MUSEUM OF MODERN ART
TENTH LOAN EXHIBITION

LAUTREC  REDON

FEBRUARY 1  1931    MARCH 2
730 FIFTH AVENUE    NEW YORK
HENRI de TOULOUSE-LAUTREC


Notes: 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, 17 ½ x 12 ½ inches
Collection Carter H. Harrison, Chicago

*2 THE LOUIS XIII CHAIR AT BRUANT’S CABARET (1886)
Oil on cardboard mounted on canvas, 20 ½ x 31 inches
Collection Messrs. Durand-Ruel, New York and Paris

3 PORTRAIT OF ALINE GIBERT (1887)
Oil on canvas, 24 x 19 ¾ inches
Collection Mr. and Mrs. Ralph M. Coe, Cleveland

4 A MASKED BALL AT THE ELYSEE-MONTMARTRE (1887)
Oil on cardboard, 23 ¾ x 18 ¾ inches

*5 RIDERS ON THEIR WAY TO THE BOIS DE BOULOGNE (1888)
Black and white on cardboard, 33 ¼ x 19 ¾ 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\(\frac{3}{4}\) x 9\(\frac{3}{8}\) inches
Collection William Preston Harrison, Los Angeles

*7 AT THE CIRCUS FERNANDO. THE RING MASTER (1888)
Oil on canvas, 38\(\frac{3}{4}\) x 63\(\frac{3}{2}\) inches
Collection The Art Institute of Chicago (Joseph Winterbotham Collection)

*8 HEAD OF A WOMAN
Oil on cardboard, 13\(\frac{3}{4}\) x 27 inches
Collection Paul Lamb, Cleveland

*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\(\frac{3}{4}\) x 11\(\frac{3}{4}\) inches
Collection The Brooklyn Museum

*13 PORTRAIT OF PAUL SESCAU (1891)
Oil on paper, 39\(\frac{3}{2}\) x 20\(\frac{3}{4}\) inches
Collection The Brooklyn Museum

14 WOMAN IN A GARDEN (1891)
Oil on cardboard, 23\(\frac{3}{4}\) x 21\(\frac{3}{4}\) inches
Collection Mr. and Mrs. Cornelius J. Sullivan, New York
15 THE TOILETTE (1891)
Oil on cardboard, 28\(\frac{3}{4}\) x 25\(\frac{1}{2}\) inches
Collection Mr. and Mrs. Cornelius J. Sullivan, New York

16 LADY WITH A DOG
Oil on cardboard, 29 x 22\(\frac{1}{2}\) inches
Collection Gerald Brooks, New York

17 READING
Oil on cardboard, 27 x 23\(\frac{3}{4}\) inches
Collection Adolph Lewisohn, New York

18 WOMAN’S HEAD
Oil on cardboard, 14 x 9\(\frac{1}{2}\) inches
Collection Mr. and Mrs. Cornelius J. Sullivan, New York

19 AT THE MOULIN-ROUGE (1892)
Oil on canvas, 55\(\frac{3}{4}\) x 47\(\frac{3}{4}\) inches
Collection The Art Institute of Chicago (The Birch-Bartlett Collection)

20 THE QUADRILLE AT THE MOULIN-ROUGE (1892)
Pastel on cardboard, 31\(\frac{3}{4}\) x 23\(\frac{3}{4}\) inches
The Chester Dale Collection, New York

21 THE DIVAN (1893)
Oil on cardboard, 21\(\frac{1}{8}\) x 27\(\frac{3}{4}\) inches
Collection Wildenstein and Company, New York and Paris

22 JANE AVRIL DANCING (1893)
Oil on cardboard, 39\(\frac{3}{8}\) x 29 inches
Collection Wildenstein and Company, New York and Paris

23 MISS MAY BELFORT (1895)
Oil on cardboard, 24\(\frac{1}{2}\) x 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

**29** LADY AT THE PIANO (1896)
Oil on cardboard, 29 3/8 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 3/8 inches
Collection C. W. Kraushaar, New York
33 THE ENGLISH GIRL AT THE “STAR” AT LE HAVRE (1899)
Oil on cardboard, 18\(\frac{3}{4}\) x 13\(\frac{3}{4}\) inches
Collection Mr. and Mrs. Cornelius J. Sullivan, New York

34 MESSALINA (BORDEAUX, 1900)
Oil on canvas, 39 x 28\(\frac{3}{4}\) inches
Collection Adolph Lewisohn, New York

DRAWINGS

35 THE MODEL NIZZAVONA (1883)
Charcoal on paper, 18\(\frac{3}{4}\) x 24\(\frac{1}{2}\) inches
Collection Carter H. Harrison, Chicago

36 AU CAFÉ
Brush, ink and blue chalk on yellow paper, 26\(\frac{1}{2}\) x 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 x 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 x 38 inches
Collection James W. Barney, New York

39 LE PÈRE COTELL (1893)
Pencil, blue and red crayon and ink on cardboard, 20 x 13\(\frac{3}{4}\) inches
Collection Carter H. Harrison, Chicago

40 THREE WOMEN (1894)
China ink on paper, 8\(\frac{3}{4}\) x 13\(\frac{3}{4}\) inches
Collection John L. Senior, Chicago

41 SKATING: PROFESSIONAL BEAUTY (1896)
Drawing colored with gouache and crayon on paper, 25\(\frac{3}{4}\) x 20\(\frac{3}{4}\) inches
*42 AT ARMENONVILLE (1896)
Chinese ink with touches of blue crayon on tan paper, 25 ½ x 19 ½ inches
Collection The Minneapolis Institute of Arts (John de Lattre Memorial Collection)

DRY POINTS

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

43 THE EXPLORER, L. J., VICOMTE DE BRETTES? (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 (Francois-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, 1
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 Loye Delteil, Le Peintre-Graveur Illustre, 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 ÉMILIENNE 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.
CLEO DE MERODE, 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 liteness, 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 eyebrows, 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.

ÉMILienne D’ALENCON, 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 début 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, Salammbô 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 Cornville,” “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 Satirical, 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.

POLAIRE (Émilie Zouzée), 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. Cassivs, a popular actress of the time. Triumphed in “La Dame de chez Maxim.”

Coquelin, Aîné, one of the greatest actors of his period. During twenty-two years he created the leading parts in forty-four new plays. Touried 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 Géminier, actor and Director of the Théâtre Antoine.

Jeanne Granier, an actress who played in “Madame le Diable,” “Mme. Satan,” etc.

Lucien German Guirry (1860–1935); 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.


FRIENDS

Maxime Dethomas, born 1867. The artist who supervised the decorating of the Théâtre National de l’Opéra, Paris.

Désiré Dihaü (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 Sescau.

Dr. Tapé de Céleyran, cousin and companion of Lautrec. He was connected with the Hôpital International.
ODILON REDON


*67 ANDROMEDA†
Oil
Collection C. W. Kraushaar, New York

68 ANDROMEDA
Oil
Collection Martin A. Ryerson, Chicago

69 BERNADETTE L'ARCHE

*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 vermilion, sans mélange aucun de blanc de plomb.
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
     Pastel
     Briv. 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

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