MASTER DRAWINGS

The Art Institute of Chicago
Master Drawings
from
The Art Institute of Chicago

An Exhibition held at Wildenstein
19 East 64th Street, New York

October 17th through November 30th, 1963

The proceeds from this Exhibition will be used to establish a research fund in the Department of Prints and Drawings of The Art Institute of Chicago.
THE ART INSTITUTE OF CHICAGO

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That The Art Institute of Chicago is engaged in forming a collection of drawings to be worthy of its famous collection of paintings, is hardly news in New York art circles. On numerous occasions, drawings from the Institute have played an important part in exhibitions such as *Drawings by Rembrandt* at the Morgan Library, *Cézanne, Gauguin, and French Drawings from American Collections* at the Metropolitan Museum, *Redon, Rodin, Toulouse-Lautrec*, and *Picasso* at The Museum of Modern Art. But the full range of the collection could only be appreciated by those who saw it in Chicago. For this reason, the Trustees of The Art Institute of Chicago accepted with pleasure the invitation of Messrs. Wildenstein and Company to exhibit a selected group of drawings in the galleries of their firm, which through many years has supplied the Art Institute with an impressive number of masterpieces. The pleasure, however, is tempered by deep sorrow over the untimely death of Georges Wildenstein, who looked upon this project with warm sympathy. We should like to take this occasion to pay tribute to a distinguished man who in his rare combination of scholarship and connoisseurship cannot be replaced in our time.

The international reputation of the Art Institute rests primarily on its collection of nineteenth century French paintings, the largest part of which had been donated in the nineteen-twenties and -thirties. At that time, there was but one member of the Board of Trustees, Robert Allerton (now Honorary President of the Art Institute), who thought there should be a collection of drawings worthy of the paintings, and it was through his generosity and foresight that the Institute, from 1922 onward, gained its first drawings by Ingres, Daumier, Degas, Renoir, Van Gogh, Seurat, and Picasso, to mention but a few. Mr. Allerton’s pioneering effort was not in vain: Daniel Catton Rich, who in 1939 became Director of Fine Arts, took up the challenge and, in 1940, gained in Carl O. Schniewind an eminent curator who knew and loved drawings and who, moreover, had the rare talent for imparting his enthusiasm to others. Due to wartime conditions, at first, the going was rough, but in 1944 Mrs. Tiffany Blake decided to support Mr. Schniewind in the quest for distinguished drawings, and this marked the beginning of a period in which the collection grew immensely, more in quality and importance than in actual quantity. Rembrandt and Watteau were added to the roster of artists with examples of the highest order. One important point, upon which Mrs. Blake and Carl Schniewind agreed from the very start, was to acquire a drawing because of its intrinsic merit, not because of the name attached. Fortunately for the Art Institute, Mrs. Blake’s generous and warm interest in the collection has not diminished after Carl Schniewind’s tragic death in 1957. In recent years, since 1958, the collection has also been immeasurably enriched by the many distinguished gifts of Mrs. Joseph Regenstein, among them drawings which have never been published before, such as the two marvelous sheets by Magnasco and the Neapolitan park scene by Fragonard. Unhappily, space does not permit us to name here
all the generous friends of the Art Institute who helped to make the collection what it is today. But
mention must be made of the fact that the department could not have flourished without the energetic,
self-effacing support it has received since 1947 from its chairman, Frank B. Hubachek.
A collection of drawings in a great museum may fulfill two different functions. It can and must support
the existing collection of paintings in its strong areas, and it can also capture the spirit of eras which
are weakly represented by paintings, especially because there is little hope today for correcting the
latter situation. Thus, it was natural that our drawing collection should stress nineteenth century
France, but as the Institute’s painting collection is weak in eighteenth century France, drawings could
admirably fill that gap, the more so as within the life work of such leading figures as Watteau, Boucher,
and Fragonard, drawing occupied an autonomous position by no means inferior to painting.
As we go further back past the year 1700, the coherence, which characterizes the eighteenth and nine-
teenth century group, no longer prevails. This is the inevitable weakness of a young collection. The
Institute has no Leonardo, Raphael, Michelangelo, nor Dürer; but this is not to say that it has ne-
glected the earlier centuries. There is a large group of drawings, mainly Italian, from the later sixteenth
and the seventeenth century, known as the Leonora Hall Gurley Collection, which contains much
interesting and challenging material for the serious student; and only recently, highly important draw-
ings by Pisanello and Carpaccio, for example, have been added.
The selection made for this exhibition does not strive for historical balance, but rather tries to under-
score the unique character of the collection, which lies in its consistency in the field of eighteenth and
nineteenth century French drawings. To achieve this, other areas and countries had to be curtailed.
The range of the exhibition could best be described by borrowing the title of a superb book by Jakob
Rosenberg: “Great Draughtsmen from Pisanello to Picasso.” As our Pisanello can firmly be dated
1438, and one of our Picassos bears the year 1944, this means a span of more than five hundred years.
Since one has to stop at some point, it was decided not to include artists born after 1900, even though
the collection contains many works by younger artists.
It is a pleasant duty to thank Mrs. David Fryberger and Gordon Huetel, staff members of the Depart-
ment of Prints and Drawings, who gave their untiring assistance in the preparation of the exhibition.
Mr. Huetel also made many of the “French” mats which, for some of us, are so preferable to the
surgical white mats commonly used. We also wish to express our appreciation to William McCormick
Blair, President of the Art Institute, and to Allan McNab, Director of Administration, for their effec-
tive help in organizing this exhibition, and to Mrs. Suzette Morton Zurcher for her catalogue design.

John Maxon, Director of Fine Arts

Harold Joachim, Curator of Prints and Drawings
Catalogue

The term drawing is used in this catalogue in its widest possible application: as art on paper, including water colors and pastels, but excluding prints. Measurements are given in millimeters and inches. In both cases, height precedes width. Where the artist has inscribed the date on his work, the fact is indicated in the title entry by enclosing the date of execution in quotes.
Italy before 1800

ANONYMOUS NORTHERN ITALIAN 15th Century
1 Portrait of a Young Priest (Pl. I)
   Silverpoint. 250 x 175 mm. 9¾ x 6¾ in.
   Gift of Tiffany and Margaret Blake 57.59

ANTONIO PISANO called PISANELLO ca. 1395–1455
2 Studies of the Patriarch of Constantinople. 1438 (Pl. III)
   verso: Studies of Quivers, Bow and Arrows
   Pen and ink. 190 x 263 mm. 7½ x 10½ in.
   Gift of Tiffany and Margaret Blake 61.331

FRA BARTOLOMMEO 1472–1517
3 Hermitage on the Slope of a Hill
   verso: Watermill
   Pen and ink. 290 x 215 mm. 11½ x 8½ in.
   The Clarence Buckingham Collection 57.530

VITTORE CARPACCIO 1472–1525
4 Two Kneeling Ecclesiastics
   verso: Standing Youth (Pl. II)
   Brush in grey and white on blue-green paper. 195 x 253 mm. 7¾ x 10 in.
   The Joseph and Helen Regenstein Collection 62.577

PAOLO CALIARI called VERONESE ca. 1530–1588
5 Head of a Woman (Cover illustration)
   Black and white chalk on blue paper. 267 x 185 mm. 10½ x 7¼ in.
   Gift of Tiffany and Margaret Blake 62.809

6 Studies for a Descent from the Cross (Pl. V)
   Pen and wash. 283 x 207 mm. 11¼ x 8½ in.
   The Robert Alexander Waller Memorial Fund 43.1060

JACOPO PALMA called IL GIOVANE 1544–1628
7 The Entombment (Pl. IV)
   Pen and wash heightened with gold on grey-green paper
   223 x 140 mm. 8¾ x 5½ in.
   The Clarence Buckingham Collection 62.376

PIETRO DA CORTONA 1596–1669
8 Neptune Quieting the Winds
   Pen and wash over red chalk. 255 x 350 mm. 10 x 13¾ in.
   The Leonora Hall Gurlay Memorial Collection 22.494

GIOVANNI BERNETTO CASTIGLIONE 1616–1670
9 Studies of Animals
   Pen and ink over black chalk. 297 x 205 mm. 11¾ x 8 in.
   The David Adler Collection 50.1408
FERDINANDO GALLI BIBIENA 1657–1743
10 Monumental Vestible
verso: Studies of Arches
Pen and water color. 277 x 187 mm. 10 3/4 x 7 3/4 in.
The Joseph and Helen Regenstein Collection  59.185

DONATO CRETI 1671–1749
11 The Astronomers
Pen and wash. 240 x 325 mm. 9 1/2 x 12 3/4 in.
The Worcester Sketch Collection Fund  62.791

ALESSANDRO MAGNASCO 1667–1749
12 Ballad Singer with Shrine of the Virgin
Brown wash with touches of white over black chalk on grey paper
465 x 370 mm. 18 3/4 x 14 1/2 in.
The Joseph and Helen Regenstein Collection  62.585

13 Picaresque Group with Monkey and Magpie
Brown wash with touches of white over black chalk on grey paper
477 x 370 mm. 18 3/4 x 14 1/2 in.
The Joseph and Helen Regenstein Collection  62.586

GIOVANNI BATTISTA TIEPOLO 1696–1770
14 The Meeting of Abraham and Melchizedek
Pen and wash in brown ink over black chalk. 370 x 510 mm. 14 1/2 x 20 in.
Given in Memory of Carl O. Schniewind  58.554

15 Turbaned Head
Red and white chalk on blue paper. 276 x 210 mm. 10 3/4 x 8 1/4 in.
The Simeon B. Williams Fund  42.453

16 The Death of Seneca (Pl. IX)
Pen and wash in brown ink over graphite. 340 x 240 mm. 13 3/4 x 9 3/4 in.
The Joseph and Helen Regenstein Collection  59.36

ANTONIO CANAL called CANALETTO 1697–1768
17 Ruins of a Courtyard (Pl. VIII)
Pen with brown ink, grey wash over graphite. 293 x 207 mm. 11 1/2 x 8 1/2 in.
The Samuel P. Avery Fund  43.514

GIOVANNI ANTONIO GUARDI 1698–1760
18 Il Ridotto (The Masked Ball)
Pen and wash over graphite. 295 x 515 mm. 11 3/4 x 20 1/4 in.
Gift of Tiffany and Margaret Blake  44.579

FRANCESCO ZUCCARELLI 1702–1788
19 Portrait of an Old Man
Black and white chalk on blue-grey paper. 200 x 165 mm. 7 3/8 x 6 1/2 in.
The Joseph and Helen Regenstein Collection  60.560
FRANCESCO GUARDI 1712-1793
20  The Adoration of the Shepherds
    verso: Three Landscape Studies
    Pen and wash in brown ink. 383 x 517 mm. 15⅞ x 20⅜ in.
    The Clarence Buckingham Collection  61.48

GIOVANNI BATTISTA PIRANESI 1720-1778
21  Six Figure Studies  (Pl. VI b)
    Pen with dark grey ink. 230 x 365 mm. 9 x 14⅓ in.
    Gift of Tiffany and Margaret Blake  59.3

22  Fantasy of a Palace with a Fountain at the Right  (Pl. VI a)
    Pen and wash in brown ink. 260 x 390 mm. 10⅓ x 15⅝ in.
    The Ada Turnbull Hertle Fund  63.139

GIOVANNI DOMENICO TIEPOLO 1727-1804
23  Jesus in the House of Jairus  (Pl. VII)
    Pen with grey ink, grey and brown wash over black chalk
    480 x 382 mm. 18¾ x 15 in.
    Gift of Tiffany and Margaret Blake  60.547

24  Pulcinello Chopping Logs
    Pen and wash in brown ink over graphite. 345 x 470 mm. 13½ x 18⅓ in.
    Gift of Emily Crane Chadbourne  57.309

UBALDO GANDOLFI 1728-1781
25  Study for a Ceiling Fresco
    Pen and wash over graphite. 335 x 305 mm. 13¼ x 12½ in.
    The Leonora Hall Gurley Memorial Collection  22.3340

Netherlands before 1800

DIRK VELLERT active 1511-1544
26  The Triumph of Time  (Pl. X)
    Pen and ink. 220 mm. 8¾ in. diameter
    Gift of Potter Palmer  39.261

JACQUES DE GHEYN 1565-1629
27  Three Gypsies  (Pl. XI)
    Pen and dark brown ink. 225 x 258 mm. 8½ x 10¼ in.
    Gift of Tiffany and Margaret Blake  59.2

SIMON DE VLIEGER 1600-1653
28  Fishermen Drying Nets on Scheveningen Beach
    Black and white chalk on tan paper. 280 x 440 mm. 11 x 17¼ in.
    Gift of Mr. and Mrs. James W. Alsdorf  60.27
REMBRANDT VAN RIJN 1606–1669

29  Cottage beside a Canal
Pen and wash. 150 x 248 mm. 5⅜ x 9¾ in.
The Clarence Buckingham Collection 53.37

30  Kostverloren Castle in Ruins (Pl. XIII a)
Pen and wash with touches of white. 110 x 175 mm. 4⅝ x 6¾ in.
The Clarence Buckingham Collection 61.49

31  Study of a Female Nude (Pl. XII)
Pen and wash. 233 x 178 mm. 9⅞ x 7¼ in.
Gift of Tiffany and Margaret Blake 47.464

32  Nude Woman Seated on a Stool
Pen and wash. 210 x 175 mm. 8¼ x 6¾ in.
The Clarence Buckingham Collection 53.38

33  Noah’s Ark (Pl. XIII b)
Reed pen and wash. 200 x 243 mm. 7⅞ x 9½ in.
The Clarence Buckingham Collection 53.36

France before 1900

DANIEL DUMONSTIER (DUMOUSTIER) 1574–1646

34  Portrait of Cardinal de la Rochefoucault “1624” (Pl. XIV)
Red and black chalk with touches of white. 435 x 338 mm. 17⅛ x 13¼ in.
The Joseph and Helen Regenstein Collection 59.35

JACQUES CALLOT 1592–1635

35  View of the Castello Bracciano
Pen and brown ink. 283 x 910 mm. 11¼ x 35¾ in.
The Clarence Buckingham Collection 62.365

36  Sketches of Dancers
Red chalk. 210 x 287 mm. 8⅛ x 11¼ in.
Gift of the Print and Drawing Club 40.59

CLAUDE GELLEE called LE LORRAIN 1600–1682

37  Two Ships (Pl. XV)
Pen and wash over black chalk. 317 x 223 mm. 12½ x 8¾ in.
The Worcester Sketch Collection Fund 47.75

38  Study of Trees
White gouache over black chalk on tan paper. 390 x 230 mm. 15¾ x 9½ in.
The Frances A. Elkins Memorial Fund 56.1218

CHARLES LE BRUN 1619–1690

39  The Dead Christ
Pen and wash over traces of red chalk on blue paper. 225 x 350 mm. 8¾ x 13¾ in.
The Clarence Buckingham Collection 62.375
JEAN JOUVENET 1644–1717
40  The Family of St. John
Black and white chalk and estompe on blue paper. 520 x 300 mm. 20¼ x 11¾ in.
The Worcester Sketch Collection Fund 62.792

JEAN-ANTOINE WATTEAU 1684–1721
41  Spring
Red chalk. 155 x 215 mm. 6¼ x 8½ in.
Gift of Tiffany and Margaret Blake 55.1004

42  Four Studies of Italian Actors (Pl. XVII)
Red, black and white chalk on grey paper. 260 x 400 mm. 10¼ x 15¾ in.
Gift of Tiffany and Margaret Blake 54.1

43  Three Studies of a Seated Woman (Pl. XVI)
Red, black and white chalk on grey paper. 260 x 370 mm. 10¼ x 14¾ in.
The Joseph and Helen Regenstein Collection 58.8

NICOLAS LANCET 1690–1743
44  Head of a Young Man
Red, black and white chalk on tan paper. 123 x 105 mm. 4¾ x 4¼ in.
The Joseph and Helen Regenstein Collection 60.559

HUBERT GRAVELOT 1699–1773
45  Two studies, of 16, illustrating Partie de Chasse de Henri IV by Charles Collé
(The quarto edition was never published although six plates were engraved.)
a. First study for Act III, Scene II
Black chalk. 180 x 150 mm. 7 x 6 in. (oval)
b. Second study for the same subject
Pen and ink over black chalk. 180 x 150 mm. 7 x 6 in. (oval)
Gift of Mr. and Mrs. Louis H. Silver 60.853

JEAN-BAPTISTE-SIMEON CHARDIN 1699–1779
46  Portrait of Françoise-Marguerite Pouget (Mme Chardin) (Pl. XXIII)
Pastel. 458 x 380 mm. 18 x 15 in.
The Joseph and Helen Regenstein Collection 62.137

FRANÇOIS Boucher 1703–1770
47  Valet with a Coffee Pot (Study for “Le Déjeuner en Famille”, 1739)
Red, black and white chalk and graphite. 345 x 195 mm. 13¼ x 7¾ in.
The Joseph and Helen Regenstein Collection 59.183

48  Boy Fishing (Pl. XVIII)
Black and white chalk on blue paper
300 x 443 mm. 11¾ x 17½ in.
The Joseph and Helen Regenstein Collection 60.206

49  Venus and Amor
Pen and wash in rose and brown ink over traces of black chalk
248 x 315 mm. (oval) 9¾ x 12½ in.
The Joseph and Helen Regenstein Collection 60.557
Maurice-Quentin de La Tour 1704–1788

50 Self-Portrait  (Pl. XXII)
Pastel on pale green paper. 325 x 240 mm. 12 3/4 x 9 1/2 in.
The Joseph and Helen Regenstein Collection  59.242

51 Portrait of M. Louis de Silvestre
Black and white chalk on green paper with touches of red and blue
300 x 250 mm. 11 3/4 x 9 3/8 in.
The Joseph and Helen Regenstein Collection  58.543

Louis Carrogis de Carmontelle 1717–1806

52 Countess Cossée
Black and red chalk and water color. 310 x 200 mm. 12 1/4 x 7 7/8 in.
Gift of Robert Allerton  56.58

Gabriel-Jacques de Saint-Aubin 1724–1780

53 Four Studies of a Young Girl
Black chalk and graphite. 167 x 220 mm. 6 7/8 x 8 3/8 in.
The David Adler Collection  44.592

54 Sketchbook  ca. 1760–64
Pen and brown ink, black chalk and water color
172 x 130 mm. 6 7/8 x 5 1/4 in.
Gift of Herman Waldecker  46.383

55 Allegory of Vanity  “1767”
Pen, water color over black chalk. 190 x 130 mm. 7 1/2 x 5 1/8 in.
Gift of Tiffany and Margaret Blake  61.34

Jean-Baptiste Greuze 1725–1805

56 The Return of the Prodigal Son
Pen and wash over black chalk. 370 x 505 mm. 14 3/8 x 20 in.
Gift of Mr. and Mrs. Leigh B. Block  55.1003

Jean-Honore Fragonard 1732–1806

57 Arbor with two Children (Le Nid d’Amour)  “1760”  (Pl. XIX)
Red chalk. 360 x 485 mm. 14 1/4 x 19 1/8 in.
The Joseph and Helen Regenstein Collection  62.486

58 A Bull of the Roman Campagna
Wash over graphite. 363 x 493 mm. 14 1/8 x 19 3/8 in.
The Joseph and Helen Regenstein Collection  62.116

59 Portrait of Mlle Vignier  “1774”  (Pl. XXI)
Wash over graphite. 427 x 327 mm. 16 1/2 x 12 3/4 in.
The Joseph and Helen Regenstein Collection  60.209

60 The Letter (The Spanish Conversation)  (Pl. XX)
Wash over graphite. 397 x 290 mm. 15 3/4 x 11 1/2 in.
Gift of Tiffany and Margaret Blake  45.32

61 Portrait of Benjamin Franklin.  1778
Wash. 278 x 238 mm. 10 1/3 x 9 1/8 in.
Given in Memory of Charles Norton II  53.806
HUBERT ROBERT 1733–1808
62 Round Fountain in a Roman Garden
Red chalk. 307 x 435 mm. 12⅛ x 17⅞ in.
Gift of Tiffany and Margaret Blake 62.810

CLAUSE MICHEL called CLODION 1738–1814
63 Two Fauns Supporting an Urn
Red chalk. 315 x 450 mm. 12⅛ x 18⅛ in.
The Worcester Sketch Collection Fund 62.352

JEAN-MICHEL MOREAU called MOREAU LE JEUNE 1741–1814
64 The Young Godparents
Wash over black chalk. 225 x 170 mm. 8¾ x 6⅝ in.
The Joseph and Helen Regenstein Collection 60.825

JACQUES-LOUIS DAVID 1748–1825
65 Study for “The Oath of the Tennis Court” (Pl. XXVII)
Pencil, pen and wash. 390 x 255 mm. 15½ x 10 in.
The Joseph and Helen Regenstein Collection 60.207

66 Profile Portrait of an Old Man (Prieur de la Marne?)
Black chalk. 230 x 230 mm. 9 x 9 in.
The Joseph and Helen Regenstein Collection 60.196

67 Sketchbook containing a series of studies for “The Distribution of the Eagles” 1810
Pencil, occasionally pen. 242 x 190 mm. 9½ x 7½ in.
The Joseph and Helen Regenstein Collection 61.393

68 Studies of Men from the Sketchbook: Cambacérès and Lebrun (top left);
Napoléon (top center); others unidentified
Pencil. 242 x 190 mm. 9½ x 7½ in.
The Joseph and Helen Regenstein Collection 61.393

69 Studies of Men from the Sketchbook: Portrait of Prince Eugène de
Beauharnais (above); Heads of Models (below)
Pencil, black chalk, pen and ink. 242 x 190 mm. 9½ x 7½ in.
The Joseph and Helen Regenstein Collection 61.393

70 Studies of Women from the Sketchbook: Baronne Meunier (left);
Caroline Bonaparte, Queen of Naples (center); Mme Mongez [?] (right)
Pencil. 242 x 190 mm. 9½ x 7½ in.
The Joseph and Helen Regenstein Collection 61.393

CLAUSE HOIN 1750–1817
71 Portrait of a Young Man
Black and white chalk and estompe on tan paper
385 x 277 mm. 15¼ x 10¾ in.
Anonymous Gift 60.197

LOUIS-PHILIBERT DEBUCOURT 1755–1832
72 The Dressing Room of the Extras of the Comédie Française
Grey and black wash over black chalk. 333 x 447 mm. 13⅛ x 17⅜ in.
The Joseph and Helen Regenstein Collection 60.208
PIERRE-PAUL PRUD'HON 1758–1823
73 Head of Vengeance (Study for "Justice and Vengeance Pursuing Crime" 1808)
Black and white chalk and estompe on blue paper. 510 x 395 mm. 20 x 15 1/2 in.
The Arthur Heun Fund 52.1111 (Pl. XXVI)

74 Minerva, Poet Laureate and Other Studies
verso: Embracing Genii
Chinese white and brown wash over graphite on blue paper
290 x 442 mm. 11 1/4 x 17 1/2 in.
Print and Drawing Department Purchase Fund 56.57

JEAN-AUGUSTE-DOMINIQUE INGRES 1780–1867
75 Charles-François Mallet, Civil Engineer "1809"
Pencil. 268 x 210 mm. 10 1/2 x 8 1/4 in.
The Charles Deering Collection 38.166

76 Doctor Robin (Pl. XXXI)
Pencil. 285 x 222 mm. 11 3/4 x 8 3/4 in.
Gift of Emily Crane Chadbourn 53.204

77 View of St. Peter's in Rome (Pl. XXXIII)
Pencil. 330 x 490 mm. 13 x 19 1/2 in.
The Joseph and Helen Regenstein Collection 61.31

78 Charles X in His Coronation Robes ca. 1828
Water color over pencil. 263 x 200 mm. 10 1/4 x 7 3/4 in.
The Worcester Sketch Collection Fund 60.352

79 Pierre-Alexandre Tardieu, the Engraver
Pencil. 242 x 185 mm. 9 1/2 x 7 1/4 in.
The David Adler Collection 50.1513

THEODORE GERICAULT 1791–1824
80 General of the First Empire Giving His Cavalry Orders to Charge
Water color over pencil and red pencil. 535 x 450 mm. 21 x 17 3/4 in.
The Ada Turnbull Hertle Fund 60.8 (Pl. XXVIII)

81 Study for the lithograph "Return from Russia" ca. 1818
(Sheet 7 recto from the album) (Pl. XXIX)
Pencil. 225 x 288 mm. 8 3/4 x 11 1/4 in.
Gift of Tiffany and Margaret Blake 47.35

82 Study for the lithograph "The Boxers" ca. 1818
(Sheet 15 recto from the album)
Pencil. 218 x 282 mm. 8 1/2 x 11 in.
Gift of Tiffany and Margaret Blake 47.35

83 Stableboy Grooming a Horse ca. 1818–1820
(Sheet 27 recto from the album)
Pencil and wash. 275 x 210 mm. 10 3/4 x 8 3/4 in.
Gift of Tiffany and Margaret Blake 47.35

84 Five Sketches for a Cavalry Battle ca. 1814
(Sheet 50 recto from the album)
Pencil, pen and ink. 183 x 228 mm. 7 1/4 x 9 in.
Gift of Tiffany and Margaret Blake 47.35
JEAN-BAPTISTE-CAMILLE COROT 1796-1875
85 View of Nepi "1826" (Pl. XXXII)
Pencil. 223 x 350 mm. 8 3/4 x 13 3/4 in.
The Arthur Heun Fund 53.529

FERDINAND-VICTOR-EUGENE DELACROIX 1798-1863
86 Four Studies of Arabs 1832
Pencil and water color. 183 x 268 mm. 7 1/4 x 10 1/2 in.
Given in Memory of Her Husband by Mrs. Francis H. Hardy 60.822
87 Studies of Arms and Legs, after "The Crucifixion" by Rubens in Antwerp (Pl. XXXVI)
Pen and brush in brown ink. 215 x 322 mm. 8 1/2 x 12 3/4 in.
The Worcester Sketch Collection Fund 62.353

HONORE DAUMIER 1808-1879
88 A Group of Men and Other Studies (Pl. XXXIV)
Pencil. 420 x 303 mm. 16 1/2 x 12 in.
Given in Memory of Tiffany Blake 48.19
89 Fatherly Discipline (Pl. XXXV)
Pen and grey wash over charcoal. 253 x 200 mm. 10 x 7 3/4 in.
The Arthur Heun Fund 52.1108
90 Fright
Charcoal over pencil. 210 x 240 mm. 8 1/4 x 9 3/4 in.
Gift of Robert Allerton 23.944

JEAN-FRANCOIS MILLET 1814-1875
91 Female Nude
Black chalk. 270 x 197 mm. 10 3/8 x 7 3/4 in.
The Edward E. Ayer Fund 52.61

CHARLES-FRANCOIS DAUBIGNY 1817-1878
92 Landscape with a Rainbow
Red and black chalk. 310 x 485 mm. 12 3/4 x 19 3/4 in.
Gift of Mr. and Mrs. Leigh B. Block 62.377

THEODORE CHASSERIAU 1819-1856
93 Baroness Frederic Chassereau "1846" (Pl. XXX)
Pencil. 313 x 235 mm. 12 3/4 x 9 1/4 in.
The David Adler Collection 50.1904

PIERRE PUVIS DE CHAVANNES 1824-1898
94 The Fisherman's Family 1887
Red chalk. 308 x 250 mm. 12 3/4 x 9 3/4 in.
Gift of Robert Allerton 24.928

JEAN-BAPTISTE CARPEAUX 1827-1875
95 Study for Ugolino "1860" (Pl. XXXVII)
Grey and white gouache, pen and brown ink. 622 x 480 mm. 24 3/4 x 18 3/4 in.
The Joseph and Helen Regenstein Collection 63.264
GUSTAVE DORE 1832-1883
96  Three Giants Captured by a Knight
Water color, pen and ink. 445 x 365 mm. 17½ x 14¼ in.
The Olivia Shaler Swan Memorial Fund  63.32

EDOUARD MANET 1832-1883
97  Full Length Figure of a Boy (Léon Leenhoff) ca. 1865 (Pl. XLI)
Conté crayon. 405 x 205 mm. 16 x 8¼ in.
The Joseph and Helen Regenstein Collection  63.140

98  Page with Five Marine Scenes ca. 1871
Water color and pencil. 325 x 260 mm. 12¾ x 10¼ in.
Bequest of Grant J. Pick

99  La Rue Mosnier ca. 1878
Pencil and brush with India ink. 278 x 440 mm. 10¾ x 17¾ in.
Given in Memory of Tiffany Blake  45.15

EDGAR DEGAS 1834-1917
100  Portrait of René de Gas ca. 1855 (Pl. XXXVIII)
Black chalk. 347 x 275 mm. 13¾ x 10¾ in.
The Joseph and Helen Regenstein Collection  61.792

101  Italian Head ca. 1856
Charcoal with estompe. 380 x 260 mm. 15 x 10¼ in.
Gift of Tiffany and Margaret Blake  45.37

102  Mme Michel Musson and Her Two Daughters “1865” (Pl. XXXIX)
Pencil, grey and brown wash with touches of Chinese white
350 x 265 mm. 13¾ x 10¾ in.
Gift of Tiffany and Margaret Blake  49.20

103  Four Studies of a Jockey ca. 1866
Brush with oil. 450 x 305 mm. 17¾ x 12 in.
Mr. and Mrs. Lewis L. Coburn Memorial Collection  33.469

104  Ballet Dancer Bending Forward ca. 1885
Charcoal, white and yellow chalk on blue paper. 460 x 305 mm. 18½ x 12 in.
Mr. and Mrs. Martin A. Ryerson Collection  33.1230

105  After the Bath: Woman Drying Her Feet ca. 1890
Charcoal with touches of pastel. 570 x 408 mm. 22½ x 16 in.
Gift of Mrs. Potter Palmer  45.34

HENRI FANTIN-LATOUR 1836-1904
106  Portrait of Ingres “1865”
Charcoal and estompe. 162 x 110 mm. 6¼ x 4¼ in.
Gift of Emily Crane Chadbourne  28.166

PAUL CEZANNE 1839-1906
107  Study for “The Autopsy” ca. 1867-69
Charcoal. 310 x 485 mm. 12¼ x 19¼ in.
Gift of Tiffany and Margaret Blake  47.36
108  Harlequin (Study for "Mardi Gras" of 1888)  (Pl. XL)
Pencil. 473 x 310 mm. 18¾ x 12¼ in.
Gift of Tiffany and Margaret Blake  44.577

109  Sketchbook  ca. 1868–75
Pencil, occasionally pen and ink. 125 x 223 mm. 5 x 8¾ in.
The Arthur Heun Fund  51.1

110  Pistachio Tree at Château Noir  ca. 1895–1900
Water color and pencil. 540 x 430 mm. 21¼ x 17 in.
Mr. and Mrs. Martin A. Ryerson Collection  37.1030

ODILON REDON  1840–1916
111  Winged Head above the Water
Charcoal. 465 x 372 mm. 18¼ x 14¾ in.
The David Adler Collection  50.1428

BERTHE MORISOT  1841–1895
112  On the Balcony  1872
Water color over pencil sketch. 205 x 175 mm. 8¼ x 6¾ in.
Given in Memory of Charles Netcher II  33.1

PIERRE-AUGUSTE RENOIR  1841–1919
113  Study for "The Bathers" 1884–85  (Pl. XLIII)
Pencil, red, black and white chalk touched with brush
985 x 640 mm. 38¾ x 25½ in.
Bequest of Kate L. Brewster  49.514

PAUL GAUGUIN  1848–1903
114  Woman Bather in Brittany  1886–87  (Pl. XLII)
Black chalk and pastel. 585 x 350 mm. 23 x 13¾ in.
Given in Memory of Charles B. Goodspeed by Mrs. Gilbert W. Chapman  46.292

115  Crouching Tahitian Girl  1891–2  (Pl. XLV)
Pencil, charcoal and pastel. 553 x 478 mm. 21¾ x 18¾ in.
Gift of Tiffany and Margaret Blake  44.578

116  Head of a Tahitian Man  1891–3
Black and red chalk over pencil. 350 x 387 mm. 13¾ x 15¼ in.
Gift of Emily Crane Chadbourne  22.4794

GEORGES SEURAT  1859–1891
117  Lady with a Muff  ca. 1884  (Pl. XLVII)
Conté crayon. 313 x 238 mm. 12¼ x 9¾ in.
Gift of Robert Allerton  26.716

HENRI DE TOULOUSE-LAUTREC  1864–1901
118  Sketchbook  1880
Pencil, black grease crayon and occasionally pen and ink and water color
160 x 257 mm. 6¾ x 10¾ in.
The Robert Alexander Waller Memorial Fund  49.80
119  The Cortege of the Rajah  1895  (Pl. XLVI)
Black crayon and blue pencil. 440 x 325 mm. 17¼ x 12¾ in.
The Worcester Sketch Collection Fund  59.81

120  At the Circus: Trained Pony and Baboon  1899
Pencil, colored crayon and estompe. 440 x 267 mm. 17¼ x 10½ in.
Gift of Tiffany and Margaret Blake  44.581

Spain before 1900

FRANCISCO JOSE GOYA Y LUCIENETES 1746–1828

121  Cuyado con ese paso (Be Careful with that Step)  (Pl. XXIV)
Grey and black wash. 263 x 182 mm. 10¾ x 7½ in.
The Joseph and Helen Regenstein Collection  58.542

122  Sueño de azotes (Dream of Flogging)  (Pl. XXV)
Grey and black wash. 233 x 142 mm. 9¾ x 5¾ in.
The Clarence Buckingham Collection  61.785

123  Three Men Carrying a Wounded One
Brown wash. 205 x 140 mm. 8 x 5½ in.
The Clarence Buckingham Collection  60.313

England before 1900

GEORGE ROMNEY 1734–1802

124  Lady Hamilton as Ariadne
Brown wash. 423 x 238 mm. 17 x 9¾ in.
Gift of Tiffany and Margaret Blake  44.580

HENRY FUSELI 1741–1825

125  The Cave of Despayre
(Book I, Canto IX of Edmund Spenser's The Faerie Queen)
Pen and water color over graphite. 330 x 495 mm. 13 x 19½ in.
The Leonora Hall Gurley Memorial Collection  22.2151

AUGUSTUS PUGIN 1762–1832

126  The Chancel of Temple Church
(Preparatory drawing for Plate 84 of The Microcosm of London)
Pencil, pen and wash. 318 x 202 mm. 12½ x 8 in.
The Charles Deering Collection  40.1059

JOSEPH MALLOARD WILLIAM TURNER 1775–1851

127  Bampton Grange
Pencil. 285 x 428 mm. 11¼ x 16¾ in.
The Leonora Hall Gurley Memorial Collection  22.1469
128  View of Lucerne
Water color with areas of the paper scratched away
230 x 290 mm. 9⅞ x 11¼ in.
Given by Margaret Mower in Memory of her mother Elsa Durand Mower  60.10

JOHN RUSKIN 1819–1900
129  Landscape Study
Pencil, pen, brown ink and water color. 320 x 455 mm. 12⅞ x 17¾ in.
The Charles Deering Collection  27.6405

Belgium & Holland  19th & 20th Centuries

VINCENT VAN GOGH 1853–1890
130  Despair (Pl. XLIV)
Black chalk with touches of white chalk and ink wash
300 x 310 mm. 19¾ x 12¼ in.
Given in Memory of Tiffany Blake  47.23

131  Tree in a Meadow  1889
Reed pen and ink over traces of black chalk or charcoal
492 x 613 mm. 19¼ x 24¼ in.
Gift of Tiffany and Margaret Blake  45.31

132  Grove of Cypresses  1889
Reed pen and ink over pencil. 625 x 465 mm. 24¾ x 18¼ in.
Gift of Robert Allerton  27.543

JAMES ENSOR 1860–1949
133  The Death of Jezebel  "1880"
Charcoal. 700 x 505 mm. 27½ x 20 in.
Gift of Tiffany and Margaret Blake  60.156

THEO (THEOPHILE) VAN RYSELBERGHE 1862–1926
134  Marie Sèthe (Mme Henry Van de Velde) at the Piano  1891
Conté crayon. 317 x 358 mm. 12½ x 14½ in.
The John H. Wrenn Memorial Collection  55.638

PIET MONDRIAN 1872–1944
135  Trees by the River Gein  before 1908
Charcoal. 468 x 623 mm. 18¾ x 24½ in.
The Edward E. Ayer Fund  62.105

United States  19th & 20th Centuries

WINSLOW HOMER 1836–1910
136  Marblehead  "1880"
Water color. 225 x 340 mm. 8¾ x 13¼ in.
Mr. and Mrs. Martin A. Ryerson Collection  33.1244

137  Prout’s Neck, Breaking Wave  "1887"
Water color. 385 x 547 mm. 15¼ x 21½ in.
Mr. and Mrs. Martin A. Ryerson Collection  33.1248
MAURICE PRENDERGAST 1861–1924
138 The Mall, Central Park “1901”
Water color. 388 x 570 mm. 15¼ x 22½ in.
The Olivia Shaler Swan Memorial Fund 39.431

GEORGE BELLOWS 1882–1925
139 Study for “Portrait of My Mother” 1920
Black grease crayon. 500 x 312 mm. 19¼ x 12¼ in.
Gift of The Friends of American Art 22.5556

CHARLES SHEeler 1883
140 New York “1920”
Pencil. 550 x 390 mm. 21¾ x 15¾ in.
Gift of The Friends of American Art 22.5552

Germany 20th Century

LOVIS CORINTH 1858–1925
141 Portrait of Goeritz and His Wife “1922”
Water color. 610 x 485 mm. 24 x 19¼ in.
The Worcester Sketch Collection Fund 61.349

KATHE KOLLWITZ 1867–1945
142 Bust of a Woman “1902”
Black chalk with touches of white and pale tan chalk
405 x 320 mm. 16 x 12¾ in.
The Herman Waldeck Memorial Fund 60.362

PAUL KLEE 1879–1940
143 Hungernnde Geister (Starving Spirits) “1934”
Pastel and oil on cloth. 510 x 430 mm. 20 x 17 in.
Gift of Tiffany and Margaret Blake 48.15

ERNST LUDWIG KIRCHNER 1880–1938
144 Two Nudes “1905”
Colored chalk. 645 x 900 mm. 25¼ x 35¾ in.
The Albert Kunststader Family Fund

MAX BECKMANN 1884–1950
145 Carnival in Naples “1944” (Pl. LIV)
Brush with India ink, black crayon and white chalk on brown paper
1,105 x 695 mm. 39½ x 27½ in.
Gift of Tiffany and Margaret Blake 48.5

OSKAR KOKOSCHKA 1886–
146 Portrait of a Woman “1916”
Black grease crayon. 680 x 470 mm. 26¾ x 18½ in.
Gift of Tiffany and Margaret Blake 46,430
School of Paris  20th Century

EMILE-ANTOINE BOURDELLE  1861–1929
147  Study for the Head of Beethoven
Pen and ink. 233 x 208 mm. 9½ x 8¼ in.
Gift of Mme Emile-Antoine Bourdelle  62.778

ARISTIDE MAILLOL 1861–1944
148  Reclining Nude
Red chalk, traces of charcoal. 540 x 780 mm. 21¼ x 30¾ in.
Gift of Mr. and Mrs. William N. Eisendrath, Jr.  40.1044

EDOUARD VUILLARD 1867–1940
149  The Game of Checkers
Pastel. 375 x 305 mm. 14¾ x 12 in.
Gift of Mr. and Mrs. Leigh B. Block  56.35

PIERRE BONNARD 1867–1947
150  Still Life: Preparation for Lunch  1940
Gouache. 500 x 650 mm. 19¾ x 25¾ in.
The Olivia Shaler Swan Memorial Fund  43.89

HENRI MATISSE  1869–1954
151  Nude in Armchair  ca. 1906
Brush with India ink. 658 x 465 mm. 25⅞ x 18⅞ in.
Gift of Mrs. Potter Palmer  44.576

JACQUES VILLON 1875–1963
152  Les Vingt Ans Fiers  1930
Gouache, pen and ink. 270 x 208 mm. 10¾ x 8¼ in.
Gift of Frank B. Hubachek  60.354

ANDRE DERAIN  1880–1954
153  Bust of a Woman
Red chalk. 605 x 493 mm. 23⅛ x 19¾ in.
Gift of Mr. and Mrs. William N. Eisendrath, Jr.  40.1045

PABLO PICASSO 1881
154  Fernande Olivier  1906  (Pl. XLIX)
Charcoal. 612 x 458 mm. 24¼ x 18 in.
Gift of Herman Waldeck  51.210

155  Peasant Girls from Andorra  1906  (Pl. XLVIII)
Pen and ink. 633 x 433 mm. 25 x 17 in.
Gift of Robert Allerton  30.933

156  Woman Washing Her Feet  “1944”
Pencil. 505 x 383 mm. 19¾ x 15¼ in.
Bequest of Curt Valentin  55.603
GINO SEVERINI 1883
157 Train Crossing a Street
Charcoal. 555 x 465 mm. 21 3/4 x 18 1/4 in.
The Alfred Stieglitz Collection 49.903

AMEDEO MODIGLIANI 1884–1920
158 Seated Nude 1918 (Pl. L)
Pencil. 425 x 250 mm. 16 3/4 x 9 3/4 in.
Given in Memory of Tiffany Blake by Claire Swift von der Marwitz 51.22

JULES PASCIN 1885–1930
159 Seated Man (Pl. LII)
verso: Woman at Table
Pen and ink. 635 x 480 mm. 25 x 19 in.
Given in Memory of Mary McDonald Ludgin 63.30

ROGER DE LA FRESNAYE 1885–1925
160 Classic Head "1924"
Red chalk. 270 x 210 mm. 10 3/4 x 8 1/2 in.
Gift of Mrs. Potter Palmer 45.35

JUAN GRIS 1887–1927
161 Still Life with a Siphon "1917" (Pl. LI)
Charcoal. 470 x 312 mm. 18 1/2 x 12 3/4 in.
Gift of Mr. and Mrs. Leigh B. Block 54.1061

GIOVANNI DE CHIRICO 1888
162 Autumnal Still Life "1917"
Pencil. 300 x 222 mm. 11 3/8 x 8 3/4 in.
The William Mc Callin Mc Kee Memorial Collection 44.585

MARC CHAGALL 1889
163 The Angel and the Reader
Gouache. 635 x 490 mm. 25 x 19 1/4 in.
The Olivia Shaler Swan Memorial Fund 41.829

JOAN MIRO 1893
164 Persons Haunted by a Bird 1938
Water color over black and brown chalk. 410 x 330 mm. 16 1/4 x 13 in.
Gift of Mr. and Mrs. Peter B. Bensinger 60.327

PAVEL TCHELITCHEW 1898–1957
165 Portrait of Gertrude Stein "1930" (Pl. LIII)
Brush with India ink. 425 x 288 mm. 16 3/4 x 11 3/8 in.
Given in Memory of Charles B. Goodspeed by Mrs. Gilbert W. Chapman 47.792
Pl. I 1. Anonymous North Italian: Portrait of a Young Priest
Pl. II 4. Carpaccio: Standing Youth
Pl. IV  7. Palma Giovane: The Entombment
Pl. V 6. Veronese: Studies for a Descent from the Cross

Pl. V1b  21. Piranesi: Six Figure Studies
Pl. VII  23. Giovanni Domenico Tiepolo: Jesus in the House of Jairus
Pl. VIII 17. Canaletto: Ruins of a Courtyard
Pl. IX 16. Giovanni Battista Tiepolo: Death of Seneca
Pl. X  26. Dirk Vellert: The Triumph of Time
Pl. XI  27. Jacques de Gheyn: Three Gypsies
Pl. XII  31. Rembrandt: Study of a Female Nude
Pl. XIIIa  30. Rembrandt: Kostverløren Castle in Rains

Pl. XIIIb  33. Rembrandt: Noah's Ark
Pl. XIV  34. Dumontier: Cardinal de la Rochefoucault
Pl. XVI  43. Watteau: Three Studies of a Seated Woman
Pl. XIX  57. Fragonard: Arbor with Two Children
Pl. XX  60. Fragonard: The Letter
Pl. XXII  50. Maurice-Quentin de La Tour: Self-Portrait
Pl. XXIII  46. Chardin: Mme Chardin
Pl. XXIV  121. Goya: Be Careful with that Step
Pl. XXV  122. Goya: Dream of Flogging
Pl. XXVI  73. Prud’hon: Head of Vengeance
Pl. XXVII 65. David: Study for "The Oath of the Tennis Court"
Pl. XXVIII  80. Géricault: General of the First Empire Giving Orders to Charge
Pl. XXX 93. Chassériau: Baroness Frédéric Chassériau
Pl. XXXI  76. Ingres: Doctor Robin
Pl. XXXII  85. Corot: View of Nepi
Pl. XXXIII  77. Ingres: View of St. Peter’s in Rome
Pl. XXXIV 88. Daumier: A Group of Men and Other Studies
Pl. XXXVI  87. Delacroix: Studies after Rubens' "Crucifixion"
Pl. XXXVII  95. Carpeaux: Study for Ugolino
Pl. XXXVIII  100. Degas: Portrait of René de Gas
Pl. XL 108. Cézanne: Harlequin
Pl. XLI  97. Manet: Figure of a Boy (Léon Leenhoff)
Pl. XLII 114. Gauguin: Woman Bather in Brittany
Pl. XLIII  113. Renoir: Study for "The Bathers"
Pl. XLIV  130. Van Gogh: Despair
Pl. XLVI 119. Toulouse-Lautrec: The Cortege of the Rajah
Pl. XLVII  117. Seurat: Lady with a Muff
Pl. XLVIII  155. Picasso: Peasant Girls from Andorra
Pl. L 158. Modigliani: Seated Nude
Pl. LI  161. Juan Gris: Still Life with a Siphon
Pl. LIII  165. Tchelitchew: Portrait of Gertrude Stein
Pl. LIV 145. Max Beckmann: Carnival in Naples