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SAMUEL COURTAULD

MEMORIAL EXHIBITION

THE TATE GALLERY
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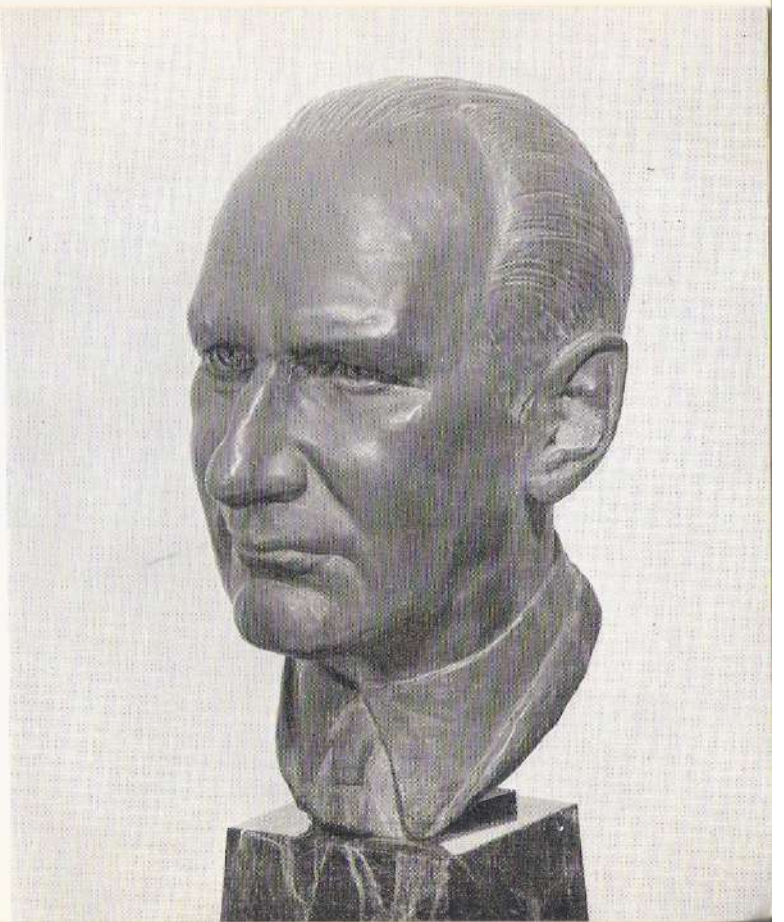
*The following works, viz., numbers 17, 87 and 88 have
been withdrawn from the exhibition.*

Samuel Courtauld

MEMORIAL EXHIBITION
THE TATE GALLERY
1948

140

Bust of the late Samuel Courtauld (bronze) by Benno Elkan



Foreword

The present exhibition has been organised in honour of Samuel Courtauld. It covers the great period of French painting, roughly from Corot to Picasso, in which his interest mainly lay, and it brings together for the first time the astonishing collection of impressionist and post-impressionist pictures which have been accumulated in this country as a result of his wisdom and generosity.

The Trustees of the Tate considered that it would be especially appropriate to sponsor a Memorial Exhibition of this kind, to be assembled in the Gallery that is so greatly indebted to his munificence and to which he gave invaluable service as a Trustee for many years. The pictures here shown come from three principal sources; from Courtauld's private collection, from his gifts to the Courtauld Institute, and from the purchases made on behalf of the Tate out of the Courtauld Fund. The resulting display is an overwhelmingly impressive testimony to one aspect of Courtauld's many-sided citizenship. To emphasise its importance it is perhaps sufficient to mention that an artist whose works are so excessively rare as Seurat's is here represented by no fewer

than eleven paintings. These and many of the other pictures are prizes which are the envy of the world.

In 1923, while the galleries to house the new collection of modern foreign paintings were still under construction, Courtauld made his superb gift to the Tate. A fund of £50,000 was provided for the immediate acquisition of Impressionist and Post-impressionist pictures. The terms of the deed of gift were characteristically far-sighted; they allowed for the future sale or exchange of purchases in the interests of the collection and they anticipated the probability that in due course certain of the purchases would be transferred to the National Gallery. Responsibility for the choice of pictures was vested in five Trustees, Sir Charles Holmes, Charles Aitken, Lord Henry Bentinck, Sir Michael Sadler and Courtauld himself. This body had completed its work within two years, acquiring twenty paintings which ranged in price from the £350 given for Utrillo's 'Place du Tertre' to the £10,000 spent on Manet's 'La Serveuse de Bocks'. Few institutions have ever received so timely an endowment on so princely a scale. The opportunity to acquire pictures of this school at such favourable

prices has never re-occurred. Van Gogh's 'Yellow Chair' and 'Sunflowers', for instance, were purchased from the artist's nephew for £700 and £1300 respectively; Seurat's masterpiece, 'Une Baignade', whose value to-day is certainly no less than the entire Fund, for under £4000. But the gift cannot, of course, adequately be assessed merely as a prudent and generous investment. What the Tate gained in addition was a coherent nucleus for its modern foreign collection, which has in fact been largely built on this foundation by later gifts, following Courtauld's lead.

The foundation of the Courtauld Institute by the gift and endowment of Home House, No. 20 Portman Square, is referred

to in the obituary notice contributed by Professor Boase, formerly Director of the Institute, to *The Burlington Magazine* and reprinted in this catalogue by his permission. Many of Courtauld's finest pictures formed an integral part of this gift, but others remained in his private collection.

The Trustees of the Tate Gallery are greatly indebted to the Home House Trustees and to the executors of Courtauld's estate for permission to assemble all these works for the first time. They also wish to express their warmest thanks to Professor Anthony Blunt, Director of the Courtauld Institute, for the enthusiasm and scholarship with which he has forwarded this project from the earliest stages of its planning.

JASPER RIDLEY

Samuel Courtauld; an Appreciation

The name of Samuel Courtauld, who died on December 1, 1947, at the age of seventy-one, will have a distinguished place in the annals of the arts in England. His services were very numerous, including those normal to a man of his prominence and interests, such as Trusteeships of the National Gallery and the Tate Gallery; but two achievements stand out pre-eminently: the securing for the nation, by gifts of money or actual paintings, of an unrivalled selection of the masterpieces of the French Impressionists and the endowment and planning of the Courtauld Institute of Art in the University of London. Chairman for twenty-five years of Courtaulds Limited, he was a man of wealth, able to implement his desire that great painting should be experienced and interpreted as widely as possible. He showed in his liking of pictures a single-mindedness somewhat surprising in a man of his many interests. Manet, Cézanne, Renoir and Seurat were the especial artists with whose works he mostly lived. But his preference, though marked, was never exclusive. A brilliant Rubens sketch was one of his favourite possessions, and in the last year of his life, when ill health restricted his activities, he was reading much

and writing on the paintings of Correggio. In the splendid Adam house at 20 Portman Square, or later at 12 North Audley Street, he restored the eighteenth-century settings with as much insight and taste as he brought to the selection of the Impressionist paintings which he hung in them.

Two separate gifts from him established the London Galleries as leading centres for the enjoyment of Impressionist art. In 1923 he transferred to a trust fund the sum of £50,000 for the purchase of paintings of a selected list of French artists of the latter half of the nineteenth century. The representation of Monet, Renoir, Van Gogh, and Seurat ('Une Baignade') in the Tate Gallery was notably enriched by this gift. More personal, because works of his own selection which had hung in his own house, were the pictures which, in 1932, he presented to the Courtauld Institute, and of which many are by his wish on loan to the National Gallery. Among them are Manet's 'Bar aux Folies-Bergères', purchased in 1926; Cézanne's 'Montagne Ste. Victoire', 'Lac d'Annecy', and a version, perhaps the finest version, of 'The Card Players'; two important works of Gauguin; a landscape by Van Gogh, and the

'Self portrait with Bandaged Ear'; Renoir's 'La Loge' and 'Woman Tying her Shoe'; three by Degas; Toulouse-Lautrec's 'Jeanne Avril'; Daumier's 'Don Quixote' and 'Malade Imaginaire'.

This gift of masterpieces was part of the wider scheme which took shape in the foundation of the Courtauld Institute of Art in 1931. Home House (20 Portman Square), when occupied by Mr and Mrs Courtauld, had been a great London centre for the arts of painting and music. On her death, and in furtherance of designs in which she had always had the closest and most active interest, he presented the leasehold of the house to London University, with a large capital sum to provide an annual endowment and a building fund, eventually to be used for a new institute on the University site. These were schemes in which he worked in the closest touch with Lord Lee of Fareham, one of his most intimate friends, who shared his interest in art, though the art of quite other periods, and whose death so shortly preceded his own. The Institute, as Mr Courtauld saw it, was primarily a school of appreciation and understanding of the arts, which would spread its influence by producing trained and informed teachers, but would also, through lectures, make a direct appeal to a wide audience. His interest in it had something of missionary fervour, and at times he found the caution and exactness of academic procedure somewhat irksome. The chairmanship of the Institute's Committee of Management, a post he

retained until his death and after he had resigned from most other commitments, was not always an enviable task, for there were, not surprisingly, growing pains, and an Institute of the History of Art, a subject not till then given full university status in this country, had many problems and an abundance of advice and criticism. The University, warmly appreciative as it was of the new foundation, was rightly anxious to ensure adequate standards and a suitable syllabus; those brought up in an older and well-founded tradition of art connoisseurship viewed with suspicion this historical and academic approach. There were uneasy periods, in all of which, and in the gradual emergence from them, Mr Courtauld's influence and open-mindedness were the steadying factors. Writing in 1942 in the *Economic Journal* on a quite other subject, he used the words 'every type of organisation must allow for the germination of its own seeds', and the phrase exactly illustrates his attitude to the Institute in Portman Square. His own views were clear and firm, but he readily recognised the validity of academic requirements and the need for emphasis on details which he personally found almost irrelevant. If there were difficulties, there was also much support, and Mr Courtauld, the most self-effacing of men, would never have welcomed any reference to these early stages which omitted some mention of the benefactions made by others, benefactions too numerous to be listed here. The increasing recognition of the Institute as an

accepted part of a great university, with a special position of its own in the university studies of the country, was some reward for all that he had given to it, not only materially, but in time and thought. He lived to see another body that he had befriended, the Warburg Institute, incorporated also in London University, and working in close co-operation with his own particular foundation.

All these pre-occupations with the arts were part, and part only, for he had much liking for outdoor pursuits, of the spare-time activities of a man holding a key position in industry, and deeply and liberally concerned with all industrial problems. It was characteristic of him that nothing he took up seemed anything but thoroughly handled. In his work for the arts, which here is the only side of his interests that can be dealt with, his aim

was always that more and more people should come to experience the spiritual values which he himself found so keenly in the great achievements of painting. The pictures hung in this Exhibition are not mere collectors' pieces, but works over which he had deeply pondered and to whose formal beauty he had brought a devoutness of attention which recalled, in its high seriousness of purpose, the Huguenot ancestry from which he came. He was determined that, in the troubles of the world, the inspiration of the arts should be made fully available. He has left permanent and substantial memorials: but he will be long remembered for himself. The art world of London has its share of bickerings and animosities: in that world he was liked and trusted by everyone; and those who knew him more intimately, not a large number for he was not easily communicative, had for him a deep affection.

T. S. R. BOASE

Oil Paintings

PIERRE BONNARD (1867-1947)

- 1 The Table ('La Table')
Canvas. 40 × 29 in. (103.5 × 74 cm). Signed: *Bonnard*. Painted c. 1922. The Trustees of the Tate Gallery.
- 2 The Blue Balcony
Canvas. 20½ × 30¼ in. (53 × 77 cm). Signed: *Bonnard*. Painted in the artist's garden at Vernon in 1927. The Home House Trustees.

EUGÈNE BOUDIN (1824-1898)

- 3 The Beach at Trouville
Panel. 4½ × 9¾ in. (12.5 × 24.5 cm). Signed: *E. Boudin, Trouville '75*. The Home House Trustees.
- 4 The Beach at Deauville
Canvas. 19 × 28½ in. (48.5 × 72.5 cm). Signed: *E. Boudin 83*. The Executors of the late Samuel Courtauld.

PAUL CEZANNE (1839-1906)

- 5 L'Etang des Sœurs at Osny near Pontoise
Canvas. 24 × 29½ in. (60.5 × 74 cm). Painted on a visit to Pissarro in 1877. The Home House Trustees.
- 6 An Orchard in Normandy
Canvas. 19½ × 26 in. (49.5 × 65.7 cm). Painted c. 1878-80. The Executors of the late Samuel Courtauld.

- 7 Self Portrait ('Cézanne Chauve')
Canvas. 14½ × 11½ in. (37 × 29 cm). Painted c. 1880-82. The Trustees of the Tate Gallery.
- 8 L'Estaque
Canvas. 28 × 22¾ in. (71 × 57.7 cm). Painted c. 1885. The Executors of the late Samuel Courtauld.
- 9 A Rocky Landscape in Provence ('Aix: Paysage Rocheux')
Canvas. 25½ × 32½ in. (65 × 82.5 cm). Painted c. 1885-87. The Trustees of the Tate Gallery.
- 10 La Montagne Sainte Victoire
Canvas. 26 × 35¾ in. (66 × 90 cm). Signed: *P. Cézanne*. Painted c. 1885-87. The Home House Trustees.
- 11 Trees at the Jas de Bouffan
Canvas. 25½ × 31¼ in. (64.7 × 79.5 cm). Painted c. 1885-87. The Executors of the late Samuel Courtauld.
- 12 Flowers and Fruit
Canvas. 17¾ × 21½ in. (45 × 54 cm). Painted c. 1888. The Home House Trustees.
- 13 The Card Players
Canvas. 23½ × 29 in. (60 × 73 cm). Painted c. 1892. Almost identical versions are in the Louvre (Camondo collection) and the Pellerin collection. Two larger versions of the subject were also executed.

(Stephen C. Clark collection, New York, and Barnes Foundation).
The Home House Trustees.

- 14 A Man Smoking a Pipe
Canvas. $28\frac{1}{2} \times 23\frac{3}{8}$ in. (73 × 60 cm). Painted c. 1892. The same model appears in 'The Card Players' (No. 13). Other versions of the picture are known. The Home House Trustees.
- 15 Still Life with a Plaster Cast ('L'Amour en Plâtre')
Paper mounted on panel. $27\frac{1}{2} \times 22\frac{1}{2}$ in. (70 × 57 cm). Painted c. 1895. The Executors of the late Samuel Courtauld.
- 16 The Lake of Annecy
Canvas. $25\frac{1}{2} \times 32$ in. (65 × 81 cm). Painted in July 1896 when Cézanne spent a few weeks at Talloires, near Annecy. The Home House Trustees.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

- 17 A Seated Child
Oil on paper. $8\frac{1}{2} \times 7\frac{1}{2}$ in. (21.5 × 19 cm). Signed: *Corot* 1830, and inscribed: *Ma charmante enfant, je n'ai qu'un regret c'est de ne pouvoir te finir car il faut que je parte.* The Executors of the late Samuel Courtauld.
- 18 A Stream in a Wood
Canvas. $12\frac{1}{4} \times 10\frac{1}{4}$ in. (31 × 26 cm). Signed: *Corot*. Probably painted c. 1835. The Executors of the late Samuel Courtauld.

HONORÉ DAUMIER (1808-1879)

- 19 The Rescue
Canvas. $13\frac{1}{2} \times 11$ in. (34.3 × 28 cm). The Executors of the late Samuel Courtauld.
- 20 Don Quixote and Sancho Panza
Canvas. $39\frac{1}{2} \times 32$ in. (100 × 81 cm). The Home House Trustees.

EDGAR DEGAS (1834-1917)

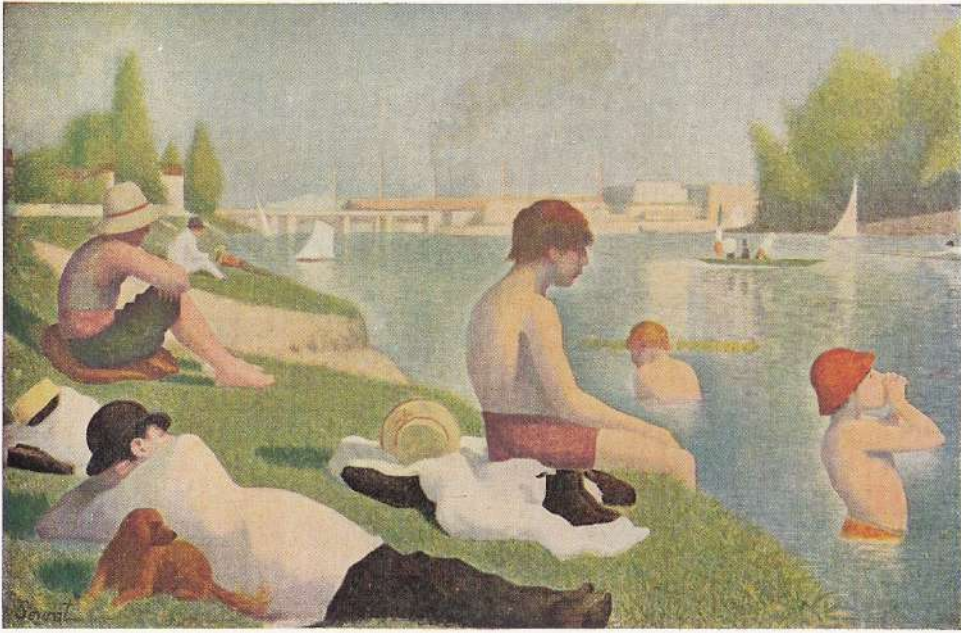
- 21 Spartan Games ('Jeunes Spartiates s'exerçant à la lutte')
Canvas. $43\frac{1}{2} \times 61\frac{1}{4}$ in. (110.5 × 155.5 cm). Stamped: *Degas*. Painted in 1860. The Trustees of the Tate Gallery.
- 22 A Woman at a Window
Oil on paper mounted on linen. $24\frac{1}{8} \times 18$ in. (62 × 46.5 cm). Signed: *Degas* and stamped *Degas*. Unfinished. Probably painted c. 1872. The Home House Trustees.
- 23 Seated Woman
Canvas. $27\frac{3}{8} \times 21\frac{1}{2}$ in. (70 × 55 cm). Painted in c. 1877. The Trustees of the Tate Gallery.
- 24 Two Dancers on the Stage
Canvas. $24\frac{1}{4} \times 18\frac{1}{4}$ in. (62 × 46 cm). Signed: *Degas*. Probably painted c. 1877. The Home House Trustees.
- 25 Miss Lola at the Cirque Fernando
Canvas. $46\frac{1}{4} \times 30\frac{1}{2}$ in. (117.5 × 77.5 cm). Signed: *Degas*. Painted 1879. For a study see No. 91. The Trustees of the Tate Gallery.
- 26 Ballet Dancers Practising (formerly known as 'Danseuses')
Canvas. $28\frac{1}{2} \times 28\frac{1}{2}$ in. (73 × 73 cm). Stamped: *Degas*. Painted c. 1883. The Trustees of the Tate Gallery.

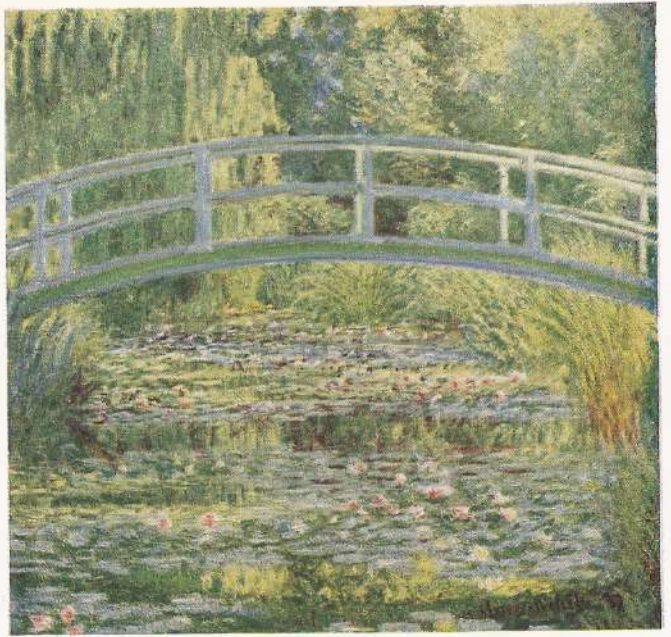
PAUL GAUGUIN (1848-1903)

- 27 Harvest in Brittany
Canvas. $36\frac{1}{4} \times 28\frac{3}{8}$ in. (92 × 73 cm). Signed: *P. Gauguin '89*. The Home House Trustees.
- 28 Nevermore
Canvas. $23\frac{3}{8} \times 45\frac{3}{8}$ in. (59.5 × 117 cm). Signed and inscribed: *Nevermore P. Gauguin 97. O Tahiti.* The Home House Trustees.

55. RENOIR. La Première Sortie







48. MONET. Le Bassin aux Nymphéas



81. UTRILLO. Place du Tertre



23. DEGAS. Seated Woman



9. CÉZANNE. Aix: Paysage Rocheux



39. MANET. La Serveuse de Bock



31. VAN GOGH, The Yellow Chair

- 29 Two Tahitian Women ('Te Rerioa')
Canvas. $37\frac{1}{2} \times 51\frac{1}{4}$ in. (95 × 130 cm). Signed and inscribed: *Te Rerioa P. Gauguin 97 Tahiti*. The Home House Trustees.

VINCENT VAN GOGH (1853-1890)

- 30 Sunflowers
Canvas. $36\frac{3}{4} \times 28\frac{3}{4}$ in. (93 × 73 cm). Signed: *Vincent*. Painted in August 1888 at Arles. The Trustees of the Tate Gallery.
- 31 The Chair and the Pipe ('The Yellow Chair')
Canvas. $36\frac{3}{4} \times 29$ in. (93 × 73.5 cm). Signed: *Vincent*. Painted in December 1888 and January 1889 at Arles. Van Gogh executed a companion picture of Gauguin's chair. The Trustees of the Tate Gallery.
- 32 Self Portrait
Canvas. $23\frac{1}{2} \times 19\frac{1}{2}$ in. (60 × 49 cm). Painted at Arles in January 1889 after the artist had cut off his ear in a fit of insanity on December 24, 1888. The Home House Trustees.
- 33 Peach Trees in Blossom near Arles
Canvas. $25\frac{3}{4} \times 32\frac{1}{4}$ in. (66 × 82 cm). Painted in March-April 1889 at Arles. The Home House Trustees.
- 34 Cornfield and Cypresses ('Landscape with Cypress Trees')
Canvas. $28\frac{1}{2} \times 36$ in. (72 × 91 cm). Painted at St. Rémy, September-October 1889. The Trustees of the Tate Gallery.
- 35 Grass with Butterflies (formerly known as 'Field at Arles')
Canvas. $25\frac{1}{2} \times 31\frac{3}{4}$ in. (64.5 × 81 cm). Painted at St. Rémy, April-May 1890. The Trustees of the Tate Gallery.

EDOUARD MANET (1832-1883)

- 36 'Le Déjeuner sur l'Herbe'

Canvas. $35\frac{1}{4} \times 45\frac{3}{4}$ in. (89.5 × 116 cm). Signed: *Manet*. A smaller version of the painting executed in 1862-3 and exhibited in the Salon des Refusés of 1863, now in the Louvre. The Home House Trustees.

- 37 Road-menders in the Rue de Berne

Canvas. $25 \times 31\frac{1}{2}$ in. (64 × 80 cm). Signed: *Manet 74*. Painted from the window of Manet's house. The Executors of the late Samuel Courtauld.

- 38 Argenteuil

Canvas. $24\frac{1}{2} \times 39\frac{1}{2}$ in. (62.3 × 103 cm). Signed: *Manet 74*. The Executors of the late Samuel Courtauld.

- 39 'La Serveuse de Bocks'

Canvas. $38\frac{1}{2} \times 31$ in. (98 × 77 cm). Signed: *Manet*, 1879. A scene in the *brasserie-concert* called 'Au Cabaret de Reichsboffen'. The Trustees of the Tate Gallery.

- 40 Bar at the Folies-Bergères

Canvas. $37\frac{1}{2} \times 50$ in. (96 × 130 cm). Signed: *Manet* 1882. The Home House Trustees.

JEAN MARCHAND (born 1883)

- 41 St. Paul du Var

Canvas. $24\frac{1}{2} \times 29\frac{1}{4}$ in. (61.5 × 74.5 cm). Signed: *J. Marchand*. This and No. 61 were probably the first French paintings bought by Samuel Courtauld. The Home House Trustees.

AMEDEO MODIGLIANI (1885-1920)

- 42 Nude

Canvas. $36\frac{1}{2} \times 23\frac{1}{2}$ in. (92 × 60 cm). Signed: *modigliani*. Probably painted c. 1917. The Home House Trustees.

- CLAUDE MONET (1840-1926)**
- 43 The Beach at Trouville ('Plage de Trouville')
Canvas. 15 × 18½ in. (38 × 46.5 cm). Signed: *Cl.M.*70. The Trustees of the Tate Gallery.
- 44 The Seine at Vétheuil
Canvas. 22 × 29½ in. (56 × 75 cm). Signed: *Claude Monet* '73. The Home House Trustees.
- 45 The Bridge at Argenteuil
Canvas. 23½ × 31½ in. (60 × 80.5 cm). Signed: *Claude Monet*. Painted in 1873. Lent by Mrs R. A. Butler.
- 46 St. Lazare Station
Canvas. 21 × 28½ in. (53.3 × 72.5 cm). Signed: *Monet*. One of a series of canvases of the subject painted in 1876-7. The Executors of the late Samuel Courtauld.
- 47 Antibes
Canvas. 25¾ × 36½ in. (65 × 92 cm). Signed: *Claude Monet* '88. The Executors of the late Samuel Courtauld.
- 48 The Lily-pond ('Le Bassin aux Nymphéas')
Canvas. 35½ × 36½ in. (90 × 93 cm). Signed: *Claude Monet*, '99. The Trustees of the Tate Gallery.
- 49 A Vase of Flowers
Canvas. 39½ × 32 in. (100 × 81 cm). Signed: *Claude Monet*. The Home House Trustees.

PABLO PICASSO (born 1881)

- 50 A Child with a Dove
Canvas. 28¾ × 21 in. (73 × 54 cm). Signed: *Picasso*. Painted in 1901. The Executors of the late Samuel Courtauld.

- CAMILLE PISSARO (1830-1903)**
- 51 Penge Station, Upper Norwood
Canvas. 17½ × 28½ in. (44.5 × 72.5 cm). Signed: *C. Pissarro* 1871. Painted during the artist's visit to England. The Executors of the late Samuel Courtauld.
- 52 The Quay at Rouen
Canvas. 18¾ × 22 in. (47.5 × 56.5 cm). Signed: *C. Pissarro* 1883. The Home House Trustees.
- 53 Boulevard Montmartre at Night (formerly known as 'Boulevard des Italiens: Effet de Nuit')
Canvas. 22 × 26 in. (56 × 67 cm). Inscribed on the back in the artist's hand: *effet de nuit* 1897. The Trustees of the Tate Gallery.
- 54 The Louvre in Snow ('Le Louvre: Matin de Neige')
Canvas. 26 × 32 in. (66 × 81.5 cm). Signed: *C. Pissarro* 1902. The Trustees of the Tate Gallery.

AUGUSTE RENOIR (1841-1919)

- 55 'La Première Sortie'
Canvas. 25½ × 19¾ in. (65 × 50 cm). Signed: *Renoir*. Painted c. 1875-8. The Trustees of the Tate Gallery.
- 56 The Box at the Theatre ('La Loge')
Canvas. 31½ × 25 in. (80 × 64 cm). Signed: *A. Renoir* '74. The Home House Trustees.
- 57 The Rowing Boat ('La Yole')
Canvas. 28 × 36½ in. (71 × 92 cm). Signed: *Renoir*. Painted c. 1879. The Executors of the late Samuel Courtauld.
- 58 Spring
Canvas. 23½ × 29 in. (59.6 × 73.7 cm). Signed: *Renoir*. Painted c. 1877. The Executors of the late Samuel Courtauld.

- 59 Place Pigalle
Canvas, $25\frac{1}{2} \times 21\frac{1}{2}$ in. (64.5×54.5 cm). Signed: *A. Renoir*. Painted c. 1880. The Executors of the late Samuel Courtauld.
- 60 Portrait of Ambroise Vollard
Canvas, $31\frac{3}{4} \times 25\frac{1}{2}$ in. (81×64 cm). Signed: *Renoir* '08. The Home House Trustees.
- 61 A Woman tying up her Shoe
Canvas, $19\frac{3}{4} \times 22\frac{1}{4}$ in. (50.5×56.5 cm). Signed: *Renoir*. Probably painted in 1918. This and No. 41 were probably the first French paintings bought by Samuel Courtauld. The Home House Trustees.
- HENRI ROUSSEAU (1844-1910)**
- 62 The Customs House
Canvas, $14\frac{3}{4} \times 12\frac{3}{4}$ in. (37.5×32.5 cm). Signed: *H. Rousseau*. Painted c. 1900. The Executors of the late Samuel Courtauld.
- GEORGES SEURAT (1859-1890)**
- 63 Boats at Asnières
Panel, $5\frac{3}{4} \times 9\frac{1}{2}$ in. (15×24 cm). Painted c. 1883. The Executors of the late Samuel Courtauld.
- 64 A Man Painting his Boat
Panel, $6\frac{1}{4} \times 9\frac{3}{4}$ in. (16×25 cm). Painted c. 1883. The Executors of the late Samuel Courtauld.
- 65 Sketch for 'Une Baignade': The Horses
Panel, $6 \times 9\frac{1}{4}$ in. (15×24 cm). Painted in 1883. A study for No. 66. The Executors of the late Samuel Courtauld.
- 66 'Une Baignade, Asnières' ('La Baignade')
Canvas, $79\frac{3}{4} \times 118\frac{1}{2}$ in. (200.5×301 cm). Signed: *Seurat*. Painted in 1883-4. For a preparatory sketch, see No. 65. The Trustees of the Tate Gallery.
- 67 A Man in a Boat
Panel, $6 \times 9\frac{1}{2}$ in. (15×24 cm). Painted c. 1884. The Executors of the late Samuel Courtauld.
- 68 A Man Fishing
Panel, $9\frac{1}{2} \times 6$ in. (24×15 cm). Painted in 1884-5. A study for 'Un Dimanche d'Été à la Grande Jatte'. Lent by The Lady Aberconway.
- 69 Courbevoie Bridge
Canvas, $17\frac{3}{4} \times 21\frac{1}{2}$ in. (46×55 cm). Signed: *Seurat*. Painted in 1886. The Executors of the late Samuel Courtauld.
- 70 'Le Chahut'
Panel, $8\frac{1}{2} \times 6\frac{1}{2}$ in. (21.5×16.5 cm). Painted in 1889. A study for the painting in the Kröller-Müller collection, Otterlo. The Executors of the late Samuel Courtauld.
- 71 A Woman Powdering Herself ('La Poudreuse')
Canvas, $37\frac{1}{2} \times 31\frac{1}{4}$ in. (95×79 cm). Signed: *Seurat*. Painted in 1889-90. The sitter was the artist's mistress, Mlle. Madeleine Knobloch. The Home House Trustees.
- 72 Gravelines: A Study
Panel, $6\frac{1}{4} \times 9\frac{3}{4}$ in. (16×24 cm). Painted in 1890. The Executors of the late Samuel Courtauld.
- 73 Entrance to the Harbour of Gravelines
Canvas, $25\frac{1}{2} \times 31\frac{1}{4}$ in. (64×81 cm). Painted between May and October 1890. The Executors of the late Samuel Courtauld.
- PAUL SIGNAC (1863-1935)**
- 74 St. Tropez
Canvas, $7\frac{3}{4} \times 11$ in. (19.5×28 cm). Signed: *P. Signac* and on back: *P.S. St. Tropez*. The Executors of the late Samuel Courtauld.
- 66a River Scene with Man Fishing
Panel, $6\frac{1}{2} \times 9\frac{3}{4}$ in. (16.5×24 cm). Painted in 1883. Lent by Lady Aberconway.

ALFRED SISLEY (1840-1899)

- 75 Snow at Louveciennes
Canvas, 18½ × 22 in. (47.5 × 56.5 cm). Signed: *Sisley*. Painted c. 1874. The Home House Trustees.
- 76 The Watering-place at Marly ('L'Abreuvoir')
Canvas, 20 × 26 in. (50.5 × 66 cm). Signed: *Sisley* '74. The Trustees of the Tate Gallery.
- 77 Boats on the Seine
Canvas, 14½ × 17¼ in. (37 × 43.5 cm). Signed: *Sisley*. Painted c. 1888. The Executors of the late Samuel Courtauld.

HENRI DE TOULOUSE-LAUTREC (1864-1901)

- 78 Seated Woman
Millboard, 26½ × 20¾ in. (67 × 52.5 cm). Signed: *T-Lautrec* '91. The picture represents Gabrielle la Danseuse in the garden of M. Forest. The Trustees of the Tate Gallery.
- 79 Jane Avril Leaving the Moulin-Rouge
Pastel and oil on millboard, 40 × 21¾ in. (102 × 55 cm). Signed: *T-Lautrec*. Painted in 1892. The Home House Trustees.
- 80 A Private Room at the Rat-Mort
Canvas, 21½ × 17½ in. (55 × 45 cm). Signed: *T-Lautrec*. Painted in 1899. The Executors of the late Samuel Courtauld.

MAURICE UTRILLO (born 1883)

- 81 'Place du Tertre'
Canvas, 19¾ × 28¾ in. (50 × 73 cm). Signed: *Maurice Utrillo V*. Painted c. 1909. The Trustees of the Tate Gallery.

- 82 A Street at Sannois
Canvas, 21½ × 32¼ in. (55 × 82 cm). Signed: *Maurice Utrillo*. Painted in 1912. The Home House Trustees.

EDOUARD VUILLARD (1867-1940)

- 83 The Screen
Millboard, 14 × 9¾ in. (35 × 23 cm). Signed: *E. Vuillard*. Painted c. 1912. The Executors of the late Samuel Courtauld.

Water Colours and Drawings

PAUL CÉZANNE (1839-1906)

- 84 The Shed
Black chalk and watercolour, 12¼ × 18¾ in. (31 × 47.5 cm). Painted c. 1880. The Home House Trustees.
- 85 La Montagne Sainte Victoire
Watercolour, 12¾ × 18¾ in. (31.5 × 47.5 cm). Painted c. 1890. The Home House Trustees.
- 86 Still Life, with a Chair, Bottles and Apples
Watercolour, 17½ × 23¼ in. (44.5 × 59 cm). Painted c. 1903-6. The Executors of the late Samuel Courtauld.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

- 87 Study of Trees
Pencil on green paper, 11 × 16¼ in. (27.5 × 41 cm). Signed: *Corot*. 1833 *près Rouen*. The Home House Trustees.

Attributed to J. B. C. Corot

- 88 A Woman's Head
Black and coloured chalks on buff paper, $15\frac{1}{2} \times 11$ in. (40 × 28 cm).
Signed: C.C. The Home House Trustees.

HONORÉ DAUMIER (1808-1879)

- 89 A Barrister Pleading
Pen and ink, $8\frac{3}{4} \times 11\frac{3}{4}$ in. (22.5 × 30 cm). Signed: *H.D.* The Executors of the late Samuel Courtauld.
- 90 'Le Malade Imaginaire'
Black chalk and watercolour, $7\frac{1}{2} \times 10\frac{3}{8}$ in. (19.5 × 26.5 cm). Signed: *h. Daumier*. An illustration to Molière's comedy, a subject treated several times by Daumier. The Home House Trustees.

EDGAR DEGAS (1834-1917)

- 91 Miss Lola at the Cirque Fernando
Pastel, $24\frac{3}{4} \times 18\frac{3}{4}$ in. (61 × 47.5 cm). Stamped: *Degas*. Inscribed: *Miss Lola, 24 Janv. 79. 12e en bas, 6e à droite 4e en haut*. Executed in 1879. A study for No. 25. The Trustees of the Tate Gallery.
- 92 A Woman Before a Mirror
Pastel, 24×23 in. (61 × 59 cm). Stamped: *Degas*. Executed c. 1882-5. The Executors of the late Samuel Courtauld.
- 93 A Woman Drying Herself
Pastel, $26\frac{3}{4} \times 23$ in. (68.5 × 58.5 cm). Stamped: *Degas*. Executed c. 1886. The Home House Trustees.

RAOUL DUFY (born 1879)

- 94 The Sailing Boat
Watercolour, $6\frac{3}{4} \times 9$ in. (17 × 23 cm). Painted c. 1906. The Home House Trustees.

JEAN LOUIS FORAIN (1852-1931)

- 95 In the Assize Court
Coloured chalk, $12\frac{1}{2} \times 18\frac{1}{2}$ in. (31 × 46 cm). Signed: *Forain*. The Home House Trustees.
- 96 A Girl Reading
Watercolour, $9\frac{1}{4} \times 10\frac{1}{2}$ in. (23.5 × 26.7 cm). Signed: *Forain 1921*. The Executors of the late Samuel Courtauld.
- 97 The Artist and his Model
Black chalk and watercolour, $12\frac{1}{2} \times 16\frac{1}{2}$ in. (31.7 × 42 cm). Signed: *Forain*. The Executors of the late Samuel Courtauld.
- 98 In the Wings
Watercolour, $16\frac{1}{4} \times 10\frac{1}{4}$ in. (42 × 26 cm). Signed: *Forain*. The Home House Trustees.
- 99 On the Stage
Watercolour, 20×14 in. (51 × 35.5 cm). Signed: *Forain*. The Home House Trustees.

VINCENT VAN GOGH (1853-1890)

- 100 A Tile Factory near Arles
Pen and ink, $9\frac{1}{4} \times 13\frac{1}{2}$ in. (24.7 × 34.5 cm). Executed about March 1888. The Executors of the late Samuel Courtauld.

CONSTANTIN GUYS (1805-1892)

- 101 Lady with a Fan
Indian ink wash, $13\frac{3}{8} \times 8\frac{1}{2}$ in. (33 × 22 cm). The Executors of the late Samuel Courtauld.
- 102 Two Ladies with Muffs
Indian ink and watercolour, $13\frac{1}{4} \times 9$ in. (33.5 × 23 cm). The Home House Trustees.

- 131 Leaving the Theatre
Lithograph. (Delteil, 169) 1896. $12\frac{3}{8} \times 10\frac{1}{4}$ in. (31.5 × 26 cm). The Executors of the late Samuel Courtauld.
- 132 Ida Heath
Lithograph. (Delteil, 165) 1896. $14\frac{3}{8} \times 10\frac{3}{8}$ in. (36 × 26.5 cm). The Home House Trustees.
- 133 A Woman in Bed
Lithograph. (Delteil, 182). 1896. $20\frac{3}{8} \times 15\frac{1}{4}$ in. (51.8 × 40 cm). The Home House Trustees.
- 134 A Girl in Bed Playing with a Dog
Lithograph. (Delteil, 226) 1898. $12\frac{1}{4} \times 10$ in. (31 × 25.3 cm). The Executors of the late Samuel Courtauld.
- 135 The Jockey
Lithograph. (Delteil, 279) 1899. $19\frac{1}{2} \times 14\frac{1}{8}$ in. (51.5 × 36 cm). The Home House Trustees.

Sculpture

- EDGAR DEGAS (1834-1917)**
- 136 The Arabesque
Bronze. Height $11\frac{3}{4}$ in. (29.8 cm). Executed between 1882 and 1895. The Executors of the late Samuel Courtauld.
- 137 Dancer Holding her Right Foot
Bronze. Height $18\frac{1}{2}$ in. (46.5 cm). Executed after 1896. The Executors of the late Samuel Courtauld.

- PAUL GAUGUIN (1848-1903)**
- 138 Portrait of Mme. Gauguin
Marble. Height 13 in. (33 cm). Signed: *P. Gauguin*. Executed soon after 1873. It is probable that in the execution of the marble Gauguin received assistance from a professional sculptor. The Home House Trustees.

- AUGUSTE RODIN (1840-1917)**
- 139 Hanako
Bronze. Height $6\frac{1}{4}$ in. (16 cm). Executed in 1908. The Executors of the late Samuel Courtauld.

- BENNO ELKAN (born 1877)**
- 140 Bust of the late Samuel Courtauld
Bronze. Height 14 in. (35.5 cm). The Executors of the late Samuel Courtauld.