

OFFICE COPY

MUSEUM OF MODERN ~~DEPT.~~ <sup>Registration's</sup> ART  
TENTH LOAN EXHIBITION

LAUTREC

REDON

FEBRUARY 1 1931 MARCH 2  
730 FIFTH AVENUE · NEW YORK

## HENRI de TOULOUSE-LAUTREC

Henri de Toulouse-Lautrec-Monfa. Born in Albi 1864. Direct descendant of the Counts of Toulouse. His father, Count de Toulouse-Lautrec, worked at modeling as an amateur and knew the animal painters John Lewis Brown and René Princeteau. 1789, A series of accidents, leaving Henri a cripple. 1882, Paris, entered Bonnat's atelier. 1883, Met van Gogh. 1885, Turned against the Ecole des Beaux-Arts and took a studio in Montmartre with Grenier. Interest in cabarets, cafés, circuses. 1891, First colored poster. 1892, Interest in the East. 1895-1897, Paris and two Spanish journeys. Breakdown in health. 1899, Confinement in a maison de santé. Died 1901 at Malromé.†

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

1 PORTRAIT-SKETCH OF MADAME GRENIER (1885)‡

Oil on cardboard, 17½ x 12½ inches

Collection Carter H. Harrison, Chicago

\*2 THE LOUIS XIII CHAIR AT BRUANT'S CABARET (1886)

Oil on cardboard mounted on canvas, 20½ x 31 inches

Collection Messrs. Durand-Ruel, New York and Paris

3 PORTRAIT OF ALINE GIBERT (1887)

Oil on canvas, 24 x 19¾ inches

Collection Mr. and Mrs. Ralph M. Coe, Cleveland

4 A MASKED BALL AT THE ELYSEE-MONTMARTRE (1887)

Oil on cardboard, 23¾ x 18⅞ inches

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

\*5 RIDERS ON THEIR WAY TO THE BOIS DE BOULOGNE (1888)

Black and white on cardboard, 33¼ x 19¾ inches

Collection Adolph Lewisohn, New York

† In the compilation of the Lautrec Catalog acknowledgment is made to the data kindly furnished by the Art Institute of Chicago.

‡ Titles and dates are according to Maurice Joyant, *Henri de Toulouse-Lautrec*, I, II, Paris, 1926 and 1927.

\*6 LITTLE DOG (1888)

Oil on wood,  $6\frac{1}{4} \times 9\frac{1}{8}$  inches

Collection William Preston Harrison, Los Angeles

\*7 AT THE CIRCUS FERNANDO. THE RING MASTER (1888)

Oil on canvas,  $38\frac{3}{4} \times 63\frac{1}{2}$  inches

Collection The Art Institute of Chicago (Joseph Winterbotham Collection)

\*8 HEAD OF A WOMAN

Oil on cardboard,  $13\frac{1}{2} \times 27$  inches

Collection Paul Lamb, Cleveland

7' 10"

\*9 WOMAN IN A STUDIO

Oil on canvas, 22 x 18 inches

Collection John T. Spaulding, Boston

\*10 RUSSIAN WOMAN (1889)

Oil on cardboard, 28 x 23 inches

Collection The Albright Art Gallery, Buffalo

11 PORTRAIT OF BERTHE LA SOURDE (1890)

Oil on cardboard, 24 x 44 inches

Private collection, New York

\*12 WOMAN SMOKING A CIGARETTE (1890)

Oil on cardboard,  $18\frac{1}{2} \times 11\frac{3}{4}$  inches

Collection The Brooklyn Museum

\*13 PORTRAIT OF PAUL SESCAU (1891)

Oil on paper,  $39\frac{1}{2} \times 20\frac{3}{4}$  inches

Collection The Brooklyn Museum

14 WOMAN IN A GARDEN (1891)

Oil on cardboard,  $23\frac{3}{4} \times 21\frac{3}{4}$  inches

Collection Mr. and Mrs. Cornelius J. Sullivan, New York

## \*15 THE TOILETTE (1891)

Oil on cardboard,  $28\frac{3}{4} \times 25\frac{1}{2}$  inches

Collection Mr. and Mrs. Cornelius J. Sullivan, New York

## \*16 LADY WITH A DOG

Oil on cardboard,  $29 \times 22\frac{1}{2}$  inches

Collection Gerald Brooks, New York

## \*17 READING

Oil on cardboard,  $27 \times 23\frac{1}{2}$  inches

Collection Adolph Lewisohn, New York

## 18 WOMAN'S HEAD

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

Collection Mr. and Mrs. Cornelius J. Sullivan, New York

## \*19 AT THE MOULIN-ROUGE (1892)

Oil on canvas,  $55\frac{1}{4} \times 47\frac{1}{4}$  inches

Collection The Art Institute of Chicago (The Birch-Bartlett Collection)

## \*20 THE QUADRILLE AT THE MOULIN-ROUGE (1892)

Pastel on cardboard,  $31\frac{1}{2} \times 23\frac{3}{4}$  inches

The Chester Dale Collection, New York

## \*21 THE DIVAN (1893)

Oil on cardboard,  $21\frac{1}{8} \times 27\frac{1}{4}$  inches

Collection Wildenstein and Company, New York and Paris

## \*22 JANE AVRIL DANCING (1893)

Oil on cardboard,  $39\frac{3}{4} \times 29$  inches

Collection Wildenstein and Company, New York and Paris

## \*23 MISS MAY BELFORT (1895)

Oil on cardboard,  $24\frac{1}{2} \times 19$  inches

Private Collection, New York



- \*24 PORTRAIT OF MAY MILTON (1895)  
Oil on cardboard, 25 1/2 x 18 3/4 inches  
Collection Walter S. Brewster, Chicago
- \*25 LA CLOWNESS CHA-U-KAO (1895)  
Oil on cardboard, 32 x 23 1/2 inches  
Collection Frank H. Ginn, Cleveland
- \*26 THE MOORISH DANCE OR "LES ALMEES" (1895)  
Oil on canvas, 118 1/8 x 118 1/8 inches  
Collection The Louvre Museum, Paris
- \*27 THE DANCE AT THE MOULIN-ROUGE (1895)  
Oil on canvas, 118 1/8 x 118 1/8 inches  
Collection The Louvre Museum, Paris
- \*28 PORTRAIT OF OSCAR WILDE (1895)  
Watercolor on paper, 24 x 19 1/2 inches  
Collection Messrs. Jacques Seligmann and Company, New York and Paris
- \*29 LADY AT THE PIANO (1896)  
Oil on cardboard, 29 1/2 x 23 1/2 inches  
Private Collection Josef Stransky, New York
- 30 PORTRAIT OF MAXIME DETHOMAS AT THE BAL DE L'OPERA (1896)  
Oil on cardboard, 26 1/2 x 20 3/4 inches  
Collection Alexander Reid & Lefèvre, London
- 31 MADAME MISSIA NATANSON (1897)  
Oil on cardboard panels mounted on wood, 32 x 38 inches  
Collection Thannhauser Galleries, Berlin and Lucerne
- 32 PORTRAIT OF MADAME MISSIA NATANSON (1897)  
Oil on cardboard, 21 x 16 1/8 inches  
Collection C. W. Kraushaar, New York

## 33 THE ENGLISH GIRL AT THE "STAR" AT LE HAVRE (1899)

Oil on cardboard,  $18\frac{1}{4} \times 13\frac{1}{2}$  inches

Collection Mr. and Mrs. Cornelius J. Sullivan, New York

## \*34 MESSALINA (BORDEAUX, 1900)

Oil on canvas,  $39 \times 28\frac{1}{2}$  inches

Collection Adolph Lewisohn, New York

## DRAWINGS

## 35 THE MODEL NIZZAVONA (1883)

Charcoal on paper,  $18\frac{1}{2} \times 24\frac{1}{2}$  inches

Collection Carter H. Harrison, Chicago

## \*36 AU CAFÉ

Brush, ink and blue chalk on yellow paper,  $26\frac{1}{2} \times 23\frac{3}{4}$  inches

Collection John Nicholas Brown, Providence, Rhode Island

## 37 THE BAR ON THE RUE DE ROME (1886)

Charcoal on paper,  $12 \times 15\frac{3}{4}$  inches

Collection Carter H. Harrison, Chicago

## 38 A DANCE AT THE MOULIN DE LA GALETTE (1889)

Chalk and china ink on brown paper,  $34 \times 38$  inches

Collection James W. Barney, New York

## 39 LE PÈRE COTELL (1893)

Pencil, blue and red crayon and ink on cardboard,  $20 \times 13\frac{1}{2}$  inches

Collection Carter H. Harrison, Chicago

## 40 THREE WOMEN (1894)

China ink on paper,  $8\frac{1}{2} \times 13\frac{1}{2}$  inches

Collection John L. Senior, Chicago

## \*41 SKATING: PROFESSIONAL BEAUTY (1896)

Drawing colored with gouache and crayon on paper,  $25\frac{3}{4} \times 20\frac{3}{4}$  inches

Collection Jacques Seligmann and Company, New York and Paris

\*42 AT ARMENONVILLE (1896)

Chinese ink with touches of blue crayon on tan paper, 25 1/2 x 19 3/4 inches  
Collection The Minneapolis Institute of Arts (John de Laitre Memorial Collection)

DRY POINTS

The following seven dry points of Lautrec's friends are from the Collection of Walter S. Brewster, Chicago.

43 THE EXPLORER, L. J., VICOMTE DE BRETTE? (1898), D. 2†

44 CHARLES MAURIN (1898), D. 3

Charles Maurin was a French engraver.

45 FRANCIS JOURDAIN (1898), D. 4

A French painter and engraver

46 W. H. B. SANDS (EDINBURGH EDITOR), (1898), D. 5 (Trial proof?)

47 HENRY SOMM (1898), D. 6. (Not described in Delteil)

Henry Somm (François-Clement Sommier) was an illustrator and etcher

48 THE WRESTLER VILLE? (1898), D. 7

49 PORTRAIT OF M. X. . . . . (1898), D. 8

LITHOGRAPHS

50 THE COIFFEUR (1893), D. 14, I

A program for the Theatre-Libre  
Private Collection, New York

51 SARAH BERNHARDT IN "PHEDRE" (1893), D. 47

Collection C. W. Kraushaar, New York

52 AT THE AMBASSADEURS (1894), D. 68

Private Collection, New York

† The classification is from Loys Delteil, *Le Peintre-Graveur Illustré*, Vols. X and XI, Paris, 1920. The roman numeral, where occurring, refers to the state.

- 53 "EROS VANNÉ" (1894), D. 74, II  
Cover for a song by Maurice Donnay  
Private Collection, New York
- 54 ANNA HELD IN "TOUTES CES DAMES AU THÉÂTRE" (1885), D. 100  
Collection F. H. Bresler Company, Milwaukee
- 55 MISS MAY BELFORT, BOWING (1895), D. 117  
Private Collection, New York
- 56 CLÉO DE MÉRODE (1895), D. 152  
From a portfolio of thirteen lithographs of actors and actresses  
Collection C. W. Kraushaar, New York
- 57 ÉMILIE D'ALENÇON, D. 161  
From the portfolio of actors and actresses  
Collection C. W. Kraushaar, New York
- 58 CASSIVE, D. 162  
From the portfolio of actors and actresses  
Private Collection, New York
- Three lithographs from the Elles Album, 1896
- 59 PROCÈS ARTON (First Plate), (DÉPOSITION DUPAS), (1896), D. 191
- 60 PROCÈS ARTON (Second Plate), (DÉPOSITION RIBOT), (1896), D. 192
- 61 PROCÈS ARTON (Third Plate), (DÉPOSITION SOUDAIS), (1896), D. 193  
The three lithographs from the Collection of J. B. Neumann, New York
- 62 THE OLD HORSE (1898), D. 224  
Private Collection, New York
- 63 MARCELLE LENDER EN BUSTE, DE TROIS QUARTS (1898), D. 261  
Collection The Museum of Fine Arts, Boston



## POSTERS

- 64 JANE AVRIL AT THE JARDIN DE PARIS (1893), D. 345, I  
Private Collection, New York
- 65 NAPOLEON (1895), D. 357, I  
Executed for a composition to advertise *History of Napoleon I* by Father Sloane  
Collection C. W. Kraushaar, New York
- 66 JANE AVRIL (1899), D. 367, II  
Private Collection, New York

## SOME OF LAUTREC'S CHARACTERS\*

## DANCERS

JANE AVRIL ("La Mélinite") of the *quadrille quartette*. Nicknamed for a high explosive, she was one of the most distinguished dancers of her day.

"She danced in the Quadrille: young and girlish, the more provocative because she played as a prude, with an assumed modesty . . . she was altogether adorable and excitable, morbid and sombre, biting and stinging; a creature of cruel moods . . ."

(Arthur Symons)

LOIE FULLER, an American dancer who invented a "serpentine and luminous" dance, in which she appeared swathed in veils, to perform in the beam of a colored spot-light.

LA GOULUE ("the Glutton"). (Her real name was Louise Weber), the leader of the *quadrille naturaliste* at the Moulin-Rouge and for several years the toast of Paris. Born in 1870, this "Circe of the can-can" led a vivacious career, as dancer, lion-tamer, laundress, finally to die in 1928 in abject poverty.

"La Goulue was a strange and tall girl, with a vampire's face, the profile of a bird of prey, a tortured mouth and metallic eyes; who danced always with definite gestures . . ."

(Arthur Symons)

GRILLE-D'ÉGOUT ("Sewer Grating"). She earned her pretty name from eating and drinking everything in sight and because she had a large set of teeth. She belonged to the *quadrille quartette*.

IDA HEATH, a forgotten English dancer.

LA MACARONA, a dancer "famous for her effrontery" and her psyche of flaming hair.

\* From the catalog published December 23, 1930, by the Art Institute of Chicago.

CLÉO DE MÉRODE, of the Paris opera, excelled in "the elaborate and picturesque Faust ballet." She made an American début in 1897, and was much painted as one of the beauties of her day.

MAY MILTON, an English dancer who had a vogue in Paris in the late 'nineties.

"Her pale, almost clown-like face reminded one of a bull-dog and had nothing in it to hold one's attention, but her litheness, her wholly English enthusiasm for dancing . . . were a sort of revelation.  
(Maurice Joyant)

NINI-PATTE-EN-L'AIR ("Nini with the Hoof in the Air") another of the *quadrille*. She died a death—many might think enviable—from drinking two quarts of champagne.

"She was not young, she was not pretty, she was thin, short of stature, dark with heavy eye-brows, coarse, irregular features . . . all her extravagances were perfectly deliberate . . . it was with a sort of 'learned fury' that she danced; and she had a particular trick—the origin of her nickname—a particular quiver of the foot as the leg is held rigid in the air—which was her sign and signature."  
(Arthur Symons)

JULIA SUBRA, a Parisian ballet-dancer connected with the *Conservatoire National de Danse*.

VALENTIN LE DESOSSÉ ("the Disjointed"), the partner of La Goulue in the waltz. He took his title from an extraordinary suppleness of limb.

"He certainly deserved his name, for he danced with an amazing dexterity, his thin legs defied caricature; and he, like the others, rarely lost his rhythm."  
(Arthur Symons)

"There was an air of tragedy about his tall, famished figure, his gaunt face and lank hair; he had the mummified appearance of great age, and yet he danced with the ease of youth. They said he came of a distinguished family, that he himself had some intellectual attainments."  
(M. Willson Disher)

#### SINGERS

MADAME ABDALA, a singer who had a successful début in Marseilles in 1891. She came to Paris the following year and after a short engagement at the *Ambassadeurs*, entered La Scala.

ÉMILIE D'ALENÇON, a favorite of the Paris music-halls.

NUMA AUGUEZ, singer at the Opera in Paris, who achieved a great reputation.

MAY BELFORT, a singer of Irish origin, who performed in London music-halls about 1890. In 1895 she made her debut in Paris, at the *Cabaret des Décadents*; appearing also at the *Eden-Concert*, at the *Jardin de Paris*, and at the *Olympia*. Dressed as a baby and carrying a black kitten, she came on the scene to lisp the words of her favorite song:

"I have a little cat  
I'm very fond of that."

PAULA BRÉBION, a singer in the *café-concert*, whose powerful voice carried her as far as La Scala.

ARISTIDE BRUANT, founder of the *Cabaret Mirliton* at 84 Boulevard Rochechouart, which opened in 1885 and soon became the rage of Paris. Bruant appeared nightly wearing a "black velvet loose coat and trousers, black top-boots, a red shirt, collar and black scarf," singing his own sentimental ballads of love and misery, shrewdly composed in the *argot* of the boulevards.

In 1893 and 1894 he appeared at the *Ambassadeurs* and at the *Eldorado*.

"He was clean-shaven, with a powerful face, hair brushed back, fine features, a certain dignity and occasionally a genial smile. He sang his own songs to his own music, in a loud and monotonous voice and without emphasis, always walking to and fro."  
(Arthur Symons)

ROSE CARON, a famous member of the Paris Opera. Sang rôles of Brunnhilda, Marguerite, Salammô and Elsa.

PIERRE DUCARRE, director of the *Concert des Ambassadeurs*, was born in Châteauneuf-sur-Sornin in 1830. He came to Paris in 1848 where he served as a waiter in the *Café Turc*. Later he founded the *Café des Porcherons*, which he left in 1867 to take over the *Concert des Ambassadeurs*, which under his direction became world renowned.

JULIETTE JOSÉPHINE GIRAD, lyric singer, who is remembered for her rôles in "Cloches de Corneville," "Madame Favart," etc.

YVETTE GUILBERT, the greatest of the music-hall singers; "Yvette is the one woman of genius," writes Arthur Symons, "among many notable and remarkable persons of talent." Born in 1868, the daughter of an inconspicuous draper, she rose rapidly to fame, conquering one music-hall after another. Her range was remarkable; every type of song, tragic, humorous, pathetic or malicious; in each she was superlative.

"No, she isn't beautiful, a flat face, a nose that has nothing Greek in it, eyes with a wild light in them, eyelids rather Satanical, a heap of reddish hair; flat breasts: that's the woman."  
(Goncourt)

"Yvette begins to sing and immediately the gay world that you see across the smoke of your cigarette seems to unmask itself, becomes too suddenly serious, tragic, a piece of real existence."  
(Arthur Symons)

MARY HAMILTON, a *café-singer* who made a reputation for herself in male impersonation.

ANNA HELD, the "inimitable Anna," was born in Paris and spent most of her life singing in various music-halls, where she was famous for her English and American songs. She died in New York in 1918.



CECY LOFTUS (Marie Cecilia M'Carthy), born in Glasgow in 1876. First appeared as a mimic in the Oxford Music Hall in 1893. Played in London and later in America, with E. H. Sothern and Modjeska. Still acting on Broadway.

POLAIRE (Émilie Zouée), born in Algiers in 1879. After singing at the *Ambassadeurs*, she performed at many theaters in Paris, notably the *Variétés* and the *Renaissance*.

POLIN, a singer who excelled in racy imitations. Later sang in "Champignol malgré Lui," and "Chéri."

#### ACTORS AND ACTRESSES

ANTOINE, a theatrical manager and actor, born in Limoges in 1851. In 1887 he founded the *Théâtre Libre*. Became Co-director of the *Odéon* in 1896 and Director in 1906.

"He was ugly, with no good features, no profile, a large nose, a receding chin, bright unflinching eyes, and a mobile, typical actor's face. He impressed me at once: he had enthusiasm, and he had judgment; he was vivid, impressionable, reflective." (Arthur Symons)

BARON (Louis Bouchenez). Born in 1838, he played at the *Variétés*, and the *Comédie*, his greatest success being the rôle of Baron Gros in "La Grande-Duchesse."

BARTET (Jeanne Julia Regnault), born in 1854. She made her début in 1872, and played at the *Théâtre Français* in 1879. Principle rôles: "L'Arlésienne," "L'Oncle Sam," and "Dora."

MARTHE BRANDÈS, an actress who played at the *Comédie*, 1893-1903. Acted in "Ruy-Blas," "Tartuffe," and in many modern plays. Left the theater in 1914.

ALBERT BRASSEUR, part-founder of the *Théâtre des Nouveautés*, and famous in his day.

Mlle. CASSIVE, a popular actress of the time. Triumphed in "La Dame de chez Maxim."

COQUELIN, AINÉ, one of the greatest actors of his period. During twenty-two years he created the leading parts in forty-four new plays. Toured Europe and America with Bernhardt, achieving his greatest personal success in "Cyrano de Bergerac," written for him by Rostand.

FÉLIX GALIPAUX, actor and author of several volumes connected with the stage.

FIRMIN GÉMIER, actor and Director of the *Théâtre Antoine*.

JEANNE GRANIER, an actress who played in "Madame le Diable," "Mme. Satan," etc.

LUCIEN GERMAN GUITRY (1860-1925); first appeared in "Camille." Bernhardt invited him to the *Théâtre de la Renaissance* where he made his great reputation.



GEORGES GUILLAUME GUY, an actor at the *Folies Dramatiques*, the *Nouveautés* and the *Variétés*.

JANE HADING, a popular actress of the *Odéon* and *Comédie*.

JUDIC (Mme. Anna Damiens), (1850-1911), an actress who made her début at the *Conservatoire* in 1867. She toured Europe and the United States and played with Bernhardt.

EVA LAVALLIÈRE, an actress at the *Variétés*. Played in "Le Nouveau Jeu" (1898).

MARCELLE LENDER, a well-known actress and singer of the period, who played in "Mme. Satan," at the *Variétés* in 1893, and danced the bolero in Hervé's "Chilpéric," in 1896.

AURÉLIEN LUGNÉ-POË, an actor-manager who founded the French school of modern drama.

HENRY MAYER, musician and actor, played in vaudeville and at the *Odéon* and *Théâtre Libre* in many modern dramas.

MOUNET-SULLY (Jean Sully), (1841-1916), great tragedian at the *Théâtre Français*. Chief rôles: "Le Cid," "Hamlet," "Oedipus Rex," etc.

RÉJANE (1857-1920), actress and *directrice* of the *Théâtre Réjane*. Played in "Lysistrata," "Sapho," and "The Doll's House."

#### FRIENDS

MAXIME DETHOMAS, born 1867. The artist who supervised the decorating of the *Théâtre National de l'Opéra*, Paris.

DÉSIRÉ DIHAU (1825-1909), musician and composer and cousin of Toulouse-Lautrec. He left numerous compositions, some of them with covers by the artist.

THE NATANSONS, ALEXANDRE AND THADÉE, two brothers who founded the *Revue Blanche*, which published Lautrec. With their wives, they created a salon, where one met the literary and artistic public of Paris. Lautrec painted them very often, sometimes at Villeneuve-sur-Yonne.

PAUL SESCAU, friend and photographer. Lautrec was passionately interested in cameras, and made a poster for Sescrau.

DR. TAPIÉ DE CÉLEYRAN, cousin and companion of Lautrec. He was connected with the *Hôpital International*.

## ODILON REDON

Odilon Redon. Born at Bordeaux, April 20, 1840. Began to draw at the age of ten. Early interest in Delacroix. Failure at the Beaux Arts. Entered Atelier Gérôme. Dissatisfied in his work. 1856, Tried architecture and sculpture. Began a false Barbizon style under the influence of Corot and Chintreuil. Interest in botany through Armand Clavaud. 1863, Learned lithography and etching from Rudolphe Bresdin. 1866, The beginning of the strong mystical element in his work. 1879, Publication of the first collection of lithographs *Dans le Rêve* under the technical help of Fantin-Latour. 1899, Turned to working in oil, pastel, and watercolor. Died July 6, 1916.

\*67 ANDROMEDA†

Oil

Collection C. W. Kraushaar, New York

68 ANDROMEDA

Oil

Collection Martin A. Ryerson, Chicago

69 BERNADETTE L'ARCHE

Collection Jacques Seligmann and Company, New York and Paris

\*70 THE BIRTH OF VENUS

Oil

Collection Dr. B. D. Saklatwalla, Crafton, Pennsylvania

71 BOUQUET OF FLOWERS

Oil

Collection Mr. and Mrs. Samuel A. Lewisohn, New York

72 BUTTERFLIES

Watercolor

Collection James W. Barney, New York

Courtesy The Art Museum of Yale University

73 THE CAT

Oil

Collection Martin A. Ryerson, Chicago

† Because of the difficulty in definitely ascribing dates to many of Redon's paintings, his works are here alphabetically listed. The medium is pastel unless otherwise indicated. No attempt has been made to show the lithographs of Redon.

## 74 THE CHILD

Collection Martin A. Ryerson, Chicago

## 75 CHRIST

Watercolor

Collection Mrs. F. R. Lillie, Chicago

## \*76 APPARITION

Oil

Collection Dr. W. R. Valentiner, Detroit

## \*77 THE CROWN

Collection Mrs. C. J. Martin, Minneapolis

## 78 DANTE AND BEATRICE

Oil

Collection Dr. W. R. Valentiner, Detroit

## \*79 DANTESQUE VISION

Watercolor

Collection John A. Holabird, Chicago

## 80 DECORATIVE PANEL

Oil

Collection Mrs. John Alden Carpenter, Chicago

## \*81 DREAM OF THE BUTTERFLIES

Oil

Collection The Detroit Institute of Arts, Detroit

## 82 DREAM SHADOWS (HEAD OF GIRL)

Collection Mr. and Mrs. Samuel A. Lewisohn, New York

The following is a notation by Redon on the constitution of "une bonne palette." Blanc de plomb, jaune Mars, ocre jaune, jaune antimoine, orange Mars, Sienne brûlée, rose Mars, ocre rouge, laque fine, violet de cobalt, bleu d'outremer, vert émeraude, terre verte, terre d'ombre naturelle, noire de pêche, jaune de Naples et vermillon, sans mélange aucun de blanc de plomb.

From André Mellerio, *Odilon Redon*, Paris, 1923, p. 138.



## 83 DUTCH GIRLS

Collection John A. Holabird, Chicago

## 84 ETRUSCAN VASE

Private Collection, New York

## 85 EVOCATION OF THE BUTTERFLIES

Collection The Detroit Institute of Arts, Detroit

## 86 FANTASTIC ORCHID

Watercolor

Collection Hardinge Scholle, New York

## 87 FLOWERS

Oil

Collection Dr. B. D. Saklatwalla, Crafton, Pennsylvania

## 88 FLOWERS AND BUTTERFLIES

Collection Mrs. Cornelius N. Bliss, Jr., New York

## 89 HEAD IN PROFILE

Drawing

Collection Alexander M. Bing, New York

## 90 HEAD OF CHRIST

Watercolor

Collection Dr. B. D. Saklatwalla, Crafton, Pennsylvania

## \*91 HEAD WITH FLOWERS

Oil

Collection M. B. Sanders, Jr., New York

## \*92 LANDSCAPE

Oil

Collection Mrs. Diodata O'Toole, New York

92a. Reverie

27

Pastel

Priv. Coll, NY (Mrs J.D. Rockefeller, Jr.)



- 93 ORGANIC MATTER  
Watercolor  
Private Collection, New York
- 94 PANDORA  
Oil  
Collection Alexander M. Bing, New York
- \*95 PEGASUS  
Drawing  
Collection Philip Hofer, New York
- 96 POT OF GERANIUMS  
Oil  
Collection Mr. and Mrs. Ralph M. Coe, Cleveland
- \*97 PROFILE AND FLOWERS  
Collection Jacques Seligmann and Company, New York and Paris
- 98 ROGER AND ANGELICA  
Private Collection, New York
- 99 SILENCE  
Oil  
Private Collection, New York
- \*100 SPRING  
Oil  
Collection The Worcester Art Museum, Worcester
- 101 VASE OF ANEMONES  
Collection Thomas Cochran, New York
- 102 VASE OF FLOWERS  
Collection Mrs. Cornelius N. Bliss, Jr., New York
- 103 VASE OF FLOWERS  
Collection Albert E. McVitty, Bryn Mawr, Pennsylvania

\*104 THE VIRGIN

Oil

Collection James W. Barney, New York

Courtesy The Art Museum of Yale University

105 WOMAN AMONG FLOWERS

Collection Martin A. Ryerson, Chicago