

LOAN EXHIBITION OF
IMPRESSIONIST AND
POST-IMPRESSIONIST
PAINTINGS

MCMXXI

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THE METROPOLITAN MUSEUM OF ART

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NEW YORK
MAY 3 TO SEPTEMBER 15
MCMXXI

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THE METROPOLITAN MUSEUM OF ART
May, 1921

LENDERS TO THE EXHIBITION

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William Church Osborn

John Quinn

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Josef Stransky

Mrs. George Vanderbilt

Mrs. J. Van Gogh-Bonger

Harris Whittemore

* Seven persons have
lent anonymously.

INTRODUCTION

THE farther away we get from the nineteenth century the plainer it appears, in France at least, as one of the great periods in our artistic history. Artists as near us as Courbet, Manet, Puvis de Chavannes, Renoir, and Degas, though the subjects of violent controversies during their lives, are already generally recognized as the latest of the old masters. Cézanne is still a subject of dispute, but the arguments are not so bitter as they were ten years ago—he also is taking his place in the pantheon. The question as to Gauguin and Van Gogh, whose fame arose at about the same time as that of Cézanne, is also nearing solution. The battle about the later painters, Matisse, Derain, and Picasso, still in the prime of life and work, wages furiously, with the decision still in doubt. Few, however, would deny that they are the most aggressive forces in the art of to-day—the fact is proved by the excessive admiration and the excessive detestation that their work excites.

This present loan exhibition illustrates the above facts as they are recorded in collections of pictures in New York. It was undertaken in response to a request from a group of art lovers* who felt that the

* Mrs. Harry Payne Bingham, Miss Lizzie P. Bliss, Arthur B. Davies, Paul Dougherty, Mrs. Eugene Meyer, Jr., John Quinn, and Mrs. Harry Payne Whitney.

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educational value of such an exhibition would be greater if held in our Museum, where the modern works could be easily compared with examples of art of long-recognized excellence, shown in near-by galleries.

The exhibition makes no pretense of historical completeness in showing the development of style, nor of the proportional importance of the different artists by the number of their works which the exhibition comprises. From the available material generously placed at our disposal, it was necessary to limit the choice to the relatively small number of pictures which the gallery could hold, and the works less frequently seen have been selected in preference to those more familiar to our public. It thus happens that Cézanne is here represented by twenty-three pictures and Claude Monet by only six. Single paintings by Courbet, Puvis, and several rarely seen works by Manet have been included, affording points of immediate comparison with the art of their fellows and successors, and making evident the logical development of the course of painting, a fact which in the discussions on contemporary art is frequently lost sight of. The usual attitude of the disputants that an artist's work is the result altogether of his divine virtues or his diabolical perversity is not agreed to by the historian, who recognizes that the manifestations in art, like all other things of which we are cognizant, are the absolute outcome of what has gone before as they are the cause of what follows. From this point of view the visitor is invited to consider the following slight summary of the development and the scanty explanations of the work of its present representatives.

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Though the art of the nineteenth century appears to have wavered between the expression of ideas, on the one hand, and the setting down of facts, on the other, its pervading tendency was realistic and the development of realism was its distinctive accomplishment. The painting of David is the manifestation in art of the same force that overthrew the monarchy. As court painter he was called upon to record the triumphs and ceremonies of Napoleon, with exactness of costume and accessories and likenesses of the prominent people. Subjects from contemporary life as well as episodes from history and legend were painted by his successors, with more and more adherence to actual fact. This development proceeded with great strides in the work of Gros and Géricault, in the influence of the Englishmen Constable and Turner, and above all in Delacroix, whose great intelligence anticipated all the discoveries of the century. Realism was inevitably the outcome of the trend of the time, and Courbet at the middle of the century pronounced its creed.

Manet carried on the example of Courbet and added to painting an out-of-doors effect of light and color which the older artist, who worked somewhat in the gamut of colors of the seventeenth-century realists, did not explore. Artists felt free to paint anything they saw—the 'subject matter' became less and less of concern. The summit of the realistic rendering of light was reached by Manet's followers. Never before had atmospheric effects been so closely imitated as in the work of Claude Monet; the particular effect at the moment of time was his peculiar discovery. At

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one stage of his career he even believed it possible to make an artist out of an ordinarily endowed student by training his observation and teaching him the laws of color. No further progress in the naturalistic representation of light and air was possible after Claude Monet—the line of the Impressionists ends with him.

Such in barest outline is the history of the tendency which gave to the history of art the one novelty of the century. The weakness of the movement lay in its scant reliance on imagination or intellectuality and its scorn of composition. Its realism tended towards an imitation of the merely superficial appearances. Great artists outside of its main current, in an instinctive or conscious apprehension of its dangers, avoided them by reliance on the traditional canons. Three of these who have taken their place alongside of the famous masters of realism in the past are Ingres, Corot, and Degas. Ingres expressed perfect substance, texture, and character in an austere style derived from Raphael; Corot adapted the order and grandeur of a calmer time to the new spirit of realism; Degas was a subtle and fastidious realist with strange psychological interests which he applied to types strictly of his own day, the like of which had never been utilized before. Other artists of equal power leaned toward an idealistic expression, such as Puvis de Chavannes, whose pictures lead one into an age of gold where the people are free from all the bustle of our time, or Renoir, who transformed elements of modern life into a sensuousness that is not dissimilar to the ideal of the eighteenth century. With this group would Redon be placed, though his work is not so imposing as the

others: out of facts and fancy he recreated a world of visions haunted by good and bad angels; his analogy in the past can be found in those early Flemings, such as Jerome Bosch, who were fantastic and real, often in the same picture.

The Impressionists were the virile force in the last quarter of the century and among them the origins of the later styles must be looked for. Pissarro, however closely his work is related to that of Monet and Sisley, was the unquiet one of the group and he was the effective factor in the tracing of the new paths. He and his pupil Seurat searched for a more final reality, inventing by the way a method of painting by the juxtaposition of dots of pure color. Seurat had he lived would have had fame as great as any. He was logical and deliberate, and had a deep sense of proportion and equilibrium. One can think of few pictures that give a bizarre fashion of dress a nobler presentation than the Sunday at the Grande Jatte. Its fastidious design and its ennoblement remind one of Piero della Francesca.

Van Gogh was also influenced by Pissarro, as was Gauguin in his early days. The development that the former effected was due in large part to the peculiarities of his individuality—a nervous intensity that was near delirium at times. Like the Impressionists he searched for color in every part of his pictures, in shadow as well as in light, and he shared Seurat's sense of the importance of form, which he, however, expressed by means of agitated outlines and violent brush strokes, the opposite of Seurat's deliberate manner.

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Gauguin was the romantic of the post-impressionist generation, with a nostalgia for strange countries and primitive life. He also was an insurgent against the diffuseness of the Impressionists and confined his forms in a frank, simplified line, within which he laid on his rich color in large, flat masses. He ignored accidents and facts such as cast shadows and natural colors in his effort after expressive decoration. He chose only the items of the scene that were significant of the idea he wished to express; in other words, he was a symbolist, according to the definition of 1890, as was also Puvis de Chavannes, an important factor in the evolution of Gauguin's final style. The relationship between Seurat, Van Gogh, Gauguin, and Cézanne is obvious; each in his own manner recorded the fact that the Impressionists had pushed their theories to the extreme and that a return to other laws was necessary.

The dominating force in to-day's development is the great and mysterious figure of Cézanne. His early tastes were romantic and baroque; he resembled Daumier and, like him, delighted in powerful relief and contrasts of lights and heavy black shadows in the manner of the seventeenth-century Italians—Caravaggio, Ribera, and the Carracci. Later he displayed a certain likeness to Tintoretto; his pictures of the nude have something of the nervous statement of the drawings of the great Venetian, while his spiritual analogy to Greco, that other late manifestation of a powerful tradition tired of robust natural forms and demanding a new expression in their distortion, has been frequently noted.

It was Pissarro who initiated Cézanne into painting in prismatic colors, but his sensitiveness, fine to the point of exasperation, never permitted him to be satisfied with the impressionist formula. He wished, he is quoted as having said, "to make of Impressionism something lasting, like the art in the Museums"; and also, "to do again what Poussin did but from nature." His imagination was restricted and after his early romantic pictures he found it impossible to work without having before him what he was painting; he copied nature as exactly as his technical means and his absolute subjugation to his own intuitive impressions permitted. His was the most personal expression of the nineteenth century.

The age was heartily tired of the output of the schools of art. The number of useless pictures, often of great technical competence, produced each year in Paris alone, was appalling. Thousands of these covered the walls of each exhibition gallery; great size, sensational subjects, astonishing virtuosity, anything was resorted to for the purpose of attracting attention. Disgusted people turned away from it all and discovered Cézanne. His pictures, moderate in size, of simplest motive and hesitating workmanship, make no pretense. They only record the sensations of a single-minded, very sensitive painter before the sunlight on an ordinary house with a bare hill back of it, or the tired commonplace head of a woman against a nondescript wall, or some fruit on a dish. His fresh, lovely color, his haunting sincerity, his readily grasped arrangements were hailed as the manifestations of a regeneration of art, and the aesthetes found delicious

stimulation in his wayward distortions of natural form and in his choppy and abrupt brush strokes.

Cézanne's rough, heavy-handed manner suits the time. The old ideal of high finish and careful workmanship has now fallen into disfavor and an unlabored and sketchy appearance has come to be characteristic of our painting. The same change of taste has shown itself in connoisseurship—the critics have given their admiration to arts further and further back in history, searching ever for cruder forms. The sculpture of savages now occupies the place which pre-Raphael frescoes held in the aesthetics of our grandfathers, and the influence of the totem pole and the negro idol is found in the work of the typical artists of to-day.

Matisse is the most conspicuous of living painters. The synthetic tendencies of the post-impressionist period have developed in his work to the broadest simplifications and its distortions have become more purposeful and startling in his hands. His drawing has the audacity and spontaneity of drawings by untaught children; his colors are applied directly with no overworking at all. His method demands the clearest idea beforehand of what he is going to express, and allows of no elaboration. The freshness of his first impression is what he strives for and he leaves out much that we have been accustomed to see. Character and light are his aims and his success in attaining the latter by the most summary means will be appreciated on comparing his *Interior* in this exhibition with similar works of the Impressionists, relatively drab in the contrast, though their glaring qualities were a scandal in 1890.

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Derain travels a similar road, and the fact that the aims, intellectual as well as technical, of these two artists, as well as a number of others of their generation, have so many resemblances, proves the legitimacy of their style, if such proof be needed. They are searching for an abstract of realism, not the reality of the special appearance at a particular moment which the Impressionists expressed with unapproached skill, but a wider and more elusive realism that will apply generally—that may be free of accidental circumstances.

The development has been hastened and stimulated by Picasso, an artist of extraordinary skill and powers of assimilation. He is an inaugurator, a restless experimenter, and painting is to him a kind of game in which he knows no hesitations. He has imitated Lautrec, Puvis, Greco, and negro sculpture, but the most famous of his manifestations is Cubism, of which no example is included in this exhibition.

The germination of Cubism can be traced back to the effort of the post-impressionist movement to escape a diffused effect by the suppression of the accidental and the momentary, to set down only the contours most significant of the shapes of objects. In the work of Seurat and Cézanne these contours show a distinct tendency to approach geometrical figures, and Cézanne's famous saying that all forms in nature can be reduced to spheres and cubes, cylinders and cones, appears to have been the *fiat lux* of the Cubists. Their compositions of abstract design, though frequently bearing descriptive titles, have only here and there any recognizable likeness to natural objects. They aim to appeal mainly to the mind which is curious about the

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solution of abstract problems, and to the senses only by the expressive qualities inherent in the relation of lines and shapes and colors. Their abstractions also can be traced logically to the disapproval of the 'subject,' growing since Courbet's time, and the distaste for the 'human interest' as a motive for painters. Certain modern aesthetes go so far as to theorize that painting should attain to the quality of music and should appeal only by means of color and form, as pure music appeals only by notes and intervals—a theory which leads to an art of pure decoration and allows only restricted possibilities of development as far as pictures are concerned. Whether or not this is the reason that Picasso, the originator of Cubism, has abandoned its practice, I am unable to say; as a matter of fact, he now paints in a manner that is akin to the style of Matisse and Derain, who remain today the active leaders of the progressives.

BRYSON BURROUGHS.

CATALOGUE

CATALOGUE

PIERRE BONNARD

1867-

1 GIRL AT TABLE WITH A DOG

Formerly in the collection of Bernard Goudchaux.
Oil on canvas: h. $15\frac{1}{2}$; w. $21\frac{3}{4}$ inches. Signed:
Bonnard.

Lent anonymously.

PAUL CÉZANNE

1839-1906

2 SORROW (LA DOULEUR)

Painted about 1865 and later used as a wall decoration for his house at Aix.

Oil on canvas: h. 66; w. $49\frac{1}{2}$ inches.

Lent anonymously.

3 THE BATHER

Painted about 1865 and later used as a wall decoration for his house at Aix.

Oil on canvas: h. 66; w. $41\frac{3}{8}$ inches.

Lent anonymously.

4 PORTRAIT OF THE ARTIST

Painted before 1870, the paint being applied with a palette knife.

Oil on canvas: h. $31\frac{7}{8}$; w. $25\frac{5}{8}$ inches. Illustrated.

Lent anonymously.

5 THE ROADWAY

The influence of Courbet is evident.

Oil on canvas: h. $23\frac{1}{2}$; w. $28\frac{3}{4}$ inches.

Lent anonymously.

6 L'ESTAQUE

Oil on canvas: h. $23\frac{1}{2}$; w. $28\frac{1}{2}$ inches. Illustrated.

Lent by Adolph Lewisohn.

7 MADAME CÉZANNE

Painted in 1877. Reproduced in Vollard, pl. 39.

Oil on canvas: h. $22\frac{1}{2}$; w. $18\frac{1}{2}$ inches.

Lent by John Quinn.

8 STILL LIFE—FOUR PEACHES

Formerly in the Mirbeau Collection.

Oil on canvas: h. $9\frac{1}{2}$; w. 14 inches.

Lent anonymously.

9 STILL LIFE—PEARS AND BRANDY BOTTLE

Shown in the Cézanne Exhibition, 1910.

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Oil on canvas: h. $21\frac{1}{4}$; w. $25\frac{5}{8}$ inches.
Lent anonymously.

10 THE BATHER

Oil on canvas: h. 50; w. 30 inches. Illustrated.
Lent anonymously.

11 STILL LIFE—FRUIT

Pears in a dish, white crockery, and a glass of wine.

Oil on canvas: h. $10\frac{1}{4}$; w. $12\frac{3}{4}$ inches.
Lent by Walter C. Arensberg.

12 THE BATHERS

Oil on canvas: h. 8; w. 12 inches. Illustrated.
Lent by Walter C. Arensberg.

13 MADAME CÉZANNE

Formerly in the Pellerin Collection.

Oil on canvas: h. $17\frac{1}{4}$; w. $14\frac{1}{4}$ inches.
Lent anonymously.

14 THE PEASANT WOMAN

Formerly in the Mirbeau Collection.

Oil on canvas: h. $18\frac{1}{4}$; w. 15 inches.
Lent anonymously.

15 REFLECTIONS IN THE WATER

Painted in the early nineties.

Oil on canvas: h. $25\frac{5}{8}$; w. $36\frac{1}{4}$ inches.
Lent anonymously.

16 THE BRIDGE

Painted in the early nineties.

Oil on canvas: h. 29; w. $36\frac{1}{2}$ inches.

Lent anonymously.

17 STILL LIFE—PEACHES

On a table are peaches, a pitcher, and a scalloped bowl; from above hangs a tapestry curtain.

Oil on canvas: h. 32; w. $39\frac{1}{2}$ inches.

Lent by Mrs. Eugene Meyer, Jr.

18 STILL LIFE

Fruit in a dish and on the table, also a goblet and white cloth.

Formerly in the Gangniat Collection.

Oil on canvas: h. $26\frac{3}{8}$; w. $36\frac{1}{4}$ inches. Illustrated.

Lent anonymously.

19 ROCKS AND PINES

Oil on canvas: h. $31\frac{1}{4}$; w. $25\frac{1}{2}$ inches.

Lent anonymously.

20 PROVENCE LANDSCAPE

Oil on canvas: h. $31\frac{1}{8}$; w. $24\frac{3}{4}$ inches.

Lent anonymously.

21 STILL LIFE—ORANGES AND GINGER JAR

Oil on canvas: h. $23\frac{1}{2}$; w. $28\frac{3}{4}$ inches.

Lent anonymously.

22 VASE OF FLOWERS

Painted about 1900-1903. Reproduced in Vollard, pl. 52.

Oil on canvas: h. $39\frac{3}{4}$; w. $32\frac{3}{8}$ inches.

Lent by Mrs. Eugene Meyer, Jr.

23 LE CHÂTEAU NOIR

Painted in 1904. Reproduced in Vollard, pl. 53.

Oil on canvas: h. 29; w. 38 inches.

Lent by Mrs. Eugene Meyer, Jr.

24 A SAILOR

One of the last pictures the artist painted.

Oil on canvas: h. $42\frac{1}{4}$; w. $29\frac{1}{2}$ inches. Illustrated.

Lent by Mrs. Eugene Meyer, Jr.

GUSTAVE COURBET

1819-1877

25 POLISH EXILE—MADAME DE BRAYER

Painted in Brussels during Courbet's sojourn there, where it remained until recently. Théodore Duret writes of this portrait, "It is a painting of rare quality, and for power of expression and life perhaps the most successful that Courbet ever painted."

Oil on canvas: h. $35\frac{7}{8}$; w. $28\frac{5}{8}$ inches. Signed and dated: *G. Courbet* 58. Illustrated.

Lent anonymously.

EDGARD DEGAS

1834-1917

26 CHEVAUX DE COURSES

Painted in 1871. Reproduced in Meier-Graefe, Degas, pl. 31.

Oil on canvas: h. 12½; w. 16¼ inches. Signed: *E Degas*. Illustrated.

Lent anonymously.

27 LE FOYER DE LA DANCE

Painted about 1872-73. Formerly in the Payne Collection. Reproduced in Meier-Graefe, Degas, pl. 16.

Oil on canvas: h. 33; w. 30¼ inches. Signed: *Degas*. Illustrated.

Lent by Mrs. Harry Payne Bingham.

28 LA RÉPÉTITION AU FOYER DE LA DANCE

Painted about 1875. Formerly in the Payne Collection.

Oil on canvas: h. 16; w. 21⅜ inches.

Lent by Mrs. Harry Payne Bingham.

29 INTERIOR

Painted about 1875. Formerly in the Pope Collection. Reproduced in Meier-Graefe, Degas, pl. 32.

Oil on canvas: h. 32; w. 45¾ inches. Signed: *Degas*. Illustrated.

Lent by Harris Whittemore.

30 SALUT DE L'ÉTOILE

Painted about 1878.

Gouache on cardboard: h. $23\frac{3}{4}$; w. $16\frac{3}{4}$ inches.

Signed: *Degas*.

Lent by Josef Stransky.

31 BEFORE THE RACE

Oil on canvas: h. $18\frac{1}{4}$; w. $21\frac{7}{8}$ inches. Signed and dated: *Degas 84*.

Lent anonymously.

32 THE BATHER

Pastel on cardboard: h. $31\frac{1}{8}$; w. $21\frac{7}{8}$ inches.

Signed and dated: *Degas 85*.

Lent anonymously.

33 AFTER THE BATH

Pastel on cardboard: h. 26; w. $20\frac{1}{2}$ inches.

Signed and dated: *Degas 85*.

Lent anonymously.

34 WOMAN ON COUCH

Formerly in the Hayashi and Morten Collections.

Pastel on paper: h. $20\frac{3}{8}$; w. $26\frac{1}{4}$ inches. Signed: *Degas*. Illustrated.

Lent by Adolph Lewisohn.

35 TWO DANCERS SEATED

Pastel on paper: h. $28\frac{3}{4}$; w. 41 inches. Stamped in red with sale mark: *Degas*.

Lent anonymously.

36 LA MODISTE

Formerly in the collection of Roger Marx.

Pastel on paper: h. $17\frac{7}{8}$; w. $23\frac{3}{4}$ inches. Signed:
Degas.

Lent anonymously.

37 WOMAN—HALF-LENGTH

Oil on canvas: h. 18; w. 15 inches. Signed:
Degas. Illustrated.

Lent anonymously.

ANDRÉ DERAIN

1880—

38 WESTMINSTER, BLUE AND GREY

Oil on canvas: h. $29\frac{1}{4}$; w. $36\frac{3}{4}$ inches. Signed
and dated: *A Derain 06.*

Lent by John Quinn.

39 PARLIAMENT HOUSES—NIGHT

Oil on canvas: h. $32\frac{1}{2}$; w. 40 inches. Signed:
A Derain.

Lent by John Quinn.

40 STILL LIFE—FRUIT AND WINE BOTTLE

Strawberries, pears, and cherries, a goblet and red
drapery.

Oil on canvas: h. $28\frac{1}{2}$; w. 36 inches. Signed:
A. Derain. Illustrated.

Lent by John Quinn.

41 WINDOW ON THE PARK

Painted in 1912.

Oil on canvas: h. $51\frac{1}{4}$; w. 35 inches. Illustrated.

Lent by John Quinn.

42 THE PINE TREE

Oil on canvas: h. $36\frac{1}{2}$; w. $25\frac{1}{2}$ inches. Signed
on back: *A Derain*. Illustrated.

Lent anonymously.

43 WOMAN—HALF-LENGTH

Oil on canvas: h. 24; w. $18\frac{3}{4}$ inches.

Lent by Walter C. Arensberg.

44 LANDSCAPE

Oil on canvas: h. $28\frac{1}{2}$; w. $35\frac{3}{4}$ inches.

Lent anonymously.

RAOUL DUFY

CONTEMPORARY

45 LA PROMENADE

Oil on canvas: h. $25\frac{1}{2}$; w. $31\frac{7}{8}$ inches. Signed:
Raoul Dufy.

Lent by John Quinn.

PAUL GAUGUIN

1848-1903

46 CARIBBEAN WOMAN AND SUNFLOWERS

Oil on panel: h. $26\frac{5}{8}$; w. 22 inches.

Lent by John Quinn.

47 IA ORANA MARIA

The title means "Hail Mary," in the language of Tahiti. Formerly in the Manzi Collection.

Oil on canvas: h. $44\frac{3}{4}$; w. $34\frac{1}{2}$ inches. Inscribed: *Ia Orana Maria*. Signed and dated: *P. Gauguin '91*.

Lent by Adolph Lewisohn.

48 MATERNITY

Formerly in the Alphonse Kann Collection.

Oil on canvas: h. $36\frac{1}{2}$; w. $23\frac{3}{4}$ inches. Signed and dated: *Paul Gauguin 1899*. Illustrated.

Lent anonymously.

49 BRITTANY LANDSCAPE

Painted in 1892 after his return from his first trip to Tahiti.

Oil on canvas: h. $28\frac{1}{2}$; w. 36 inches. Signed: *P. Gauguin*.

Lent by Josef Stransky.

50 LANDSCAPE—TE BURAO

The burao is a variety of tree with long roots which grows in Tahiti.

Oil on canvas: h. $26\frac{1}{2}$; w. $35\frac{3}{4}$ inches. Inscribed: *TE Burao*. Signed and dated: *P. Gauguin 92*.

Lent anonymously.

51 LANDSCAPE

Oil on canvas; h. $28\frac{3}{4}$; w. $36\frac{1}{4}$ inches. Signed and dated: *P. Gauguin 91*.

Lent anonymously.

52 HINA—TEFATOU

An ancient Maori legend related in Noa-Noa. The goddess Hina in the form of a soft, clinging woman gently touches the hair of Tefatou, the Earth-god, and speaks to him: "Let man rise up again after he had died . . ." and the angry but not cruel lips of the god open to reply, "Man shall die."

Oil on canvas: h. $44\frac{3}{4}$; w. $24\frac{1}{8}$ inches. Inscribed: *Hina—Tefatou*.

Signed and dated: *Gauguin '93*. Illustrated.

Lent anonymously.

53 A TAHITIAN

Oil on canvas: h. $17\frac{7}{8}$; w. $13\frac{7}{8}$ inches. Signed: *P Go*. Illustrated.

Lent anonymously.

54 WOMEN BY A RIVER

Oil on canvas: h. $33\frac{3}{4}$; w. 37 inches. Signed and dated: *Paul Gauguin 97*. Illustrated.

Lent by Adolph Lewisohn.

55 PROMENADE AU BORD DE LA MER, TAHITI

Oil on canvas: h. $36\frac{1}{2}$; w. $28\frac{3}{4}$ inches. Signed and dated: *P Gauguin 1902*.

Lent by John Quinn.

ARMAND GUILLAUMIN

1841-

56 LANDSCAPE

Oil on canvas: h. 21; w. 17¼ inches. Signed and dated: *A Guillaumin '76*.

Lent anonymously.

57 THE VALLEY

Oil on canvas: h. 25½; w. 31½ inches. Signed: *Guillaumin*.

Lent by Hamilton Easter Field.

ÉDOUARD MANET

1832-1883

58 THE STREET SINGER

Called also *Woman with Cherries*. Painted in 1862, and one of the first paintings Manet made using Victorine Meurent as model. Duret Catalogue, No. 31.

Oil on canvas: h. 69; w. 42⅝ inches. Signed: *éd Manet*.

Lent anonymously.

59 ROUVIÈRE IN THE RÔLE OF HAMLET

Philibert Rouvière (1809-1865), a painter and actor, who was famous in Shakespeare rôles—Lear, Macbeth, Othello, and Hamlet. Exhibited in 1867. Duret Catalogue, No. 77.

Oil on canvas: h. 73 $\frac{3}{4}$; w. 43 inches. Signed:
Manet.

Lent by Mrs. George Vanderbilt.

60 SOAP-BUBBLES

Painted in 1867. Duret Catalogue, No. 96. Formerly in the Collection of Albert Hecht, Paris.

Oil on canvas: h. 39; w. 31 $\frac{1}{2}$ inches.

Lent by Adolph Lewisohn.

61 LE REPOS

Portrait of Berthe Morisot, who married Manet's brother Eugène. Painted about 1870 and exhibited in the Salon of 1873. From the Duret Collection, Catalogue No. 125.

Oil on canvas: h. 58 $\frac{3}{4}$; w. 45 inches. Illustrated.

Lent by Mrs. George Vanderbilt.

62 LA PROMENADE

Painted in 1878. Formerly in the Pellerin Collection. Duret Catalogue, No. 259. Meier-Graefe, *Entwicklungsgeschichte*, vol. II, p. 251.

Oil on canvas: h. 36 $\frac{1}{2}$; w. 27 $\frac{3}{4}$ inches. Signed: *E. Manet.* Illustrated.

Lent by Josef Stransky.

63 STILL LIFE

A melon on a silver platter, a black bottle, some fruit, and other articles on a sideboard with a white cover.

THE METROPOLITAN MUSEUM OF ART

Oil on canvas: h. $27\frac{1}{4}$; w. $36\frac{1}{4}$ inches. Signed:
Manet.

Lent by Mrs. Eugene Meyer, Jr.

HENRI MATISSE

1869-

64 FLOWERS IN A VASE

Formerly in the collection of Bernard Goudchaux.

Oil on canvas: h. 21; w. $17\frac{1}{2}$ inches. Signed:
Henri Matisse.

Lent anonymously.

65 GIRL WITH FLOWERS

Oil on canvas mounted on a panel: h. 17; w. 14
inches. Illustrated.

Lent by John Quinn.

66 WINDOW ON THE GARDEN

Oil on canvas: h. $31\frac{1}{4}$; w. $25\frac{1}{2}$ inches. Signed:
Henri Matisse.

Lent anonymously.

67 CYCLAMEN

Oil on panel: h. $28\frac{1}{2}$; w. 24 inches. Signed:
Henri Matisse.

Lent by John Quinn.

68 STILL LIFE—MELON AND PEACHES

Oil on canvas: h. $18\frac{1}{4}$; w. $30\frac{1}{4}$ inches. Signed:
Henri Matisse.

Lent by John Quinn.

IMPRESSIONIST AND POST-IMPRESSIONIST

69 SPANISH GIRL

Oil on canvas: h. 46; w. $34\frac{3}{4}$ inches. Signed:
Henri Matisse.
Lent by John Quinn.

70 ÉTRETAT

Oil on canvas: h. $36\frac{1}{2}$; w. $28\frac{1}{2}$ inches. Signed:
Henri Matisse. Illustrated.
Lent by John Quinn.

71 INTERIOR

Oil on canvas: h. $57\frac{1}{2}$; w. 46 inches. Signed:
Henri Matisse. Illustrated.
Lent anonymously.

72 WOMAN IN AN ARMCHAIR

Oil on canvas: h. $21\frac{1}{4}$; w. 18 inches. Signed:
Henri Matisse.
Lent anonymously.

CLAUDE MONET

1840-

73 FALAISES

Oil on canvas: h. $23\frac{3}{4}$; w. $31\frac{1}{2}$ inches. Signed
and dated: *Monet 81.*
Lent by William Church Osborn.

74 ÉTRETAT

Oil on canvas: h. $23\frac{1}{2}$; w. 32 inches. Signed and
dated: *Claude Monet 83.*
Lent by Mrs. Charles H. Senff.

75 VETHEUIL

Oil on canvas: h. $23\frac{3}{4}$; w. $39\frac{1}{2}$ inches. Signed and dated: *Claude Monet 1884*.

Lent by William Church Osborn.

76 PLAGE DE SAINTE ADRESSE

Oil on canvas: h. $29\frac{1}{2}$; w. $39\frac{1}{2}$ inches. Signed: *Claude Monet*.

Lent by William Church Osborn.

77 ÉTRETAT

Oil on canvas: h. 32; w. $25\frac{3}{4}$ inches. Signed and dated: *Claude Monet 86*.

Lent anonymously.

78 THE CONTARINI PALACE, VENICE

Oil on canvas: h. 29; w. $36\frac{1}{2}$ inches. Signed and dated: *Claude Monet 1908*.

Lent by Adolph Lewisohn.

PABLO PICASSO

1881-

79 WOMAN AT A TABLE

In the so-called blue manner.

Oil on canvas: h. $26\frac{3}{4}$; w. $20\frac{1}{8}$ inches. Signed: *Picasso*. Illustrated.

Lent by John Quinn.

IMPRESSIONIST AND POST-IMPRESSIONIST

80 WOMAN DRESSING HER HAIR

Painted about 1905, in the so-called pink manner.
Oil on canvas: h. 50; w. $35\frac{3}{4}$ inches. Signed:
Picasso.

Lent by John Quinn.

81 LANDSCAPE

Oil on canvas: h. $19\frac{1}{2}$; w. $25\frac{1}{2}$ inches. Signed
and dated: *Picasso 19*. Illustrated.

Lent anonymously.

82 PORTRAIT OF A LADY

Oil on canvas: h. $28\frac{3}{4}$; w. $19\frac{3}{4}$ inches. Signed:
Picasso.

Lent anonymously.

CAMILLE PISSARRO

1830-1903

83 ENVIRONS DE PONTOISE*

Oil on canvas: h. $21\frac{1}{2}$; w. 29 inches. Signed and
dated: *C. Pissarro 1872*.

Lent by Josef Stransky.

84 ASCENDING ROAD

Oil on canvas: h. $20\frac{1}{2}$; w. $25\frac{1}{4}$ inches. Signed:
C. Pissarro.

Lent anonymously.

* Not exhibited because of lack of space.

85 THE MARKET-PLACE

Gouache on cardboard: h. $33\frac{1}{2}$; w. $27\frac{1}{4}$ inches.
Signed and dated: *C. Pissarro 82*. Illustrated.
Lent by Adolph Lewisohn.

86 APPLE TREES IN BLOSSOM

Oil on canvas: h. $29\frac{1}{4}$; w. $36\frac{1}{2}$ inches. Signed
and dated: *C. Pissarro 95*.
Lent by William Church Osborn.

87 APRÈS-MIDI SOLEIL, ROUEN

Oil on canvas: h. $22\frac{1}{4}$; w. $25\frac{3}{4}$ inches. Signed
and dated: *C. Pissarro 96*.
Lent by Josef Stransky.

88 LA CÔTE SAINTE CATHERINE, ROUEN

Oil on canvas: h. $28\frac{3}{4}$; w. $36\frac{1}{4}$ inches. Signed
and dated: *C. Pissarro 1896*.
Lent anonymously.

PIERRE PUVIS DE CHAVANNES

1824-1898

89 LA NORMANDIE

Oil on canvas: h. $36\frac{1}{2}$; w. 25 inches. Signed and
dated: *P. Puvis de Chavannes 93*. Illustrated.
Lent by Mrs. Gano Dunn.

ODILON REDON

1840-1916

90 ROGER AND ANGELICA

A subject taken from Ariosto's *Orlando Furioso*.

IMPRESSIONIST AND POST-IMPRESSIONIST

Pastel on cardboard: h. $37\frac{3}{4}$; w. $30\frac{1}{4}$ inches.
Signed: ODILON REDON.
Lent anonymously.

91 APOLLO

Oil on canvas: h. 29; w. $21\frac{3}{8}$ inches. Signed:
ODILON REDON. Illustrated.
Lent by John Quinn.

92 ETRUSCAN VASE

Oil on canvas: h. 32; w. $23\frac{1}{4}$ inches. Illustrated.
Lent by John Quinn.

93 TWO HEADS AMONG FLOWERS

Oil on canvas: h. 26; w. 20 inches. Signed:
ODILON REDON.
Lent by John Quinn.

94 VASE OF FLOWERS

A vase containing white phlox, zinnias, black-eyed
Susans.

Oil on canvas: h. $28\frac{3}{4}$; w. $21\frac{1}{4}$ inches. Signed:
ODILON REDON.
Lent by John Quinn.

95 ILLUMINED FLOWER

Pastel on paper: h. $23\frac{5}{8}$; w. $20\frac{1}{2}$ inches. Signed:
ODILON REDON.
Lent by John Quinn.

96 ORPHEUS

Pastel on cardboard: h. $28\frac{1}{2}$; w. $23\frac{1}{2}$ inches.
Signed: ODILON REDON. Illustrated.
Lent by John Quinn.

97 OPHELIA

Oil on canvas: h. $30\frac{1}{2}$; w. $24\frac{1}{2}$ inches.
Lent anonymously.

98 SILENCE

Oil on cardboard: h. $21\frac{1}{2}$; w. $21\frac{1}{2}$ inches.
Signed: ODILON REDON. Illustrated.
Lent anonymously.

99 VASE OF FLOWERS

A vase of summer wild flowers, including poppies,
asters, and daisies.
Pastel on paper: h. $28\frac{3}{4}$; w. 21 inches. Signed:
ODILON REDON.
Lent by John Quinn.

AUGUSTE RENOIR

1841-1919

100 LISE

Painted perhaps a year or two later than the por-
trait of Lise standing, which is dated '67.
Oil on canvas: h. 18; w. 15 inches. Signed:
Renoir.
Lent by Josef Stransky.

101 LADY IN BLACK

Oil on canvas: h. 32; w. 25 $\frac{3}{4}$ inches. Signed and dated: *Renoir 71*. Illustrated.
Lent by Josef Stransky.

102 MADAME MAITRE

Renoir painted a full-length portrait of Mme. Ed. Maitre in 1871.
Oil on canvas: h. 14 $\frac{1}{4}$; w. 12 inches. Signed: *Renoir*.
Lent anonymously.

103 MAN LYING ON SOFA

Formerly in the Chéramy Collection.
Oil on canvas: h. 8 $\frac{1}{4}$; w. 11 inches. Signed: *A. Renoir*.
Lent anonymously.

104 LADY WITH A PARASOL

Painted in 1878.
Oil on canvas: h. 18 $\frac{1}{2}$; w. 22 $\frac{1}{4}$ inches. Signed: *Renoir*.
Lent by Josef Stransky.

105 UN JARDIN, RUE CORTÔT, MONTMARTRE, 1878

Oil on canvas: h. 61; w. 39 inches. Signed: *Renoir*. Illustrated.
Lent anonymously.

106 THE VINTAGERS

Oil on canvas: h. $21\frac{1}{2}$; w. 26 inches. Signed and dated: *Renoir 99*. Illustrated.

Lent by Adolph Lewisohn.

107 BENJAMIN GODARD AND HIS WIFE

Formerly in the collection of M. Jos. Hessèle.

Oil on canvas: h. 13; w. $9\frac{1}{4}$ inches. Signed: *Renoir*. Illustrated.

Lent anonymously.

108 FOG AT GUERNSEY

Oil on canvas: h. $22\frac{3}{4}$; w. $27\frac{1}{4}$ inches. Signed and dated: *Renoir 83*.

Lent anonymously.

109 CHRYSANTHEMUMS

Formerly in the collection of M. Jos. Hessèle.

Oil on canvas: h. $25\frac{1}{4}$; w. 21 inches. Signed: *Renoir*.

Lent anonymously.

110 ARGENTEUIL

Oil on canvas: h. $21\frac{1}{2}$; w. $25\frac{5}{8}$ inches. Signed and dated: *Renoir 88*.

Lent by Josef Stransky.

111 GIRL ARRANGING HER CHEMISE

Painted in 1905.

IMPRESSIONIST AND POST-IMPRESSIONIST

Oil on canvas: h. 25½; w. 21 inches. Signed:
Renoir.
Lent by Josef Stransky.

GEORGES ROUAULT

1871-

112 WOMAN WITH A HAT

Water-color on cardboard: h. 31; w. 23¼ inches.
Signed and dated: *G. Rouault 1908*.
Lent by John Quinn.

GEORGES SEURAT

1859-1891

113 SUNDAY AT LA GRANDE JATTE

Oil on canvas: h. 28½; w. 41 inches. Illustrated.
Lent by Adolph Lewisohn.

114 LA POUFREUSE

Formerly in the Fénéon Collection.
Oil on canvas: h. 33; w. 31 inches.
Lent anonymously.

HENRI DE TOULOUSE-LAUTREC

1864-1901

115 PORTRAIT OF CIPA GODESKI

Formerly in the Alphonse Kann Collection.
Gouache on cardboard: h. 20; w. 15⅜ inches. In-
scribed and signed: *A Cipa, T-Lautrec*. Illus-
trated.
Lent anonymously.

116 FILLE DE MONTMARTRE

Gouache on cardboard: h. $26\frac{3}{8}$; w. $21\frac{1}{4}$ inches.

Signed: *T-L*.

Lent anonymously.

117 WOMAN WITH A DOG

Gouache on cardboard: h. $29\frac{1}{2}$; w. $22\frac{5}{8}$ inches.

Signed and dated: *T-Lautrec 91*. Illustrated.

Lent anonymously.

118 WOMAN SEATED IN A GARDEN

Gouache on paper: h. $19\frac{3}{4}$; w. $12\frac{3}{8}$ inches.

Signed: *T-Lautrec*.

Lent by John Quinn.

VINCENT VAN GOGH

1853-1890

119 PORTRAIT OF THE ARTIST

Painted about 1887, when the artist was thirty-five.

Oil on canvas: h. 16; w. $13\frac{3}{8}$ inches. Illustrated.

Lent by John Quinn.

120 STILL LIFE—LEMONS AND CARAFE

Oil on canvas: h. 18; w. 15 inches. Signed and dated: *Vincent 87*.

Lent by Mrs. J. Van Gogh-Bonger.

121 CHAIR

Oil on canvas: h. 36; w. 25 $\frac{5}{8}$ inches. Signed:
Vincent.

Lent by Mrs. J. Van Gogh-Bonger.

122 POSTMAN

While at Arles in 1888, Van Gogh painted his friend Roulin several times.

Oil on canvas: h. 25 $\frac{1}{4}$; w. 21 $\frac{1}{2}$ inches.

Lent by Mrs. J. Van Gogh-Bonger.

123 HEAD OF A BOY

Oil on canvas: h. 17; w. 14 $\frac{1}{4}$ inches.

Lent anonymously.

124 PLOUGH

While the artist was in a hospital at St. Rémy during the year 1889-90, he adapted to his own style a number of compositions by other painters of whose work he was supplied reproductions. The *Plough* is after J. F. Millet's *Winter*.

Oil on canvas: h. 28 $\frac{3}{8}$; w. 36 $\frac{1}{4}$ inches. Illustrated.

Lent by Mrs. J. Van Gogh-Bonger.

125 FARM-HOUSE—AUVERS

Supposedly painted at Auvers-sur-Oise, where during 1890 Van Gogh devoted two months to productive work before he ended his life.

Oil on canvas: h. 17 $\frac{7}{8}$; w. 23 $\frac{5}{8}$ inches. Illustrated.

Lent anonymously.

MAURICE DE VLAMINCK

1876-

126 THE OLD HARBOR OF MARSEILLES

Oil on canvas: h. $29\frac{1}{4}$; w. $34\frac{1}{4}$ inches. Signed:
Vlaminck. Illustrated.
Lent by John Quinn.

ÉDOUARD VUILLARD

1867-

127 MADAME HESSÈLE

Oil on cardboard: h. 21; w. $13\frac{3}{8}$ inches. Signed:
E. Vuillard.
Lent anonymously.



4

PORTRAIT OF THE ARTIST
BY PAUL CÉZANNE



6

L'ESTAQUE
BY PAUL CÉZANNE



10

THE BATHER
BY PAUL CÉZANNE



12

THE BATHERS
BY PAUL CÉZANNE



18

STILL LIFE
BY PAUL CÉZANNE



24

A SAILOR
BY PAUL CÉZANNE



25

POLISH EXILE—MADAME DE BRAYER
BY GUSTAVE COURBET



26

CHEVAUX DE COURSES
BY EDGARD DEGAS



27

LE FOYER DE LA DANSE
BY EDGARD DEGAS



29

INTERIOR
BY EDGARD DEGAS



34

WOMAN ON COUCH
BY EDGARD DEGAS



37

WOMAN — HALF-LENGTH
BY EDGARD DEGAS



40

STILL LIFE—FRUIT AND WINE BOTTLE
BY ANDRÉ DERAIN



41

WINDOW ON THE PARK
BY ANDRÉ DERAIN



42

THE PINE TREE
BY ANDRÉ DERAÏN



48

MATERNITY
BY PAUL GAUGUIN



52

HINA—TEFATOU
BY PAUL GAUGUIN



53

A TAHITIAN
BY PAUL GAUGUIN



54

WOMEN BY A RIVER
BY PAUL GAUGUIN



61

LE REPOS

BY ÉDOUARD MANET



62

LA PROMENADE
BY ÉDOUARD MANET



65

GIRL WITH FLOWERS
BY HENRI MATISSE



70

ÉTRETAT
BY HENRI MATISSE



71

INTERIOR
BY HENRI MATISSE



79

WOMAN AT A TABLE
BY PABLO PICASSO



81

LANDSCAPE
BY PABLO PICASSO



85

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BENJAMIN GODARD AND HIS WIFE
BY AUGUSTE RENOIR



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SUNDAY AT LA GRANDE JATTE
BY GEORGES SEURAT



115

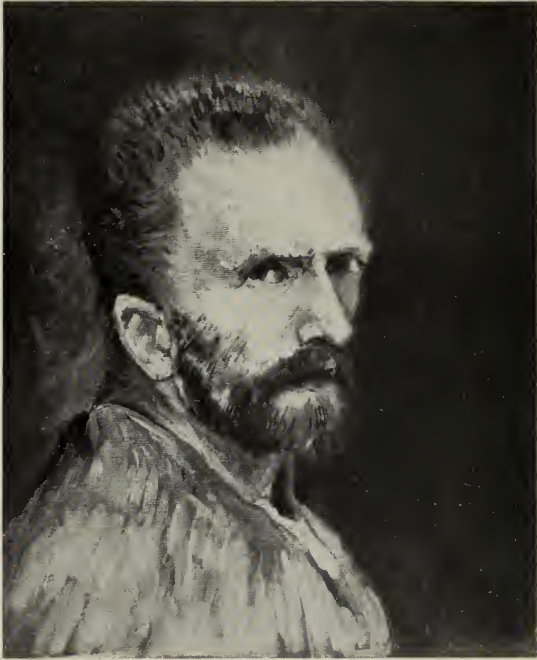
PORTRAIT OF CIPA GODESKI
BY HENRI DE TOULOUSE-LAUTREC



117

WOMAN WITH A DOG

BY HENRI DE TOULOUSE-LAUTREC



119

PORTRAIT OF THE ARTIST
BY VINCENT VAN GOGH



124

PLOUGH

BY VINCENT VAN GOGH



125

FARM-HOUSE—AUVERS

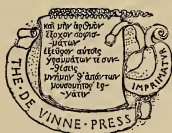
BY VINCENT VAN GOGH



126

THE OLD HARBOR OF MARSEILLES
BY MAURICE DE VLAMINCK

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