PAINTINGS, DRAWINGS, PRINTS

THE ART INSTITUTE OF CHICAGO

DELA GROIX

LOAN EXHIBITION OF PAINTINGS, DRAWINGS, PRINTS

MARCH 20 TO APRIL 20

1930

THE ART INSTITUTE OF CHICAGO
LOAN EXHIBITION OF PAINTINGS, WATER COLORS, DRAWINGS AND PRINTS BY EUGÈNE DELACROIX
1798-1863

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WHY revive Delacroix? many will ask when confronted with this, the first exhibition of his work in America. There are several reasons. For one, 1930 marks the Centenary of Romanticism: it was just a hundred years ago that the triumph of Hugo's "Hernani" decided the course of the century and Delacroix was hailed as the leader in paint of the new movement. For another he has been neglected of late years, especially in England and Germany where his paintings are rare. In America he has fared better because he has been better known. The present catalogue lists forty-five works in oil, twenty-three water colors and drawings, while numerous copies of the etchings and lithographs have found their way into our private and public collections. Delacroix, indeed, was something of a favorite with our grandfathers and many a handsome drawing-room of the 'eighties displayed an "Arab Rider" along with the inevitable Corots and Daubignys. Most important of all is the fact of his enormous and not wholly admitted influence on the painters who came after him. Without in any sense founding a school, he anticipated and discovered in his own art much of Impressionism, Neo-Impressionism, and even Expressionism. From Renoir to Dufresne, there is hardly an artist in France who has not turned back to him for help. With Ingres—his lifelong enemy—he stands as one of the two most important masters in modern painting.

Delacroix' career is an heroic one. Publicly for almost forty years he suffered from the most abusive criticism that has ever been heaped on a great artist; privately he carried on a never-ending struggle for perfection in his own art. In frail health, almost a recluse in the middle of Paris, he labored away, leaving at his death the astounding total of almost a thousand paintings, fifteen hundred water colors and pastels, and six thousand drawings. In 1822 he exhibited the "Dante's Bark" in the Salon, when he was only twenty-four years old. After Géricault's "Raft of the Medusa," with which it has certain affinities, it was the first Romantic masterpiece of the century. This painting, of which the Art Institute owns a precious replica of smaller size, (No. 1), brought down the wrath of the Classical critics. Delécluze condemned it as a...
“tartouillade” and the public, accustomed to the pallid Greeks and Romans of David, was plainly mystified. Nevertheless the painting was acquired by the State and two years later Delacroix exhibited his second work, “Scenes from the Massacre at Chios,” a theme drawn from the recent wars of Greek Independence. The painter Gros called it “The massacre of painting” and Chauvin wrote, “Uselessly the artist in a delirium combines scenes of atrocity; spills blood; tears open entrails; paints despair and agony. Posterity will never accept such works, and people of good sense today will grow weary of them. They are weary of them already . . . ” In spite of these critics the painting was purchased for the Luxembourg.

"The Massacre at Chios" is not only one of the painter’s most powerful conceptions, it has an importance for the history of all later painting. Five days before the exhibition he chanced to see some landscapes by Constable and was immediately struck by the rich, vibrant greens, which he found were produced by laying short strokes of color side by side, instead of mixing them first on the palette. Back the artist rushed to his picture and completely repainted the background, employing the new method in which lay all the germs of later Impressionism.

Two voyages, one to England in 1825, and one to Morocco in 1832, brought new influences. In London he came in touch with the English School, grew intimate with Bonington and met Lawrence, who, as the “Mademoiselle de la Boutraye” (No. 7) shows, considerably affected his portrait style. In many of his early paintings, Delacroix had consciously chosen oriental subjects. The trip to Morocco, in the expedition of the Count de Mornay, was the most important episode in his whole artistic life. Not only did it give him an entire “dictionary” of motifs and themes for later paintings, it suggested the basis for his discoveries in color. There is a marked difference between the oriental scenes done before and after 1832. “The Combat between the Giaour and the Pacha,” (No. 3), painted in 1827, might be described in Delacroix’ own phrase as an “admirable artifice.” “The Fanatics of Tangiers” (No. 8), painted ten years later from a water color executed on the spot, blazes with the conviction of an experience seen and felt.
Back in Paris, again, the painter did not allow his orientalism to run away with his art. He consciously avoided the pitfalls of the merely picturesque by an unremitting study of the old masters. The Louvre was crowded with Napoleonic booty. Raphael's "Transfiguration," Rubens' "Deposition," Tintoretto's "St. Mark," and Veronese's marvelous "Marriage at Cana," all inspired him. "All that I know I owe to Veronese," he wrote at a time when his art was most influenced by the Venetians. "The Entry of the Crusaders into Constantinople," painted in 1841 for Versailles, marks the culmination of this influence. Unfortunately the sketch for the painting owned by Mr. John H. Fry of New York was not available for exhibition, but the "Variant on a Detail from the Massacre at Chios," painted some eight or ten years after the original, shows the grandiose rhythm and broad division of light and shade which he learned from the most decorative master of Venice, while the "Return of Columbus," (1839) (No. 23), might almost have been created for the Palace of the Doge, so brilliant are its chords of color.

Raphael and Rubens, two extremes of painting, the reasonable and the impulsive, the Classic and the Romantic, were his deepest admirations. Every morning before beginning to paint he would sketch from both of them. In Raphael he found an admirable organization of lines and an execution so deft and sure that it was his delight and despair. The series of frescoes for the Palais Bourbon, the Palais du Luxembourg, and the Hôtel de Ville, as well as the decorations for the chapel in Saint-Sulpice, owe much to Raphael. Even in the sketches for the Chambre du Roi, (Nos. 14-19), one can see his generalizing tendency in the figures, as well as in the harmonious balance and simplicity of the plan.

If Raphael was the disciplinarian, Rubens was the passionate teacher. The diversity of his forms, the tremendous verve and sweep of his compositions, the enchanting extravagance of color and mood invited Delacroix to try similar paintings. The long series of Lion Hunts which occupied him during the last twelve years of his life, and which are represented by the superb sketch (No. 37) for the Hunt of 1854 and by the finished picture of 1861 (No. 43), grew directly out of Rubens' famous handling of the subject in Munich. In the later career of Delacroix, Rembrandt played as important a
part as Raphael had earlier. Indeed the painter's final estimate placed Rembrandt higher than any other artist. "He is more natively a painter" he wrote in a famous passage of 1851, after admitting the splendors and excess of the Venetians and of Rubens. Rembrandt's use of the dramatic motif, his greater reliance on nature, and the looseness of his composition are illustrated in two magnificent paintings by Delacroix, owned in America but unfortunately not included here: "The Disciples at Emmaus," the property of Mr. and Mrs. Watson B. Dickerman of New York, and "Christ on the Cross," in the Walters Collection, Baltimore.

From these sources and from many others, the painter took the impressions out of which he built his own art. Not that he imitated any one of these masters; from their works he built his own highly original synthesis. Behind every picture lies a world of immense culture and erudition. Delacroix knew Classical sculpture, Gothic and Renaissance architecture, medieval costume, furniture and armour. With Barye he had visited the Jardin des Plantes and had sketched lions and tigers so that he knew the flick of their smallest muscle. He was acquainted with every great author from the Greek tragedians down to those of his own day. Dante, Byron, Shakespeare, and Goethe were his early enthusiasms; later, he came to admire Racine, Diderot, and Pascal. Music he understood thoroughly. He knew the theatre and its traditions, and was an authority on acting. "Any work in which the imagination has no part is impossible to me," wrote Delacroix who never painted a picture unless he was inspired. His continual struggle was to translate into paint the scenes and figures of his imagination. This desire prompted the thousands of drawings, the hundreds of studies, for the finished work. In each one he sought to fix a little more definitely his impression in its permanent form.

One of Delacroix' great qualities in painting is his power over rhythmic lines.¹ "My picture," he wrote of the "Mas-

1. Some of Delacroix' own statements are interesting:
   "The influence of the principal lines in a composition is immense."
   "The straight line has no place in nature."
   "If to a composition already interesting through its subject, you add an arrangement of lines which strengthens the impression . . . ."
   "There are some lines which are monsters; the straight line, the exact serpentine and especially two parallels."
sacre at Chios,” in 1824, “acquires a twisting, an energetic movement which it absolutely must have to complete it.” This “twisting” may be seen in the figures of the damned in “Dante’s Bark,” and as time went on it grew into a furious arabesque, catching up all other elements in the picture. No better example can be found than in the “Death of Sardanapalus” (No. 25), restudied in 1844 from the original of 1827. Here the vehement, excited rhythms of the lower half of the painting could hardly be equalled; the series of flourishes lead the eye again and again up to the figure of the dying monarch, whose simple square body brings the confusion to a sudden stop. The painter learned to mass his forms so as to gain most out of their interplay of rhythms. The drawing (No. 63) and the painting (No. 30) of “The Arab Rider Attacked by a Lion” (1849) show that here his main purpose was to design a constantly interweaving pattern. Again the arabesque climbs almost to the top of the canvas, and topples, suddenly, like a wave. An excellent example of this scheme may be found in the sketch for the “Lion Hunt” of 1854. To suit another mood, as in “The Fanatics of Tangiers,” the movement is like that of a long, rolling breaker, emphasized by the square white walls and flat sky of the background. Even the characters in the scene respond; Delacroix was not afraid to distort his figures to suit the need of his organization. Gesture, which plays so important a part in his painting, and which he studied carefully in the theatre, is always stressed; shoulders, heads are twisted, and arms are flung wide to cooperate in the staccato or andante movement. “The finish of a foot or hand is not so important as the expression of the figure through movement,” he once remarked. “A hand—but a hand should speak like a face!” And again, “Absolute truth is able to give an impression contrary to truth. One must exaggerate.”

This furious movement and flow of gesture, the whole sense of verve which this “drunk brush” expressed, holds something in common with the art of the Baroque. Baroque painting is likewise dominated by magnificent linear rhythms, and the movement is quickened, and the intervals made shorter between the various elements in design. The Classic organization of a painter like Poussin, with its firm structure of verticals opposed to horizontals, is changed in the Baroque to
a pattern of generous sweeping forms, often in a state of artificial equilibrium rather than rest. As in Delacroix, this arbitrary balance gives the successful Baroque painting an extraordinary sense of life. In the Lion Hunts the movement often is made to revolve round one of the tall spears (see No. 43), while the green umbrella, held high over the head of the Sultan of Morocco, serves much the same function in "Muley-abd-el-Rhaman," (No. 44). Delacroix carries the balance of forms into the landscape, here departing from the Baroque, in which this element is more or less conventional. The most striking example here is found in the "Abduction of Rebecca," (No. 29), where the design of heavy smoke pouring from the castle is structurally related to the group of abductors in the foreground. This painting further illustrates Delacroix' favorite angle of composition—not the exact center of the canvas, as recommended by the Classicists—but with the main subject pushed to one side, and the whole related by a series of figures stretching back into the distance.

Color, more than rhythm, however, is the painter's great contribution to nineteenth century art. Constable had taught him to break up the strokes of his paint, but he arrived at the theory of complements by himself, surrounded by the furious hues of North Africa. In the Chantilly notebook (see reproduction in the case) we come upon his color triangle with the following epoch-making paragraph:

"The three primary colors form three binaries. If to the binary color you add the primary color which is opposite, you annihilate it, that is to say produce the necessary half-tone [grey]. Thus to add black is not to add the half-tone, it is to soil the color and the true half-tone which is found in the opposite color, as we have said. Accordingly, the green shadows in red. The head of two little peasants: the one which is in yellow has violet shadows; the one which is the more full-blooded and red, green shadows."

Before this, Delacroix had been in the habit of using earth colors and mixing pure color with them. But now he discovered that colors could be applied pure to the canvas, and that an orange, for instance, is twice as brilliant if it is divided into small strokes of yellow and red and the composition allowed to take place on the retina. In modeling in complementary colors, Delacroix was able to banish grey,
which he called "the enemy of all painting." "My palette shines from a contrast of colors," he wrote. "The general law: the more contrast, the more brilliance." Later he never worked without a color wheel and his elaborate system of color division, into spots, stripes, and frayed ends of pigment, he nicknamed "flochetage." By comparing the "Dante's Bark" with "Muley-abd-el-Rhaman" and "The Collecting of the Arab Tax," the latter both painted at the very end of his life, one can see how far he progressed from the conventional color of his own day to the broken tones of Impressionism. In these last paintings the impression is conveyed through strokes of a number of pure colors but the general effect is comparatively low in key. He has finally succeeded in rendering the grey one sees often in nature, which is not a negation of colors, but rather the combination of many colors.

Paul Signac in his excellent study, "D'Eugène Delacroix au Néo-Impressionisme," has shown step by step how Delacroix' color theories affected later movements. The painter's palette was a very extensive one, including hues of pure yellow, orange, red, purple, blue, green, and yellow green, as well as certain earth colors which he continued to use upon occasion. Renoir was directly influenced by Delacroix; coming upon the sketch for one of the battle scenes he compared it "to a bouquet of roses." Monet and Pissarro, on the other hand, first came at their color theory through the late works of Turner which they saw in London in 1871, and were later led to the Louvre to study the "Algerian Women." The Impressionist palette dropped all the earth colors, retaining only the pure hues, so that Monet and Renoir were able to paint pictures far more brilliant in vibration of light and color than even the most brilliant of Delacroix' Moroccan scenes. Manet who had copied "Dante's Bark" at one time, put by his sombre Spanish color scheme and joined the movement. Not only Delacroix' color, but his handling, the stroking of one color into another, the elaborate cross-hatch-

2. The word is untranslatable: "floche" means "floss;" "untwisted silk."

ing of complements to secure the effect of quivering light, was taken over into the "virgule" (comma) of the Impressionist technique. Delacroix himself had foreshadowed the side of the movement which insisted on quick execution, when he wrote: "Since the impression conveyed to the artist from nature is the most important thing that he must give back, it is important that he furnish himself in advance with all means for the swiftest translation."

The Neo-Impressionists founded their theory on what they considered to be the mistakes of Impressionism. Renoir, Monet, Pissarro, Sisley were not scientific in their division of color; they often approximated the tone, or, what was more offensive to the succeeding generation, dragged their brush, full of one color into another, thereby upsetting the harmony. In some of Renoir's greens and Pissarro's browns, the color can even be said to be mixed and the method of Impressionism defeated. Georges Seurat and Paul Signac, by dividing the color into pure component spots and by making an elaborate system out of this division, were only carrying out Delacroix' prophecy that "there is something of mathematics in color." Seurat, the real genius of the movement, copied and interpreted Delacroix rather than the Impressionists, who, he believed, had partly invalidated the master's discoveries.

Renoir who learned from Delacroix that "the more contrast, the more brilliance" also studied his painting of flesh; one has only to compare the nude bodies of the slaves in the "Sardanapalus" with the "Circus Girls" in the Art Institute to see that the same effect of translucence has been gained by a similar stroking together of pure colors with white. Likewise Renoir made a great deal of Delacroix' use of adjacents; in his painting, often the reds on one side are carried to orange, then to yellow, and finally to green; on the other, to violet and blue. Monticelli, the painter of brilliant and highly enameled color visions, took much of his technique from the same source. The little sketch for one of the figures in "Algerian Women in their Apartment" (No. 5) might have been done by Monticelli himself, except for its grasp on form and a certain firmness in the drawing. Daumier, whom many would place at the other end of the pole from Delacroix, has his affinities with the painter of the "Paganini" (No. 13), in whose haunting figure one sees a lyric trans-
formation of life, not unlike his own. The little sketch for "Boissy d'Anglas" (No. 4) again suggests much of Daumier's and Forain's later plastic and dramatic material.

Color was not only "mathematics" to Delacroix, it could be "music" as well and certain painters like Whistler and Fantin-Latour, though learning from Corot also, took their harmonies from him. "There is an impression which results from an arrangement of colors, lights, shadows, etc. It is what one calls the music of a picture. Before even knowing what the picture represents, you enter into a cathedral, and find yourself placed at too great a distance... and often you are taken by this magic harmony." Add to this Delacroix' use of symbolic color as in the "Death of Sardanapalus" where the various tones of red and rose repeat the feeling of carnage, or in the "Fanatics of Tangiers" where the fierce intensities of red, yellow, and blue emphasize the theme of madness, and you can understand his influence among such painters as Odilon Redon and Maurice Denis.

If to the Impressionists he meant the variety and harmony of color, to Cézanne, the greatest of the Post-Impressionists, he meant the building of form through color. Vollard recounts that Cézanne greeted M. Choquet with these words: "Renoir has told me that you are fond of Delacroix. I adore Delacroix. Let's look together at the things of his I own." In the early period of Cézanne's painting, when he dreamed of becoming a great Baroque artist, it was to Delacroix that he turned to make numerous water-color studies. The sketch for the "Lion Hunt" of 1854, with its elaborate palette light in key, with its cross-hatchings of color, its broken "painter's line" is not far from Cézanne. Though temperamentally apart, at base both artists were concerned with "the motif" and with the construction of vital, plastic design. In general, Cézanne's plan in his landscapes—the severe, rectilinear order and progression of planes—is entirely at variance with Delacroix whose masses are dramatically swept together and held in a swirling, turning equilibrium. Something of Delacroix' verve may be found in Van Gogh, whose letters are witness of the deep admiration be bore the painter.

Beyond the actual influence of his color and his form, there lies in Delacroix' art the germ of later Expressionism. Modern artists have been called the children of Cézanne. Are they
not equally the grandchildren of Delacroix? Taine in one of his essays has, as usual, said the exact word:

"There was a man whose hand trembled and who sketched conceptions by vague touches of color; they called him a colorist, but color to him was only a means; what he wanted to render was the intimate being and the living passion of things... with a force so spontaneous and so irresistible, with a conspiracy so strong on the part of surrounding nature, that all his faults are forgotten, and beyond the old masters, one senses in him the discoverer of a new world and the interpreter of our times. Go to see his... (pictures)... and grumble at him in comparing them with the old masters; but reflect that he has said a new thing and the only thing of which we had need."

It was Delacroix' fate in the history of painting to be quite unconsciously the first to break down the unity of a work of art. By concentrating too one-sidedly on color, by insisting that a picture should be executed all at once, and most of all by the personal exaltation which his hand lent to the brush, he is the first to express the theme of the century: individualism in paint. The accent has been shifted away from the thing as a whole to the way the thing is done. The history of his followers is the history of a number of great artists, each seeking passionately to find his own equivalent in painting, each concentrating on the problem of expressing his own thoughts and feelings. "Who speaks of romantic art speaks of modern art" says Baudelaire. Back of them all stands Eugène Delacroix, his palette shining with new colors, his hand trembling with a feverish desire to communicate "the living passion of things"; Eugène Delacroix, the last of the old masters, and the first of the new.

DANIEL CATTON RICH
PAINTINGS

1. DANTE'S BARK

Oil on canvas, 13 1/2 x 15 1/2 inches
Unsigned
Owned by The Art Institute of Chicago

Collections
Alphonse Royer
Charles Narrey
Samuel Colman
John Taylor Johnson
Mrs. Potter Palmer

Reproduced
A Guide to the Paintings in the Permanent Collection, 1925, 47

Mentioned
Robaut, L'Oeuvre, 1885, No. 50

This is a smaller version of Delacroix' first successful entry in the Salon of 1822. The original painting was purchased by the State, and first hung in the Luxembourg.

2. THE FORD

Oil on canvas 10 3/4 x 14 inches
Signed, lower left: Eug. Delacroix

Collection
Maxime Ingres

One of Delacroix' early works still under the influence of Géricault. In 1860 the artist returned to the same subject. (See Robaut, No. 1410.)

3. COMBAT BETWEEN THE GIAOUR AND THE PACHA

Oil on canvas, 92 1/2 x 25 inches
Signed, lower left: Eug. Delacroix
Lent by Potter Palmer, Chicago
**Collections**

Alexandre Dumas, père
Mahler, 1885

**Reproduced**

Engraved by Bouruet-Aubertot
Robaut, *L'Oeuvre*, 1885, No. 202
Moreau-Nélaton, *Delacroix*, 1916, I, Fig. 56
Escholier, *Delacroix*, I, 1926, 23

This painting, one of the early masterpieces of Delacroix' was exhibited in the Salon of 1827. He treated the subject several times both in lithography and on canvas, but this first version remained his favorite. At the very end of his life he borrowed it back from Mahler to study the color once more.

4. **BOISSY D'ANGLAS**

Oil on canvas, 16 1/8 x 17 3/8 inches
Signed, lower left: E. D.
Lent by the Smith College Museum of Art

**Collections**

Private Collection, Paris
Durand-Ruel

The final sketch for the study in the Bordeaux Museum which was entered in a competition won by Jos. Désiré Court. The moment chosen was Boissy d'Anglas presiding over the tumultuous Convention of the 1st Prairial of the year III. The painting in Bordeaux is much larger (13 3/4 x 40 7/8 inches) and more highly finished, but is today in a "lamentable and ruinous" state.

Not in Robaut. Professor Churchill of Smith College attributes it to 1830 or 1831, the same time as the Bordeaux painting.

5. **ALGERIAN WOMAN**

Oil on canvas, 7 1/2 x 9 3/4 inches
Signed, lower left: E. D.
Lent by the Smith College Museum of Art

**Collection**

S. M. Vose, Boston, Mass.

This is a preparatory sketch for the figure to the left in the painting of "Algerian Women in their Apartment," included in the Salon of 1834 and today one of the treasures of the Louvre.
The painting was based on numerous direct sketches and impressions gained by the artist while in North Africa, and put down in his notebooks for future use. Delacroix painted a smaller version in 1849 which is now in the Museum of Montpellier.

Not catalogued by Robaut.

6. VARIANT OF A DETAIL FROM "THE MASSACRE AT CHIOS"

Oil on canvas, 32½ x 40½ inches
Signed, lower left: Eg. Dx.
Lent by the Smith College Museum of Art

Collections
S. M. Vose, Providence, R. I.
Robert C. Vose, Boston, Mass.

This is a variant on the detail of the dead mother suckled by her child in the lower right hand portion of "Scenes from the Massacre at Chios," Delacroix's second great work.

The variant, according to Professor Churchill of Smith College, was painted some eight or ten years after the original. Delacroix was in the habit of restudying his own work, just as he did the canvases of the old masters. The present version is much freer in handling and richer in color than the similar passage in the painting of 1824.

Not catalogued by Robaut.

7. PORTRAIT OF MADEMOISELLE DE LA BOUTRAYE

Oil on canvas, oval, 28¾ x 23¼ inches
Signed: Eug. Delacroix
Lent by Mrs. Howard P. Eels, Cleveland, Ohio

Collection
Madame Millaud du Tillet

Reproduced
Robaut, L'Oeuvre, 1885, No. 554
Exhibited

Exposition des Portraits Historiques, 1878
Cleveland Museum, 1929

Painted in 1834, this portrait still shows the influence of the English School with whom Delacroix came in contact on his visit to London in 1825.

8. THE FANATICS OF TANGIERS

Oil on canvas, 39½ x 53¼ inches
Signed, lower right: Eug. Delacroix
Lent by Louis W. Hill, St. Paul, Minn.

Collections

Van Isacker, 1852
Jourdan, 1858
Mala
Marquis du Lau, 1869
Edwards, 1871
Balensi, 1881
James J. Hill

Reproduced

Etched by Laguillermie
A. Moreau, Catalogue, 177, 191, 268
Robaut, L’Oeuvre, 1885, No. 662
Moreau-Nélaton, Delacroix, 1916, I, Fig. 171
Meier-Graefe, Delacroix, 1922, 128
Escholier, Delacroix, II, 1927, 239

Exhibited in the Salon of 1838, this painting was based on a water color executed for the Count de Mornay, leader of the expedition to Morocco of 1832. (See Robaut, L’Oeuvre, No. 502). Another variant belongs to the year 1857 (Robaut, No. 1316).

"There is in this painting an unbelievable violence of movement, a fierceness of brush that no one has surpassed, and particularly a color scheme, warm, transparent and delicate, the charm of which tempers whatever the subject has of the horrible or repugnant." (Gautier.)
9. ALGERIAN CHILD

Oil on canvas, 18 1/2 x 15 inches
Signed, lower left: Eug. Delacroix
Lent from the Chester Dale Collection, New York

Collections
Westcott, Rhode Island
Josef Stransky

Reproduced
Before Manet to Modigliani, New York, 1929, No. 4

The head recalls certain drawings and water colors made in 1832 by Delacroix while in Morocco, and preserved today in the albums of the Louvre and Chantilly. It does not appear in Robaut.

10. AN ARAB SPY

Oil on canvas, 29 x 24 inches
Signed, lower left: E. D.
Lent by The Corcoran Gallery of Art, Washington, D. C.

Collection
George Lathrop Bradley
Not in Robaut.

11. INTERIOR OF A COURT IN MOROCCO

Oil on canvas, 24 x 28 3/4 inches
Signed, lower right: Eug. Delacroix
Lent by Durand-Ruel, New York

Collections
Carcano, Paris
Durand-Ruel, New York

Mentioned
A. Moreau, Catalogue, 177
Robaut, L'Oeuvre, 1885, No. 664
Escholier, Delacroix, II, 1927, 236

The painting was exhibited in the Salon of 1838. Robaut (L'Oeuvre, 1885, No. 1631) reproduces a drawing for it.
12. THE ARAB AT THE TOMB
Oil on canvas, 21 1/2 x 18 1/4 inches
Signed, lower right: Eug. Delacroix, 1838
Lent by George Harding, Chicago

Collections
   Duchess of Orléans, 1853
   Marquis de Lamberty, 1868

Reproduced
   Robaut, L'Oeuvre, 1885, No. 663
   Meier-Graefe, Delacroix, 1922, 126
This painting, also known under the titles of "The Prayer" and "Ben Abou at the Tomb," was refused by the Salon of 1839.

13. PAGANINI
Oil on cardboard, 16 1/4 x 11 inches
Unsigned

Collections
   Hermann, 1879
   Perreau
   Champfleury
   Chéramy
   Kélékian, 1922

Reproduced
   Robaut, L'Oeuvre, 1885, No. 386
   Meier-Graefe, Delacroix, 1922, 118
   Kélékian Sale Catalogue, 1922, No. 38
   Duncan Phillips, A Collection in the Making, 1926, Pl. VII (Detail)
   Escholier, Delacroix, II, 1927, 167
   The Arts, 2 (1921), No. 3, 146
   International Studio, 80 (1924), 10

Exhibited
   Exposition des Portraits du siècle, 1883
Robaut attributes this painting to the year 1832, but Escholier, Delacroix, II (1927), 167, thinks it belongs at least ten years later in the artist's work.
"The tiny and great Paganini is the complete incarnation of Romanticism. Ever memorable sight!" (Arsène Alexandre.)

"It is impossible for most Englishmen to share to the full the enthusiasm which Delacroix' name always has aroused in French artists. However I can come to terms with regard to so profound and dramatic an interpretation of character as the little Paganini discovers. It is indeed a marvelously intense and imaginative conception. And though the abandonment of the romantic attitude to life seems strangely distant and unfamiliar to us now, one cannot refuse to it an imaginative sympathy when it makes so eloquent and passionate appeal as it does here."

(Roger Fry)

14. HESIOD AND THE MUSE
15. THE CAPTIVITY IN BABYLON
16. THE DEATH OF ST. JOHN
17. THE DRACHMA OF THE TRIBUTE
18. THE DEATH OF SENECa
19. ARISTOTLE DESCRIBES THE ANIMALS

Oil on canvas, each (14-19) 13\(\frac{1}{4}\) x 17 inches
Unsigned
Lent from the Adolph Lewisohn Collection, New York

Collection
Durand-Ruel, Paris

Reproduced
Stephan Bourgeois, The Adolph Lewisohn Collection, 1928, 16-26
Escholier, Delacroix, III (1929), 36, 63, 66, 69

Sketches for five of the pendentives in the Library of the Palais Bourbon, decorated by Delacroix between the years 1838 and 1847. Not in Robaut. Another sketch for "Aristotle Describes the Animals" is lent to the present exhibition by Wildenstein and Co., New York, No. 27.
20. CHESS PLAYERS OF JERUSALEM
Oil on canvas, 18 1/8 x 27 7/8 inches
Signed: Eug. Delacroix
Owned by The Art Institute of Chicago
Collections
Durand-Ruel
Nickerson, Chicago
Reproduced
Etched by Ferdinand Lefman and by Hédouin
Robaut, L'Oeuvre, 1885, No. 598
The title was bestowed upon the painting through the caprices of
the editor of L'Artiste, in which an etching by Ferdinand Lefman

21. CLEOPATRA AND THE RUSTIC
Oil on canvas, 10 3/4 x 14 inches
Signed, lower left: Eug. Delacroix
Owned by The Art Institute of Chicago
Collection
Nickerson, Chicago
Mentioned
Robaut, L'Oeuvre, 1885, No. 692
Delacroix made several versions of this subject; the present
painting dates from 1839.

22. ARABIAN ENCAMPMENT
Oil on canvas, 15 x 18 inches
Signed, lower right, near center: Eug. Delacroix
Lent by the Van Diemen Galleries, New York
Collections
Arosa, 1853
Pinart, 1878
Reproduced
Robaut, L'Oeuvre, No. 688
This painting was refused by the Salon of 1839. A water-color
variant, entitled, "Encampment in the town of Alias-sar-el-Kebir"
is catalogued by Robaut, (L'Oeuvre, 1885, No. 494).
Authenticated by Meier-Graefe.
23. THE RETURN OF CHRISTOPHER COLUMBUS

Oil on canvas, 33½ x 45½ inches
Signed on the left: Eug. Delacroix, 1839
Lent by Harold and Ruth Tovell, Toronto, Canada

Collections
San Donato Palace
Hollender
Secrétan
Edouard André
Slater, New York
Kraushaar

Reproduced
Robaut, L'Oeuvre, 1885, No. 690
Catalogue of the Secrétan Sale, 1889, 18
Etched by Bracquemond

Exhibited
Metropolitan Musum of Art, New York
"A Century of French Painting", M. Knoedler and Co.,
1928, No. 9A

Commissioned for the Palace of San Donato in the year 1839.

24. GEORGE SAND'S GARDEN AT NOHANT

Oil on canvas, 177/8 x 21¾ inches
Signed: Eug. Delacroix
Lent by The Metropolitan Museum of Art, New York

Collections
George Sand
Chérémy
Kélékian

Reproduced
Chérémy, Catalogue of Paintings, May, 1908, No. 179
Kélékian, Sale Catalogue, 1922, No. 126
Meier-Graefe, Delacroix, 1922, 144

Delacroix spent the month of June, 1842 with George Sand and Chopin at Nohant.

[ 23 ]
25. THE DEATH OF SARDANAPALUS
Oil on canvas, 29 x 36½ inches
Unsigned
Lent by Wildenstein and Co., New York
Collections
Legrand
Crabbe, Brussels
Bellino
Mentioned
Robaut, L’Oeuvre, 1885, No. 791
Paul Flat, Delacroix, 209
Exhibited
Société Nationale des Beaux-Arts, 1864, No. 144
Société Nationale des Beaux-Arts, 1885, No. 8
Centennale de l’Art Français, 1889, No. 257
This is a version executed in 1844 of one of Delacroix’ most celebrated early compositions, the “Sardanapalus” painted first in 1827 and shown in the Salon of 1828. The painter referred to it facetiously as his “Massacre No. 2” and after its bitter reception by the critics, as his “Waterloo.”

26. MARGUERITE AT THE CHURCH
Oil on canvas, 29½ x 33 inches
Signed: Delacroix, 1846
Lent by John Gleeson, Ottawa, Canada
Collections
Collot, 1852
Stevens, 1852
Fanien
Reproduced
Robaut, L’Oeuvre, 1885, No. 976
Escholier, Delacroix, II, 1927, 308
Exhibited
Salon, 1846
Exposition d’Alsace-Lorraine, 1874
“’Marguerite at the Church,’ belongs to this already large class of charming genre pictures, through which Delacroix seems to wish to explain to the public his bitterly criticized lithographs.” (Baudelaire.)
27. ARISTOTLE DESCRIBES THE ANIMALS

Oil on canvas, 11 1/2 x 9 1/4 inches
Signed, lower right: Aristote décrit les animaux que lui envoie Alexandre—E. Delacroix
Lent by Wildenstein and Co., New York

Collection
Tesse

Mentioned
Robaut, L'Oeuvre, 1885, No. 889
A sketch for one of the pendentives in the Library of the Palais Bourbon, executed in 1844. See Robaut No. 1915 for a description of the finished work, and another sketch in the present exhibition from the Lewisohn collection, No. 19.

28. CICERO

Oil on canvas, 11 1/2 x 9 3/4 inches
Unsigned
Lent by Wildenstein and Co., New York

Collection
Stevens

Mentioned
Robaut, L'Oeuvre, 1885, No. 873
A sketch for one of the pendentives in the Library of the Palais Bourbon, executed in 1844. See Robaut, No. 909 for a description of the finished work, and a drawing (Robaut, No. 874), published by Escholier, Delacroix, III (1929), 21.

29. THE ABDUCTION OF REBECCA

Oil on canvas, 39 1/2 x 32 1/4 inches
Signed: Eug. Delacroix, 1846
Lent by The Metropolitan Museum of Art, New York

Collections
Collot, 1852
M. T. (Brussels), 1856
Bouruet-Aubertot
Edwards, 1870
Sabatier, 1883
Secrétan, 1885
Catherine Lorillard Wolfe

Reproduced
Engraved by Hédouin and Ramus
Sabatier, Catalogue des tableaux anciens et modernes, 1883-4, No. 12
Robaut, L'Oeuvre, 1885, No. 974
Moreau-Nélaton, Delacroix, 1916, II, Fig. 263
Meier-Graefe, Delacroix, 1922, 173

Exhibited
Salon 1846
Exposition d'Alsace-Lorraine, July 1874
"What is admirable in the "Abduction of Rebecca" is a perfect arrangement of colors; colors, intense, close, compact and logical, from which results a compelling effect." (Baudelaire.)

30. ARAB RIDER ATTACKED BY A LION
Oil on canvas, 17 1/2 x 15 inches
Signed, lower right: Eug. Delacroix
Owned by The Art Institute of Chicago

Collections
M. D., Paris, 1862
Baron Trétaigne, 1872
Febvre, 1885
Mrs. Potter Palmer, Chicago

Reproduced
Etched by Bracquemond; engraved on wood by Duvivier; lithographed by Dufourmantelle
Robaut, L'Oeuvre, 1885, No. 1067
Painted in 1849. See the drawing, No. 63.

31. LION AND ARAB
Oil on canvas, 18 x 21 1/2 inches
Signed, lower right: Eug. Delacroix
Lent by the Van Diemen Galleries, New York

[ 26 ]
Not in Robaut. Attributed to Delacroix by Meier-Graefe who calls it a work of the late 'forties, and compares its handling to Courbet.

32. WOUNDED LIONESS
Oil on canvas, 13 1/8 x 22 1/8 inches
Signed, lower left: Eug. Delacroix
Owned by The Art Institute of Chicago

Collection
Henry Field, Chicago
Not catalogued by Robaut.

33. TIGER RESTING
Oil on canvas, 8 x 15 inches
Signed, lower right: Eug. Delacroix
Owned by The Art Institute of Chicago

Collection
Henry Field, Chicago
Not catalogued by Robaut.

34. LION DEVOURING A KID
Oil on canvas, 19 1/2 x 29 1/2 inches
Signed, lower right: Eug. Delacroix
Lent by Louis W. Hill, St. Paul, Minn.
Not in Robaut.

35. TIGER HUNT
Oil on canvas, 25 1/2 x 32 inches
Signed, Eug. Delacroix
Lent by the T. B. Walker Art Galleries, Minneapolis, Minn.
Not in Robaut.

36. ARAB RIDER EN VEDETTE
Oil on canvas, 21 3/4 x 18 1/4 inches
Signed, lower left: Eug. Delacroix, 1851
Lent by E. M. Byers, Pittsburgh, Pa.
37. SKETCH FOR THE LION HUNT OF 1854

Oil on canvas, 18½ x 21½ inches
Unsigned
The Art Institute of Chicago (Angell-Norris Collection)

This superb sketch, another larger sketch which is the property of Mme. Lauwick, and a variant formerly belonging to Heugel, are all that remain of the painting of "The Lion Hunt" purchased by the State in 1854 and given to the city of Bordeaux where it was almost entirely destroyed by fire in 1870.

Not catalogued by Robaut, unless it is his No. 1231, a sketch which once belonged to M. Goldschmitt and is mentioned by Piron but since lost. Compare, Robaut, L'Oeuvre, 1885, Nos. 1230, 1242 and 1278.

"The Lion Hunt is the most frightful pell-mell of lions, men and horses; a chaos of claws, teeth, cutlass, spears, bodies, and haunches such as Rubens loved; all this in a color scheme so brilliant and so full of sunlight that it almost makes you drop your eyes." (Gautier.)

38. HERCULES AT REST

Oil on canvas, 117/8 x 18½ inches
Signed: Eug. Delacroix, 1858
Lent by Wildenstein and Co., New York

Collections
Sauvaige
Francis Petit
Monjean, 1885
This canvas is a variant of the mural painted on one of the tympanums of the Salon de la Paix of the Hôtel de Ville in 1849. It was finished nine years later.

39. SKETCH FROM THE MALE NUDE
Oil on canvas, 14½ x 25 inches
Unsigned
Lent by Douglas H. Gordon, Baltimore, Md.
Not in Robaut.

40. MAMELUKE HORSEMAN
Oil on canvas, 13 x 16 inches
Signed, lower right: Eug. Delacroix
Lent by The Wadsworth Atheneum and Morgan Memorial, Hartford, Conn.
A late rendering of a subject which Delacroix made into an aquatint of 1828. Not in Robaut.

41. ARABS RESTING
Oil on canvas, 19½ x 24 inches
Signed, lower left: Eug. Delacroix
Lent by The Cleveland Museum, Cleveland, Ohio, (Wade Collection).
Not in Robaut, unless it is the lost work referred to in a letter of Delacroix dated January 26, 1858 under the title of "A Forest" which he painted for M. Tedesco, père. See L'Oeuvre, 1885, No. 1790.

42. SKETCH FOR A MARTYRDOM
Oil on canvas, 13 x 10½ inches
Unsigned
Lent from the Adolph Lewisohn Collection, New York
Reproduced
Stephan Bourgeois, The Adolph Lewisohn Collection, 1928, 29
Stephan Bourgeois suggests that this is a sketch for a mural in the chapel of Saint-Sulpice which was never carried out. Not in Robaut.

43. THE LION HUNT

Oil on canvas, 30 x 38 1/2 inches
Signed, lower left: Eug. Delacroix, 1861
Owned by The Art Institute of Chicago

Collections
Durand-Ruel, 1863
Count d’Aquila, 1868
Faure, 1885
Mrs. Potter Palmer, Chicago

Reproduced
Robaut, L’Oeuvre, 1885, No. 1350

This is one of Delacroix’ most famous Lion Hunts, a variation on a theme used by the painter again and again. Robaut (No. 1350), gives it wrongly to the year 1858 and does not record the signature.

44. MULEY-ABD-EL-RHAMAN (THE SULTAN OF MOROCCO)

Oil on canvas, 32 x 25 3/4 inches
Signed, lower left: Eug. Delacroix, 1862
Lent by Cornelius Vanderbilt, New York

Collections
Tabourier
Durand-Ruel
Vanderbilt

Reproduced
Robaut, L’Oeuvre, 1885, No. 1441
Meier-Graefe, Delacroix, 1922, 230

One of Delacroix’ last works, this painting is a variant of an earlier composition painted in 1845, and shows the nervous, brilliant handling of light and color which he used at the very end of his life. The subject, as it often did, recalled an actual scene in Morocco which he witnessed in 1832.
45. THE COLLECTING OF THE ARABIAN TAX

Oil on canvas, 35½ x 28-1/3 inches
Signed: Eug. Delacroix, 1863
Lent by Louis W. Hill, St. Paul, Minn.

Collections
Edouard André, 1885
James J. Hill

Reproduced
Robaut, L'Oeuvre, 1885, No. 1448
Moreau-Nélaton, Delacroix, 1916, II, Fig. 430 (As "Combat of Moroccans").
Meier-Graefe, Delacroix, 1922, 233

Delacroix' last large canvas, painted in 1863, a little while before his death. He painted a smaller version of the same subject in 1856. (See Robaut, L'Oeuvre, No. 1929.)

WATER COLORS, DRAWINGS AND PASTELS

46. PAGE OF SKETCHES FOR "DANTE'S BARK"

Pencil on paper, 12 x 7½ inches
Marked in red: E. D.

Sketches for details and figures for "Dante and Virgil" (Salon 1822). See the replica, No. 1, of the present exhibition.

47. STUDIES OF ARMOR

Pencil and water color on paper, each 6 x 8½ inches
Stamped in red: E. D.
Lent by Douglas H. Gordon, Baltimore, Md.

Two pages of careful studies with notes from a collection of armor. Probably done in 1825 from pieces belonging to Dr. Meyrick of London. Both Delacroix and Bonington sketched from this collection.
48. FLEEING HORSE
Pen with washes on paper, 13 1/2 x 9 1/4 inches
Unsigned
Lent by the Rhode Island School of Design, Providence, R. I.
This interesting water color which shows Delacroix’ indebtedness
to the English School, particularly Rowlandson, must have been
done very early in his career. The pose and treatment of the
riderless horse suggest the lithograph, "Wild Horse" of 1828.

49. KING’S BODYGUARDSMAN
Water color on paper, 3 x 5 1/2 inches
Collection
Thibaudeau

50. THE ARMORER

51. TWO BOYS FINDING A CORPSE
Wash and china ink on blue paper, each 7 1/2 x 8 3/4 inches
Collection
H. Fuessli

52. FRANCIS THE FIRST AND HIS FAVORITE
Water color on paper, 6 5/8 x 9 1/4 inches
Signed in ink: Eug. Delacroix
An early water color, showing the influence of Bonington’s sub-
ject matter, and the detailed workmanship of Delacroix’ first
style.

53. STUDY AFTER VERONESE’S "UNFAITHFULNESS"
Pencil on paper, 6 1/4 x 3 inches
Marked in red: E. D.
 Owned by The Art Institute of Chicago
Collection
Degas
Not catalogued by Robaut.
54. INTERIOR OF A CHURCH

Water color on paper, 8 3/4 x 7 1/2 inches
Marked in red: E. D.
Lent by Douglas H. Gordon, Baltimore, Md.

A typical quick study by the painter of a corner of a church. Some of the most attractive of these notations were done in Spain or at Valmont.

55. A WARRIOR

Pencil and water color on paper, 6 x 11 inches
Marked in red: E. D.
Lent from a Private Collection, New York

One of the direct, quick sketches made during the Moroccan trip of 1832. Not in Robaut.

56. MOROCCANS IN THE COUNTRY

Pencil and water color on paper, 7 1/2 x 10 3/4 inches
Marked in red: E. D.
Lent by Mr. and Mrs. L. B. Williams, Cleveland

Collections
M. A. Robaut, 1885
Kraushaar

Reproduced
Robaut, L'Oeuvre, 1885, No. 398

Made on the spot in 1832.

57. STUDIES OF A LIONESS

Pencil with water color on paper, 4 3/4 x 7 1/2 inches
Marked in red: E. D.
Owned by The Art Institute of Chicago

Collection
Robert Allerton, Chicago

Not in Robaut. Probably a page from one of the Moroccan note-
books. Compare two such studies published by Escholier, Delacroix, II, (1927), 62 and 64.
58. TURKISH RIDER RESTING
   Water color on paper, 8½ x 6 inches
   Signed (pen): E. D. (the letters "elacroix" have been added in a different hand).
   Lent by the Rhode Island School of Design, Providence, R. I.
   Not catalogued by Robaut.

59. TIGER
   Pastel on paper, 9 x 12½ inches
   Signed, lower right: Eug. Delacroix
   Lent by Durand-Ruel, New York

   Collections
   Phillip Burty, Paris
   Durand-Ruel, New York

   Drawn about 1840.

60. LION DEVOURING A KID
   Pen with applied color, on paper 9 x 13¾ inches
   Marked in red: E. D.
   Lent by The Brooklyn Museum

61. STUDY OF A TIGER
   Black crayon on tan paper, 19¼ x 9 inches
   Marked in red: E. D.
   Lent by the Rhode Island School of Design, Providence, R. I.
   Not catalogued by Robaut.

62. STUDIES FROM THE MALE NUDE
   Pencil on paper, 13¼ x 9¼ inches
   Marked (twice) in red: E. D.
   Lent by the Rhode Island School of Design, Providence, R. I.
   Not catalogued by Robaut.

63. ARAB RIDER ATTACKED BY A LION
   Pencil on tan paper, 12 x 17½ inches
   Unsigned
Reproduced
Facsimile by A. Robaut
Robaut, L'Oeuvre, 1885, No. 1068

A study with minor variations for the canvas, "Arab Rider Attacked by a Lion" (Robaut, No. 1067), No. 30 of the present exhibition.

64. WAR
Water color on paper, 6 3/4 inches in diameter
Lent by Potter Palmer, Chicago
Not in Robaut.

65. STUDY FOR A FIGURE IN "THE SULTAN OF MOROCCO" OF 1856
Pencil on tan paper, 7 1/2 x 15 1/2 inches
Marked in red: E. D.
Lent by Harold and Ruth Tovell, Toronto, Canada
This is a study for a figure in the painting of 1856, now in Toulouse. See the variant of the same composition lent by Cornelius Vanderbilt to this exhibition, No. 44.

66. STUDIES FROM ITALIAN PAINTING
Pencil on tan paper, 7 1/2 x 12 1/2 inches
Marked in red: E. D.
Lent by Douglas H. Gordon, Baltimore, Maryland

67. STUDIES FROM ITALIAN PAINTING
Pen and wash on paper, 7 x 10 1/2 inches
Marked in red: E. D.
Lent by the Rhode Island School of Design, Providence, R. I.
A typical page of Delacroix' studies from the old masters. Not catalogued by Robaut.

68. HORSE AND RIDER
Pencil and pen on paper, 13 1/2 x 10 1/4 inches
Marked in red: E. D.
Lent by Douglas H. Gordon, Baltimore, Md.
Possibly a study for the figure of the riding angel in the fresco of Heliodorus in the Chapel of Saint-Sulpice, 1855.
PRINTS
(The initial “D” followed by the arabic numeral refers to Loys Delteil, *Le Peintre-Graveur Illustré*, Paris, 1908, while the roman numeral refers to the state as recorded by Delteil.)

ETCHINGS AND AQUATINTS

69. A MAN AT ARMS OF THE TIME OF FRANCIS FIRST (D 17) II

70. ALGERIAN JEWESS (D 18) III

71. A FORGER (D 19) III

72. ARABS OF ORAN (D 20) V
    Owned by The Art Institute of Chicago

73. STUDY OF A WOMAN SEEN FROM THE BACK (D 21) IV
    Lent by Fiske Kimball, Philadelphia, Pa.

74. TIGER LYING IN THE DESERT (D 24) III
    Owned by The Art Institute of Chicago

75. LIONESS TEARING THE CHEST OF AN ARAB (D 25) II

LITHOGRAPHS

76. GARE DERRIÈRE! (D 38)

77. MACBETH CONSULTING THE WITCHES (D 40) V
78. THE FLIGHT OF THE CONTRABANDIST (D 54) III

THE FAUST SERIES

79. PORTRAIT OF GOETHE (D 57) III

80. MEPHISTOPHELES IN THE AIR (D 58) II

81. FAUST IN HIS CHAMBER (D 59) III

82. FAUST AND WAGNER (D 60) III

83. MEPHISTOPHELES APPEARING TO FAUST (D 62) II

84. MEPHISTOPHELES RECEIVING THE SCHOLAR (D 63) II

85. MEPHISTOPHELES IN THE TAVERN OF THE STUDENTS (D 64) II

86. FAUST SEEKING TO SEDUCE MARGUERITE (D 65) II

87. MEPHISTOPHELES SHOWS HIMSELF AT MARTHA'S HOUSE (D 66) III

88. MARGUERITE AT THE SPINNING WHEEL (D 67) II

89. DUEL BETWEEN FAUST AND VALENTINE (D 68) III
Lent by Frederick Keppel and Co., New York

90. MARGUERITE AT CHURCH (D 70)
Lent by The National Gallery of Canada, Ottawa

[ 37 ]
91. FAUST AND MEPHISTOPHELES IN THE HARTZ MOUNTAINS (D 71) II

92. THE SHADE OF MARGUERITE APPEARS TO FAUST (D 72) III
   Lent by Frederick Keppel and Co., New York

93. FAUST AND MEPHISTOPHELES GALLOPING IN THE NIGHT OF THE SABBATH (D 73) II
   Lent by The Delphic Studios, New York

94. FAUST IN MARGUERITE'S PRISON (D 74) II
   Lent by Frederick Keppel and Co., New York

95. WILD HORSE (D 78) II
   Lent by Fiske Kimball, Philadelphia, Pa.

96. LION OF ATLAS (D 79) III

97. ROYAL TIGER (D 80) III
   Owned by The Art Institute of Chicago

98. DUGUESCLIN (D 82) II

99. FRONT-DE-BOEUF AND THE JEW (D 85) II

100. YOUNG TIGER PLAYING WITH HIS MOTHER (D 91) II
    Owned by The Art Institute of Chicago

101. THE YOUNG CLIFFORD FINDING THE CORPSE OF HIS FATHER (D 99) III
102. THE QUEEN FORCES HERSELF TO CONSOLE HAMLET (D 103)

103. HAMLET WISHES TO FOLLOW THE SHADE OF HIS FATHER (D 104)

104. THE GHOST ON THE TERRACE (D 105)

105. POLONIUS AND HAMLET (D 106)

106. HAMLET AND OPHELIA (D 107)

107. HAMLET AND GUILDENSTERN (D 108)

108. HAMLET HAS THE COMEDIANS PLAY THE SCENE OF THE POISONING OF HIS FATHER (D 109)

109. HAMLET TRIES TO KILL THE KING (D 110)

110. THE MURDER OF POLONIUS (D 111)

111. HAMLET AND THE QUEEN (D 112)

112. HAMLET AND THE BODY OF POLONIUS (D 113)

113. THE SONG OF OPHELIA (D 114)

114. THE DEATH OF OPHELIA (D 115)

115. HAMLET AND HORATIO WITH THE GRAVE Diggers (D 116)

116. HAMLET AND LAERTEs IN THE GRAVE OF OPHELIA (D 117)
117. THE DEATH OF HAMLET (D 118)
   Lent by Mr. and Mrs. L. B. Williams, Cleveland, Ohio

118. WEISLINGEN, PRISONER OF GOETZ (D 121) II
   Owned by The Art Institute of Chicago

119. LION DEVOURING A HORSE (D 126) I

   GLASS PRINT

120. TIGER AT REST (D 131)
ILLUSTRATIONS
1. *Dante's Bark, 1822*

*Owned by The Art Institute of Chicago*
3. Combat Between the Giaour and the Pacha, 1827
Lent by Potter Palmer
4. Boissy d’Anglas, 1831

Lent by Smith College Museum of Art
9. Algerian Child

Lent from the Chester Dale Collection
7. Portrait of Mademoiselle de la Bontraye, 1834

Lent by Mrs. Howard P. Eels
5. Algerian Woman, 1834
Lent by Smith College Museum of Art
13. Paganini

LENT BY DUNCAN PHILLIPS
6. Variant of a detail from The Massacre at Chios
Lent by Smith College Museum of Art
25. The Death of Sardanapalus, 1844
Lent by Wildenstein and Co.
8. The Fanatics of Tangiers, 1838
Lent by Louis W. Hill
33. Tiger Resting

Owned by The Art Institute of Chicago
14. Hesiod and the Muse
Lent from the Adolph Lewisohn Collection
18. The Death of Seneca

Lent from the Adolph Lewishohn Collection
29. The Abduction of Rebecca, 1846
Lent by The Metropolitan Museum of Art
44. Muley-abd-el-Rhaman, 1862
Lent by Cornelius Vanderbilt
37. Sketch for the Lion Hunt of 1854
THE ART INSTITUTE OF CHICAGO (ANGELL-NORRIS COLLECTION)
43. *The Lion Hunt*, 1861

* Owned by The Art Institute of Chicago*
42. Sketch for a Martyrdom
Lent from the Adolph Lewisohn Collection
63. Arab Attacked by a Lion (Drawing)

LENT BY PAUL J. SACHS
49. King's Bodyguardsman (Water Color)
Lent by W. G. Russell Allen
55. *A Warrior (Water Color)*

**Lent from a Private Collection**
91. Faust and Mephistopheles in the Hartz Mountains (Lithograph) 
Lent by Frederick Keppel and Co.
115. *Hamlet and Horatio with the Gravediggers* (Lithograph)

*Lent by Mr. and Mrs. L. B. Williams*