CATALOGUE OF A MEMORIAL COLLECTION OF THE WORKS OF MARY CASSATT

DECEMBER 21, 1926 TO JANUARY 24, 1927
MARY CASSATT
1845-1926

Mary Cassatt was more than a painter of mothers and children. She was an intrepid personality, a keen critic, and one of the few women members of the circle who grouped themselves in the 'seventies under the banner of Impressionism. Moreover, she was an American, and although for many years she chose to make her home in France, she remained an American, in the pungency of her speech and thought, and in her art, which never lost its intensely individual character, even while it took its direction from the examples of Manet and Degas.

When Miss Mary Cassatt of Pittsburgh decided to go abroad and study painting, the action was not as commonplace as it has since become, nor were the same principles being taught in the Paris studios. It was the day of the fashionable academicians, but Miss Cassatt wasted no time upon any pretense. In Parma there was Correggio to be studied, in Madrid, Rubens and the Spaniards. When she had completed her novitiate in the museums, she returned to Paris and there soon made the acquaintance of Degas, who invited her to exhibit with the Impressionists. She accepted joyfully. Degas, Courbet, Manet—these men she could and did respect; in their company she could grow. "I began to live," she said.

Unlike most of the Impressionists (with the exceptions of Manet and Degas, who also stood aside from the direct stream of the movement) Miss Cassatt chose to represent human beings, rather than landscape. She limited her choice still further, confining her subjects almost entirely to mothers and children. There was nothing sentimental in this voluntary limitation, for her art was never illustrative of story or model. Tenderness and psychological insight one may find in these intimate scenes, but the emotional response is the spectator's affair, not the artist's. Miss Cassatt's art is essentially aristocratic; she herself does not play upon the pictorial appeal of her subjects, color and pattern being her immediate concern. Her
WOMAN WITH A FAN
LENT BY CHESTER DALE, NEW YORK
draughtsmanship is consummate. No fleeting expression of a child's countenance escapes her; her young mothers hold their babies with hands which in themselves express every shade of persuasive or restraining caress.

An indefatigable worker, until in her last years failing eyesight overtook her, Miss Cassatt made herself master of oil, pastel, etching, and colored aquatint. The present memorial exhibition has been arranged to give an adequate idea of the extent and development of her work, which has heretofore been seen in Chicago only as incidental to more general exhibitions. Through the generosity of collectors, museums, and dealers, her accomplishments in various fields may be studied.

Miss Cassatt's early works, after her first student period, were efforts toward the realism of Courbet, Manet, and Degas. "The Boating Party" shows the specific Manet influence, while the charming and unusual "Girl Combing Her Hair" is a Degas type. "At the Opera" is a type of subject dear to Renoir, though handled in the darker tones of Miss Cassatt's earlier period. Later the key becomes higher, and the long period of her artistic maturity is devoted to realism of a broader kind. From "The Cap of Tan," with its light, feathery technique comparable to Berthe Morisot, to "Children Playing with a Cat" is a story of increasing firmness and economy, with no loss of freshness. As one looks at the paintings and pastels in this exhibition, one is struck by the fact that, for all their similarity in subject matter, each work begins and ends within its own frame, that is to say, each new canvas dictates its own composition, its own color scheme, its own problem of organization and emphasis.

The Japanese influence to which Miss Cassatt gave intelligent heed is best illustrated in her ten colored aquatints, known as the "Paria set." Ten proofs of each subject were drawn by the artist herself. The series was frankly in the nature of an experiment, done with the intention of attempting an imitation of Japanese methods. There is variation in the proofs, as Miss Cassatt strove for "more atmosphere" in the later printings. We are fortunate in
THE BOATING PARTY
LENT BY DURAND-RIEL, NEW YORK
being able to show not only Mr. Martin A. Ryerson’s complete Paris set, but the original drawings for two of the series and several trial proofs giving steps in the making of the finished colored aquatint print.

Miss Cassatt’s work in black and white consists largely of dry-points, although she often combines aquatint and soft-ground with other processes. Mr. Robert Harshbarger’s loan of fifty-six of his Cassatt prints, supplemented by those of Mrs. H. O. Havemeyer, Mrs. J. Montgomery Sears, other collectors, and our own collections, permits a survey of her expert craftsmanship and achievement in this field. Here perhaps even more than in her paintings and pastels, she seizes the subtleties of expression and gesture, for the bodies and hands are more summarily indicated, and emphasis is placed upon the heads, the serious or smiling lips, the grave or tender eyes. To know this artist, however, one must know her works in various mediums, for they complement each other and reveal a talent that transcends its self-imposed limitations.
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Chicago
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Chicago
New York
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Chicago
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New York
Boston
Chicago
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PAINTINGS AND PASTELS

1. AT THE OPERA
2. CHILDREN PLAYING WITH A CAT
3. COMING OUT OF THE BATH
4. GIRL COMBING HER HAIR
5. GIRL IN AN ARMCHAIR IN FRONT OF A WINDOW
6. GIRL’S PORTRAIT
7. GIRL READING
8. GIRL WITH DOG
9. IN THE GARDEN
10. LADY AT THE TEA TABLE
11. LITTLE GIRL
12. MATERNAL CARESS
13. MOTHER AND CHILD
14. MOTHER AND CHILD
15. MOTHER AND CHILD
16. MOTHER AND CHILD
17. MOTHER AND CHILD
18. MOTHER AND CHILD
19. MOTHER AND LITTLE GIRL
20. NEAR THE CONSERVATORY
21. READING
22. SLEEPY BABY
23. STUDY OF A HEAD
24. STUDY OF A WOMAN
25. THE BATH
26. THE BOATING PARTY
GIRL COMBING HER HAIR
LENT BY MRS. H. O. HAVEMEYER, NEW YORK
27 THE CUP OF TEA
28 THE READING LESSON
29 THE TOILET
30 THE WHITE BONNET
31 WOMAN AND CHILD
32 WOMAN AND CHILD
33 WOMAN LEANING ON HER RIGHT HAND
34 WOMAN SEATED
35 WOMAN WITH A FAN
36 YOUNG MOTHER AND TWO CHILDREN
37 YOUNG WOMAN

DRY-POINTS, AQUATINTS AND COLOR AQUATINTS

1 AT THE TEA TABLE (dry-point with aquatint)
2 AT THE OPERA (aquatint with soft ground)
3 BEFORE THE FIRE (aquatint with soft ground)
4 CHILD SEATED (soft ground)
5 HEAD OF A BOY (dry-point)
6 HEAD OF A YOUNG GIRL (dry-point)
7 HEAD OF A YOUNG WOMAN (dry-point)
8 MOTHER AND CHILD (aquatint)
9 MOTHER AND CHILD (dry-point)
10 MOTHER AND CHILD (dry-point)
11 MOTHER AND CHILD (dry-point)
12 MOTHER AND SLEEPY CHILD (dry-point)
13 MOTHER AND CHILDREN (aquatint with soft ground)
LADY AT THE TEA TABLE
LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK
14 NUDE (dry-point)
15 NURSING (dry-point)
16 NURSING (dry-point)
17 PORTRAIT (dry-point)
18 THE CUP OF TEA (aquatint with soft ground)
19 THE GAME OF CARDS (drawing)
20 THE GAME OF CARDS (aquatint with soft ground)
21 THE LOGE (aquatint with soft ground)
22 WOMAN READING (aquatint with crackled ground)
23 THE TEA TABLE (soft ground)
24 THOUGHTFUL YOUNG WOMAN (aquatint with crackled ground)
25 TWO CHILDREN (dry-point)
26 TWO CHILDREN AT A TABLE (dry-point)
27 YOUNG BOY (dry-point)
28 YOUNG GIRL (dry-point)
29 YOUNG GIRL SEATED (soft ground and aquatint)
30 YOUNG WOMAN STANDING (pencil drawing)
31 YOUNG WOMAN STANDING (soft ground and aquatint)
32 YOUNG WOMAN WITH FAN (dry-point)
33 YOUNG WOMAN WITH FAN (dry-point)
34 YOUNG WOMAN WITH UMBRELLA (soft ground)
35 WOMAN KNITTING (soft ground)
36 WOMAN SEATED (dry-point)
37 WOMEN BEFORE A WINDOW (aquatint)
38 HELENE DE SEPTUEUIL (L’enfant au perroquet)
   (dry-point)
39 THE BONNET (dry-point)
THE TOILET
LENT BY THE ART INSTITUTE OF CHICAGO
40. REPOSE (dry-point)
41. THE PARROT (dry-point)
42. NURSING (dry-point)
43-52. THE PARIS SET OF TEN AQUATINTS IN COLOR
53. THE BATH (pencil drawing)
54. THE BATH (dry-point)
55, 56. THE BATH (dry-points with aquatint)
57, 58, 59. THE BATH (color aquatint)
60. GATHERING GRAPES (pencil drawing)
61. GATHERING GRAPES (dry-point)
62. GATHERING GRAPES (dry-point with aquatint)
63. GATHERING GRAPES (color aquatint)
64. THE BANJO PLAYER (color aquatint)
65. LADY IN WHITE SHAWL (color aquatint)
66. MOTHER AND CHILD (color aquatint)
67. MOTHER AND CHILD IN GARDEN (color aquatint)
68. MOTHER AND CHILD SEATED ON THE LAWN (color aquatint)
69, 70. WOMEN AND DUCKS (color aquatint)
71. MOTHER AND CHILD IN GREEN (color aquatint)