

# **Paintings from private collections : a 25th anniversary exhibition of the Museum of Modern Art, May 31 to September 5, 1955**

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from our founding in 1929 to the present—is  
available online. It includes exhibition catalogues,  
primary documents, installation views, and an  
index of participating artists.

THE MUSEUM OF MODERN ART

# Paintings from Private Collections

A 25TH ANNIVERSARY EXHIBITION

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*May 31 to September 5, 1955*

# Paintings from Private Collections

A 25TH ANNIVERSARY EXHIBITION OF

THE MUSEUM OF MODERN ART      NEW YORK

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## Introduction

*Paintings from Private Collections*, opening toward the end of the Museum's Twenty-fifth Anniversary year, is planned to complement the exhibition *Paintings from the Museum Collection* with which the year began.

The relation between the two exhibitions, though informal, is significant. The earlier show, drawn from the Museum's own collection, was much larger, including well over thrice the number of paintings by five times as many artists. In so far as the Museum's resources permitted, it was arranged to present a systematic review of Western painting of the recent past in all its major aspects, esthetic, historical and geographical. The present exhibition is less ambitious in scope, less formal in arrangement, and more exacting in standards of quality. Furthermore, in deference to *The New Decade* exhibitions concurrently on view elsewhere in the Museum and next door at the Whitney Museum of American Art, no European and only two American painters of post-war reputation are included.

Fifty-one painters are represented, some of them by a dozen or more works each. It may be argued that Picasso was amply seen in the Museum's own collection but it is regrettably true that the Museum could show no early paintings by the greatest living artist, that is, works done before his *Demoiselles d'Avignon* of 1907, and none later than the *Night Fishing at Antibes* of 1939. Matisse, too, was inadequately represented in his great period of 1908-1919 and not at all in either his *fauve* period or his last three decades. The Collection is also weak in the other *fauve* painters and in Bonnard, Rouault, Feininger, Marin, Weber, Soutine, Utrillo, Modigliani, Léger, Jacques Villon, Duchamp, Delaunay, and the later paintings of both Braque and Gris, to mention a few obvious examples among twentieth-century artists of international significance.

In its first statement, published in the autumn of 1929, the new Museum of Modern Art announced that its purpose was "first of all . . . to establish a collection of the immediate ancestors of the modern movement . . . and the most important living masters . . ." A few weeks later the Museum opened its doors with the exhibition of *Cézanne, Gauguin, Seurat and van Gogh* and followed it during the same season with *Homer, Ryder, Eakins*. These and other nine-



teenth-century masters were well represented in Fifth, Tenth and Fifteenth Anniversary exhibitions so that it is no departure from precedent that they should be seen during this Twenty-fifth Anniversary.

The importance of the nineteenth-century section of the present exhibition as a complement to last autumn's showing of the Museum's Collection is obvious. The Museum Collection was able to present only three masters with some adequacy, Ensor, Redon and Rousseau. The Museum's five Cézannes, though fine in quality, were far from sufficient; Degas, van Gogh, Gauguin, Seurat, the early Vuillard could be seen in only one or two canvases each and of these only van Gogh's *Starry Night* seemed of the first rank. Manet, Renoir, Pissarro, Monet (whose late work has recently taken on a new significance), Edvard Munch, and the Americans, Cassatt, Whistler, Homer, Eakins, Ryder were not represented at all.

The weakness of the Museum's nineteenth-century collection was largely the result of the Museum's own original policy. The "collection . . . of the immediate ancestors of the modern movement" envisaged by the founders (and the writer) in 1929 had been conceived as transitory. Within a decade after the Museum opened it had already begun to relinquish some of its older paintings in the interests of acquiring more recent ones. By 1950 it had disposed of a Daumier and early pictures by Degas, Cézanne, Pissarro and others. The acquisition of capital works by van Gogh, Rousseau and Ensor were exceptions to an acquisition policy concentrated upon the twentieth century.

Then, a little more than two years ago, the Museum Trustees made public a crucial decision:

The Museum has come to believe that its former policy, by which all the works of art in its possession would eventually be transferred to other institutions, did not work out to the benefit of its public. It now believes it essential for the understanding and enjoyment of its entire collection to have permanently on public view masterpieces of the modern movement, beginning with the latter half of the nineteenth century . . . outstanding paintings and sculptures which it considers have passed the test of time . . .

The creation of a permanent core within the Collection constitutes a radically important departure from the Museum's past policy . . .

It is obvious that the Museum with its own resources cannot as yet form such a "permanent core." It has made a beginning, but it must depend on the continued generosity of its friends.

The title of our exhibition puts us under the pleasant obligation to explain that while the show was being assembled several paintings

of great distinction have been presented to the Museum. The identity of these most welcome gifts will be disclosed during the course of the show. Meanwhile, since they could not be spared from the exhibition, they are listed on the following pages as if they were still loans rather than gifts.

A number of highly desirable paintings would have been requested for the exhibition had they not been required for the great show of American-owned French pictures, *De David à Toulouse-Lautrec*, now on view at the Musée de l'Orangerie in Paris, and for the painting section of *50 Ans d'Art aux Etats-Unis* at the Musée National d'Art Moderne. Yet the Museum has met with an altogether gratifying response on the part of its friends, who, in spite of the almost incessant demands upon them and often at considerable inconvenience, have lent many of their finest paintings.

The lenders to the present exhibition are all New Yorkers with the exception of a few out-of-town collectors who had previously, and on their own initiative, shown an active interest in the Museum's Collection. The Museum owes them all a great debt of gratitude for their very generous cooperation in making possible this important event in the celebration of the Museum's Twenty-fifth Anniversary year.

ALFRED H. BARR, JR.



## Catalog of the Exhibition

Balthus (Balthasar Klossowsky) French, born 1910

*The Living Room* 1942

Oil, 45 x 57½". Illustrated: Bibl. 1, pl.18

MR. AND MRS. JOHN HAY WHITNEY

MAX Beckmann German, 1884-1950

*Old Actress* 1926

Oil, 39 x 27½". Illustrated: Bibl. 2, pl.41

MR. AND MRS. JEAN MAUZÉ

PIERRE Bonnard French, 1867-1947

*Interior with Flowers* 1924

Oil, 46 x 35½". Illustrated: Bibl. 58, p.17

MR. AND MRS. WALTER BAREISS

*La Grande vue de Vernon* 1929

Oil, 42½ x 51½"

MR. AND MRS. ALEX M. LEWYT

*Dressing Room (Cabinet de toilette)* 1932

Oil, 47½ x 46¼". Illustrated: Bibl. 3, p.117

MR. AND MRS. SAMUEL A. MARX

*Breakfast Table* 1935

Oil, 25½ x 37½". Illustrated: Bibl. 66, pl.2

MR. AND MRS. WILLIAM B. JAFFE

GEORGES Braque French, born 1882

*The Clarinet* 1913

Collage, 37½ x 47¾". Illustrated: Bibl. 4, p.59

NELSON A. ROCKEFELLER

*Rum Bottle* 1918

Oil, 38¾ x 27½". Illustrated: Bibl. 4, p.76

G. DAVID THOMPSON

*The Mantelpiece* 1922

Oil, 51¼ x 29¼". Illustrated: Bibl. 4, p.89

MR. AND MRS. SAMUEL A. MARX

*Still Life with Flowers* 1946

Oil, 32 x 39 $\frac{3}{8}$ ". Illustrated: Bibl. 4, p.50

STEPHEN C. CLARK

*Studio (L'Atelier, III)* 1949

Oil, 51 x 29". Illustrated: Bibl. 61, p.388

MR. AND MRS. SAMUEL A. MARX

CHARLES Burchfield American, born 1893

*The Night Wind* 1918

Watercolor, 21 $\frac{1}{4}$  x 21 $\frac{3}{4}$ ". Illustrated: Bibl. 5, no. 26

A. CONGER GOODYEAR

PAUL Cézanne French, 1839-1906

*Village Church* 1872-77

Watercolor, 19 $\frac{1}{4}$  x 12 $\frac{1}{2}$ ". Illustrated: Bibl. 6, no.824

MRS. PHYLLIS B. LAMBERT

*The Town of Gardanne* 1885-86

Oil, 31 $\frac{3}{4}$  x 25 $\frac{1}{2}$ ". Illustrated: Bibl. 6, no.432

DR. AND MRS. F. H. HIRSCHLAND

*Grey Jug and Fruit* 1885-87

Oil, 17 x 24 $\frac{3}{4}$ ". Illustrated: Bibl. 6, no.499

MR. AND MRS. LAURANCE S. ROCKEFELLER

*L'Estaque* 1886-90

Oil, 31 $\frac{1}{2}$  x 39". Illustrated: Bibl. 6, no.492

MR. AND MRS. WILLIAM S. PALEY

*Mme Cézanne in the Conservatory* c.1890

Oil, 36 $\frac{1}{4}$  x 28 $\frac{3}{4}$ ". Illustrated: Bibl. 6, no.569

STEPHEN C. CLARK

*Bathers* 1890

Oil, 16 $\frac{5}{8}$  x 21 $\frac{5}{8}$ ". Note: Sold by Cézanne to Vollard, 1904; to Julius Schmits, Elberfeld, about 1910. Lent by Mrs. Schmits to the Basel Museum, 1932-1953. Referred to by Venturi, bibl. 6, vol. 1, p. 352, but not reproduced.

ITTLESON COLLECTION, NEW YORK

*Card Players* 1890-92

Oil, 25 $\frac{5}{8}$  x 32 $\frac{1}{2}$ ". Illustrated: Bibl. 6, no.559

STEPHEN C. CLARK

*Still Life* 1890-94

Oil, 28 $\frac{3}{4}$  x 36". Illustrated: Bibl. 6, no.597

STEPHEN C. CLARK

*Boy in a Red Waistcoat* 1890-95

Oil, 32 x 25 $\frac{5}{8}$ ". Illustrated: Bibl. 6, no.680

MR. AND MRS. DAVID ROCKEFELLER

*The House with Cracked Walls* 1892-94

Oil, 31 $\frac{7}{8}$  x 25 $\frac{5}{8}$ ". Illustrated: Bibl. 6, no.657

MR. AND MRS. IRA HAUPT

*Kettle and Fruit* 1895-1900

Watercolor, 19 x 24 $\frac{1}{2}$ ". Illustrated: Bibl. 6, no.1146

MRS. EDSSEL B. FORD

*Italian Girl (La Femme accoudée)* c.1896

Oil, 36 $\frac{5}{8}$  x 29 $\frac{1}{8}$ ". Illustrated: Bibl. 6, no.701

DR. AND MRS. HARRY BAKWIN

*Road at Montgeroult* c.1898

Oil, 32 x 25 $\frac{3}{4}$ ". Illustrated: Bibl. 6, no.668

MR. AND MRS. JOHN HAY WHITNEY

*Le Château Noir* 1904-06

Oil, 29 x 36 $\frac{3}{4}$ ". Illustrated: Bibl. 6, no.794

DR. AND MRS. DAVID M. LEVY

GIORGIO DE Chirico Italian, born Greece 1888

*Melancholy and Mystery of a Street* 1914

Oil, 34 $\frac{3}{8}$  x 28 $\frac{1}{8}$ ". Illustrated: Bibl. 7, p.73

MR. AND MRS. STANLEY R. RESOR

*Seer (Le Vaticinateur)* 1915

Oil, 35 $\frac{3}{8}$  x 27 $\frac{1}{2}$ ". Illustrated: Bibl. 7, p.104

MR. AND MRS. JAMES THRALL SOBY

*The Grand Metaphysician* 1917

Oil, 41 $\frac{1}{4}$  x 27 $\frac{5}{8}$ ". Illustrated: Bibl. 7, p.133

PHILIP L. GOODWIN

HENRI-EDMOND Cross French, 1856-1910

*Grape Harvest* 1892

Oil, 37 $\frac{3}{8}$  x 55 $\frac{1}{4}$ ". Illustrated: Bibl. 8, frontispiece

MR. AND MRS. JOHN HAY WHITNEY

HILAIRE-GERMAIN-EDGAR Degas French, 1834-1917

*Singer in Green (La Chanteuse verte)* 1884

Pastel, 23 $\frac{5}{8}$  x 18 $\frac{1}{2}$ ". Illustrated: Bibl. 9, no.772

STEPHEN C. CLARK



*The Bath* 1888

Pastel,  $35\frac{1}{2} \times 28\frac{3}{8}$ ". Illustrated: Bibl. 9, no.947

ARMAND G. ERPF

ROBERT Delaunay French, 1885-1941

*Windows (Les Fenêtres simultanées)* 1912

Oil,  $51 \times 77$ ". Illustrated: Bibl. 10, p.10

MR. AND MRS. WILLIAM A. M. BURDEN

ANDRÉ Derain French, 1880-1954

*Landscape* 1905-07

Oil,  $30 \times 38$ "

MR. AND MRS. WILLIAM S. PALEY

RAOUL Dufy French, 1877-1953

*Homage to Mozart* c.1912?

Oil,  $31\frac{1}{2} \times 25$ ". Illustrated: Bibl. 11, p.20

MR. AND MRS. CHARLES ZADOK

*Neapolitan Fisherman* 1914

Oil,  $29\frac{1}{8} \times 15\frac{3}{4}$ ". Illustrated: Bibl. 12, pl.9

MR. AND MRS. PETER A. RÜBEL

THOMAS Eakins American, 1844-1916

*Dr. Agnew* c.1889

Oil,  $50\frac{3}{8} \times 32$ ". Illustrated: Bibl. 57, p. 26. *Note:* Portrait of the surgeon, Dr. D. Hayes Agnew, painted as a study for the principal figure in the large composition, *The Agnew Clinic*, 1889, University of Pennsylvania.

STEPHEN C. CLARK

LYONEL Feininger American, born 1871

*Lunar Web* 1951

Oil,  $21 \times 36$ ". Illustrated: Bibl. 60, no.28

MR. AND MRS. MILTON LOWENTHAL

PAUL Gauguin French, 1848-1903

*Still Life with a Japanese Print* 1889

Oil,  $28\frac{1}{2} \times 36\frac{1}{2}$ ". *Note:* The sculptured head in this still life is by Gauguin and is said to be a self portrait.

ITTLESON COLLECTION, NEW YORK

*Man with an Axe (L'Homme à la hache)* 1891

Oil,  $36\frac{1}{4} \times 27\frac{1}{4}$ "

MR. AND MRS. ALEX M. LEWYT

*Early Morning (Te Poï Poï)* 1892

Oil,  $27 \times 36\frac{1}{4}$ ". Illustrated: Bibl. 13, p.182. Note: *Poï Poï* is a Tahitian word for dawn or early morning when the women come down to the river banks to bathe and wash their clothes.

MR. AND MRS. CHARLES S. PAYSON

*The Spirit of the Dead Watching (Manaò Tupapaù)* 1892

Oil,  $28\frac{5}{8} \times 36\frac{3}{8}$ ". Illustrated: Bibl. 13, p.186. Note: In his journal *Noa Noa* Gauguin gives a long dissertation on the esthetics and symbolism of this painting. The *tupapaù*, a death spirit, "the constant dread of the Tahitians" is imagined as an old woman. "*Manaò Tupapaù* has a double meaning: either the girl is thinking of it, or the spirit is thinking of her."

A. CONGER GOODYEAR

*Queen of the Areois (Te AA No Areois)* 1892

Oil,  $36 \times 28\frac{1}{2}$ ". Illustrated: Bibl. 13, p.177

MR. AND MRS. WILLIAM S. PALEY

*Siesta* 1893

Oil,  $35 \times 45\frac{3}{4}$ ". Illustrated: Bibl. 13, p.187

MR. AND MRS. IRA HAUPT

VINCENT VAN Gogh Dutch, 1853-1890. Worked in France

*Night Café* Arles, 1888

Oil,  $28\frac{3}{4} \times 36\frac{1}{4}$ ". Illustrated: Bibl. 14, no.491

STEPHEN C. CLARK

*Les Aliscamps* Arles, 1888

Oil,  $36\frac{1}{2} \times 29$ ". Illustrated: Bibl. 14, no.551

MR. AND MRS. EDWIN C. VOGEL

*The Tarascan Diligence* Arles, 1888

Oil,  $28\frac{1}{4} \times 36\frac{1}{4}$ ". Illustrated: Bibl. 14, no.811

HENRY PEARLMAN

*Irises* Saint-Rémy, 1889

Oil,  $29 \times 37$ ". Illustrated: Bibl. 14, no.606

MR. AND MRS. CHARLES S. PAYSON

*Self Portrait* Saint-Rémy, 1889

Oil,  $22\frac{7}{8} \times 17\frac{1}{2}$ ". Illustrated: Bibl. 14, no.624

MR. AND MRS. JOHN HAY WHITNEY

*The Olive Trees* Saint-Rémy, 1889

Oil,  $28\frac{7}{8} \times 35\frac{7}{8}$ ". Illustrated: Bibl. 14, no. 635

MR. AND MRS. JOHN HAY WHITNEY

*Portrait of Dr. Gachet* Auvers, 1890

Oil,  $26\frac{1}{4} \times 22\frac{1}{2}$ ". Illustrated: Bibl. 14, no. 752. *Note:* Dr. Paul Gachet, a friend of the impressionist painters, was van Gogh's physician at Auvers during his last weeks.

MR. AND MRS. SIEGFRIED KRAMARSKY

ARSHILE Gorky American, 1904-1948

*The Diary of a Seducer* 1945

Oil,  $50 \times 62$ ". Illustrated: Bibl. 63, p.23

MR. AND MRS. WILLIAM A. M. BURDEN

JUAN Gris Spanish, 1887-1927. Worked in France

*Violin and Checkerboard* 1913

Oil,  $40 \times 26$ ". Illustrated: Bibl. 16, pl.10

MR. AND MRS. LEO SIMON

*Guitar, Glasses and Bottle* 1914

Collage,  $36 \times 25\frac{1}{2}$ ". Illustrated: Bibl. 17, pl.15

NELSON A. ROCKEFELLER

*Book, Pipe and Glasses* 1915

Oil,  $28\frac{3}{4} \times 36\frac{1}{4}$ ". Illustrated: Bibl. 15, pl.7

MR. AND MRS. RALPH F. COLIN

*The Sideboard* 1917

Oil,  $45\frac{3}{4} \times 28\frac{3}{4}$ ". Illustrated: Bibl. 17, pl.37

NELSON A. ROCKEFELLER

*Harlequin with a Guitar* 1917

Oil,  $39\frac{1}{2} \times 25\frac{3}{4}$ ". Illustrated: Bibl. 17, pl.40

MR. AND MRS. ALEX L. HILLMAN

*Seated Harlequin* 1923

Oil,  $29 \times 36$ ". Illustrated: Bibl. 17, pl.77

DR. HERSCHEL CAREY WALKER

*Still Life* 1925

Oil,  $28\frac{3}{4} \times 36\frac{1}{4}$ "

G. DAVID THOMPSON

*Drummer* 1926

Oil,  $39 \times 31\frac{3}{4}$ ". Illustrated: Bibl. 18, p.202

MRS. GERTRUDE LENART



MARSDEN Hartley American, 1877-1943

*Portrait of Albert Pinkham Ryder* 1938-39

Oil, 28 x 22". Illustrated: Bibl. 19, p.74

MR. AND MRS. MILTON LOWENTHAL

WINSLOW Homer American, 1836-1910

*The Morning Bell* c.1866

Oil, 24 x 38". Illustrated: Bibl. 20, p.7

STEPHEN C. CLARK

PAUL Klee Swiss, 1879-1940. Worked in Germany

*Dying Plants (Sterbende Pflanzen)* 1922

Watercolor, 19 x 12 $\frac{3}{4}$ ". Illustrated: Bibl. 22, p.166

PHILIP L. GOODWIN

*Vocal Fabric of the Singer Rosa Silber*

(*Das Vokaltuch der Kammersängerin Rosa Silber*) 1922

Gouache and gesso, 20 $\frac{1}{4}$  x 16 $\frac{3}{8}$ ". Illustrated: Bibl. 22, p.170

MR. AND MRS. STANLEY RESOR

*Diabolo (Diavolo Spiel)* 1923

Watercolor, 13 $\frac{5}{8}$  x 9 $\frac{7}{8}$ "

LOUIS E. STERN

*Sea Lookout (Seewarte)* 1926

Watercolor, 14 x 10 $\frac{1}{2}$ "

MR. AND MRS. ALFRED JARETZKI, JR.

*Black Prince (Schwarzer Fürst)* 1927

Oil, 13 x 11 $\frac{3}{8}$ "

G. DAVID THOMPSON

*Cat and Bird (Katz und Vogel)* 1928

Oil, 15 x 21". Illustrated: Bibl. 23, p.47

DR. AND MRS. F. H. HIRSCHLAND

*Classic Coast (Klassische Küste)* 1931

Oil, 31 $\frac{5}{8}$  x 26 $\frac{7}{8}$ ". Illustrated: Bibl. 24, p.35

MR. AND MRS. STANLEY R. RESOR

*Mask of a Woman* 1933

Oil, 21 $\frac{1}{2}$  x 17 $\frac{1}{2}$ ". Illustrated: Bibl. 21, p.16

FREDERICK C. SCHANG

*Heroic Fiddling (Heroische Bogenstriche)* 1938

Tempera and oil, 28 $\frac{1}{4}$  x 20 $\frac{3}{4}$ ". Illustrated: Bibl. 22, p.405

NELSON A. ROCKEFELLER

ROGER DE La Fresnaye French, 1885-1925

*Artillery* 1911

Oil,  $51\frac{1}{4} \times 62\frac{3}{4}$ ". Illustrated: Bibl. 25, pl.v

MR. AND MRS. SAMUEL A. MARX

WIFREDO Lam Cuban, born 1902

*Fumbi-Nsila* 1949

Oil,  $60 \times 42\frac{1}{4}$ ". Illustrated: Bibl. 26, pl.15. *Note:* Fumbi-Nsila is an Afro-Cuban god of creation.

NELSON A. ROCKEFELLER

FERNAND Léger French, born 1881

*Composition* 1917-18

Oil,  $98 \times 72$ ". Illustrated: Bibl. 27, p.25

PRIVATE COLLECTION, NEW YORK

*The City* 1919

Oil,  $38 \times 51\frac{3}{8}$ ". Illustrated: Bibl. 27, p.27. *Note:* The final study for the very large composition of the same name and year now in the Philadelphia Museum of Art.

MR. AND MRS. SAMUEL A. MARX

*Woman with a Book* 1923

Oil,  $45\frac{1}{2} \times 32$ ". Illustrated: Bibl. 27, p.34

NELSON A. ROCKEFELLER

JACK Levine American, born 1915

*Election Night* 1954

Oil,  $63 \times 72$ "

JOSEPH H. HIRSHHORN

KASIMIR Malevich Russian, 1878-1935

*Composition: House under Construction* 1914

Oil,  $37\frac{3}{4} \times 17\frac{1}{2}$ ". Illustrated: Bibl. 68, fig. 170. *Note:* Sometimes dated 1921 but the title in Russian, signature and date 1914 are written on the back of the canvas.

MR. AND MRS. ARMAND P. BARTOS

ÉDOUARD Manet French, 1832-1883

*Still Life with a Brioche* 1870

Oil,  $25\frac{1}{2} \times 31\frac{7}{8}$ ". Illustrated: Bibl. 28, vol. 2, fig. 407 (Cat. no. 181)

MR. AND MRS. DAVID ROCKEFELLER

JOHN Marin American, 1870-1953

*Lower Manhattan* 1920

Watercolor,  $21\frac{7}{8} \times 26\frac{7}{8}$ ". Illustrated: Bibl. 53, pl.212

PHILIP L. GOODWIN

ALBERT Marquet French, 1875-1947

*Ciboure* 1907

Oil,  $16\frac{1}{4} \times 13\frac{1}{2}$ ". Illustrated: Bibl. 64, p.33

NELSON A. ROCKEFELLER

HENRI Matisse French, 1869-1954

*Guitarist (Mme Matisse)* 1903

Oil,  $21\frac{1}{2} \times 15$ ". Illustrated: Bibl. 29, p.310

MR. AND MRS. RALPH F. COLIN

*"Luxe, calme et volupté"* (study) 1904

Oil,  $12\frac{3}{4} \times 16$ ". Illustrated: Bibl. 29, p.316. *Note:* Painted at St. Tropez in the summer of 1904, it served Matisse as a study for the large composition *Luxe, calme et volupté*, shown at the Salon des Indépendants of 1905.

MR. AND MRS. JOHN HAY WHITNEY

*Open Window* Collioure, 1905

Oil,  $21\frac{3}{4} \times 18\frac{1}{8}$ ". Illustrated: Bibl. 29, p.73

MR. AND MRS. JOHN HAY WHITNEY

*Music* (study) 1907

Oil,  $28\frac{3}{4} \times 23\frac{5}{8}$ ". Illustrated: Bibl. 29, p.79. *Note:* Exhibited by Matisse at the Salon d'Automne of 1907 under the entry *La musique (esquisse)*. In color, style, subject and certain details it anticipated the two great compositions *La musique* and *La danse* commissioned by Sergei Shchukin of Moscow and completed in 1910.

A. CONGER GOODYEAR

*Brook with Aloes* 1907

Oil,  $28\frac{3}{4} \times 23\frac{5}{8}$ ". Illustrated: Bibl. 29, p.328

PRIVATE COLLECTION, NEW YORK

*Olga Merson (Femme au corsage vert)* 1910

Oil,  $39\frac{1}{2} \times 32$ ". Illustrated: Bibl. 29, p.353.

MR. AND MRS. BERNARD J. REIS

*Goldfish and Sculpture* 1911

Oil,  $45\frac{3}{4} \times 39\frac{3}{8}$ ". Illustrated: Bibl. 29, p.165

MR. AND MRS. JOHN HAY WHITNEY



*Moroccan Garden* 1912

Oil, 46 x 32 $\frac{1}{4}$ ". Illustrated: Bibl. 29, p.380

MR. AND MRS. SAMUEL A. MARX

*Goldfish* 1915?

Oil, 57 $\frac{1}{2}$  x 44 $\frac{1}{4}$ ". Illustrated: Bibl. 29, p.169

MR. AND MRS. SAMUEL A. MARX

*Italian Woman* c.1916

Oil, 45 $\frac{5}{8}$  x 35 $\frac{1}{4}$ ". Illustrated: Bibl. 29, p.403

NELSON A. ROCKEFELLER

*The Moroccans* 1916

Oil, 71 $\frac{3}{8}$  x 110". Illustrated: Bibl. 29, p.172

MR. AND MRS. SAMUEL A. MARX

*Pineapple and Anemones* 1940

Oil, 29 x 36 $\frac{3}{8}$ ". Illustrated: Bibl. 29, p.236

MRS. ALBERT D. LASKER

*Lemons against a Fleur-de-lis Background*

(*Citrons sur fond rose fleurdelisé*) 1943

Oil, 28 $\frac{7}{8}$  x 24". Illustrated: Bibl. 29, p.489

MISS LOULA D. LASKER

*Plum Blossoms, Green Background* 1948

Oil, 45 $\frac{5}{8}$  x 35". Illustrated: Bibl. 29, p.505

MRS. ALBERT D. LASKER

JOAN MIRO Spanish, born 1893

*Portrait of Ricart* 1917

Oil and collage, 31 $\frac{7}{8}$  x 25 $\frac{3}{8}$ " (sight). Illustrated: Bibl. 30, opp. p.12

MR. AND MRS. SAMUEL A. MARX

*Glove and Newspaper* 1921

Oil, 46 x 35". Illustrated: Bibl. 31, p.8

ARMAND G. ERPF

*Portrait of Mrs. Mills in 1750* 1929

Oil 45 $\frac{1}{2}$  x 35". Illustrated: Bibl. 32, p.50

MR. AND MRS. JAMES THRALL SOBY

"*Hirondelle amour*" 1934

Oil, 78 $\frac{1}{2}$  x 97 $\frac{1}{2}$ "

NELSON A. ROCKEFELLER

*Still Life with Old Shoe* 1937

Oil, 32 $\frac{1}{4}$  x 46 $\frac{1}{4}$ ". Illustrated: Bibl. 32, p. 68

MR. AND MRS. JAMES THRALL SOBY

*Self Portrait* 1938

Pencil and oil,  $57\frac{1}{2} \times 38\frac{1}{4}$ ". Illustrated: Bibl. 32, p. 71

MR. AND MRS. JAMES THRALL SOBY

AMEDEO Modigliani Italian, 1884-1920. Worked in France

*Jean Cocteau* 1917

Oil,  $39\frac{1}{2} \times 32$ ". Illustrated: Bibl. 54, p. 46

HENRY PEARLMAN

*Girl in Blue (Fillette blonde en bleu)* 1919

Oil,  $39\frac{1}{4} \times 25\frac{3}{8}$ ". Illustrated: Bibl. 32a, pl. 17

MR. AND MRS. NATE B. SPINGOLD

PIET Mondrian Dutch, 1872-1944. Worked in Paris, London, New York

*Trafalgar Square* 1939-43

Oil,  $57 \times 47\frac{1}{4}$ ". Illustrated: Bibl. 56, p. 138

MR. AND MRS. JOHN L. SENIOR, JR.

PABLO Picasso Spanish, born 1881. Lives in France

*Self Portrait* 1901

Oil,  $20\frac{1}{4} \times 12\frac{1}{2}$ ". Illustrated: Bibl. 35, vol. I, no. 113, pl. 56

MR. AND MRS. JOHN HAY WHITNEY

*Blue Boy* 1905

Gouache,  $40 \times 22\frac{1}{2}$ ". Illustrated: Bibl. 35, vol. I, no. 271, pl. 120

MR. AND MRS. EDWARD M. M. WARBURG

*Boy with a Pipe* 1905

Oil,  $39\frac{3}{8} \times 32$ ". Illustrated: Bibl. 35, vol. I, no. 274, pl. 120

MR. AND MRS. JOHN HAY WHITNEY

*Boy Leading a Horse* 1905

Oil,  $86\frac{1}{2} \times 51\frac{1}{4}$ ". Illustrated: Bibl. 35, vol. I, no. 264, pl. 118

MR. AND MRS. WILLIAM S. PALEY

*Woman Combing Her Hair (La Coiffure)* 1906

Oil,  $49\frac{3}{4} \times 35\frac{1}{2}$ ". Illustrated: Bibl. 35, vol. I, no. 336, pl. 158

MR. AND MRS. SAMUEL A. MARX

*Nudes* 1906

Gouache,  $24\frac{3}{4} \times 19$ ". Illustrated: Bibl. 35, vol. I, no. 340, pl. 160.

*Note:* Painted at Gosol in the Pyrenees in the summer of 1906 and intended as a study for a large figure composition, it is apparently the first intimation of one of Picasso's crucial paintings, *Les Femmes d'Alger*, 1907, the Museum of Modern Art.

MR. AND MRS. ALEX L. HILLMAN

*Two Nudes* 1906

Oil,  $59\frac{3}{8} \times 36\frac{5}{8}$ ". Illustrated: Bibl. 35, vol. I, no. 366, pl.174

G. DAVID THOMPSON

*Head* 1908

Oil,  $24\frac{3}{8} \times 17$ ". Illustrated: Bibl. 35, vol. II, no. 76, pl.39

MR. AND MRS. SAMUEL A. MARX

*Woman Autumn* 1910

Oil,  $39\frac{1}{4} \times 32\frac{1}{4}$ ". Illustrated: Bibl. 35, vol. II, no. 234, pl.116

MRS. GILBERT W. CHAPMAN

*Guitar on a Mantelpiece* 1915

Oil,  $51\frac{1}{4} \times 38$ ". Illustrated: Bibl. 35, vol. II, no. 540, pl.251

MR. AND MRS. SAMUEL A. MARX

*Guitar* 1916-17

Oil, charcoal and pinned paper,  $85 \times 31$ ". Illustrated: Bibl. 35, vol. II, no. 570, pl.263

A. CONGER GOODYEAR

*Two Seated Women (Deux femmes nues)* 1920

Oil,  $76\frac{3}{4} \times 64\frac{1}{4}$ ". Illustrated: Bibl. 35, vol. IV, no. 217, pl.75

WALTER P. CHRYSLER, JR.

*Musical Instruments* 1923

Oil,  $38 \times 51\frac{1}{4}$ ". Illustrated: Bibl. 35, vol. V, no. 89, pl.48

G. DAVID THOMPSON

*Seated Woman* 1927

Oil,  $51\frac{1}{8} \times 38\frac{1}{4}$ ". Illustrated: Bibl. 33, p.148

MR. AND MRS. JAMES THRALL SOBY

*Figure by the Sea* 1929

Oil,  $51 \times 38$ ". Illustrated: Bibl. 37, opp. p.70

MR. AND MRS. SAMUEL A. MARX

*Pitcher and Bowl of Fruit* 1931

Oil,  $51\frac{1}{2} \times 64$ ". Illustrated: Bibl. 33, p.168

NELSON A. ROCKEFELLER

*Girl Reading* 1934

Oil,  $63\frac{3}{4} \times 51$ ". Illustrated: Bibl. 33, p.189

MR. AND MRS. SAMUEL A. MARX

*First Steps* 1943

Oil,  $51\frac{1}{8} \times 38\frac{1}{4}$ ". Illustrated: Bibl. 33, p.233

STEPHEN C. CLARK



*Charnel-house* Begun summer 1945

Oil,  $78\frac{5}{8} \times 98\frac{1}{2}$ ". Illustrated: Bibl. 34, pl.16. *Note:* Painted as a reaction to the publication of photographs of the just-captured concentration camps.

WALTER P. CHRYSLER, JR.

*Winter Landscape* Vallauris, 1950

Oil,  $39 \times 52$ ". Illustrated: Bibl. 36

MR. AND MRS. VICTOR W. GANZ

JACKSON Pollock American, born 1912

*Number 12* 1952

Oil,  $101\frac{1}{2} \times 89$ ". Illustrated: Bibl. 55, p.43

NELSON A. ROCKEFELLER

PIERRE AUGUSTE Renoir French, 1841-1919

*Le Moulin de la Galette* 1876

Oil,  $30\frac{7}{8} \times 44\frac{5}{8}$ ". Illustrated: Bibl. 53, pl.49

MR. AND MRS. JOHN HAY WHITNEY

*Little Margot Bérard* 1879

Oil,  $16\frac{1}{8} \times 12\frac{5}{8}$ ". Illustrated: Bibl. 53, pl.51

STEPHEN C. CLARK

*Gabrielle at the Mirror* 1910

Oil,  $32 \times 25\frac{5}{8}$ ". Illustrated: Bibl. 53, pl.54

MR. AND MRS. DAVID ROCKEFELLER

*Bather* 1913

Oil,  $32 \times 25\frac{1}{2}$ ". Illustrated: Bibl. 38, p.45

MR. AND MRS. ALEX M. LEWYT

GEORGES Rouault French, born 1871

*Head of Christ* 1905

Oil,  $39\frac{1}{2} \times 25\frac{1}{2}$ ". Illustrated: Bibl. 53, pl.121

WALTER P. CHRYSLER, JR.

*Two Prostitutes* 1906

Watercolor and pastel,  $26\frac{1}{2} \times 22\frac{1}{4}$ ". Illustrated: Bibl. 39, p.44

DR. AND MRS. HARRY BAKWIN

*Clown* 1912

Oil,  $35\frac{1}{4} \times 26\frac{3}{4}$ ". *Note:* Vollard who bought the painting from Rouault believed it to be a self portrait.

MR. AND MRS. NATE B. SPINGOLD

*The Wounded Clown* 1939

Oil, 72 x 46 $\frac{7}{8}$ ". Illustrated: Bibl. 39, p.92

MR. AND MRS. KEITH WARNER

HENRI Rousseau French, 1884-1910

*Carnival Evening* 1886

Oil, 45 x 34 $\frac{1}{4}$ ". Illustrated: Bibl. 40, frontispiece

LOUIS E. STERN

*The Quarry*

Oil, 18 $\frac{3}{4}$  x 21 $\frac{3}{4}$ ". Illustrated: Bibl. 65, opp. p.92

PRIVATE COLLECTION, NEW YORK

ALBERT PINKHAM Ryder American, 1847-1917

*The Forest of Arden* 1888; completed 1897

Oil, 19 x 15". Illustrated: Bibl. 41, p.29

STEPHEN C. CLARK

GEORGES-PIERRE Seurat French, 1859-1891

*L'Ile de la Grande Jatte* 1884

Oil, 25 $\frac{1}{2}$  x 31 $\frac{7}{8}$ ". Illustrated: Bibl. 42, pl.64. Note: Used as a study for the large composition, *A Sunday Afternoon on the Island of La Grande Jatte*, 1885-86, the Art Institute of Chicago.

MR. AND MRS. JOHN HAY WHITNEY

*Boats at Grandcamp (La Rade de Grandcamp)* 1885

Oil, 25 $\frac{5}{8}$  x 31 $\frac{7}{8}$ ". Illustrated: Bibl. 42, pl.61

MR. AND MRS. DAVID ROCKEFELLER

*La Parade (The Come-on)* 1889

Oil, 39 $\frac{1}{2}$  x 59 $\frac{1}{4}$ ". Illustrated: Bibl. 42, pl.77

STEPHEN C. CLARK

BEN Shahn American, born 1898

*Liberation* 1945

Tempera, 29 $\frac{3}{4}$  x 39 $\frac{3}{4}$ ". Illustrated: Bibl. 43, pl.29

MR. AND MRS. JAMES THRALL SOBY

PAUL Signac French, 1863-1935

*Boats in the Sunset* 1891

Oil, 24 $\frac{3}{4}$  x 31"

MR. AND MRS. JOHN HAY WHITNEY

CHAIM Soutine French, born Lithuania 1894; died 1943

*Gorge du Loup* 1922

Oil, 31 x 32". Illustrated: Bibl. 67, p.32

HENRY PEARLMAN

*Chartres Cathedral* 1933

Oil, 36 x 19 $\frac{3}{4}$ ". Illustrated: Bibl. 44, p.27

MRS. LLOYD BRUCE WESCOTT

*Alley of Trees* 1936

Oil, 30 x 27 $\frac{1}{4}$ ". Illustrated: Bibl. 44, p.28

MISS PAMELA T. COLIN

RUFINO Tamayo Mexican, born 1899

*Girl Attacked by a Strange Bird* 1947

Oil, 70 x 50". Illustrated: Bibl. 45, p.117

MR. AND MRS. CHARLES ZADOK

BRADLEY WALKER Tomlin American, 1899-1953

*Number 10* 1949

Oil, 22 x 34". Illustrated: Bibl. 62, p.24

MR. AND MRS. WILLIAM A. M. BURDEN

HENRI DE Toulouse-Lautrec French, 1864-1901

*La Goulue at the Moulin Rouge* 1891-92

Oil, 32 x 24 $\frac{1}{4}$ ". Illustrated: Bibl. 47, p.49

DR. AND MRS. DAVID M. LEVY

*Chilpéric* 1895

Oil, 59 $\frac{1}{8}$  x 59 $\frac{1}{8}$ ". Illustrated: Bibl. 47, pp.88,89

MR. AND MRS. JOHN HAY WHITNEY

*Nude before a Mirror* 1897

Oil, 24 $\frac{1}{2}$  x 18 $\frac{1}{2}$ ". Illustrated: Bibl. 46, opp. p.48

MR. AND MRS. IRA HAUPT

MAURICE Utrillo French, born 1883

*Rue de la Jonquière* c.1909

Oil, 23 x 31". Illustrated: Bibl. 48, pl.9

MR. AND MRS. ALEX L. HILLMAN

*Place Ravignan* 1910

Oil, 19 $\frac{1}{2}$  x 28 $\frac{3}{4}$ "

MRS. LOUISE SMITH



JACQUES Villon French, born 1875

*The Dinner Table* 1912

Oil,  $25\frac{3}{4} \times 32$ ". Illustrated: Bibl. 59, fig.35

MR. AND MRS. FRANCIS STEEGMULLER

MAURICE DE Vlaminck French, born 1876

*Woodcutter* 1902-03

Oil,  $29 \times 36$ ". Illustrated: Bibl. 52, p.16

NELSON A. ROCKEFELLER

JEAN ÉDOUARD Vuillard French, 1868-1940

*"Au Divan Japonais" (Profile of Yvette Guilbert)* 1892

Oil,  $8\frac{1}{4} \times 8\frac{3}{8}$ ". Illustrated: Bibl. 49, p.12

DIANE ESMOND

*Interior at L'Etang la Ville* 1893

Oil,  $13 \times 16\frac{1}{8}$ "

STEPHEN C. CLARK

*The Park* 1894

Distemper,  $83\frac{1}{2} \times 62\frac{3}{4}$ ". Illustrated: Bibl. 50, p.37

MR. AND MRS. WILLIAM B. JAFFE

*The Vuillard Family at Lunch* 1896

Oil,  $12\frac{5}{8} \times 18\frac{1}{8}$ ". Illustrated: Bibl. 50, p.54

MR. AND MRS. RALPH F. COLIN

*Alfred Natanson and His Wife* 1900

Oil,  $21\frac{1}{4} \times 26\frac{1}{2}$ ". Illustrated: Bibl. 50, p.68

MR. AND MRS. NATE B. SPINGOLD

MAX Weber American, born 1881

*Chassidic Dance* 1940

Oil,  $32\frac{1}{4} \times 40\frac{1}{8}$ ". Illustrated: Bibl. 51, p.39

MR. AND MRS. MILTON LOWENTHAL

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