DRAWINGS
Old & New

THE ART INSTITUTE OF CHICAGO
DRAWINGS

Old & New
18. Fragonard : The Letter
DRAWINGS
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COMPILED BY CARL O. SCHNIEWIND

THE ART INSTITUTE OF CHICAGO
1946
INTRODUCTION

Any art museum worthy of the name must own a collection of drawings. This collection may be large or small but it must contain works where draughtsmanship—as an art in itself—is supremely revealed.

Fortunately the Art Institute possesses in the Leonora Hall Gurley Collection, a large group of drawings from various periods to illustrate the major European styles and traditions. Fortunately, too, donors like Robert Allerton, Emily Crane Chadbourne, Walter S. Brewster, Charles Deering and Mr. and Mrs. Carter H. Harrison have given over the years, a most unusual group of modern drawings which somewhat parallel the remarkable sequence of French paintings owned by the Institute.

Of late a new group of friends has come forward to present a series of superb works which are greatly needed if this side of the museum is to rank with our collection of prints or paintings. A brilliant start has been made in adding drawings which are great in themselves, and we can only hope that others interested in the field will continue the plan.

A selection of the Institute’s drawings is now shown in a special exhibition. This exhibit emphasizes recently acquired nineteenth and twentieth century works, sets the standard for the future and suggests both the strength—and the lacks—of the collection.

It is symptomatic of the increased contemporary interest in drawings. Today this oldest of the arts is rapidly coming back in public favor to enjoy a popularity not felt since the eighteenth century when the great amateurs avidly collected sketches by the old masters and often commissioned artists of their day to create drawings for them.

Daniel Catton Rich
Director of The Art Institute of Chicago
DRAWINGS

Much attention has been paid in recent years, both in this country as well as abroad, to the study and collecting of drawings. More and more we have come to realize that often drawings alone can convey the deepest insight into a work of art and its creator. Just why the collecting of drawings was so sorely neglected in previous years is not always easy to understand. It most certainly had something to do with the more formalistic approach to art in the nineteenth century. Today, since psychology has aroused such increased interest in the functioning of the human mind, it is not surprising that drawing, as the most spontaneous expression of the artist should become of increasing interest to us. In the finished work of art the artist most frequently has consciously and unconsciously covered up much that he previously revealed about himself in his drawings. A drawing is as revealing as his handwriting; it is his handwriting. We must only learn to read it.

The Art Institute's collection of drawings has experienced so many notable additions within the last year that it was deemed desirable to issue this catalogue of a selection of the more important examples. Its purpose is mainly to be a picture book. The catalogue notes may serve as a guide for students of these drawings. In the selection emphasis naturally lies on the Institute's new acquisitions. Because of the limit of space, numerous outstanding drawings which came to the Institute in previous years have been omitted. However, the selection wishes to point to a trend in the collection: a trend towards the acquisition of drawings of real importance which are truly significant for the artists who made them and for the period in which they were created. Such a collection need not be vast, but it must be good above all else. Its growth has been slow and undoubtedly will remain slow, but it must never be dormant.

The generosity of the Institute's donors—past and present—has ensured that the collection has become an important and vital part of the museum. We
feel mainly indebted for the new impetus given the collection to Mrs. Tiffany Blake and Mrs. Potter Palmer whose contributions have been numerous and varied. Their active interest and enthusiasm have brought others to join them in achieving the remarkable results here shown to the Institute’s visitors for the first time. We are greatly indebted to David Adler, Robert Allerton, Mrs. Chauncey McCormick, Mrs. Alice H. Patterson and several anonymous donors for their keen interest and active help. They have made important contributions, all of which are gratefully acknowledged.

CARL O. SCHNIEWIND
Curator of Prints and Drawings

ACKNOWLEDGEMENTS

The compiler of this catalogue wishes to express his sincere appreciation to Hugh Edwards, Assistant Curator of Prints and Drawings, for all his invaluable help in preparing the manuscript, as well as to Miss Etheldred Abbot, the Librarian, and the staff of the Ryerson Library for their splendid co-operation in finding numerous data related to the drawings here published.
CATALOGUE

In all cases measurements of the entire sheets are given, vertical measurements first. In cases where the paper is irregular, height and width are of maximum measurements.


GEORGE WESLEY BELLOWS

*Born, Columbus, Ohio, 1882*

* Died, New York City, 1925*

1. THE CLIFF DWELLERS.

(Illustrated, Pl. XXXVII)

Charcoal, black crayon, India ink with brush, touched with water color

Signed: “Geo. Bellows” in ink in lower right

Paper: wove, white

Watermark: none

21¾ x 27½ in. (542 x 688 mm.)

Collections: Mrs. Emma Bellows

Exhibitions:

*This is our City*. Whitney Museum of American Art, New York, 1941 (cat. no. 135)

*Drawings and Lithographs by George Bellows*, Phillips Memorial Gallery, Washington, D. C., 1945 (cat. no. 11)

Bibliography:


The Olivia Shaler Swan Memorial Collection 41.482

C15841

NOTE: This is a study for the painting of the same subject, dated 1913, now in the Los Angeles County Museum. The date of our drawing may be presumed to be the same.

Another drawing of the same subject was exhibited in the *George Bellows Memorial Exhibition*, Metropolitan Museum of Art, New York, 1925 (cat. no. 3; reprod., p. 107).

2. DANCE IN A MADHOUSE.

(Illustrated, Pl. XXXVI)

Charcoal, black crayon (?) and India ink, slight touches of red crayon and Chinese white

Signed: “Geo. Bellows” in ink in lower right. Not dated

Watermark: none

18¾ x 24½ in. (480 x 627 mm.)

Collections:

Mrs. Emma Bellows

Mr. and Mrs. Chas. H. Worcester, Chicago

Exhibitions:

*Drawings by George W. Bellows*, Frederick Keppel and Co., New York, 1936 (cat. no. 14)

*Drawings by George Wesley Bellows*, The Art Institute of Chicago, Chicago, 1936-1937
Modern Drawings, Museum of Modern Art, New York, 1944 (cat., p. 88; reprod., p. 57)

Drawings and Lithographs by George Bellows, Phillips Memorial Gallery, Washington, D. C., 1945 (cat. no. 101)

Bibliography:
Cf. (E. Bellows and T. Beer) George W. Bellows, his Lithographs. New York, 1927 (p. 244, cat. no. 92)
J. Lane. Notes from New York. Apollo, 1936 (vol. XXIV, p. 294, reprod.)
A. Brewer. A First Showing of some Bellows Drawings. Art News, October 3, 1936 (vol. XXXV, p. 16, reprod.)

The Chas. H. and Mary F. S. Worcester Collection
36.223

NOTE: Inscribed Dance at Insane Asylum in ink in the artist's hand in lower left.
There is a lithograph of the same subject which was executed in 1917. Mrs. Bellows gives the date of the drawing as 1907.

Concerning the subject, the following quotation is given from the catalog, Exhibition of Original Lithographs by George Bellows, Albert Roullier Art Galleries, Chicago, 1919 (cat. no. 36):

"The artist as a young man was an intimate friend of the family of the superintendent of the great State Hospital at Columbus, Ohio. For years the amusement hall was a gloomy old, brown vault where on Thursday nights the patients indulged in 'Round Dances' interspersed with two-steps and waltzes by the visitors. Each of the characters in this print represents a definite individual. Happy Jack boasted of being able to crack hickory nuts with his gums. Joe Peachmyer was a constant borrower of a nickel or a chew. The gentleman in the center had succeeded with a number of perpetual motion machines. The lady in middle center assured the artist by looking at his palm that he was a direct descendant of Christ."

EUGENE BERMAN
Born, Leningrad, 1899
Living in the United States

3. THE PORTAL OF VICTORY. (Porte de la Victoire.)
(Illustrated, Pl. XXXV)
Pen and ink and wash
Signed: "E. B." in ink in lower right. Dated: 1937
Paper: laid, orange-yellow
Watermark: none
11½ x 7½ in. (288 x 193 mm.)
Collections: American private collector
Exhibitions: no record
Bibliography: no record
Gift of Mr. and Mrs. William N. Eisendrath, Jr.
42.395

NOTE: Dedication in ink in the artist's hand on the mount.

CONSTANTIN BRANCUSI
Born, Pestisani-Gorque, Rumania, 1876
Living in Paris

4. THREE INFANTS. (Illustrated, Pl. XXX)
Pen and India ink
Signed: "C. Brancusi" in ink in lower right. Not dated
Paper: wove, yellowed
Watermark: none
18⅓ x 12¾ in. (478 x 320 mm.)
Exhibitions:
Renaissance Society at the University of Chicago, 1933
Modern Drawings, Museum of Modern Art, New York, 1944 (cat., p. 88)
Gift of Robert Allerton
24.930

NOTE: We are unable to establish the date of this drawing.
GEORGES BRAQUE
Born, Argenteuil, (Seine-et-Oise), France, 1882
Living in Paris

5. STILL LIFE WITH GLASS, FRUIT DISH AND KNIFE.
(Illustrated, Pl. XXXII)
Pastel in reddish brown crayon, heightened with white
Paper: laid, white
Watermark: “J. Perrigot. Arches (France)”
10 5/16 x 25 11/16 in. (262 x 655 mm.)
Exhibitions:
Petit Palais, Paris, 1937
Exhibition of Works by Matisse, Picasso, Braque and Laurens,
Kunsternes Hus, Oslo, 1938 (cat. no. 71)
Bibliography: no record
Gift of Mrs. Potter Palmer 45.43

JACQUES CALLOT
Born, Nancy, (France), 1592
Died, Nancy, 1635

6. SKETCHES OF BALLET DANCERS.
(Illustrated, Pl. II)
Red crayon
Not signed. Not dated
Paper: laid, white
Watermark: flower or leaves in circle, surmounted by small crown (not in Briquet)
8 1/4 x 11 1/4 in. (210 x 287 mm.)
Collections: M. Grosjean-Maupin, Paris
Exhibitions: no record
Bibliography:
Gift of the Print and Drawing Club 40.59

NOTE: A number of the figure studies seem to have been used, in free interpretation, for Callot’s famous set of etchings, Balli di Sfes-sania (Lieure 379-402), which was published in Paris around 1622. But some also closely resemble figures in an etching entitled Les Deux Pantalons (Lieure 173), which was published about 1616. Our drawing might well have been executed around the latter of these two dates. Callot was in Florence from 1612 to 1621 when he returned to his birthplace, Nancy.

There are also studies of ballet dancers in red crayon on the reverse of the sheet.

ANTONIO CANALE
(called IL CANALETTO)
Born, Venice, 1697—Died, Venice, 1768

7. RUINS OF A COURTYARD.
(Illustrated, Pl. I)
Pen and ink with grey washes over light pencil sketch
Not signed. Not dated
Paper: laid, white
Watermark: none
11 1/2 x 8 1/3 in. (293 x 207 mm.)
Collections:
J. MacGowan (mark on back, Lugt 1496)
Exhibitions: no record
Bibliography: no record
The Samuel P. Avery Fund 43.514

NOTE: The following inscription appears on the back, in ink: “A present from Sig. Canale, / commonly called Canaletti” (sic). The hand has not been identified.

There is a faint, but carefully drawn pencil sketch in outline on the back of the sheet showing a doorway, staircase and second floor of a large building.


PAUL CÉZANNE
Born, Aix-en-Provence, (France), 1839
Died, Aix-en-Provence, 1906

8. HARLEQUIN (STUDY FOR MARDI GRAS).
(Illustrated, Pl. XXII)
Pencil
Not signed. Not dated
Paper: wove, white
Watermark: “Michallet”
18½ x 12½ in. (473 x 309 mm.)

Collections:
Paul Cézanne, son of the artist
W. Halvorsen
Private Collection

Exhibitions:
Thannhauser Galleries, Berlin, 1927
Centenaire de Paul Cézanne, Grand Palais, Paris, March–April, 1939
Centenaire de Paul Cézanne, Musée de Lyon, Lyon, May, 1939
Modern Drawings, Museum of Modern Art, New York, 1944 (p. 26, repro.; p. 89, text)

Bibliography:
L. Venturi. Cézanne. Paris, 1936 (cat. no. 1486, repro.)
Vogue. New York, May 1, 1944 (vol. CIII, p. 123, repro.)
Gift of Tiffany and Margaret Blake 44.577

Note: Venturi dates this drawing around 1888 and states that Cézanne’s son, in whose collection it was, told him that he had posed for it. It is the drawing for the right figure in Cézanne’s important painting entitled Mardi Gras (Venturi 552), now in the Museum of Modern Occidental Art, Moscow. There are also three oil sketches which are closely linked with this drawing (Venturi 553–555).

GIORGIO DE CHIRICO
Born, Volo, (Greece), 1888
Living in Rome

9. AUTUMNAL STILL LIFE.
(Illustrated, Pl. XXXV)
Pencil
Signed: “G. de Chirico.” Dated: “(1)917”
Paper: wove, somewhat yellowed
Watermark: none
11½ x 8½ in. (301 x 222 mm.)
The William McCallin McKee Memorial Collection 44.585

Note: Stamped on reverse “Valori Plastici, Roma.”

HONORÉ DAUMIER
Born, Marseilles (France), 1808
Died, Valmondois, 1879

10. FRIGHT. (L’Épouvanté.)
(Illustrated, Pl. XII)
Pencil (?) and charcoal
Not signed. Not dated
Paper: laid, white
Watermark: none
7½ x 9½ in. (203 x 234 mm.)

Collections:
Roger-Marx, Paris
Robert Allerton, Chicago

Exhibitions:
A Century of Progress, The Art Institute of Chicago, Chicago, 1933 (cat. no. 851)

Bibliography: probably unpublished
Gift of Robert Allerton 23.944

Note: The drawing has not been connected with any of Daumier’s paintings, water colors or sculpture. Henri Marceau, Assistant Director of the Philadelphia Museum of Art, whom we consulted in this connection, has verified this fact with the aid of his extensive archives on the master.

EDGAR DEGAS

(Illustrated, Pl. XIX)
Charcoal, touched with pastel in red, ochre and pale blue
Not signed. Not dated
Paper: wove (tracing paper), tan, mounted on white board
Watermark: none
22¾ x 16½ in. (570 x 408 mm.)

Collections: no record

Exhibitions:
Mills College, Oakland, Cal., 1939

Bibliography:
Vente Degas, Paris, Dec. 11–13, 1918 (second sale), lot 307

Gift of Mrs. Potter Palmer 45.34

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NOTE: The red stamp of the Degas sale (Lugt 658) appears on a strip 1¾ in. wide which has been added to the bottom of the sheet. The drawing is closely related to a number of other studies in pastel of the same subject (first sale, lots 222, 240, 243; second sale, lot 53) and drawing (lot 315). The date is probably about 1890.

12. DANCER BENDING FORWARD (The Courtsey). (Illustrated, Pl. XV)
Charcoal, white chalk, light mauve and chrome pastel
Signed: "Degas" in charcoal, lower right.
Not dated
Paper: laid, blue
Watermark: none
18 1/8 x 12 in. (460 x 305 mm.)
Collections: Mr. and Mrs. Martin A. Ryerson, Chicago
Exhibitions:
Minneapolis Institute of Art, 1922
A Century of Progress, The Art Institute of Chicago, Chicago, 1933 (cat. no. 862)
Bibliography: no record
Gift of Mr. and Mrs. Martin A. Ryerson 33.1230
NOTE: The date may be about 1885.

13. GENTLEMAN RIDER. (Étude de Cavalier) (Illustrated, Pl. XX)
Pencil with a touch of Chinese white
Not signed. Not dated
Paper: wove, terracotta
Watermark: none
17½ x 10½ in. (435 x 268 mm.)
Collections: Dr. G. Viau, Paris
Exhibitions:
Rhode Island School of Design, Providence, R. I., 1931
Bibliography:
Vente Degas, Paris, April 7–9 (third sale), lot 165
The Charles Deering Collection 45 16
NOTE: The red stamp of the Degas sale (Lugt 658) appears in the lower left corner.

This drawing has not been definitely linked with any datable painting. However, a comparison with such drawings as the portrait of Édouard Manet in the Fogg Museum (no. 666 in A. Mongan and P. J. Sachs. Drawings in the Fogg Museum of Art, Cambridge, Mass., 1940), which the authors dated 1864, would make our drawing of about the same period.

14. ITALIAN HEAD. (Illustrated, Pl. XVI)
Charcoal with estompe
Not signed. Not dated
Paper: wove, yellowed
Watermark: none
15 x 10¼ in. (380 x 260 mm.)
Collections:
René de Gas, Paris
Gustave Pellet, Paris
Maurice Exteens, Paris
Exhibitions:
Degas Exhibition, Buenos Aires, Argentina, 1934
Bibliography:
Property of J. K. Thannhauser. Parke-Bernet, New York, April 12, 1945, Catalogue 660, lot 58 (reprod.)
Gift of Tiffany and Margaret Blake 45.37
NOTE: Degas was first in Italy between 1856 and 1860. It is undoubtedly during this period that the present drawing, which is inscribed "Roma," was made. A number of similar studies of the same model were sold at the fourth sale of Degas' studio (July 2–4, 1919, lot 94).

15. STUDIES OF FOUR JOCKEYS. (Illustrated, Pl. XXI)
Oil with brush, heightened with white
Not signed. Not dated
Paper: wove, brown
Watermark: "Canson Frères"
17¾ x 18½ in. (450 x 351 mm.)
Collections: Mrs. L. L. Coburn, Chicago
Exhibitions:
Mills College, Oakland, Cal., 1939
Seattle Art Museum, Seattle, Wash., 1939
Bibliography:
*Vente Degas*, Paris, April 7–9, 1919 (third sale), lot 114
The Mr. and Mrs. L. L. Coburn Memorial Collection
33.469

Note: In the Goupil publication (see Bibliography) the date of this drawing is given as 1866 which may be assumed to be correct since the portfolio was issued under the personal supervision of Degas.
With the red stamp of the Degas sale (Lugt 658) in the lower left corner.

ANDRÉ DERAIN
Born, Chatou (Seine-et-Oise), France, 1880
Living in France

16. **Bust of a Woman.**
(Illustrated, Pl. XXXI)
Red crayon
Signed: “A. Derain” in pencil, lower right.
Not dated
Paper: laid, white
Watermark: “Canson & Montgolfier (France)”
23 7/8 x 19 7/8 in. (606 x 493 mm.)

Collections:
Mr. and Mrs. William N. Eisendrath, Jr., Chicago
Gift of Mr. and Mrs. William N. Eisendrath, Jr.
40.1045

Note: The date is presumed to be around 1924.

JEAN-HONORÉ FRAGONARD
Born, Grasse, (France), 1732—Died, Paris, 1806

17. **Head of Benjamin Franklin.**
(Illustrated, Pl. VIII)
Sepia (?) wash
Not signed. Not dated
Paper: laid, white
Watermark: none found because drawing is backed
10 7/16 x 9 3/8 in. (278 x 239 mm.)

Collections: Albert Meyer, Paris

Exhibitions:
*Exhibition of French Art: 1200–1900*, Royal Academy of Arts, London, 1932 (cat. no. 797)

Bibliography:
Given in Memory of Charles Netcher II
33.806

Note: Inscribed “B. Franklin” in the lower left corner with brush in ink (in the artist’s hand?).
This drawing was not made from life but rather after a terracotta bust by Houdon (executed 1778) which is now in the Louvre in Paris.*

R. de Portalis. *Fragonard*. Paris, 1889, (p. 293 ff.) tells us that Fragonard executed a drawing entitled *Au Génie de Franklin* (reprod., Portalis, p. 294) which he composed as a tribute to the great American statesman during his stay in France in 1778. In this allegorical drawing the central figure represents Franklin, but the features bear no resemblance whatsoever to his, probably because Fragonard had never seen him. The composition was then engraved in 1778 by Marguerite Gérard, the artist’s sister-in-law and Fragonard is said to have pulled the first impression from the plate in Franklin’s presence when he visited the Louvre where Fragonard was then working. In this engraving the central figure’s features now bear resemblance to Franklin’s. His head is turned the same way as it is in this drawing. It is likely, therefore, that our drawing after the Houdon bust was made so that it could serve as a model for the features of Franklin in the engraving. For this reason it is likely that this drawing also was executed in 1778.

18. **The Letter or Spanish Conversation.**
(*La Missive ou La Conversation Espagnole.*)
(Illustrated, Frontispiece)

*We are indebted to Dr. Ulrich Middeldorf of the University of Chicago for calling our attention to this fact. Cf. E. Maillard. *Houdon*. Paris, 1931 (pl. 43).
Bistre (?) wash over pencil
Not signed. Not dated
Paper: laid, white
Watermark: a single fleur-de-lis and "D. & C. Blauw"
15\(\frac{1}{2}\) x 11\(\frac{3}{8}\) in. (399 x 290 mm.)

Collections:
Jean-Baptiste Pierre Lebrun (sold in 1791, cat. no. 247)
Duc de Montesquiou-Fezensac
D. David-Weill, Paris (from whose collection the drawing was acquired)

Exhibitions:
Exposition d'Oeuvres de J.-H. Fragonard, Musée des Arts Décoratifs (Pavillon Marsan), Paris, 1921 (cat. no. 126)
Exhibition of French Art: 1200–1900, Royal Academy of Arts, London, 1932 (cat. no. 808)
David-Weill Collection, Wildenstein Galleries, New York, 1937

Bibliography:
R. de Portalis. Fragonard. Paris, 1889 (p. 300)
Société de Reproduction des Dessins de Maîtres, 1913. Fifth Year (reprod.)
Renaissance de l'Art Français. July, 1921 (p. 359)

Gift of Tiffany and Margaret Blake
45.32

NOTE: This drawing is also known under the following titles: Femme assise sur un sofa, surprise par un homme qui lui porte une lettre (Woman seated on a sofa, surprised by a young man who is bringing her a letter) and La Surprise (The Surprise).

The first owner, Jean-Baptiste Pierre Lebrun (1748–1813), was the husband of the famous painter, Mme. E. L. Vigée-Lebrun. He was a painter, etcher, writer and art dealer who conducted sales of works of art regularly in Paris. Our drawing, which Lebrun may have acquired directly from Fragonard, was sold in Paris on April 11, 1791, together with an important group of paintings of all European schools and "mounted drawings." The next recorded owner, the Duc de Montesquiou-Fezensac, is said to have kept the drawing in a portfolio, a fact which would have contributed to its extraordinary state of preservation and freshness. During this period, however, it seems to have been rarely seen and though Portalis mentions it, his description is rather vague so that he may not have examined it.

Only after its rediscovery by a French art dealer and its subsequent sale to D. David-Weill did it really become known and soon it was recognized as one of the most brilliant examples of Fragonard's draughtmanship which is known to us today.

ROGER DE LA FRESNAYE
Born, Le Mans, (France), 1885
Died, Grasse, 1925

19. CLASSIC HEAD. (Tête Classique).
(Illustrated, Pl. XVI)
Red crayon (washed)
Signed: "de la Fresnaye." Dated: "24"
(1924)
Paper: wove, white
Watermark: none
10\(\frac{5}{16}\) x 8\(\frac{9}{16}\) in. (269 x 209 mm.)

Collections:
Georges de Miré, the artist's cousin

Exhibitions:
Roger de la Fresnaye, The Arts Club of Chicago, Chicago, 1943 (cat. no. 11)
Retrospective Exhibition of Work by Roger de la Fresnaye, Phillips Memorial Gallery, Washington, D. C., 1944 (cat. no. 17)
Roger de la Fresnaye. Buchholz Gallery, New York, 1945 (cat. no. 27)

Bibliography:
G. Seligman. Roger de la Fresnaye. New York, 1945 (cat. no. 49)

Gift of Mrs. Potter Palmer
45.35

NOTE: In his catalogue Mr. Seligman suggests that this drawing may have been inspired by a composition by Odilon Redon.
PAUL GAUGUIN
Born, Paris, 1848
Died, Island of Dominique
(Marquesas Group), 1903

20. Tahitian Woman.
(Illustrated, Pl. XXV)
Pencil, charcoal and pastel
Not signed. Not dated
Paper: wove, tan
Watermark: none
21 3/4 x 18 5/8 in. (553 x 478 mm.)
Collections:
Alphonse Kann, Paris
Josef Stransky, New York
Bibliography:
R. Flint. The Private Collection of Josef
XXIX (pp. 86 and 101, reprod.)
(p. 157, reprod.; p. 167, text)
Gift of Tiffany and Margaret Blake
44.578
NOTE: The present pastel is the study for
the foremost of the two figures in a painting
entitled Nafea Foa Ipoipo (When are you to
be married?). This was executed in 1892
which is also probably the date for our pastel.
Gauguin was in Tahiti for the first time
from April 1891 to September 1893 and so
this study was undoubtedly done during his
first Tahitian trip.
On the back an important fragment of an
outline drawing in charcoal of a Tahitian
girl was found when the sheet was recently
removed from its old backing.
There is a water color in the collection of
the Art Institute (Gift of Mrs. Emily Crane
Chadbourne) in which the present figure of
the Tahitian girl has again been used, but in
a different composition than in Nafea Foa
Ipoipo.

21. Woman of Brittany. (Une Bretonne.)
(Illustrated, Pl. XXVI)
Charcoal and pastel
Signed: "P. G." in charcoal, upper right.
Not dated
Paper: laid, white
Watermark: "Lalanne"
12 15/16 x 18 5/16 in. (329 x 482 mm.)
Collections:
Mr. and Mrs. Carter H. Harrison, Chicago
Exhibitions: no record
Bibliography: no record
The Mr. and Mrs. Carter H. Harrison Collection
33.910
NOTE: There is a dedication in the top
right corner, above the signature: "à Mr.
Laval, Souvenir, P. G.". This was probably
Charles Laval, the painter, who worked with
Gauguin in the so-called Pont-Aven group.
On the reverse there is an inscription in
French, the translation of which reads, "The
drawing on the other side of this sheet was
used by Gauguin in the decoration of a cer-
amic jardinière made by Chaplet. This in-
formation was given to me at the Galerie
Choiseul by Leneb, son-in-law of Chaplet,
on April 15, 1928. (signed) A. Cottereau."
The drawing was probably executed around
1888 while Gauguin was in Brittany.

THÉODORE GÉRICAULT
Born, Rouen, 1791—Died, Paris, 1824

22. Napoleonic Army Coach.
(Illustrated, Pl. IX)
Pen and ink, brush and bistre (?)
Not signed (see Note). Not dated
Paper: wove, tan
Watermark: none
9 3/4 x 7 1/6 in. (248 x 180 mm.)
Collections: Léon Heiman, Paris
Exhibitions: no record
Bibliography: no record
The Joseph Brooks Fair Collection
41.136
NOTE: According to Ch. Clément. Géri-
cault. (Paris, 1868) most of Géricault's draw-
ings of Napoleonic subjects were executed
between 1812 and 1816. The lithographs of
Napoleonic subjects, however, are dated
mostly between 1818 and 1819. We are in-
clined to feel that the present drawing is
more nearly of the latter period because of
the extraordinary sureness of the brush work.
Géricault's name is inscribed in the lower left in pencil. This does not, however, appear to be an original signature.

Judging from the old decorated mount onto which the drawing is pasted, it may have been kept in a scrap-book at an early period.

23. "TWO HORSES CAVORTING."
(Illustrated, Pl. XIII)

Pencil
Not signed. Not dated
Paper: wove, white
Watermark: none
16¼ x 20½ in. (410 x 514 mm.)

Collections:
Paul-Joseph Chenavard, painter (1807-1895)
Alfred-Philippe Roll, painter (1846-1919)
Madame Alfred-Philippe Roll
Duc de Trévise

Exhibitions:
Gros, Géricault, Delacroix, Knoedler and Co., New York, 1938 (cat. no. 37)
Gros, Géricault, Delacroix, The Art Institute of Chicago, Chicago, 1938-1939 (cat. no. 37)
French Romantic Artists, San Francisco Museum of Art, San Francisco, Cal., 1939 (cat. no. 37)

Bibliography:

See Exhibitions
Gift of Robert Allerton
45.33

NOTE: The horse to the left closely resembles the one in Géricault's lithograph, Deux chevaux gris-pommelés se battant dans une écurie (Delteil 12) only that it here appears in reverse. This fact strongly indicates a close connection between our drawing and the lithograph which is dated 1818. This may also be the date of the present drawing.

On the reverse: drawing of a man on horseback. The horse is tied to a hitching post and is kicking with its hind legs. At the left stands another man holding a whip above his head with his left hand. With his right hand he seems to be holding the bridle of another horse which, however, does not appear in the composition. This drawing also seems to be of the same period as the one reproduced here.

WILLIAM GLACKENS
Born, Philadelphia, 1870
Died, Westport, Conn., 1938

24. "WE ALL THREE HUGGED AND KISSED EACH OTHER AND CRIED."
(Illustrated, Pl. XXXVII)

Charcoal, black crayon, India ink wash, heightened with Chinese white
Signed: "W. Glackens" in lower right (twice) in ink and crayon. Not dated
Paper: wove, white
Watermark: none found (the drawing is backed)
14½ x 17½ in. (360 x 452 mm.)

Exhibitions:
William Glackens Memorial Exhibition, The Arts Club of Chicago, Chicago, 1939 (cat. no. 64)
Decatur Art Center, Decatur, Ill., 1945
Springfield Art Association, Springfield, Ill., 1945

Bibliography: see Exhibitions
The Olivia Shaler Swan Memorial Collection
40.61

NOTE: Drawing for an illustration for an unidentified text.

Vincent Van Gogh
Born, Groot Zundert, (Brabant), 1853
Died, Auvers-sur-Oise, 1890

25. "GROVE OF CYPRESSES. (Le Bosquet de Cyprès.)"
(Illustrated, Pl. XVIII)
Pencil and ink with reed pen
Not signed. Not dated
Paper: wove, white
Watermark: "Latune et Cie. Blacons (?)"
24½ x 18½ in. (626 x 465 mm.)
26. Tree in a Meadow. (L'Arbre pleureur dans l'herbe.)

(Illustrated, Pl. XVII)

Charcoal (?) under ink with reed pen
Not signed. Not dated
Paper: wove, white
Watermark: "J. Whatman Manufacturer 1888"

19 3/8 x 24 1/8 in. (488 x 613 mm.)

Collections:
Mme. J. Van Gogh-Bonger, Amsterdam
Dr. Jan Veth, Amsterdam
Mrs. Christine Veth, San Francisco

Exhibitions:
Municipal Museum, Amsterdam, 1905 (no. 412)
Van Gogh Exhibition, Museum of Modern Art, New York, 1935 (cat. no. 114)

Bibliography:
J. de la Faille. L'Oeuvre de Vincent van Gogh. Paris and Brussels, 1928 (cat. no. 1468, reprod.)
Gift of Tiffany and Margaret Blake

Note: This drawing is mentioned in a letter from the artist to his brother Theo, dated from St. Rémy, June 19, 1889: "The drawings Hospital at Arles, the Weeping Tree in Grass*, the Fields and the Olives make a series with those of Montmajour, the others are hasty studies made in the garden." (Letter no. 595.) It has also become known under the title Corner of a Park at Arles (de la Faille).

The ink in all of Van Gogh's pen drawings

*An all too literal translation of Van Gogh's original French title for our drawing.
apparently was black originally but it turns brown and eventually fades considerably, as in the pen drawings of many old masters. The present example, therefore, gives an excellent idea of the original appearance of the artist’s drawings in this medium. In only a few spots does the ink show signs of turning brown, a process which is greatly accelerated through exposure to daylight.

GEORGE GROSZ
Born, Berlin, 1893
Living in Douglaston Manor
Long Island, New York

27. PORTRAIT OF ANNA PETER, MOTHER-IN-LAW OF THE ARTIST.
(Illustrated, Pl. XXXIV)
Pencil
Signed: “Grosz” in pencil, lower right.
Dated: “Douglaston 1936”
Paper: laid, white
Watermark: “MBM (France)—Ingres d’Arches”
24¾ x 18¾ in. (633 x 466 mm.)
Exhibitions: no record
Bibliography:
(H. Bittner.) George Grosz Drawings. New York, 1944 (p. 14, repro. pl. 45)
The Sidney B. Eastman Fund
45.72
NOTE: Inscribed on reverse, in pencil in the artist’s hand, “Douglaston/ Aug 1936/ Anna Peter/ Grosz.”

28. THE SURVIVOR. (Illustrated, Pl. XXXVI)
Pen and India ink
Signed: “Grosz” in ink in lower right.
Dated: “1936”
Paper: laid, white
Watermark: “MBM (France)” and “Ingres d’Arches”
19¾ x 24½ in. (485 x 634 mm.)
Exhibitions:
Decatur Art Center, Decatur, Ill., 1945
Springfield Art Association, Springfield, Ill., 1945
Gift of the Print and Drawing Club
39.311
NOTE: There is a painting of the same subject.

GIOVANNI ANTONIO GUARDI
Born, (Venice?), 1698—Died, Venice, 1760

29. THE MASKED BALL. (Il Ridotto.)
(Illustrated, Pl. III)
Pencil, pen and sepia (?) wash
Signed: “Antò Guardi” (on reverse in ink)
Not dated
Paper: laid, white
Watermark: (1) crossbow with flower and (2) three crescents
11¾ x 20½ in. (295 x 516 mm.)

Collections: Paul von Schwabach, Berlin
Exhibitions: no records
Bibliography:
H. Voss. Studien zur venezianischen Vedutenmalerei. Repertorium für Kunstwissenschaft, Berlin, 1926 (vol. XLVII, p. 42, fig. 20)
Art News. New York, 1940 (vol. XXXIX, p. 10, repro.)
Cf. also: G. Fiocco. Francesco Guardi. Florence, 1923 (pl. XXVI, the painting)
Gift of Tiffany and Margaret Blake
44.579
NOTE: This is undoubtedly the study for the painting in the Museo Correr, Venice (Fiocco, Pl. XXVI, see Bibliography). Both the drawing and the painting were formerly attributed to the better known Francesco Guardi. Voss first called attention to this and another drawing (see Bibliography), both of which were signed “Antò Guardi.” The signature on our drawing has since faded and is visible only under ultra-violet light. Though Giovanni Antonio Guardi was strongly influenced by his younger brother Francesco, his drawings show a marked difference in style. They are characterized throughout by a thinner and less accentuated line.

This drawing will be of great value in the revision of attributions of paintings to Francesco Guardi whose work has been confused frequently with that of Giovanni Antonio Guardi and other followers.

On the reverse: Sketch (in black crayon) for Joseph Holding the Christ Child (cf. Fiocco, Pl. XXIX, painting).
JEAN-AUGUSTE-DOMINIQUE INGRES  
Born, Montauban, (France), 1780  
Died, Paris, 1867

30. CHARLES-François MALLET, CIVIL ENGINEER.  
(Illustrated, Pl. XI)  
Pencil  
Paper: wove, white, slightly yellowed  
Watermark: none  
10 1/16 x 8 5/16 in. (268 x 212 mm.)  
Collections:  
Baroness Mathilde von Rothschild, Frankfurt-on-Main  
Heirs of the above (Goldschmidt-Rothschild family)  
“A member of the royal house of Württemberg” (this ownership may have preceded that of the Baroness Rothschild)  
Exhibitions: no record  
Bibliography:  
H. Delaborde. *Ingres, sa vie, ses travaux...*  
Paris, 1870 (p. 305, no. 359)  
H. Lapauze. *Ingres, sa vie, son oeuvre.*  
Paris, 1911 (p. 98, repro. of the engraving after the drawing by Boucheron)  
A. Miller. *Ingres’ Three Methods of Drawing...*  
Art in America, 1938 (vol. XXVI, p. 14, footnote 25; p. 15)  
Bulletin of The Art Institute of Chicago, 1939 (vol. XXXII, pp. 66-69)  
The Charles Deering Collection  
38.166  
NOTE: Charles-François Mallet became Chief Engineer in Rome in 1808 under Napoleon after having gone to Naples in 1805. He had served as a member of the Council on Bridges and Roads. His last position in Italy was that of Head of the Department of the Po and he was particularly noted as a builder of bridges.  
The drawing was engraved by Angelo Boucheron, an architect and printmaker, who was born ca. 1779, and is recorded as having worked in Parma until after 1830.

Delaborde (no. 360, see Bibliography) mentions a companion drawing, a Portrait of Madame Mallet, which was in the Labouchère collection at the time his book was published in 1870. Since then this drawing, which is also dated 1809, seems to have been lost trace of.

OSCAR KOKOSCHKA  
Born, Pöchlarn on the Danube, (Austria), 1888  
Living in England

31. BUST OF A GIRL. (Illustrated, Pl. XXVII)  
Red crayon  
Signed: “Oskar Kokoschka,” in pencil in lower right. Not dated  
Paper: wove, ivory  
Watermark: none  
17 3/4 x 21 5/8 in. (449 x 553 mm.)  
Collections: The artist  
Exhibitions: no record  
Gift of Tiffany and Margaret Blake  
45.1

FERNAND LÉGER  
Born in Normandy, (France), 1881  
Living in New York

32. STUDY FOR “THE DIVERS” (“LES PLONGEURS”).  
(Illustrated, Pl. XXXII)  
Pencil, pen and ink and ink wash  
Signed: “F. L.” in ink, lower right. Dated: “’41”  
Paper: parchment tracing paper  
Watermark: none  
11 1/8 x 17 3/4 in. (303 x 449 mm.)  
Collections: The artist  
Exhibitions: no record  
Bibliography:  
M.-A. Couturier, M. Gagnon and others.  
*Fernand Léger: La Forme humaine dans l’Espace.* Montreal, 1945 (reprod., fig. 37)  
Gift of Tiffany and Margaret Blake  
45.28  
NOTE: One of a number of studies and paintings of this theme which was executed since the artist came to live in the United States.
ARISTIDE MAILLOL
Born, Banyuls, (South of France), 1861
Died, Banyuls, 1944

33. RECLINING NUDE.
(Illustrated, Pl. XXVII)
Red crayon, traces of charcoal
Signed with the monogram in a circle in red crayon in lower left. Not dated
Paper: laid, white
Watermarks: “IE” in circle, surmounted with a crown and a small crouching nude, designed by Maillol.
21 1/4 x 30 1/6 in. (538 x 780 mm.)
Collections: Mr. and Mrs. William N. Eisendrath, Jr., Chicago
Exhibitions:
Pierre Matisse Gallery, New York, 1932
Recent Drawings by Aristide Maillol, The Arts Club of Chicago, 1932 (cat. no. 14)
Modern Drawings. Museum of Modern Art, New York, 1944 (cat., p. 93; reprod., p. 63)
Aristide Maillol, Albright Art Gallery, Buffalo, N. Y., 1945 (cat. no. 56; reprod., p. 103)
Bibliography: see Exhibitions
Gift of Mr. and Mrs. William N. Eisendrath, Jr.
40.1044
NOTE: Executed about 1932.

ÉDOUARD MANET
Born, Paris, 1832—Died, Paris, 1883

34. THE RUE MOSNIER (now Rue de Berne).
(Illustrated, Pl. XIV)
Pencil and brush with India ink
Paper: wove, slightly yellowed
Watermark: none
10 5/16 x 17 3/8 in. (278 x 441 mm.)
Collections: Jacques Doucet, Paris
Exhibitions: no record
Bibliography:

HENRI MATISSE
Born, Lateau, (France), 1869—Living in Nice

35. HEAD OF A GIRL WITH BRAIDS.
(Illustrated, Pl. XXXI)
Brush with India ink
Paper: wove (?), white
Watermark: none found (the sheet is laid down on cardboard)
22 1/4 x 14 1/4 in. (561 x 375 mm.)
Anonymous gift
45.194
NOTE: Probably executed around 1916.

36. NUDE IN ARMCHAIR.
(Illustrated, Pl. XXVIII)
India ink with brush
Signed: “Henri Matisse,” in ink in lower right. Not dated
Paper: laid, white
Watermark: coat-of-arms with caduceus and initials “C. F.” (Fabriano)
25 7/8 x 18 3/8 in. (658 x 466 mm.)
Collections: Dr. Heinz Braune, Breslau (who purchased the drawing from the artist)
Exhibitions:
Matisse Exhibition, Thannhauser Galleries, Berlin and Lucerne, 1930 (p. 63, no. 107, reprod.)
and others not traced
Bibliography:
Gift of Mrs. Potter Palmer
44.576
NOTE: The drawing was probably executed around 1906, a supposition which appears justified when comparing this work with similar dated drawings.
The artist enlarged his composition by adding a strip of paper along the top.

HENRY MOORE  
Born, Castleford, (Yorkshire), 1898  
Living in England

37. GROUP OF DRAPEO STANDING FIGURES.  
(Illustrated, Pl. XXXIII)  
Pencil, black crayon, India ink, grey wash,  
Chinese white and touches of red crayon  
Signed: "Moore." Dated "42," in ink in lower right  
Paper: wove, white  
Watermark: none  
15 7/8 x 22 9/16 in. (390 x 565 mm.)  
Exhibitions:  
Buchholz Gallery, New York, 1943  
Bibliography:  
H. Read. Henry Moore. London, 1944 (p. XV and illustration 221 b)  
Gift of Mrs. Potter Palmer

JOSE-CLEMENTE OROZCO  
Born, Zapatlan, (Jalisco, Mexico), 1883  
Living in Mexico City  
1944

38. THE CONQUEROR.  
(Illustrated, Pl. XXXVIII)  
Brush drawing with India ink, touched with water color  
Signed: "J. C. Orozco" in ink in lower left.  
Not dated  
Paper: wove, white  
Watermark: none  
9 7/8 x 12 13/16 in. (251 x 325 mm.)  
Collections: The artist  
Exhibitions:  
Colegio Nacional, Mexico City, 1944  
Bibliography: no record  
Gift of David Adler

NOTE: Executed in 1944, according to the artist.

JULES PASCIN  
Born, Viddin, (Bulgaria), 1885  
Died, Paris, 1930

40. SPECTACLES OF LIFE. (Les Spectacles de la Vie.)  
(Illustrated, Pl. XXXIII)  
Pen and ink and water color  
Signed: "Pascin" in pencil in lower right.  
Not dated  
Parchment laid down on white wove paper  
6 3/8 x 10 3/4 in. (157 x 274 mm.)  
Gift of Tiffany and Margaret Blake

NOTE: It is difficult to date this drawing.  
On the one hand it closely resembles the artist's illustrations for Heine's Aus den Memoiren des Herrn von Schnabelewopsky which were published in 1910, but it also seems close to a group of satirical drawings dated 1920.

PABLO PICASSO  
Born, Malaga, (Spain), 1881—Living in Paris

41. HEAD OF A WOMAN.  
(Illustrated, Pl. XXIV)  
Black crayon and gouache  
Not signed. Not dated  
Paper: wove (?), white, cloth backing  
Watermark: none found  
24 7/16 x 18 3/4 in. (618 x 478 mm.)  
Collections:  
Alfred Flechtheim, Berlin  
Walter P. Chrysler, Jr.
Exhibitions:
Galerie Kahnweiler, Paris (date?)
Neuer Kunstverein, Munich (date?)
"Der Sturm," second exhibition, Berlin (date ?, cat. no. 80)
Picasso Exhibition, Museum of Modern Art, New York, 1939 (cat. no. 87)
Picasso Exhibition, The Art Institute of Chicago, Chicago, 1940 (cat. no. 87)
Picasso Exhibition, City Art Museum, Saint Louis, Mo., 1940 (cat. no. 87)
Picasso Exhibition, Museum of Fine Arts, Boston, Mass., 1940 (cat. no. 87)
Walter P. Chrysler Collection, Museum of Arts, Richmond, Va., 1941 (cat. no. 160, reprod.)
Walter P. Chrysler Collection, Philadelphia Museum of Art, Philadelphia, Pa., 1941 (cat. no. 160, reprod.)

Bibliography:
Walter P. Chrysler, Jr., Collection (Sale). Parke-Bernet. New York, March 22, 1945 (lot 94, reprod.)
The Charles L. Hutchinson Memorial (Edward E. Ayer Fund)

43. Two Nudes. (Illustrated, Pl. XXIX)
Pencil and estompe
Watermark: "Ingres 1871"
24 1/8 x 18 1/2 in. (630 x 469 mm.)
Collections:
Arthur B. Davies, New York
Frank Crowninshield, New York
John Graham, New York
Exhibitions:
Modern Drawings, Museum of Modern Art, New York, 1944 (reprod. in catalogue, p. 42; text, p. 95)
Gift of Mrs. Potter Palmer

44. Woman in Rocking Chair. (Femme à la Balançoire.)
(Illustrated, Pl. X)
Charcoal and pencil
Not signed. Not dated
Paper: wove, white
Watermark: "J. Whatman / Turkey Mill / 1881"
14 1/8 x 11 1/8 in. (361 x 303 mm.)
Collections:
The artist’s estate (stamped with the artist’s signature, lower right, not in Lugt)
Exhibitions: no record
Bibliography: no record
The Samuel P. Avery Fund

45.386

NOTE: The date of the painting for which this drawing is a study is 1906, undoubtedly also the date of the drawing.

AUGUSTE RENOIR

Born, Limoges, (France), 1841
Died, Cagnes, (near Nice), 1919

44. WOman in Rocking Chair. (Femme à la Balançoire.)
(Illustrated, Pl. X)
Charcoal and pencil
Not signed. Not dated
Paper: wove, white
Watermark: "J. Whatman / Turkey Mill / 1881"
14 1/8 x 11 1/8 in. (361 x 303 mm.)
Collections:
The artist’s estate (stamped with the artist’s signature, lower right, not in Lugt)
Exhibitions: no record
Bibliography: no record
The Samuel P. Avery Fund

43.520

NOTE: Though we have been unable to connect this drawing with any particular painting, judging from the general style, it was probably executed around 1883. The watermark’s date, 1881, also points in this direction.
DIEGO MARIA RIVERA  
Born, Guanajuato, (Mexico), 1886  
Living in Mexico City  

45. PORTRAIT OF JEAN-PIERRE FAURE. (Son of the French art critic, Élie Faure.)  
(Illustrated, Pl. XXXIV)  
Pencil  
Signed: “Rivera,” lower left corner.  
Dated: “20”  
Paper: laid, white  
Watermark: “Coquelin (France)”  
18 5/8 x 12 9/16 in. (472 x 319 mm.)  
Collections: Anna Beloff  
Gift of David Adler  

45.21  

GEORGE ROMNEY  
Born, Dalton-le-Furness (Lancashire), 1734  
Died, Kendal, 1802  

46. FIGURE OF A WOMAN. (Supposedly Lady Hamilton as Ariadne.)  
(Illustrated, Pl. VIII)  
Sepia (?) wash  
Not signed. Not dated  
Paper: laid, white  
Watermark: none found  
17 x 9 3/8 in. (432 x 238 mm.)  
Collections: Dan Fellows Platt, Englewood, N. J.  
(stamp on back of drawing, not in Lugt)  
Exhibitions: no record  
Bibliography:  
B. Holme. Master Drawings. London and New York, 1943 (p. 15; repro., pl. 88)  
Gift of Tiffany and Margaret Blake  
44.580  

NOTE: The correctness of the traditional title, Lady Hamilton as Ariadne, could not be verified nor an approximate date established.

THOMAS ROWLANDSON  
and AUGUSTUS PUGIN  
Born Auveray (France), 1762—Died, London, 1832  

47. VAUXHALL GARDEN. (Plate 88 of The Microcosm of London.)  
(Illustrated, Pl. IX)  
Pencil, pen and ink  
Not signed. Not dated  
Paper: wove, white  
Watermark: none  
10 1/16 x 7 13/16 in. (257 x 198 mm.)  
Collections:  
Augustus Pugin  
Edward Quaile  
Henry Yates Thompson  
Desmond Coke  
Exhibitions: Brooklyn Museum, Brooklyn, N. Y., 1939  
Bibliography:  
The Charles Deering Collection  
40.1059/92  

NOTE: This is one of one hundred and eighteen original drawings by Rowlandson and Pugin which were contained in Pugin’s copy of The Microcosm of London, published by R. Ackermann in London in 1808–1810, the entire set of which is now at the Art Institute of Chicago. Pugin and Rowlandson worked jointly on the plates of this important work. Pugin drew the architectural setting and then Rowlandson enlivened Pugin’s careful drawings with figures. For publication in the book the plates were etched after these drawings, aquatint added and later colored by hand after water color models (probably by Rowlandson). Thus we have preserved an extraordinary and intimate record of the making of one of the great books of 19th century England.  
All of the drawings were bound into the three volume work, together with monochrome proofs of the aquatints. Recently they have been carefully removed from the bindings in order to insure their best possible preservation.
AUGUSTIN DE SAINT-AUBIN  
Born, Paris, 1736—Died, Paris, 1807

(Illustrated, Pl. VII)  
Pencil with slight touches of red crayon  
(on the figure in the upper right)  
Not signed. Not dated  
Paper: laid, white  
Watermark: letter “L” surmounted with a crown  
8 1/2 x 6 1/2 in. (207 x 165 mm.)

Collections:  
Baron Pichon, Paris  
Baron Jerôme, Paris  
J. P. Heseltine, London

Exhibitions: no record

Bibliography:  
Drawings of the French School from the Collection of J. P. Heseltine. London, 1911. (cat. no. 30, reprod.)  

Gift of the Print and Drawing Club  
41.137

NOTE: The figure of the girl (at the top, left), emptying a vessel, was used in an engraving in color by Antoine S. Philippeaux and Jean-Baptiste Moret, entitled La Jardinière (E. Bocher: Saint-Aubin Catalogue, Paris, 1879, no. 416). Bocher dates the engraving around 1793. Our drawing, then, would have to precede that date.

GABRIEL DE SAINT-AUBIN  
Born, Paris, 1724—Died, Paris, 1780

49. Four Studies of a Young Girl.  
(Illustrated, Pl. V)  
Pencil and black crayon  
Not signed. Not dated  
Paper: laid, white  
Watermark: fragment of a coat of arms  
(not deciphered)  
6 1/8 x 8 1/16 in. (167 x 220 mm.)

Collections:  
H. Destailleur, Paris  
Baron Pichon, Paris  
D. David-Weill, Paris

Bibliography:  
H. Destailleur Sale, Paris, 1893. Lot no. 23  
Baron Pichon Sale, Paris, 1897. Lot no. 139  

Gift of David Adler  
44.592

NOTE: On the back of the drawing, which has been folded twice in the form of a letter, there is the following inscription in ink in a large, bold hand: “Monsieur Vallayer orphévre du Roy aux Gobelins.” This is written at the top of the one side of the paper, as if intended for an address on the folded sheet. Joseph Vallayer, a goldsmith, was the father of Anne Vallayer-Coster who was born on December 21, 1744 and became an artist. It is not impossible that she is the girl represented in our drawing. The subject portrayed here was hardly more than twenty years old. If, therefore, this girl is Anne Vallayer-Coster, the drawing must have been executed around 1764.

GEORGES SEURAT  

50. Lady with Muff (called “La Frileuse”).  
(Illustrated, Pl. XV)  
Conté crayon  
Not signed. Not dated  
Paper: laid, white  
Watermark: none visible (the drawing is backed)  
12 5/16 x 9 5/16 in. (313 x 238 mm.)

Collections: Robert Allerton, Chicago

Exhibitions:  
Twenty-four Paintings and Drawings by Georges Pierre Seurat, Renaissance Society at the University of Chicago, Chicago, 1935 (cat. no. 23)
Bibliography:


Gift of Robert Allerton
26.716

NOTE: This drawing is perhaps one of a large group of studies related to the famous *Grande Jatte*, painted between 1884 and 1886 and was probably executed during the same years.

GIOVANNI BATTISTA TIEPOLO
Born, Venice, 1696—Died, Madrid, 1770

51. Head of a Boy with Turban. (Illustrated, Pl. IV)
Red crayon heightened with white chalk
Not signed. Not dated
Paper: laid, blue-gray
Watermark: a crescent moon
10 5/16 x 8 5/16 in. (276 x 210 mm.)
Collections: Dr. H. Wendland, Lugano
Exhibitions: no record
Bibliography: unpublished
The Simeon D. Williams Fund
42.453

NOTE: This drawing shows the same kind of ink-written inventory number and price on the back as the group of similar drawings in the Stuttgart Museum. Von Hadeln* makes the following interesting comment on the history of these drawings:

"The red crayon and chalk drawings appear to have been less attractive to the collector of the eighteenth century than the pen drawings. At least they were not considered worth pasting into scrap books, probably because two, three or even four individual studies were found next to each other on a single sheet. Since drawings were appreciated more for their illustrative value, these studies did not meet collectors' requirements. The major part of the red crayon studies came to Germany in the first half of the nineteenth century, packed into portfolios. In this connection it is not clear whether the entire lot was purchased by a single person. At any rate the group which is now in Stuttgart and in the collection of Dr. H. Wendland is only a part of the collection of studies which were united in the South of Germany at the time. The total number must have been about three thousand. This may be concluded from price annotations in a South German currency and from the old inventory numbering which will be found on the Stuttgart as well as on the Wendland sheets."

The comparatively small size of the sheets in their present state, the crowding of the individual studies on them and the irregular edges of the paper, indicate that their former owner or owners cut up the larger sheets with several studies, as mentioned by Hadeln, and sold them separately.

52. Study of an Angel Holding an Open Book. (Illustrated, Pl. IV)
Red crayon heightened with white chalk
Not signed. Not dated
Paper: laid, blue-gray
Watermark: none
9 15/16 x 7 7/16 in. (253 x 193 mm.)
Collections: Dr. H. Wendland, Lugano
Exhibitions: no record
Bibliography: unpublished
The Simeon D. Williams Fund
42.456

NOTE: With old prices and inventory numbers on back in ink. See note to the preceding number of this catalogue.

HENRI DE TOULOUSE-LAUTREC
Born, Albi, 1864—Died, Céret, 1901

53. At the Circus: Trained Pony and Baboon. (Au Cirque: Cheval et Singe dressés.) (Illustrated, Pl. XXIII)
Pencil, color crayon, estompe
Signed with the monogram in pencil, lower right. Not dated
Watermark: “B Crayon Ancne Manufre Canson-Montgolfier Vidalon-les-Annnonay”
17½ x 10½ in. (439 x 267 mm.)
Collections:
Maurice Joyant
“Madame D.” (Madame Dortu)
Exhibitions:
Toulouse-Lautrec Exhibition, Musée des Arts Décoratifs, Paris, 1931 (cat. no. 245)
Society of Arts and Crafts, Detroit, Mich., 1933 (no. 53)
Modern Art Loan Exhibition, Palm Beach, Fla., 1936 (no. 96)
Toulouse-Lautrec Exhibition, Knoedler and Co., New York, 1937 (no. 43)
Fifty Famous Painters, Newport, R. I., 1938 (no. 72)
Bibliography:
Gift of Tiffany and Margaret Blake 44.581
NOTE: This is one of a series of twenty-two drawings which Toulouse-Lautrec created from memory while he was interned in a sanatorium near Paris in 1899.
With the stamped artist’s monogram (Lugt 1338) in the lower left corner.

VERONESE (PAOLO CALIARI)
Born, Verona, 1528—Died, Venice, 1588
54. Studies for a Descent from the Cross. (Reverse: Sketches of Allegorical Figures for Spandrels.)
(Illustrated, Pl. VI)
Pen and ink with wash (and faint traces of charcoal)
Not signed. Not dated

Paper: laid, white
Watermark: a sun (cf. Briquet 13949)
11⅜ x 8⅝ in. (283 x 208 mm.)
Collections:
Unidentified collector’s mark (crowned L in oval, not in Lugt)
Exhibitions:
Art in New England; Paintings, Drawings, Prints, from Private Collections in New England, Museum of Fine Arts, Boston, Mass., 1939, (cat. no. 217; reprod., pl. 88)
Bibliography:
The Robert Alexander Waller Memorial Fund 43.1060
NOTE: The sketches appear to be related to a monochrome painting of the same subject in the Villa Reale at Strà (Italy).

JAMES ABBOTT McNEILL WHISTLER
55. Reclining Draped Nude.
(Illustrated, Pl. XXVI)
Pencil
Signed with the butterfly (twice). Not dated
Paper: wove, white (coated with a white granular size)
Watermark: none
6⅝ x 9⅜ in. (161 x 246 mm.)
Collections:
Walter S. Brewster (acquired at a sale conducted by Loys Delteil in May, 1924; reproduced in the catalogue)
The Walter S. Brewster Collection of Whistleriana 33.213
NOTE: Whistler did a number of drawings and lithographs of a nude and draped model between 1890 and 1895. This drawing is perhaps most closely related in composition to the lithograph known as Nude Model Reclining (Way 47) which was executed in 1893.
7. Canaletto: Ruins of a Courtyard
29. Giovanni Antonio Guardi: The Masked Ball
51. G. B. Tiepolo: Head of a Boy with Turban

52. G. B. Tiepolo: Study of an Angel Holding an Open Book
54. Veronese: Studies for a Descent from the Cross
48. Augustin de Saint-Aubin: Studies of a Girl
17. Fragonard: Head of Benjamin Franklin

46. Romney: Figure of a Woman
22. Géricault: Napoleonic Army Coach

47. Rowlandson and Pugin: Vauxhall Garden
44. Renoir: Woman in Rocking Chair
30. Ingres : Charles-François Mallet, Civil Engineer
10. Daumier: Fright
PLATE XIII

23. Géricault: Two Horses Cavorting
12. Degas: Dancer Bending Forward (The Curtsey)

50. Seurat: Lady with Muff
19. de la Fresnaye : Classic Head

14. Degas : Italian Head
26  Van Gogh : Tree in a Meadow
25. Van Gogh: Grove of Cypresses
11. Degas: After the Bath
13. Degas: Gentleman Rider
15. Degas: Studies of Four Jockeys
8. Cézanne: Harlequin
53. Toulouse-Lautrec: At the Circus, Trained Pony and Baboon
41. Picasso: Head of a Woman
20. Gauguin : Tahitian Woman
55. Whistler: Reclining Draped Nude

21. Gauguin: Woman of Brittany
31. Kokoschka: Bust of a Girl

33. Maillol: Reclining Nude
36. Matisse: Nude in Armchair
43. Picasso: Two Nudes
4. Brancusi: Three Infants

42. Picasso: Large Standing Nude
35. Matisse: Head of a Girl with Braids

16. Derain: Bust of a Woman
32. Léger: Study for "The Divers"
40. Pascin: Spectacles of Life

37. Moore: Group of Draped Standing Figures
27. Grosz: Portrait of Anna Peter

45. Rivera: Portrait of Jean-Pierre Faure
28. Grosz: The Survivor

2. Bellows: Dance in a Madhouse
1. Bellows: The Cliff Dwellers

24. Glackens: “We all three hugged and kissed”
38. Orozco: The Conqueror

39. Orozco: Demons Seated around a Table