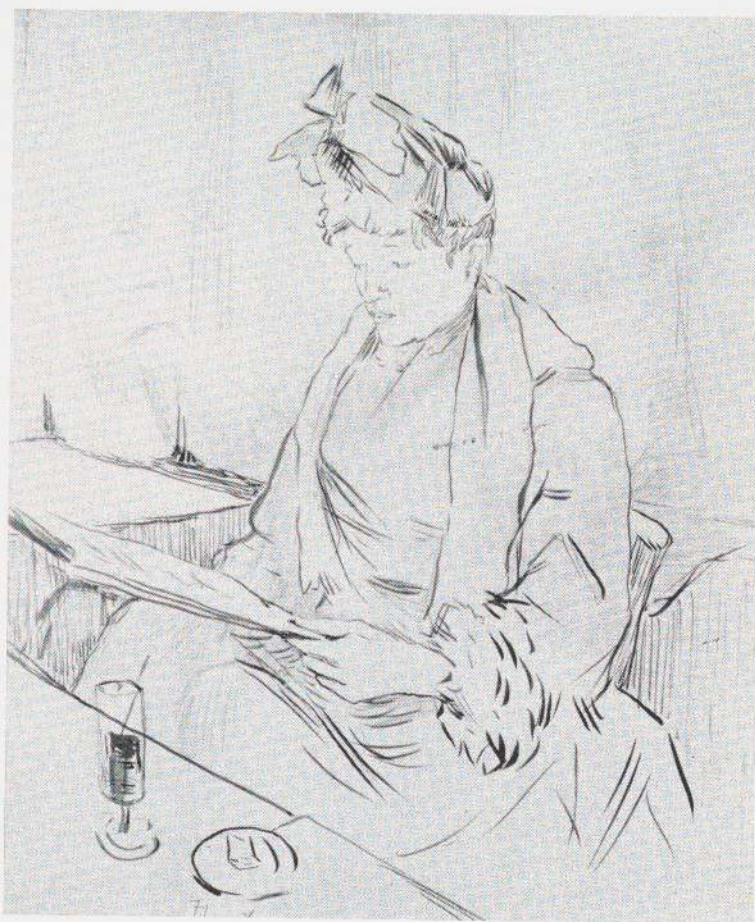
Parody on the "Sacred Wood" of Puvis de Chavannes. 1884. Oil on canvas, 68 x 150". Collection Mr. and Mrs. Henry Pearlman, New York

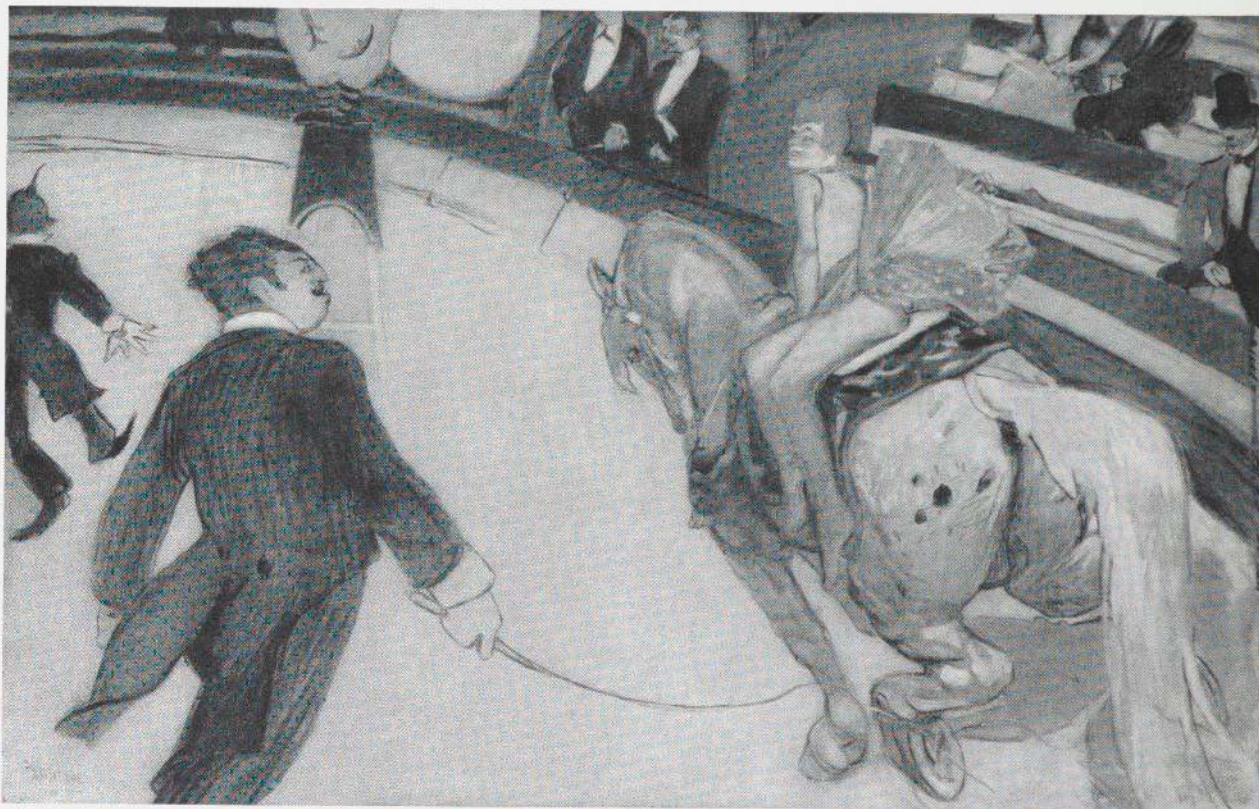
Opposite: Man with a Beard. 1881. Oil on canvas, 22 x 18". Collection Mr. and Mrs. Nate B. Spingold, New York



The Calèche. Oil on panel, $9\frac{1}{4} \times 12\frac{3}{4}$ ". Collection Mr. and Mrs. William Coxe Wright, Philadelphia

At the Café. 1886. Brush, ink, and crayon, $26\frac{1}{2} \times 21$ ". Collection Stanley S. Snellenburg, Philadelphia

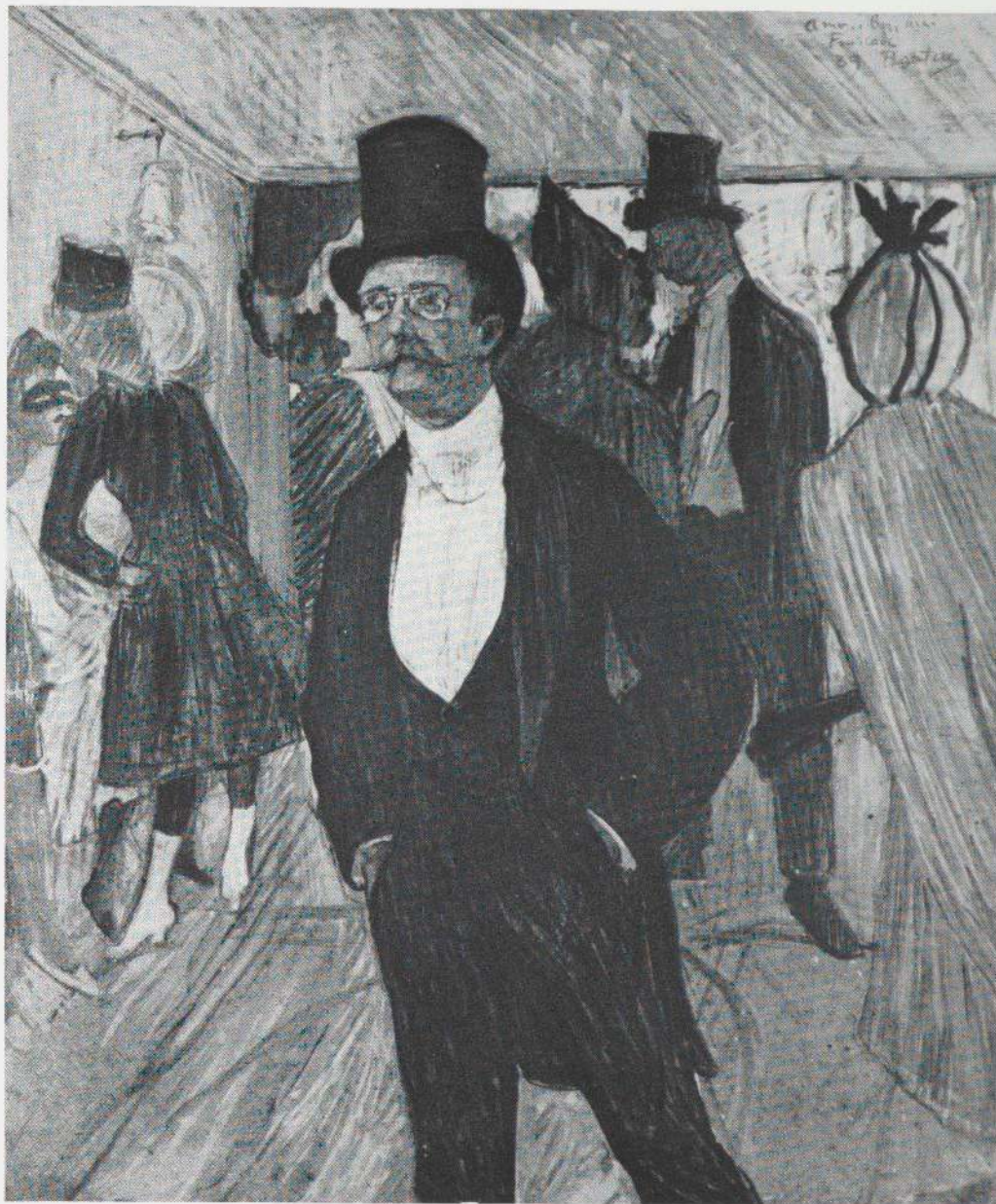




At the Cirque Fernando: The Ring Master. 1888. Oil on canvas, $39\frac{1}{2} \times 63\frac{1}{2}$ ". The Art Institute of Chicago



At the Moulin de la Galette. 1889. Oil on canvas, 35 x 39 $\frac{7}{8}$ ". The Art Institute of Chicago, Mr. and Mrs. L. L. Coburn Memorial Collection



Portrait of M. Fourcade, 1889. Gouache on cardboard, 30½ x 24½". Museu de Arte, São Paulo



At the Nouveau Cirque: The Clowness and the Five Clowns. 1891. Oil on cardboard, 45 $\frac{3}{4}$ x 33 $\frac{1}{2}$ ". Philadelphia Museum of Art



Jane Avril: "La Mélinite." 1892. Oil on cardboard, 20 x 12 $\frac{1}{2}$ ". Wildenstein & Co., Inc., New York



The Englishman at the Moulin Rouge. 1892. Oil on cardboard, $33\frac{3}{4} \times 26$ ". Collection Miss Adelaide Milton de Groot, New York



At the Moulin Rouge. 1892. Oil on canvas, 48 $\frac{3}{8}$ x 55 $\frac{1}{4}$ ". The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection



The Toilette. 1893. Gouache, 12 $\frac{1}{4}$ x 10". J. K. Thannhauser, New York



La Goulue at the Moulin Rouge. 1891-92. Oil on panel, 32 x 24 $\frac{1}{4}$ ". Collection Dr. and Mrs. David M. Levy, New York



The Sofa. 1894. Oil on cardboard, 24 $\frac{3}{4}$ x 31 $\frac{7}{8}$ ".
The Metropolitan Museum of Art, Rogers Fund

Below: *The Sofa*. 1893. Oil on cardboard, 24 x
31 $\frac{1}{2}$ ". Museu de Arte, São Paulo



Monsieur Boileau at the Café. 1893. Gouache on cardboard, 31½ x 25⅝". The Cleveland Museum of Art, Hinman B. Hurlbut Collection.





The Clowness Cha-U-Ka-O. 1895. Oil on cardboard, 32 x 23½". Collection Mr. and Mrs. William Powell Jones, Gates Mills, Ohio

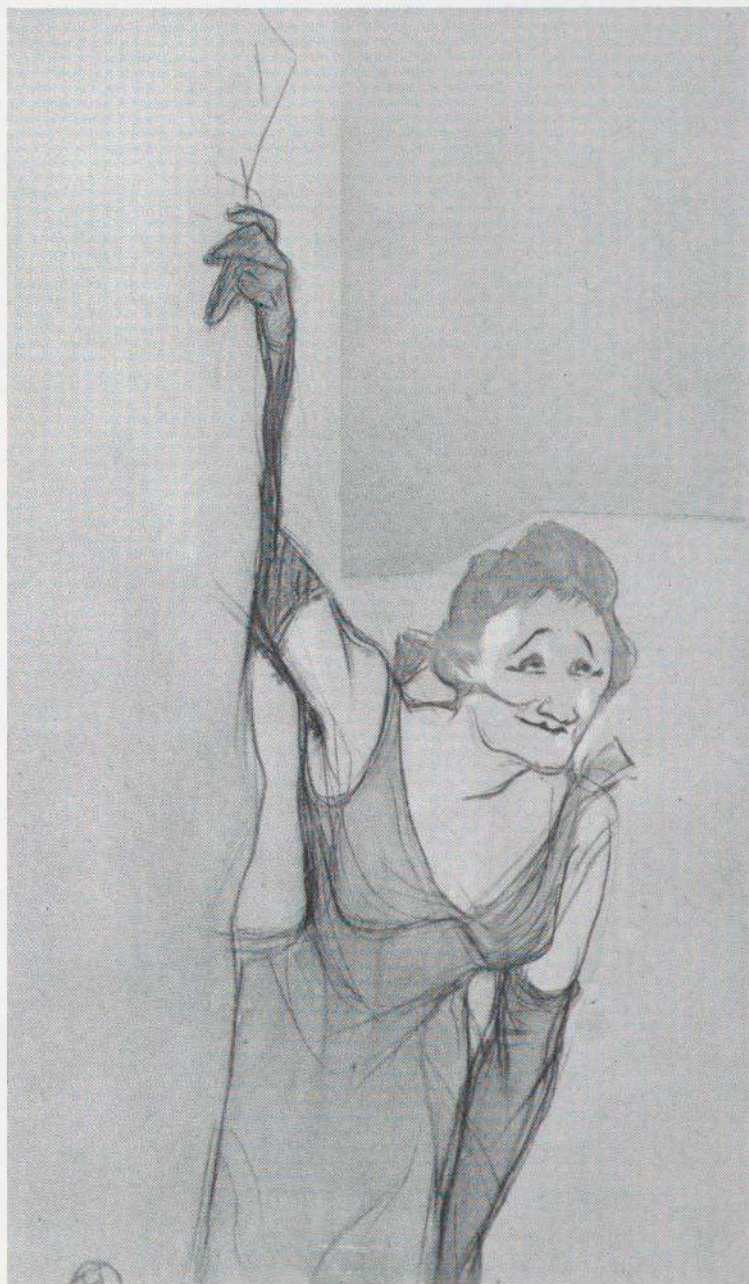
Opposite: *Chilpéric.* 1895. Oil on canvas, 59¼ x 59¼". Collection Mr. and Mrs. John Hay Whitney, New York





Yvette Guilbert Taking a Curtain Call. c.1894. Crayon and watercolor, 16 $\frac{3}{8}$ x 9". Museum of Art, Rhode Island School of Design, Providence

Opposite: *May Belfort.* 1895. Oil on cardboard, 24 $\frac{1}{2}$ x 19". Collection Leonard C. Hanna, Jr., New York





Mme E. Tapié de Céleyran. 1896. Oil on panel, $9\frac{1}{2} \times 6\frac{1}{2}$ ".
Collection Mr. and Mrs. Leigh B. Block, Chicago

Right: *The Flower Seller*. 1894. Gouache, $20\frac{1}{4} \times 13\frac{1}{4}$ ".
Collection Mr. and Mrs. Ira Haupt, New York





At Armenonville. 1896. Ink and crayon, $25\frac{1}{2} \times 19\frac{3}{4}$ ". The Minneapolis Institute of Arts



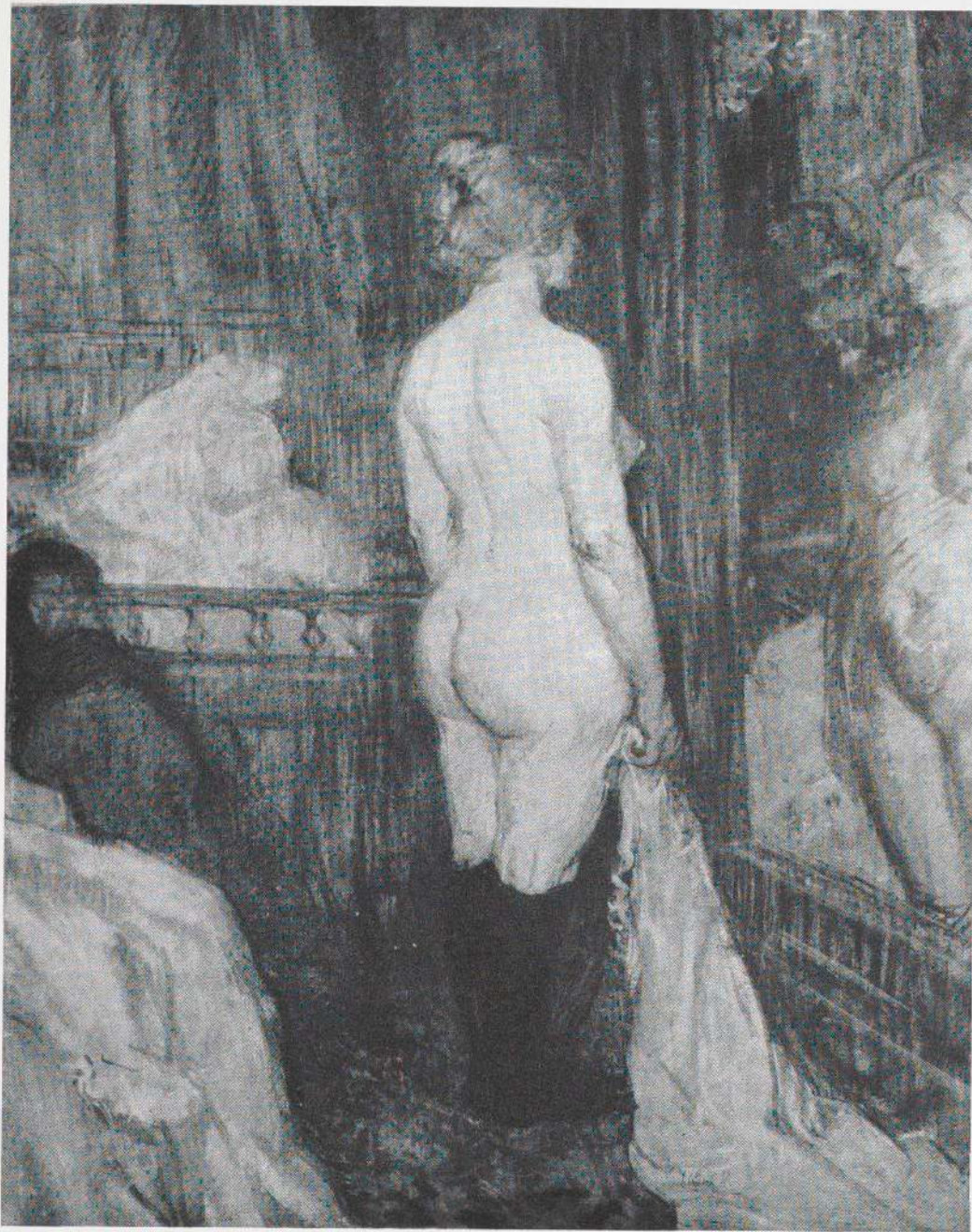
Street Acquaintance. 1895-99. Oil on cardboard, $19\frac{3}{4} \times 15$ ". Collection Mr. and Mrs. Bernard Kramarsky, New York

Left: *Portrait of a Woman*. 1896. Sanguine, $20\frac{3}{4} \times 14\frac{1}{8}$ ". Collection Dr. and Mrs. David M. Levy, New York

Opposite: *Henry Nocq*. 1897. Oil on cardboard, $25\frac{1}{4} \times 19\frac{1}{4}$ ". Hillman Periodicals, Inc., New York



Nude before a Mirror. 1897. Oil on cardboard, 24½" x 18½". Collection Mr. and Mrs. Ira Haupt, New York





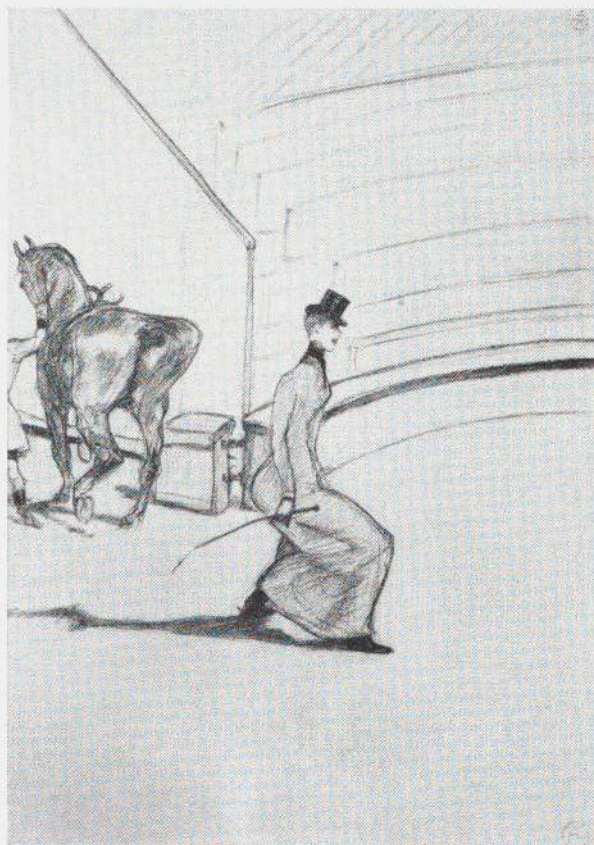
Missia Natanson. 1897. Oil on cardboard, 27 x 21". Paul Rosenberg & Co., New York

Right: *Profile of a Woman.* 1897. Crayon, 13¼ x 9¼". M. Knoedler & Co., Inc., New York





At the Circus: Equestrienne. 1899. Charcoal and color crayon, 13 $\frac{7}{8}$ x 9 $\frac{7}{8}$ ". Collection Mr. and Mrs. Edwin C. Vogel, New York



At the Circus: Equestrienne Bowing. 1899. Charcoal and color crayon, 13 $\frac{7}{8}$ x 9 $\frac{7}{8}$ ". Collection T. Edward Hanley, Bradford, Pa.



At the Circus: Animal Trainer. 1899. Pencil and charcoal, 19 $\frac{5}{8}$ x 12 $\frac{1}{2}$ ". Collection Mr. and Mrs. Edwin C. Vogel, New York



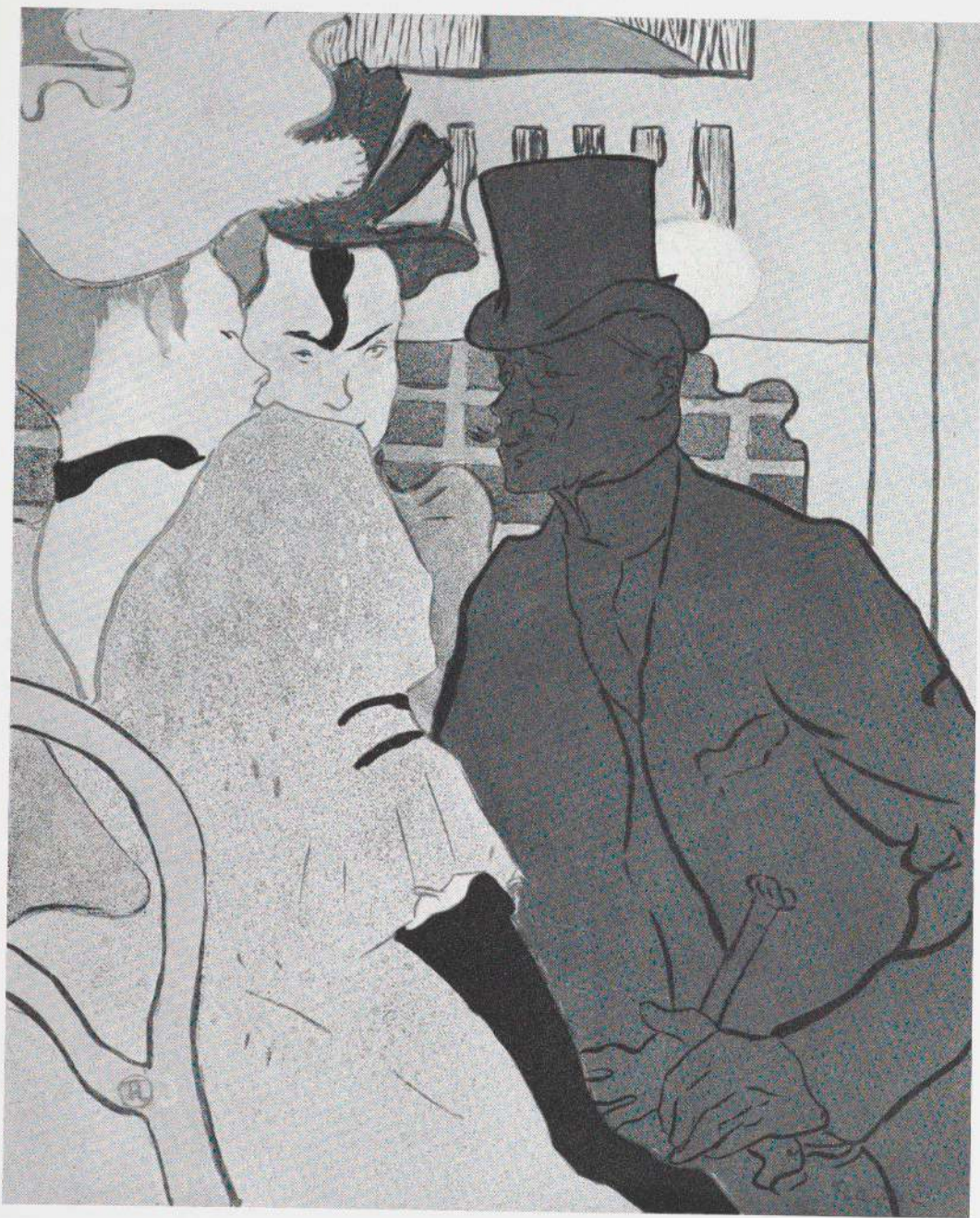
At the Circus: The Bow. 1899. Color crayon, 13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ ". Collection Mr. and Mrs. Philip Hofer, Cambridge, Mass.



Private Room at the "Rat Mort." 1899. Oil on cardboard, 21½ x 17¾". Courtauld Institute of Art, University of London

Opposite: *The Opera "Messalina" at Bordeaux.* 1900. Oil on canvas, 39 x 28½". Los Angeles County Museum





The Englishman at the Moulin Rouge. 1892. Color lithograph, 18 $\frac{5}{8}$ x 14 $\frac{3}{4}$ ". Collection Ludwig Charell, New York



Paul Sescou Photographer. 1894. Color lithograph, 23½ x 31¼". Collection Ludwig Charell, New York

Right: Cover for *L'Estampe Originale*. 1893. Color lithograph, 22½ x 25⅝". Collection Ludwig Charell, New York





Hanging Man. 1892. Color lithograph, 30 $\frac{1}{4}$ x 22". Collection Ludwig Charell, New York

Napoleon. 1895. Color lithograph, 23 $\frac{1}{4}$ x 17 $\frac{3}{4}$ ". Collection Ludwig Charell, New York





Elsa, la Viennoise. 1897. Color lithograph, 22 $\frac{1}{8}$ x 15 $\frac{1}{4}$ ". Collection Ludwig Charell, New York

Right: *Marcelle Lender, Standing.* 1895. Color lithograph, 14 $\frac{1}{2}$ x 9 $\frac{1}{2}$ ". Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.



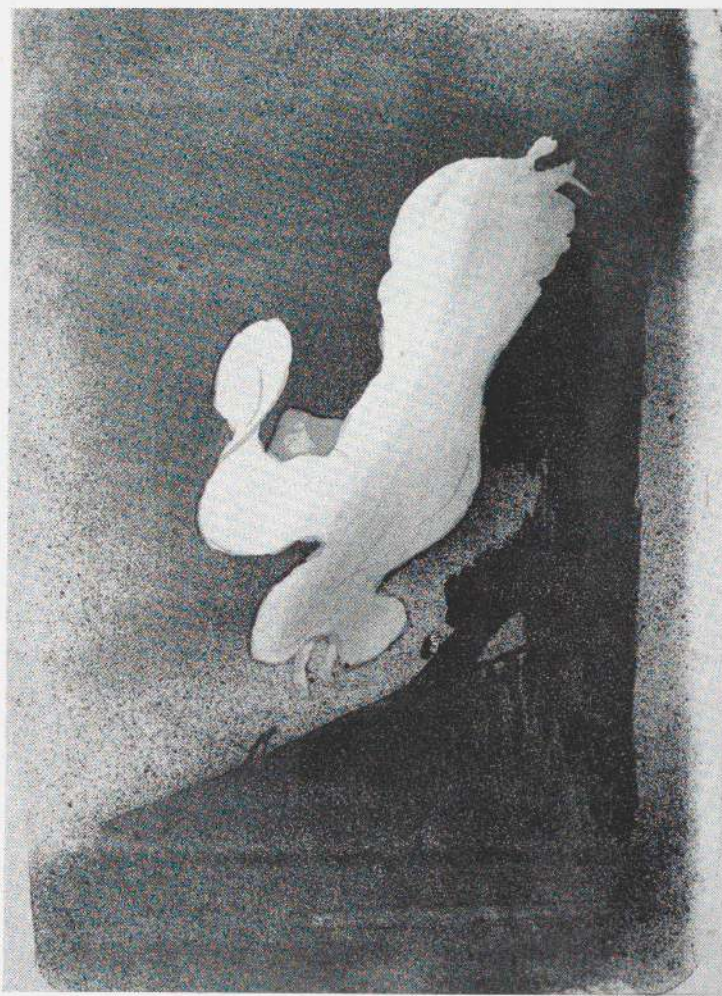


Yvette Guilbert Singing "Linger, Longer, Loo." 1898. Lithograph, 11 $\frac{3}{4}$ x 9 $\frac{1}{2}$ ". Collection Ludwig Charell, New York

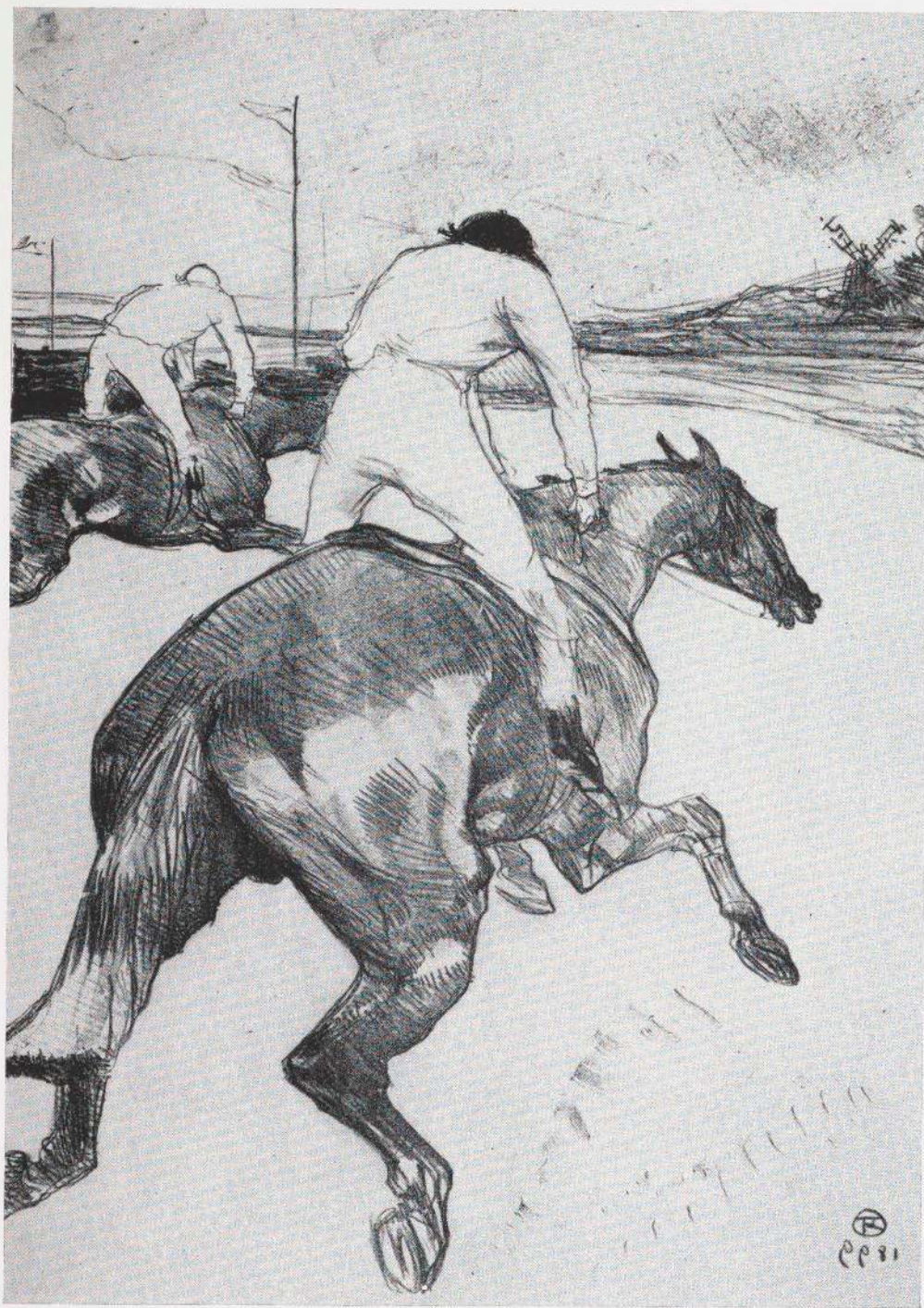


The Loge with the Gilt Mask. 1894. Color lithograph, 14½ x 11½". Collection Ludwig Charell, New York

*"... A shining web, a floating ribbon of cloth,
It seemed that a dragon of air
Had fallen among dancers, had whirled them round
Or hurried them off on its own furious path ..."*
W. B. Yeats



Loie Fuller (I). 1893. Color lithograph, 14 $\frac{3}{8}$ x 10 $\frac{1}{2}$ ". Collection Ludwig Charell, New York



The Jockey. 1899. Lithograph, 20½ x 14¾". Collection Ludwig Charell, New York



Woman at a Tub. 1896. Color lithograph, 15 $\frac{3}{4}$ x 20 $\frac{3}{8}$ ". Collection Ludwig Charell, New York



A Costume Ball at the Moulin Rouge. 1894. Lithograph, 11 $\frac{3}{4}$ x 18 $\frac{1}{8}$ ". Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.



Leloir and Moreno in "Les Femmes Savantes." 1894. Lithograph, 14 $\frac{3}{4}$ x 10 $\frac{1}{2}$ ". Collection Ludwig Charell, New York

Right: *The Swiss Guard (A menu)*. 1896. Lithograph, 14 $\frac{5}{8}$ x 10 $\frac{3}{8}$ ". Collection Ludwig Charell, New York





The Boat Passenger. 1896. Color lithograph, 24 x 17½". Collection Ludwig Charell, New York

CATALOGUE OF THE EXHIBITION

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• Items marked by an asterisk are illustrated. In dimensions, height precedes width.

PAINTINGS

- *1 *Man with a Beard*. 1881. Oil on canvas, 22 x 18" (55.9 x 45.7 cm.). Collection Mr. and Mrs. Nate B. Spingold, New York. Ill. p. 6
- *2 *Parody on the "Sacred Wood" of Puvis de Chavannes*. 1884. Oil on canvas, 68 x 150" (172.7 x 381 cm.). Collection Mr. and Mrs. Henry Pearlman, New York. Ill. p. 7
- *3 *The Calèche*. Oil on panel, 9¼ x 12¾" (23.5 x 32.4 cm.). Collection Mr. and Mrs. William Coxe Wright, Philadelphia. Ill. p. 8
- 4 *Woman with Pink Bow*. 1886. Oil on canvas, 32 x 23¼" (81.3 x 59.1 cm.). The Art Institute of Chicago, Mr. and Mrs. L. L. Coburn Memorial Collection
- 5 *Masked Ball at the Elysée-Montmartre*. c. 1887. Oil on cardboard, 22 x 15½" (55.9 x 39.4 cm.). Collection T. Edward Hanley, Bradford, Pa.
- 6 *Woman in a Studio*. 1888. Oil on canvas, 22 x 18" (55.9 x 45.7 cm.). Museum of Fine Arts, Boston
- 7 *Riders on Their Way to the Bois de Boulogne*. 1888. Oil on cardboard, 33¼ x 19¾" (84.5 x 50.2 cm.). Collection Dr. Marjorie Lewisohn, New York
- *8 *At the Cirque Fernando: The Ring Master*. 1888. Oil on canvas, 39½ x 63½" (100.3 x 161 cm.). The Art Institute of Chicago. Ill. p. 9
- 9 *René Grenier*. 1888. Oil on panel, 13½ x 10" (34.3 x 25.4 cm.). Collection Mr. and Mrs. James W. Fosburgh, New York
- *10 *Portrait of M. Fourcade*. 1889. Gouache on cardboard, 30½ x 24½" (77.5 x 62.2 cm.). Museu de Arte, São Paulo. Ill. p. 11
- 11 *Woman in the Garden of M. Forest*. 1889. Oil on canvas, 23¾ x 17¾" (60.3 x 45.1 cm.). Collection Mrs. Charles S. Payson, New York
- *12 *At the Moulin de la Galette*. 1889. Oil on canvas, 35 x 39⅞" (88.9 x 101.3 cm.). The Art Institute of Chicago, Mr. and Mrs. L. L. Coburn Memorial Collection. Ill. p. 10
- 13 *Follette*. 1890. Oil on cardboard, 21½ x 11½" (54.6 x 29.2 cm.). Philadelphia Museum of Art
- 14 *Berthe la Sourde*. 1890. Oil on cardboard, 24½ x 17¾" (62.2 x 45.1 cm.). Collection Mr. and Mrs. Guy M. Bjorkman, New York
- 15 *Lady in Red*. 1890. Oil on cardboard, 28¾ x 16" (73 x 40.6 cm.). Collection Mrs. Albert D. Lasker, New York
- 16 *Paul Seseau*. 1891. Oil on cardboard, 32½ x 14½" (82.5 x 35.9 cm.). The Brooklyn Museum
- *17 *At the Nouveau Cirque: The Clowness and the Five Clowns*. 1891. Oil on cardboard, 45¾ x 33½" (116.2 x 85.1 cm.). Philadelphia Museum of Art. Ill. p. 12
- *18 *La Goulue at the Moulin Rouge*. 1891-92. Oil on panel, 32 x 24¼" (81.3 x 61 cm.). Collection Dr. and Mrs. David M. Levy, New York. Ill. p. 15
- *19 *At the Moulin Rouge*. 1892. Oil on canvas, 48⅞ x 55¼" (122.9 x 140.3 cm.). The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection. Ill. p. 14
- *20 *The Englishman at the Moulin Rouge*. 1892. Oil on cardboard, 33¾ x 26" (85.7 x 66 cm.). Collection Miss Adelaide Milton de Groot, New York. Ill. p. 13
- *21 *Jane Avril: "La Mélinite"*. 1892. Oil on cardboard, 20 x

- 12 $\frac{1}{2}$ " (50.8 x 31.8 cm.). Wildenstein & Co., Inc., New York. Ill. p. 12
- *22 *The Sofa*. 1893. Oil on cardboard, 24 x 31 $\frac{1}{2}$ " (61 x 82.5 cm.). Museu de Arte, São Paulo. Ill. p. 16
- 23 *La Macarona as a Jockey*. 1893. Oil on cardboard, 20 $\frac{3}{4}$ x 15 $\frac{1}{2}$ " (52.8 x 39.4 cm.). Paul Rosenberg & Co., New York
- 24 *Profile*. 1893. Oil on cardboard, 24 $\frac{1}{4}$ x 19" (61.6 x 48.3 cm.). Paul Rosenberg & Co., New York
- *25 *Monsieur Boileau at the Café*. 1893. Gouache on cardboard, 31 $\frac{1}{2}$ x 25 $\frac{5}{8}$ " (80 x 65.1 cm.). The Cleveland Museum of Art, Hinman B. Hurlbut Collection. Ill. p. 17
- *26 *The Toilette*. 1893. Gouache, 12 $\frac{1}{4}$ x 10" (31.1 x 25.4 cm.). J. K. Thannhauser, New York. Ill. p. 15
- 27 *The Salon*. 1893. Oil and pastel, 20 $\frac{1}{2}$ x 31" (52.1 x 78.7 cm.). Collection Mr. and Mrs. J. K. Thannhauser, New York.
- *28 *The Sofa*. 1894. Oil on cardboard, 24 $\frac{3}{4}$ x 31 $\frac{7}{8}$ " (62.8 x 80.7 cm.). The Metropolitan Museum of Art, Rogers Fund. Ill. p. 16
- 29 *Woman with Red Scarf*. 1894. Oil on cardboard, 19 $\frac{1}{2}$ x 13 $\frac{1}{2}$ " (49.5 x 34.3 cm.). Collection Mr. and Mrs. Edwin C. Vogel, New York
- 30 *Two Women Dancing*. 1894. Oil on cardboard, 23 $\frac{3}{4}$ x 15 $\frac{3}{4}$ " (60.3 x 40 cm.). Collection Alfred Schwabacher, New York
- 31 *May Milton*. 1895. Oil on cardboard, 26 x 19 $\frac{5}{8}$ " (66 x 49.8 cm.). The Art Institute of Chicago, Bequest of Kate L. Brewster
- *32 *May Belfort*. 1895. Oil on cardboard, 24 $\frac{1}{2}$ x 19" (62.2 x 48.3 cm.). Collection Leonard C. Hanna, Jr., New York. Ill. p. 20
- 33 *May Belfort*. 1895. Oil on cardboard, 32 $\frac{5}{8}$ x 24 $\frac{3}{8}$ " (82.9 x 61.9 cm.). Collection Mr. and Mrs. Frank Griesinger, Gates Mills, Ohio
- 34 *Oscar Wilde*. 1895. Watercolor, 23 $\frac{5}{8}$ x 19 $\frac{1}{2}$ " (60 x 49.5 cm.). Collection Mr. and Mrs. Conrad H. Lester, Beverly Hills
- *35 *The Clowness Cha-U-Ka-O*. 1895. Oil on cardboard, 32 x 23 $\frac{1}{2}$ " (81.3 x 59.7 cm.). Collection Mr. and Mrs. William Powell Jones, Gates Mills, Ohio. Ill. p. 19
- *36 *Chilpéric*. 1895. Oil on canvas, 59 $\frac{1}{8}$ x 59 $\frac{1}{8}$ " (150.2 x 150.2 cm.). Collection Mr. and Mrs. John Hay Whitney, New York. Ill. p. 18
- *37 *Street Acquaintance*. 1895-99. Oil on cardboard, 19 $\frac{3}{4}$ x 15" (50.2 x 38.1 cm.). Collection Mr. and Mrs. Bernard Kramarsky, New York. Ill. p. 24
- *38 *Mme E. Tapié de Céleynan*. 1896. Oil on panel, 9 $\frac{1}{2}$ x 6 $\frac{1}{2}$ " (24.2 x 16.5 cm.). Collection Mr. and Mrs. Leigh B. Block, Chicago. Ill. p. 22
- *39 *Nude before a Mirror*. 1897. Oil on cardboard, 24 $\frac{1}{2}$ x 18 $\frac{1}{2}$ " (62.2 x 47 cm.). Collection Mr. and Mrs. Ira Haupt, New York. Ill. p. 26
- *40 *Missia Natanson*. 1897. Oil on cardboard, 27 x 21" (68.6 x 53.3 cm.). Paul Rosenberg & Co., New York. Ill. p. 27
- *41 *Henry Nocq*. 1897. Oil on cardboard, 25 $\frac{1}{4}$ x 19 $\frac{1}{4}$ " (64.2 x 48.9 cm.). Hillman Periodicals, Inc., New York. Ill. p. 25
- *42 *Private Room at the "Rat Mort."* 1899. Oil on cardboard, 21 $\frac{1}{2}$ x 17 $\frac{3}{4}$ " (54.6 x 45.1 cm.). Courtauld Institute of Art, University of London. Ill. p. 30
- 43 *The Opera "Messalina" at Bordeaux*. 1900. Oil on canvas, 38 $\frac{1}{2}$ x 31" (97.8 x 78.7 cm.). Collection Mr. and Mrs. Henry Pearlman, New York
- *44 *The Opera "Messalina" at Bordeaux*. 1900. Oil on canvas, 39 x 28 $\frac{1}{2}$ " (99.1 x 72.4 cm.). Los Angeles County Museum. Ill. p. 31

DRAWINGS

- 45 *Sketchbook*. 1880-81. Crayon, pen and ink, pencil, watercolor. 47 sheets, each 6 $\frac{3}{8}$ x 10" (16.2 x 25.4 cm.). The Art Institute of Chicago, Robert Alexander Waller Fund.
- 46 *Promenade des Anglais in Nice*. c. 1881. Watercolor, 5 $\frac{1}{4}$ x 8 $\frac{3}{4}$ " (13.5 x 22.2 cm.). The Art Institute of Chicago, gift of Mrs. Gilbert W. Chapman.
- 47 *Portrait of Comtesse Adèle de Toulouse-Lautrec*. 1882. Charcoal, 25 $\frac{3}{4}$ x 17" (65.4 x 43.2 cm.). The Brooklyn Museum
- 48 *The Artist's Mother*. 1885(?). Ink, 10 x 6 $\frac{3}{8}$ " (25.4 x 16.2 cm.). The Art Institute of Chicago
- *49 *At the Café*. 1886. Brush, ink, and crayon, 26 $\frac{1}{2}$ x 21" (67.3 x 53.3 cm.). Collection Stanley S. Snellenburg, Philadelphia. Ill. p. 8
- 50 *The Bar on the Rue de Rome*. 1886. Charcoal, 13 $\frac{1}{2}$ x 18" (34.3 x 45.6 cm.). The Art Institute of Chicago
- 51 *The Laundress*. 1888. Brush and ink, 30 x 24 $\frac{3}{4}$ " (76.2 x 62.8 cm.). The Cleveland Museum of Art, Gift of Hanna Fund, 1952
- 52 *Head of Young Woman*. c. 1893. Ink, 8 x 4 $\frac{1}{2}$ " (20.3 x 11.5 cm.). Collection Ludwig Charell, New York
- 53 *M. Marty as Hercules*. 1893. Gouache and crayon, 24 $\frac{1}{4}$ x 17 $\frac{3}{4}$ " (61.6 x 45.1 cm.). Wildenstein & Co., Inc., New York
- 54 *Désiré Dihau* (Study for lithograph D 19). c. 1893. Pencil, 7 $\frac{3}{8}$ x 4 $\frac{3}{8}$ " (18.7 x 11.1 cm.). Collection Ludwig Charell, New York
- 55 *The Lithographer Cotelle* (Study for lithograph cat. no. 150). c. 1893. Charcoal and color crayon, 19 $\frac{7}{8}$ x 13 $\frac{1}{2}$ " (50.5 x 34.3 cm.). The Art Institute of Chicago
- 56 *Head of Yvette Guilbert*. c. 1894. Pencil, 14 x 9" (35.6 x 22.9 cm.). The Art Institute of Chicago
- *57 *The Flower Seller*. 1894. Gouache, 20 $\frac{1}{4}$ x 13 $\frac{1}{4}$ " (51.4 x 33.7 cm.). Collection Mr. and Mrs. Ira Haupt, New York. Ill. p. 22
- 58 *Duck in the Manner of Hokusai*. 1894. Brush and ink, 8 $\frac{5}{8}$ x 4 $\frac{3}{4}$ " (21.9 x 12.1 cm.). Collection John Rewald, New York
- 59 *Bird in the Manner of Hokusai*. 1894. Brush and ink, 8 $\frac{5}{8}$ x 4 $\frac{3}{4}$ " (21.9 x 12.1 cm.). Collection John Rewald, New York

- *60 *Yvette Guilbert Taking a Curtain Call*. c. 1894. Crayon and watercolor, 16 $\frac{3}{8}$ x 9" (41.6 x 22.9 cm.). Museum of Art, Rhode Island School of Design, Providence. Ill. p. 21
- 61 *Mlle Polaire*. 1895. Pencil, ink, 30 $\frac{3}{8}$ x 16 $\frac{1}{8}$ " (77.1 x 41 cm.). The Art Institute of Chicago
- 62 *Barmaid*. c. 1895. Ink, 7 $\frac{1}{2}$ x 4 $\frac{1}{2}$ " (19.1 x 11.5 cm.). Collection Ludwig Charell, New York
- *63 *Self Portrait*. c. 1895. Ink, 6 $\frac{1}{4}$ x 4 $\frac{3}{4}$ " (15.9 x 12.1 cm.). Collection Ludwig Charell, New York. Ill. p. 1
- 64 *Procession of the Rajah*. 1895. Crayon and watercolor, 19 $\frac{1}{2}$ x 13 $\frac{5}{8}$ " (49.5 x 34.6 cm.). Collection André Meyer, New York
- *65 *At Armenonville*. 1896. Ink and crayon, 25 $\frac{1}{2}$ x 19 $\frac{3}{4}$ " (64.8 x 50.2 cm.). Minneapolis Institute of Arts. Ill. p. 23.
- 66 *Sketch at the Trial of Arton*. c. 1896. Pencil, 7 $\frac{1}{2}$ x 4 $\frac{5}{8}$ " (19.1 x 11.8 cm.). Collection Miss Agnes Mongan, Cambridge, Mass.
- *67 *Portrait of a Woman*. 1896. Sanguine, 20 $\frac{3}{4}$ x 14 $\frac{1}{8}$ " (52.7 x 35.9 cm.). Collection Dr. and Mrs. David M. Levy, New York. Ill. p. 24
- 68 *Liane de Lancy*. 1896. Ink and watercolor, 17 $\frac{3}{4}$ x 13 $\frac{3}{4}$ " (45.1 x 34.9 cm.). Collection Louis E. Stern, New York
- 69 *Caricature of Félix Fénéon*. 1896. Ink, 11 x 7 $\frac{3}{4}$ " (27.9 x 19.7 cm.). Collection John Rewald, New York
- 70 *The Tandem* (Study for lithograph D 219). 1897. Lithograph and watercolor, 12 x 23" (29.7 x 58.4 cm.). The Art Institute of Chicago
- *71 *Profile of a Woman*. 1897. Crayon, 13 $\frac{1}{4}$ x 9 $\frac{3}{4}$ " (33.7 x 24.8 cm.). M. Knoedler & Co., Inc., New York. Ill. p. 27
- 72 *Study for Berthe Bady*. 1897. Sanguine, 21 $\frac{1}{4}$ x 14 $\frac{3}{4}$ " (54 x 37.5 cm.). Collection Mr. and Mrs. Louis Ritter, New York
- 73 *Sailboats*. 1899. Wash, 12 $\frac{1}{4}$ x 8" (31.1 x 20.2 cm.). The Art Institute of Chicago
- 74 *At the Circus: Trained Pony and Baboon*. 1899. Pencil, color crayon, and estompe, 17 $\frac{1}{4}$ x 10 $\frac{1}{2}$ " (44 x 26.7 cm.). The Art Institute of Chicago
- *75 *At the Circus: The Bow*. 1899. Color crayon, 13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ " (34.9 x 24.8 cm.). Collection Mr. and Mrs. Philip Hofer, Cambridge, Mass. Ill. p. 29
- 76 *At the Circus: Equestrienne*. 1899. Color crayon, 19 $\frac{1}{4}$ x 12 $\frac{3}{8}$ " (48.9 x 31.4 cm.). Museum of Art, Rhode Island School of Design, Providence
- *77 *At the Circus: Equestrienne Bowing*. 1899. Charcoal and color crayon, 13 $\frac{7}{8}$ x 9 $\frac{7}{8}$ " (35.2 x 25.1 cm.). Collection T. Edward Hanley, Bradford, Pa. Ill. p. 28
- 78 *At the Circus: The Elephant*. 1899. Color crayon, 13 $\frac{7}{8}$ x 9 $\frac{7}{8}$ " (35.2 x 25.1 cm.). Private Collection
- 79 *At the Circus: The Rehearsal*. 1899. Charcoal and color crayon, 13 $\frac{3}{4}$ x 10" (34.9 x 25.4 cm.). Collection Mr. and Mrs. Alex L. Hillman, New York
- *80 *At the Circus: Equestrienne*. 1899. Charcoal and color crayon, 13 $\frac{7}{8}$ x 9 $\frac{7}{8}$ " (35.2 x 25.1 cm.). Collection Mr. and Mrs. Edwin C. Vogel, New York. Ill. p. 28

- 81 *At the Circus: The Bear in the Saddle*. 1899. Color crayon, 13 $\frac{7}{8}$ x 9 $\frac{7}{8}$ " (35.2 x 25.1 cm.). Collection Mr. and Mrs. Edwin C. Vogel, New York
- *82 *At the Circus: Animal Trainer*. 1899. Pencil and charcoal, 19 $\frac{5}{8}$ x 12 $\frac{1}{2}$ " (49.8 x 31.8 cm.). Collection Mr. and Mrs. Edwin C. Vogel, New York. Ill. p. 29
- 83 *At the Circus: Waiting in the Wings*. 1899. Pencil and color crayon, 14 x 10" (35.6 x 25.4 cm.). Private Collection
- 84 *In the Street*. Color crayon, brush and ink, 26 $\frac{1}{2}$ x 15 $\frac{1}{2}$ " (67.3 x 39.4 cm.). Collection Mrs. John Wintersteen, Philadelphia

LITHOGRAPHS

With the exception of catalogue numbers 98 and 105, all lithographs have been lent by Mr. Ludwig Charell, New York.

The subjects of posters shown with lettering are self explanatory. Catalogue numbers 162 and 175, without lettering, were designed to advertise newspaper features; numbers 164 and 169, novels by Victor Jozé; numbers 173 and 178, magazines; numbers 170 and 179, English and American business firms; number 180, an exhibition. Titles of songs and plays appear in quotation marks.

"D" refers to the definitive catalogue of Toulouse-Lautrec's prints: Loys Delteil, *Le Peintre-Graveur illustré*, vols. 10 and 11, Paris, 1920.

- 85 *At the Moulin Rouge (La Goulue and Her Sister)*. 1892. D 11
- *86 *The Englishman at the Moulin Rouge (W. T. Warrener)*. 1892. D 12. Ill. p. 32
- 87 *Jane Avril*. 1893. From *Le Café-Concert*. D 28
- 88 *Yvette Guilbert*. 1893. From *Le Café-Concert*. D 29
- 89 *American Singer (?)*. 1893. From *Le Café-Concert*. D 38
- 90 *At the Gaieté Rochecouart: Nicolle*. 1893. D 48
- *91 *Loie Fuller (I)*. 1893. D 39. Ill. p. 39
- 92 *Loie Fuller (II)*. 1893. D 39
- 93 *Rehearsal at the Folies-Bergère (Emilienne d'Alençon and Mariquita)*. 1893. D 44
- 94 *At the Folies-Bergère: "Les Pudeurs de M. Prudhomme"*. 1893. D 46
- 95 *Réjane and Félix Galipaux in "Madame Sans-Gêne"*. 1894. D 52
- *96 *Leloir and Moreno in "Les Femmes Savantes"*. 1894. D 54. Ill. p. 43
- 97 *Marthe Brandès in her Theater Box*. 1894. D 60
- *98 *A Costume Ball at the Moulin Rouge*. 1894. D 65. Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr. Ill. p. 42
- 99 *At Les Ambassadeurs*. 1894. D 68
- 100 *La Goulue and Valentin le Désossé*. 1894. D 71
- 101 *Yvette Guilbert*. From *Yvette Guilbert*, 1894. D 82
- 102 *Yvette Guilbert*. From *Yvette Guilbert*, 1894. D 89
- 103 *Anna Held in "Toutes Ces Dames au Théâtre"*. 1895. D 100

- 104 *Marcelle Lender*. 1895. D 102
- *105 *Marcelle Lender, Standing*. 1895. D 103. Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr. Ill. p. 36
- 106 "*Chilpéric*": *Marcelle Lender Dancing the Bolero*. 1895. D 104
- 107 "*Chilpéric*": *Marcelle Lender Bowing*. 1895. D 107
- 108 "*Chilpéric*": *Entrance of Brasseur*. 1895. D 110
- 109 *Léonie Yahne and André Antoine in "L'Age Difficile."* 1895. D 112
- 110 *Cissie Loftus*. 1894. D 116
- 111 *May Belfort Bowing*. 1895. D 117
- 112 *May Belfort*. 1895. D 119
- 113 *La Goulue before the Court of Law*. 1895. D 148
- *114 *Napoleon*. 1895. D 358. Ill. p. 35
- 115 *Marcelle Lender (?)*. c. 1895. From *Portraits d'acteurs et d'actrices*. D 157
- 116 *Polin*. c. 1895. From *Portraits d'acteurs et d'actrices*. D 159
- 117 *Ida Heath*. 1896. D 165
- 118 *The Loge: A performance of "Faust."* 1896. D 166
- 119 *Leaving the Theater*. 1896. D 169
- 120 *The Horse Trainer*. 1896 (?). D 172
- 121 *The Clowness Cha-U-Ka-O*. 1896. From *Elles*. D 180
- 122 *Woman in Bed (Awakening)*. 1896. From *Elles*. D 182
- *123 *Woman at a Tub*. 1896. From *Elles*. D 183. Ill. p. 41
- 124 *Woman Combing Her Hair*. 1896. From *Elles*. D 186
- 125 *Woman in Bed (Profile)*. 1896. From *Elles*. D 187
- 126 *Woman in a Corset (Conquête de Passage)*. 1896. From *Elles*. D 188
- 127 *Woman Reclining (Lassitude)*. 1896. From *Elles*. D 189
- 128 *The Automobilist (Dr. Gabriel Tapié de Céleyran)*. 1896. D 203
- 129 *La Grande Loge*. 1897. D 204
- 130 *At the Moulin Rouge: The Clowness Cha-U-Ka-O*. 1897. D 205
- 131 *Elsa, la Viennoise (Printed in black)*. 1897. D 207
- *132 *Elsa, la Viennoise (Printed in colors)*. 1897. D 207. Ill. p. 36
- 133 *Waltz at the Moulin Rouge*. 1897. D 208
- 134 *La Petite Loge*. 1897. D 209
- 135 *Mme Palmyre (Proprietress of La Souris)*. 1897. D 210
- 136 *Ride in the Country*. 1897. D 219
- 137 *Woman with a Dog (Au Lit)*. 1898. D 226
- 138 *Yvette Guilbert on Stage*. From *Yvette Guilbert*, 1898. D 252
- *139 *Yvette Guilbert Singing "Linger, Longer, Loo."* From *Yvette Guilbert*, 1898. D 259. Ill. p. 37
- 140 *Yvette Guilbert Bowing*. From *Yvette Guilbert*, 1898. D 260
- 141 *Marcelle Lender*. 1898. D 261
- 142 *Réjane*. 1899. D 266
- 143 *Music Hall Singer*. 1898. D 269
- 144 *At Le Hanne-ton*. 1898. D 272

- *145 *The Jockey (Printed in black)*. 1899. D 279. Ill. p. 40
- 146 *The Jockey (Printed in colors)*. 1899. D 279
- 147 *In the Bois de Boulogne*. 1899. D 296
- 148 *The Modiste (Mme Le Margouin)*. 1900. D 325
- 149 *The Proposal*. 1900. D 327

PROGRAMS, BOOK AND ALBUM COVERS, MUSIC SHEETS, MENUS

- *150 Cover for *L'Estampe Originale*. 1893. D 17. Ill. p. 33
- 151 Cover for *Les Vieilles Histoires*. 1893. D 18
- 152 "*Ultime Ballade*" (Music sheet, without lettering). From *Les Vieilles Histoires*. 1893. D 23
- 153 "*Colombine à Pierrot*" (Music sheet, without lettering). 1894. D 96
- *154 *The Loge with the Gilt Mask* (Program for "*Le Missionnaire*," without lettering). 1894. D 16. Ill. p. 38
- 155 *A Lady and a Gentleman* (Program for "*L'Argent*," without lettering). 1895. D 15
- 156 "*Oceano Nox*" (Music sheet, without lettering). 1895. D 137
- 157 *Débauche* (Cover for *Catalogue d'affiches artistiques*, without lettering). 1896. D 178
- 158 Cover-frontispiece for *Elles*. 1896. D 179
- 159 *Oscar Wilde and Romain Coolus* (Program for *L'Oeuvre*). 1896. D 195
- *160 *The Swiss Guard* (A menu, without lettering). 1896. D 199. Ill. p. 43

POSTERS

- 161 *Moulin Rouge: La Goulue*. 1891. D 339
- *162 *Hanging Man*. 1892 (printed in 1895). D 340. Ill. p. 34
- 163 *Divan Japonais*. 1892. D 341
- 164 *Reine de Joie*. 1892. D 342
- 165 *Eldorado: Aristide Bruant*. 1892. D 344
- 166 *Jane Avril: Jardin de Paris*. 1893. D 345
- 167 *Caudieux*. 1893. D 346
- 168 *Aristide Bruant in his Cabaret*. 1893. D 348
- 169 *Babylone d'Allemagne*. 1894. D 351
- 170 *Confetti*. 1894. D 352
- *171 *Paul Sescau Photographer*. 1894. D 353. Ill. p. 33
- 172 *May Belfort*. 1895. D 354
- 173 *La Revue Blanche*. 1895. D 355
- 174 *May Milton*. 1895. D 356
- 175 *Le Tocsin*. 1895. D 357
- 176 *The Troup of Mlle Eglantine*. 1896. D 361
- 177 *The Chap Book: Irish and American Bar, Rue Royale*. 1896. D 362
- 178 *La Vache Enragée*. 1896. D 364
- 179 *At the Concert*. 1896. D 365
- *180 *Salon des Cent: The Boat Passenger (Printed in colors)*. 1896. D 366. Ill. p. 44
- 181 *The Boat Passenger (Printed in green)*. 1896. D 366
- 182 *Jane Avril*. 1899. D 367

