

THE
NATIONAL
GALLERY
IMMUNITY
FROM SEIZURE

Delacroix and the Rise of Modern Art

17 Feb 2016 - 22 May 2016

The National Gallery, London, Trafalgar Square, London, WC2N 5DN

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Protection under the Act is sought for the objects listed in this document, which are intended to form part of the forthcoming exhibition, Delacroix and the Rise of Modern Art.

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Delacroix and the Rise of Modern Art

17 Feb 2016 - 22 May 2016

Protection under the Act is sought for the objects listed below:

Eugène Delacroix (1798 - 1863)



© The Art Institute of Chicago, Illinois

X8193

Lion Hunt

1861

Place of manufacture: France

Oil on canvas

Object dimensions: 76.2 x 96.5 cm

The Art Institute of Chicago, Potter Palmer Collection

Lender's name and address

The Art Institute of Chicago

111 South Michigan Avenue

Chicago, Illinois

60603 - 6404

USA

Provenance:

Possibly sold from the artist to Vaisse for 2,500 francs [this and the following information according to Johnson 1989]; Comte d'Aquila, his sale, February 21-22, 1868, lot 7, sold for 14,505 francs; Faure, Paris, 1885 [according to Robaut 1885, see also catalogue of 1892 sale cited below]; R. Austin Robertson, New York, his estate sale, New York, American Art Association, April 7, 1892, lot 147 (ill.); sold for 13,000 francs to Mr. and Mrs. Potter Palmer, Chicago; bequeathed to the Art Institute, 1922.

This provenance is published on the website of the Art Institute of Chicago:

<http://www.artic.edu/aic/collections/artwork/81505>

Bibliography and exhibition history:

Paris, Ecole Nationale des Beaux-Arts, Eugene Delacroix, March 6-April 16, 1885, cat. 76; The Art Institute of Chicago, Paintings From the Collection of Mrs. Potter Palmer, August 1910, cat. 22; The Art Institute of Chicago, Delacroix, March 20-April 20, 1930, cat. 43; Paris, Musée du Louvre, Exposition Eugène Delacroix, June-September 1930, cat. 191; The Art Institute of Chicago, A Century of Progress, Exhibition of Painting and Sculpture, June 1–November 1, 1933, cat. 246; The Art Institute of Chicago, Century of Progress: Exhibition of Paintings and Sculpture, June 1–November 1, 1934, cat. 192; Springfield, Mass., Museum of Fine Arts, From David to Cézanne, February 9–March 10, 1935, cat. 16; Pittsburg, Carnegie Institute, A Survey of French Painting, April 2–May 14, 1936, cat. 17; Cambridge, Mass., Fogg Museum of Art, Harvard University, Gericault, Delacroix, Chasseriau, Painters of the Romantic Movement, April 30–June 1, 1946, no cat. no.; Buffalo, New York, Albright Art Gallery, Expressionism in American Painting, May 10–June 29, 1952, cat. 3 (ill.); Venice, XXVIII Biennale di Venezia, May–September 1956, cat. 42; Los Angeles, University of California –Los Angeles Art Council, French Masters From Rococo to Romanticism, March 5–April 16, 1961, no cat. no. (ill.); Paris, Musée du Louvre, Centenaire d'Eugène Delacroix, May–September, 1963, cat. 521; Edinburgh, National Gallery of Scotland, Delacroix, August 14–September 12, 1964, cat. 75, traveled to London, Royal Academy of Arts, October 1–November 8, 1964; Stockholm, Nationalmuseum, Delacroix' Lejonakter, October 1–December 6, 1981, cat. 28 (ill.); Tokyo, Seibu Museum of Art, The Impressionist Tradition: Masterpieces from The Art Institute of Chicago, October 18–December 17, 1986, cat. 1 (ill.), traveled to Fukuoka Art Museum, January 5–February 2, 1986 and Kyoto Municipal Museum of Art, March 4–April 13, 1986; Paris, Galeries nationales du Grand Palais, Delacroix les dernières années, April 7–July 20, 1998, cat. 23 (ill.), traveled to Philadelphia Museum of Art, September 10, 1998–January 3, 1999; Charlottenlund/Copenhagen, Ordrupgaard, Delacroix: The Music of Painting, September 13–December 30, 2000, cat. 16 (ill.); Staatliche Kunsthalle Karlsruhe, Eugène Delacroix, November 1, 2003–February 1, 2004, cat. 22 (ill.).

Alfred Robaut, *L'Oeuvre Complet de Eugene Delacroix* (Paris, 1885), no. 1350; Jean Maurice Tourneaux, *Eugène Delacroix devant ses contemporains* (Paris, 1886), p. 144; Reginald Wilenski, *French Painting* (Boston, 1931), pl. 85, pp. 209, 212; *Journal de Eugene Delacroix, 1932*, vol. 2, pp. 334, 317, 389, 402; The Art Institute of Chicago, *A Guide to the Paintings in the Permanent Collection* (Chicago, 1932), p. 190; Hans Tietze, *Meisterwerks Europäischer Malerei in Amerika* (Vienna, 1935), no. 265 (ill.); Jean Cassou, *Delacroix* (Paris, 1947), no. 40; Lee Johnson, "Delacroix at the Biennale," *Burlington Magazine* 98 (September 1956), pp. 324–330, (ill.) 329; Giuseppe Marchiori, *Delacroix alla Biennale* (Venice, 1956), p. 37; Karchiori, *Delacroix alla Biennale, 1956*, pp. 36, (ill.) 37; The Art Institute of Chicago, *A Brief Guide to the Collections* (Chicago, 1956), pp. 32–33; The Art Institute of Chicago, *Paintings in The Art Institute of Chicago: A Catalogue of the Picture Collection* (Chicago, 1961), pp. 123, (ill.) p. 244; Jean Leymarie, *French Painting: The Nineteenth Century*, trans. James Emmons (Geneva and Paris, 1962), pp. 82–83; Raymond Escholier, *Eugène Delacroix* (Paris, 1963), pp. 116, 117 (detail ill.); Rene Huyghe, *Delacroix*, trans. Jonathon Griffin (London, 1963), pl. 348, pp. 471, 490; Lee Johnson, *Delacroix* (London, 1963), p. 92; George P. Mras, *Eugène Delacroix's Theory of Art* (Princeton, 1966), p. 70, fig. 21; John Maxon, *The Art Institute of Chicago* (New York, 1970), pp. 72, (ill.) 73, 280; Frank A. Trapp, *The Attainment of Delacroix* (Baltimore and London, 1970), pp. 216–17, fig. 133; John D. Morse, *Paintings in North America: Over 3000 Masterpieces by 50 Great Artists* (New York, 1979), p. 100 (ill.); Per Bjurström, "Delacroix' Lion Hunt," in *The Grace and Phillip Sanoblom Collection*, ed. Ulf Abel (Stockholm, 1981), pp. 24–35; Eve Twose Kliman, "Delacroix's Lions and Tigers: A Link Between Man and Nature," *Art Bulletin* 64, 3 (1982), p. 464, fig. 36; Maurice Sérullaz, *Dessins d'Eugene Delacroix, 1798-1863 vol. 2* (Paris, 1984), p. 222 (ill.); Frances Weitzenhoffer, *The Havemeyers: Impressionism Comes to America* (New York, 1986), p. 88, pl. 32; Lee Johnson, *The Paintings of Eugène Delacroix: A Critical Catalogue vol. 3* (Oxford, 1986), no. 205, pl. 30; Richard Brettell, *French Salon Artists 1800-1900* (Chicago, 1987), pp. 32 (ill.), 33, 118; Barthélémy Jobert, *Delacroix*, Paris, Gallimard, 1997, pp. 265–266, ill. 222.

Full full bibliography and exhibition see: <http://www.artic.edu/aic/collections/artwork/81505>

Pierre-Auguste Renoir (1841 - 1919)



© Fine Arts Museums of San Francisco, California

X8146

Madame Clémentine Valensi Stora (L'Algérienne)
1870

Place of manufacture: France

Oil on canvas

Object dimensions: 84.5 × 59.7 cm

Fine Arts Museum of San Francisco, Gift of Mr. and Mrs. Prentis Cobb Hale in honour of Thomas Carr Howe, Jr. 1966.47

Lender's name and address

The Fine Arts Museums of San Francisco
San Francisco
CA
USA

Provenance:

M. and Mme. Stora, Paris; sold in 1893 to Paul Helleu, Paris; Paul Helleu, Paris; with Claude Monet, Giverny, before 1906; with Michel Monet before 1938; Paul Rosenberg & Co., Paris; Reid & Lefevre, London by 1952; Mr. and Mrs. Prentis Cobb Hale, San Francisco; Mr. and Mrs. Prentis Cobb Hale donated the painting to the California Palace of the Legion of Honor in 1966; California Palace of the Legion of Honor, San Francisco; donated to the Fine Arts Museum, San Francisco by Mr. and Mrs. Prentis Cobb Hale in Honor of Thomas Carr Howe Jr. in 1966.

The provenance for this painting was derived from the publications listed below and its listing on The Fine Arts Museums of San Francisco website:

<http://art.famsf.org/pierre-auguste-renoir/madame-clementine-valensi-stora-lalgerienne-196647>

Publication and Exhibition History: Marseille 1906, Paris 1938, London 1952, London 1953, Chicago 1973, London, Paris and Boston 1985-6, Ottawa, Chicago and Fort Worth 1997-1998, G.-P. Dauberville and M. Dauberville 2007.

Immunity from Seizure

Note that this painting has incomplete provenance information for the years 1933-1945: specifically, it is not known when it was acquired by Paul Rosenberg & Co., Paris. There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

Paul Cézanne (1839 - 1906)



© The J. Paul Getty Museum, Los Angeles, California

X8104

The Eternal Feminine

about 1877

Place of manufacture: France

Oil on canvas

Object dimensions: 43.2 x 50.8 cm

The J.Paul Getty Museum, Los Angeles, 87.A.79

Lender's name and address

J. Paul Getty Museum (Los Angeles)

1200 Getty Center Drive

Los Angeles

CA

90049-1687

USA

Accession Number

87.PA.79

Provenance:

By 1899 - Ambroise Vollard (1867 – 1939); by 1907 – 1929 Auguste Pellerin (1852 - 1929) (Paris, France), by inheritance to Jean-Victor Pellerin, 1929; 1929 – 1955 Jean-Victor Pellerin (Paris, France), sold to Wildenstein & Co., 1955. (Seems to be with Wildenstein by 1947. Lent by Wildenstein to Cezanne at Wildenstein, New York, n.13 and again in 1952, to Cezanne at Chicago Institute of Arts and travelling, n.23. It seems likely that Wildenstein were acting as agent for Pellerin.); 1955 – 1956 Wildenstein & Company, sold to Stavros S. Niarchos, 1956; 1956 – 1958, Stavros S. Niarchos (1908 – 1996) (Paris, France), sold to Wildenstein & Co., 1958; 1958 – 1959 Wildenstein & Company, sold to Harold Hecht, 1959; 1959 – 1962, Harold Hecht, American (1907 – 1985) (Beverly Hills, California), sold to Wildenstein & Co., 1962; 1962 – 1973, Wildenstein & Company, sold to Mrs. John Goulandris, 1973; 1973 - Mrs. John Goulandris (New York, New York); - 1987 Galerie Beyeler (Basel, Switzerland), sold to the J. Paul Getty Museum, 1987.

Bibliography and exhibition history:

The provenance for this painting was derived from the Getty website:

<http://www.getty.edu/art/collection/objects/810/paul-cezanne-the-eternal-feminine-l'eternel-feminin-frenc-h-about-1877/> with additions made from lender information given in *A Loan Exhibition of Cézanne for the Benefit of the New York Infirmary* (March 27 to April 26, 1947) (Cat. 13), Wildenstein & Company, (New York), March 27 to April 26, 1947 and *Cézanne: Paintings, Watercolors & Drawings* (February 7 to May 16, 1952) (Cat. 23), The Art Institute of Chicago, February 7 to March 16, 1952 & The Metropolitan Museum of Art, (New York), April 1 to May 16, 1952.

The provenance is also published on *The Paintings of Paul Cézanne, online catalogue raisonné*, though without the dates listed in the above: <http://www.cezannecatalogue.com/catalogue/entry.php?id=297>

Exposition Cézanne (November 1899) (Cat. 6), Galerie Vollard, (Paris), November to November, 1899; *Salon d'Automne (Exposition rétrospective d'oeuvres de Cézanne)* (October 1 to October 22, 1907) (Cat. 5), Galeries nationales du Grand Palais, (Paris), 1907; *L'Impressionnisme* (June 15 to September 29, 1935) (Cat. 10), Palais des beaux-arts (Brussels), June 15 to September 29, 1935; *Cézanne* (May to October, 1936) (Cat. 37), Musée de l'Orangerie, (Paris), May to October, 1936; *Homage to Paul Cézanne (1839-1906)* (July 1939) (Cat. 16), Wildenstein & Co. (London), July to July, 1939; *A Loan Exhibition of Cézanne for the Benefit of the New York Infirmary* (March 27 to April 26, 1947) (Cat. 13), Wildenstein & Company, (New York), March 27 to April 26, 1947; *Cézanne: Paintings, Watercolors & Drawings* (February 7 to May 16, 1952) (Cat. 23), The Art Institute of Chicago, February 7 to March 16, 1952 & The Metropolitan Museum of Art, (New York), April 1 to May 16, 1952; *Cien Años de pintura francesa* (1953) (Cat. 22), Instituto Francés de la América Latina, (Mexico City), 1953; *Masterpieces of French Painting through Five Centuries* (October 17, 1953 to January 10, 1954) (Cat. 80), Isaac Delgado Museum, (New Orleans), October 17, 1953 to January 10, 1954; *Van Gogh et les peintres d'Auvers-sur-Oise* (November 26, 1954 to February 28, 1955) (Cat. 13), Musée de l'Orangerie, (Paris), November 26, 1954 to February 28, 1955; *A Loan Exhibition of Paintings and Sculpture from the Niarchos Collection* (December 3, 1957 to April 20, 1958) (Cat. 6), Knoedler & Company, (New York), December 3, 1957 to January 18, 1958, National Gallery of Canada, (Ottawa), February 5 to March 2, 1958 & Museum of Fine Arts, Boston, March 15 to April 20, 1958; *The Niarchos Collection* (May 23 to June 29, 1958) (Cat. 6), Tate Britain, (London), May 23 to June 29, 1958; *Sammlung S. Niarchos* (January 15 to March 1, 1959) (Cat. 30), Kunsthaus Zürich, (Zurich), January 15 to March 1, 1959; *Cézanne: Loan Exhibition [...] for the Benefit of The National Organization of Mentally Ill Children* (November 5 to December 5, 1959) (Cat. 11), Wildenstein & Company, (New York), November 5 to December 5, 1959; *The French Impressionists and Some of Their Contemporaries* (April 24 to May 18, 1963) (Cat. 21), Wildenstein & Co. (London), April 24 to May 18, 1963; *Paul Cézanne: Die Badenden / Paul Cézanne: The Bathers* (September 10 to December 10, 1989) (Cat. 29), Kunstmuseum (Basel), September 10 to December 10, 1989; *Cézanne Gemälde* (January 16 to May 2, 1993) (Cat. 12), Kunsthalle Tübingen, January 16 to May 2, 1993; *Cézanne* (September 25, 1995 to September 1, 1996) (Cat. 42), Galeries nationales du Grand Palais, (Paris), September 25, 1995 to January 7, 1996, Tate Britain, (London), February 8 to April 28, 1996 & Philadelphia Museum of Art, (Philadelphia), May 26 to September 1, 1996; *Faszination Venus: Bilder einer Göttin von Cranach bis Cabanel / Venus: Bilder einer Göttin* (October 14, 2000 to August 15, 2001) (Cat. 72/40), Wallraf-Richartz-Museum - Fondation Corboud, (Cologne), October 14, 2000 to January 7, 2001, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, (Munich), February 1 to April 22, 2001 & Koninklijk Museum voor Schone Kunsten Antwerpen, (Antwerp), May 20 to August 15, 2001; *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde* (September 13, 2006 to September 16, 2007) (Cat. 29) The Metropolitan Museum of Art, (New York), September 13, 2006 to January 7, 2007 & The Art Institute of Chicago, February 17 to May 13, 2007; *Cézanne & Giacometti: Tvivlens veje / Cézanne & Giacometti: Paths of Doubt* (February 20 to June 29, 2008) (Cat. 6), Louisiana Museum of Modern Art (Denmark), February 20 to June 29, 2008; *Cézanne et Paris* (October 10, 2011 to June 11, 2012) (44), Musée du Luxembourg, (Paris), October 10, 2011 to February 27, 2012 & National Art Center, Tokyo, March 28 to June 11, 2012; *Delacroix's Influence: The Rise of Modern Art from Cézanne to Van Gogh* (October 18, 2015 to May 22, 2016) (44), The Minneapolis Institute of Arts, (Minneapolis), October 18, 2015 to January 10, 2016 & The National Gallery (London), February 17 to May 22, 2016.

For full bibliography and exhibition history, please refer to:

<http://www.getty.edu/art/collection/objects/810/paul-cezanne-the-eternal-feminine-l'eternel-feminin-frenc-h-about-1877/>

<http://www.cezannecatalogue.com/catalogue/entry.php?id=297>

[Note that this picture has a complete provenance between 1933 and 1945.](#)

Eugène Delacroix (1798 - 1863)



© Photo Thierry Normand

X8199

Landscape near Champrosay

1850s

Place of manufacture: France

Oil on board

Object dimensions: 25 x 34 cm

Private Collection, on extended loan to the Musée d'art et d'histoire, Meudon

Lender's name and address

Private Collection c/o The National Gallery, London

Trafalgar Square

London

WC2N 5DN

Accession Number

D.2012-9-1

Provenance:

Delacroix's posthumous sale, February 1864, probably part of lot 219 to unknown buyer; ? Camille Corot; ? his sale, 7 June 1875; Larrieu; acquired from Larrieu by Baudoin, by July 1889; Maurice Gobin by 1937; private collection in Paris in 1957; Salander-O'Reilly Gallery, New York, 2004; Currently in a private collection, USA, on extended loan to the Musée d'art et d'histoire, Meudon.

The provenance for this painting was derived from the publications listed below.

Publication and Exhibition History: Gobin, Paris 1937, Paris 1957, Johnson 1986, communications with The Minneapolis Institute of Art 2015

Note that this painting has incomplete provenance information for the years 1933-1945: specifically, it is not known exactly when the painting was in Maurice Gobin's possession. It is also not known when the painting was acquired by the private collector in Paris. There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

Ignace-Henri-Théodore Fantin-Latour (1836 - 1904)



© Los Angeles County Museum of Art, California

X8174

Tannhäuser: Venusberg

1864

Place of manufacture: France

Oil on canvas

Object dimensions: 116.8 x 149.9 cm

Los Angeles County Museum of Art, Gift of Mr. and Mrs. Charles Boyer

Lender's name and address

Los Angeles County Museum of Art

5905 Wilshire Boulevard

Los Angeles

CA 90036

USA

Provenance:

Collection Alexander Ionides, London, bought from the artist in 1864 (2000 francs); collection Rosenberg, Paris, by 1906; acquired collection F. Gerard, Paris, after 1911; collection Montague Napier, London; collection Mrs. R. A. Workman, London (sold London, Christie's, 9 May 1924, no. 47, repr.); bought at that sale by Paul E. Cremetti, London (£1,260); collection Cyril Davis London, by 1942 (when exhibited at the National Gallery); sale London, Christie's, 4 May 1951, no. 25; bought by Hallsborough, London (£540); collection Mr. and Mrs. Charles Boyer, Los Angeles; given by Mr. and Mrs. Charles Boyer to Los Angeles County Museum of Fine Arts, 1959.

The provenance for this painting was derived from the publications listed below:

Publication and Exhibition History: Paris 1864, no. 678; Gautier 1864, p. 877; Bouyer 1895, p. 84; Bouyer 1898, p. 27; Bénédite 1899, p. 12; Proust 1902, p. 239; Marx 1905, p. 22; Bénédite 1906, vol. 1, pp. 27, 29, pl. 34; Bénédite 1906, vol. 2, p. 162; Jullien 1906, p. 367; Paris 1906, no. 151; Julien 1909, pp. 25, 49, 50, 93, 94, 196; Errera 1920; Glasgow 1920, unnumbered; Gibson 1924, pp. 48, 118, 124, 209; Kahn 1927, p. 29; London 1942, no. 6, p. 1; London 1951, no. 23; Curry 1964, pp. 3–19; Northampton 1966; Davis, CA 1969, unnumbered; Riverside 1970, p. 6; Baudelaire 1973, pp. 350–51, nn. pp. 844–45; Rewald

Immunity from Seizure

1973, p. 116, p. 136 n. 22; Lucie-Smith 1977, pp. 30–31, 152, pl. 90; Philadelphia 1978, no. VI-50 (repr.); Verrier 1978, p. 21, repr. p. 9; Heesemann-Wilson 1980, pp. 103–105 (fig. 3); Ottawa 1983, no. 50, pp. 159–62; Paris and New York 1994, no. 71, p. 382; Lisbon and Madrid 2009–2010, no. 42, p. 197.

Note that this painting has incomplete provenance for the years 1933–1945. The National Gallery's annotated sales catalogue confirms that Cremetti bought the painting in London in 1924. It was certainly in the collection of Cyril Davis by 1942, when lent from his collection to an exhibition at the National Gallery, London. As Cremetti was actively dealing in pictures in London during this period, and as there is no evidence of the painting leaving the country, it seems reasonable to assume that the painting passed from Cremetti to Davis in London at some point during the period 1924–1942. There are no searches for the painting on either www.lostart.de or www.lootedart.com.

Eugène Delacroix (1798 - 1863)



© Los Angeles County Museum of Art, California

X8189

Henri IV conferring the Regency on Marie de' Medici (after Rubens)
about 1825-30

Place of manufacture: France

Oil on canvas

Object dimensions: 88.3 x 115.9 cm

Los Angeles County Museum of Art, Los Angeles County Fund

Lender's name and address

Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles
CA 90036
USA

Accession Number

58.12

Provenance:

Delacroix's posthumous sale, February 1864, lot 169, to Thoré (Burty Ann ED), probably for Emile Pereire, 1,950 francs; Emile Pereire sale, 6 March 1872, to A. Hulot, 2,650 francs; Hulot's sale, 9 May 1892, 3,000 francs; with Brame, Paris; with Durand-Ruel, Paris, New York, Paris, May 1892–September 1896; Durand-Ruel sold it to Edgar Degas, 4 September 1896 (Arch D-R); Degas' sale, 26 March 1918, lot 25 (repr.), 24,000 francs; with Paul Rosenberg by 1921; Dr. Boner, Berlin, by 1930; with F. & P. Nathan, Zurich, by 1956, until 1958; sold by F. & P. Nathan to LACMA (P.306.58-3), 1958.

The provenance for this painting was derived from the publications listed below:

Publication and Exhibition History: Paris 1885, no. 116; Silvestre 1885, p. 83; Basel 1921, no. 89; Meier-Graefe 1922, repr. p. 124; Escholier 1926–29, vol. 1, repr. p. 91; Mauclair 1929, repr. p. 162; Paris 1930, no. 226; Basel 1937, no. 16; Fierens 1946, p. 5; Lemoisne 1946, vol. 1, p. 25; Venice 1956, no. 19;

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Brown 1958, pp. 3–7, repr.; Toronto and Ottawa 1962–63, no. 10, repr.; Edinburgh and London 1964, no. 27; White 1967, pp. 37, 41, 48, repr. fig. 22; Thuillier 1967, p. 80; Providence, RI 1975, no. 84, repr..

Note that this painting has incomplete provenance for the years 1933–1945. Exhibitions at the Louvre and the Basel Kunsthalle in 1930 and 1937 respectively confirm that the painting was in the collection of “M. Boner, Berlin.” The Kunsthalle catalogue thanks its lending institutions and private collectors at the beginning of the publication, so although the painting is listed as “Berlin, Privatbesitz”, “Herrn und Frau Dr. Boner” are thanked in the preface.

It has not been possible to trace any information about Dr. Boner as a collector. There is an entry on a website about the history of Deutsche Bank which provides some biographical information (<http://www.bankgeschichte.de/de/content/861.html>), including a death-date of 1941. It is not clear where the painting went after Dr. Boner’s death. It reappears at the Venice Biennale of 1956, in “Zurigo, coll. privata”, presumably the collection of Dr. Fritz Nathan and Dr. Peter Nathan.

There is some published information about the Nathans, including the assertion that Delacroix was held high in their esteem for the high prices his works raised, but nothing about this painting in particular. Dr. Johannes Nathan, the current owner of the gallery, searched their records and found nothing in relation to this work or its sale to LACMA. Fritz Nathan’s dealings during the Second World War have been called into question and he is listed on several looted art websites, not least because of his role as primary art adviser to Swiss collector Emil Bührle. However, research published by the Oskar Reinhardt Foundation has shown that Fritz Nathan also facilitated “conventional art transaction[s]” during this period.

The painting is not listed on either www.lostart.de or www.lootedart.com. There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

Eugène Delacroix (1798 - 1863)



© The Metropolitan Museum of Art, New York

X8161

Christ on the Sea of Galilee

1853

Place of manufacture: France

Oil on canvas

Object dimensions: 50.8 x 61 cm

Lent by The Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

100280-0198

USA

Provenance:

?[Francis Petit, Paris, from 1853]; ?Bouruet-Aubertot, Paris (by 1860); ?Monsieur R.-L. L. (until 1876; his sale, Paris, April 22, 1876, no. II); John Saulnier, Bordeaux (by 1873?-d. 1886; his estate sale, Hôtel Drouot, Paris, June 5, 1886, no. 35, for Fr 14,000, bought in; his estate sale, Galerie Charles Sedelmeyer, Paris, March 25, 1892, no. 8, for Fr 26,000 to Durand-Ruel); [Durand-Ruel, Paris, 1892; stock no. 2066; sold on December 13 for Fr 40,000 to Durand-Ruel, New York]; [Durand-Ruel, New York, 1892-94; sold on January 16, 1894 to Havemeyer]; Mr. and Mrs. H. O. Havemeyer, New York (1894-his d. 1907); Mrs. H. O. (Louisine W.) Havemeyer, New York (1907-d. 1929; cat., 1931, pp. 134-35, ill.); given to the Metropolitan Museum in the Bequest of Mrs. H. O. Havemeyer, 1929.

The provenance for this painting was provided by The Metropolitan Museum of Art.

Publication and Exhibition History: Paris 1860, no. 349; Gautier 1860, p. 202; Paris 1864, no. 125; Cantaloube 1864, p. 98; de la Madelène 1864, p. 17; Moreau 1873, p. 262; Paris 1885, no. 201; Robaut 1885, p. 326, no. 1215, ill.; Paris 1886, no. 78; Mantz 1886, p. 3; Meier-Graefe 1902, ill. opp. p. 10; Moreau-Nélaton 1916, vol. 2, p. 115, fig. 335; Meier-Graefe 1922, ill. p. 199; New York 1930, no. 59; Jewett Mather Jr. 1930, p. 469, ill. p. 461; Joubin 1932, vol. 2, pp. 77, 82, 83, 88; King 1938, pp. 90, 92–93, 109 n. 14, p. 110 nn. 30 and 36, fig. 6; Los Angeles 1940, no. 23; Whitehill 1941, fig. 4; New York 1948, p. 38, under no. 8; Honolulu 1950, no. 20; Toronto 1950, no. 10; Wellington 1951, pl. 52; Hempstead, N. Y. 1952, no. 36; Friedlaender 1952, pp. 125, 133, fig. 81; Atlanta 1955, no. 6; Birmingham, Ala. 1955, no. 6; Johnson 1956, p. 329 nn. 9 and 10; Johnson 1960, p. 300; Columbia, S.C. 1960, no. 14; Johnson 1962, pp. 45–46, under no. 18; Huyghe 1963, pp. 469, 537; Baumann and Wagner 1963, unpaginated, under no. 78; Sérullaz 1963, pp. 340–41, under nos. 448 and 449; Sterling and Salinger 1966, pp. 27–30, ill.; Cooper 1968, pp. 48–55, figs. 1 and 5; Rossi Bortolatto 1972, p. 125, no. 655, ill.; Tokyo 1972, no. 91; Kyoto 1972, no. 91; New York 1973–74, no. 37; Strauber 1980, pp. 239, 258–59, 267–79, 344 nn. 100 and 105, p. 345 n. 105; Sharp Young 1980, p. 59, fig. 3; Johnson 1981, vol. 1, p. 118; Sérullaz 1981, p. 195, no. 386, ill.; Johnston 1982, p. 49; Pickvance 1984, p. 103; Weitzenhoffer 1986, pp. 98, 258, pl. 45; Johnson 1986, vol. 3, pp. 232–33, 235 n. 1, pp. 236, 348, 354, no. 454; Amsterdam 1987, no. 1; Zürich 1987, no. 95; Frankfurt 1987–88, no. 95; Sund 1988, pp. 666–68 n. 53, fig. 5; Yokohama 1989, no. 81; van Uitert et al. 1990, p. 118, fig. 44b; New York 1991, no. 9; New York 1993, no. A261; Leeman 1994, p. 233, ill.; Rautmann 1997, p. 292, fig. 284; Paris 1998, no. 115; Margolis Maurer 1998, p. 7, fig. 10; Sérullaz and Doutriaux 1998, p. 123, ill. p. 122; Powers Erickson 1998, pp. 97–100, 155, fig. 9; Philadelphia 1998–99, no. 115; Amsterdam 2003, unnumbered cat. (pl. 124); Wilson-Bareau with Degener 2003, p. 73, fig. 53; Karlsruhe 2003–2004, no. 172; Oklahoma 2006, no. 22; Houston 2007, no. 17; Berlin 2007, unnumbered cat.; Baltimore 2007–2008, no. 11; Stolwijk 2008, pp. 30–31, 146, n. 55; Jansen, Luijten and Bakker 2009, letter nos 632, 634, 649, 673, 676, 801; Hannoosh 2009, vol. 1, pp. 680, 684, 689, 1333 n. 155, p. 1453; Jobert 2009, pp. 23, 27, n. 41; Hendriks et al. 2011, p. 236; Thompson 2012, pp. 74, 76, 271, fig. 54; Tokyo 2012–2013, no. 23; Beijing 2013, no. 23; Bakker and van Dijk 2013, p. 68; van Heugten 2014, pp. 69, 96, fig. 20.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© The Minneapolis Institute of Art

X8113

Convulsionists of Tangier

1838

Place of manufacture: France

Oil on canvas

Object dimensions: 95.6 x 128.6 cm

Lent by The Minneapolis Institute of Art, Bequest of J. Jerome Hill

Lender's name and address

Minneapolis Institute of Art

2400 Third Avenue S

Minneapolis

MN

55404

USA

Provenance:

Van Isaker sale, 15th May 1852, lot II, to M. Jourdan, 2175 fr.; M. Mala by 1855 to 1863; Marquis du Lau bought in 1863 for 20,000 fr.; Du Lau sale, 5th May 1869, lot 6, to Edwards, 48,500 fr.; Edwards sale, 7th March 1870, lot 5, bought in at 49,000 fr.; with Durand-Ruel (probably on consignment from Edwards); Edwards sale, 24th February 1881, lot 16, to Foeder, 95,000 fr.; Faure, by 1885 until at least 1888; George I. Seney, New York, by 1889; James J. Hill, St. Paul, Minnesota, by 1895; by descent to Louis W. Hill, St. Paul, Minnesota, by 1930; by descent to Jerome Hill, New York, by 1962; Jerome Hill Bequest to Minneapolis Institute of Art in 1973.

The provenance for this painting was derived from the publications listed below and its listing on The Minneapolis Institute of Art website: <https://collections.artsmia.org/index.php?page=detail&id=1978>

Publication and Exhibition History: Paris 1855, Paris 1860, Paris 1864, London 1871, Paris 1878, Paris 1885, New York 1889-90, Robaut 1885, Escholier 1929, Chicago 1930, Paris 1930, New York 1933, Chicago 1934, San Francisco 1939, New York 1940, Minneapolis 1941, New York 1948, Minneapolis 1958, Davis 1958, Toronto and Ottawa 1962-3, Huyghe 1963, Paris 1963, Maltese 1965, New York 1966, Minneapolis 1969,

Immunity from Seizure

Hedberg and Hirschler 1974, Johnson 1986, pp.171-3, no. 360, Lipshultz 1988.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© The Minneapolis Institute of Art

X8137

View of Tangier from the Shore

1858

Place of manufacture: France

Oil on canvas

Object dimensions: 81.3 x 101.6 cm

Lent by The Minneapolis Institute of Art, Bequest of Mrs. Erasmus C. Lindley in memory of her father, James J. Hill

Lender's name and address

Minneapolis Institute of Art

2400 Third Avenue S

Minneapolis

MN

55404

USA

Provenance:

Painted for the dealer Tedesco; Salomon Goldschmidt by 1860; Goldschmidt sale 17 May 1888, lot 31, as *Les côtes du Maroc*, to Fanién, 50,000 fr.; Fanién sold the painting to Boussod, Valadon et Cie [Goupil] on 2 March 1892; Boussod, Valadon et Cie [Goupil] sold it to James J. Hill, St. Paul, Minnesota, on 27 May 1892; d. 1916, by descent to his widow, Mrs Hill; d.1922, by descent to their daughter, Mrs E. C. Lindley, New York; Mrs Erasmus C. Lindley bequest to Minneapolis Institute of Art, 1949.

The provenance for this painting was derived from the publications listed below and its listing on The Minneapolis Institute of Art website: <https://collections.artsmia.org/index.php?page=detail&id=799>

Publication and Exhibition History: Paris 1860, Paris 1883, Wolff 1885, Robaut 1885, Paris 1889, Minneapolis 1915, Escholier 1929, The Minneapolis Institute of Arts Bulletin 1949, Minneapolis 1958, Toronto and Ottawa 1962-3, no.23, Huyghe 1963, Edinburgh and London 1964, no.66, Johnson 1986,

Immunity from Seizure

p.206, no. 408, Minneapolis 1970, pp.233-5, no.122.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© The Minneapolis Institute of Art

X8147

View of Tangier with Figures
about 1853

Place of manufacture: France

Oil on canvas

Object dimensions: 47 x 56.2 cm

Lent by The Minneapolis Institute of Art, Gift of Georgiana Slade Reny

Lender's name and address

Minneapolis Institute of Art

2400 Third Avenue S

Minneapolis

MN

55404

USA

Provenance:

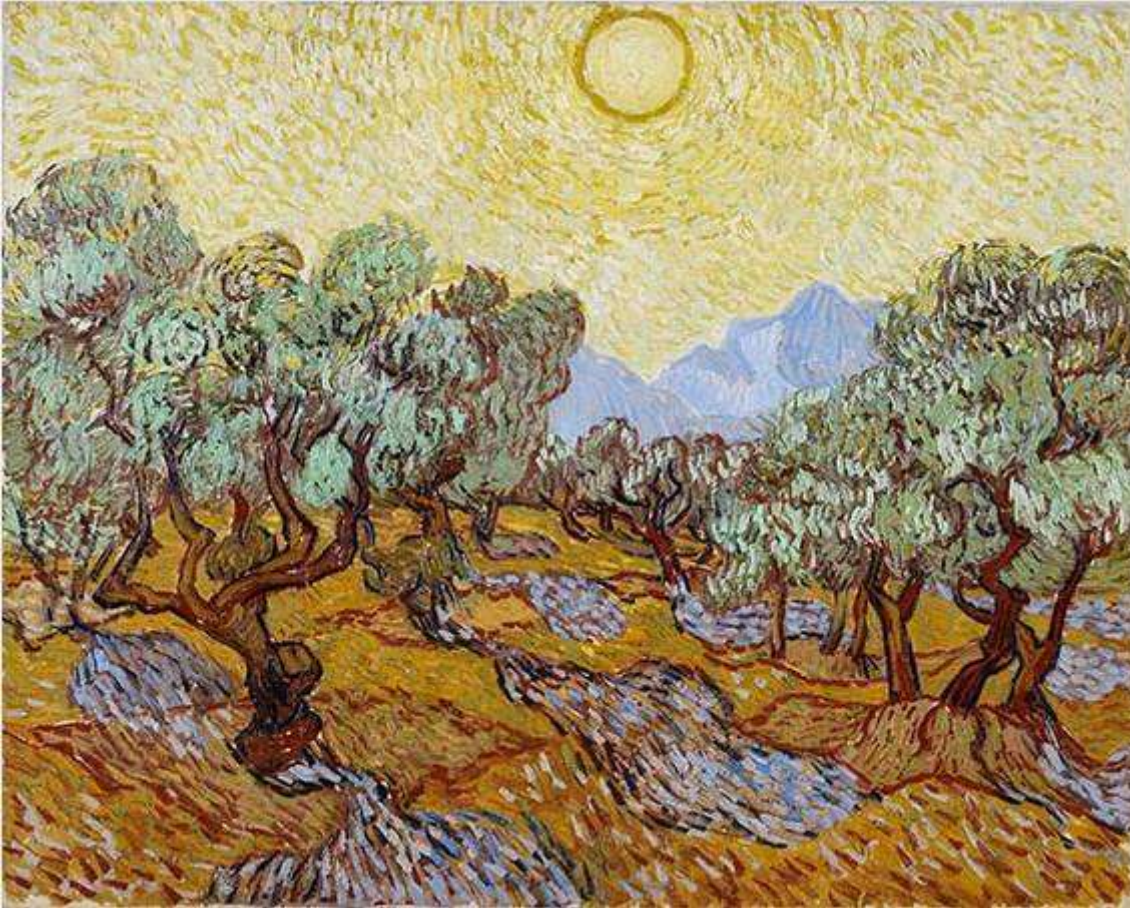
Sold by the artist to Weill on 1 February 1853; with Durand-Ruel; Adolphe E. Borie, Philadelphia, 5 February 1880; Mrs Borie, his widow, Philadelphia to at least 1887; James J. Hill, St. Paul, Minnesota; d.1916, Mrs Hill, his widow; d.1922, by descent to their granddaughter, Mrs Georgiana Slade Reny; Gift of Georgiana Slade Reny to the Minneapolis Institute of Art in 1993.

The provenance for this painting was derived from the publications listed below and its listing on The Minneapolis Institute of Art website: <https://collections.artsmia.org/index.php?page=detail&id=4578>

Publication and Exhibition History: Escholier 1929, p. 167, Minneapolis 1958, Johnson 1986, pp.196-7, no. 390.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Vincent van Gogh (1853 - 1890)



© The Minneapolis Institute of Art

X8163

Olive Trees

1889

Place of manufacture: France

Oil on canvas

Object dimensions: 73.7 x 92.7 cm

Lent by the Minneapolis Institute of Art, The William Hood Dunwoody Fund

Lender's name and address

Minneapolis Institute of Art

2400 Third Avenue S

Minneapolis

MN

55404

USA

Provenance:

Sent to Theo van Gogh on 29 April 1890; Theo van Gogh; Johanna van Gogh-Bonger; V. W. van Gogh; Amédée Schuffenecker, Paris (KB Jan. 1901); Alexandre Berthier, Prince de Wagram, Béziers; Henri Barbazanges, Paris; Eugène Druet, Paris; Sally Falk, Mannheim, February 1918; Paul Cassirer, Berlin, April 1918; Tony Lessing, Berlin; Margarethe Mauthner, Berlin; Paul Rosenberg, Paris/New York (no.2057); with H. S. Southam, Ottawa by 1934; with Fine Arts Associates, New York by 1948; Ralph and Mary Booth, Detroit; acquired by Minneapolis Institute of Art in 1951 through the William Hood Dunwoody Fund.

The provenance for this painting was derived from the publications listed below and its listing on The Minneapolis Institute of Art website:<https://collections.artsmia.org/index.php?page=detail&id=1218>

Publication and Exhibition History: Berlin 1921, Dresden 1926, p.46, no. 209, Ottawa, Toronto and Montreal 1934, no.60, Cleveland 1948, New York and Palm Beach 1957, Feilchenfeldt 2013, p.232.

Immunity from Seizure

Note that this painting has incomplete provenance information for the years 1933-1945: specifically, it is not known when exactly it passed into the possession of H. S. Southam, Ottawa. It is known that H. S. Southam lent the painting to the exhibition in Ottawa, Toronto and Montreal, from January 1934. There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

Paul Signac (1863-1935)



© The Minneapolis Institute of Art

X8204

Snow, Boulevard de Clichy, Paris

1886

Place of manufacture: France

Oil on canvas

Object dimensions: 48.1 x 65.6 cm

Lent by The Minneapolis Institute of Art, Bequest of Putnam Dana McMillan

Lender's name and address

Minneapolis Institute of Art

2400 Third Avenue S

Minneapolis

MN

55404

USA

Provenance:

By 1887, in the collection of (Dr. Henry?) Montandon, bought at the exhibition of Théâtre Libre in 1887 (indicated in the cahier d'opus) ; M^e Ralph Bellier, Paris; Galerie Sam Salz, New York; 1955, acquired by Putnam Dana McMillan, Minneapolis 1961; acquired by Minneapolis Institute of Arts (Putnam Dana McMillan bequest).

The provenance for this painting was derived from: Françoise Cachin, *Signac, catalogue raisonné de l'oeuvre peint*, Paris, 2000, n.115, p.172.

Exhibition history:

Paris, 1886, rue Laffitte, n. 191; Paris 1887, Indépendants, n.456; Paris 1887, Théâtre Libre, (no catalogue); Claremont, 1963, Pomona College Gallery, *Muse or Ego. Salon and Independent Artists of the 1880's*, n.68, repr. Detail p.16; Dartmouth (New Hampshire), 1986, Hood Museum of Art; Dartmouth College, *Winter*, n.45, p.93, repr. colour; Paris, 1988, n.115, repr. colour., p.303.

Bibliography and exhibition history:

The provenance for this painting was derived from the following sources:

The permanent collection of the Minneapolis Institute of Arts, Minneapolis, 2006, p.293 [note that this provenance is not complete, and Cachin (2000) should be referred to, on advice from the curatorial department at Minneapolis Institute of Arts]; *Signac*, exh. cat., 27 Feb-28 May 2001, Grand Palais, Paris, 15 June-9 September 2001, Van Gogh Museum, Amsterdam & 9 Oct-30 Dec 2001, The Metropolitan Museum of Art, New York, French and English trans, pp.110-111, n.13, repr. colour; A. Distel, "Portrait of Paul Signac: Yachtsman, Writer, Independent and Reactionary", [pp.37-51], see particularly fn.33, p.48, in *Signac*, 2001; Françoise Cachin, *Signac, catalogue raisonné de l'oeuvre peint*, Paris, 2000, n.115, p.172; *The Connoisseur Yearbook*, 1963, London, p.51-p.54, fig.11 [for information on the Putnam McMillan bequest].

For a full bibliography and exhibition history for this painting, please refer to: Françoise Cachin, *Signac, catalogue raisonné de l'oeuvre peint*, Paris, 2000, n.115, p.172.

Supporting information:

Note that this painting has an incomplete provenance between 1933 and 1945, as the dates in which the work entered the collection of Master Ralph Bellier and subsequently Galerie Sam Salz have not yet been located. Ultimately however, the provenance has been taken from Françoise Cachin's catalogue raisonné, granddaughter of the artist and renowned Signac authority (as advised by Minneapolis Institute of Arts).

Efforts have been made to locate the dates and identity of Montandon. A likely candidate seems to be Dr. Henry Montandon, a wealthy business man and collector. He is mentioned in the following Christie's catalogue entry in relation to his patronage of sculptor and furniture maker François-Rupert Carabin: <http://www.christies.com.cn/lotfinder/LotDetailsPrintable.aspx?intObjectID=4028084> According to footnote 33, p.48 in Distel (2000), Signac's pre-catalogue (Signac Archives) mentions that *Snow, Boulevard de Clichy, Paris* (cat. no. 13) was bought by Montandon at an exhibition at the Théâtre-Libre in 1887 (probably the one in which Van Gogh also participated, November 1887-January 1888). A letter from Gauguin to Théo van Gogh around September 21, 1889 (Cooper 1983, letter 20) points out that Montandon, who had just bought one of his works, "had been with Leclanché one of my colleagues at a stockbrokers," informing us about this early collector of Signacs.

Efforts have been made to determine the dates that the painting was in the collection of Ralph Bellier, Paris and Galerie Sam Salz, New York. Bellier auction house was set up by Alphonse Bellier in 1919 whilst Galerie Bellier, Paris was established around 1930 <http://research.frick.org/directoryweb/browserecord.php?-action=browse&-recid=6040> No birth or death dates for Ralph Bellier have yet been located.

The provenance of this painting fits with collecting patterns between the Bellier family and Galerie Sam Salz. Efforts have been made to locate other works acquired by Ralph Bellier: Pierre Bonnard, *Plat de Pêches*, 1941, <http://www.christies.com/lotfinder/lot/pierre-bonnard-plat-de-pches-926465-details.aspx?pos=17&intObjectID=926465&sid=> Ralph Bellier seems to have been working closely with artists' families as well as with Galerie Sam Salz, New York. Alphonse Bellier was similarly dealing works to Galerie Sam Salz in the mid-1940s in the case of Chaim Soutine, *Woman in Red*, 1927-30, <http://www.philamuseum.org/collections/permanent/59603.html>

Jean-Claude Bellier, the son of Ralph Bellier, also seems to have had links with Ginette Signac, daughter of Paul Signac. The provenance for *Garden at La Hune* by Jeanne Selmersheim-Desgrange, 1909, published on the website of Indianapolis Museum of Art, gives the impression that Galerie Jean-Claude Bellier may have even acted as agent for Ginette Signac: <http://collection.imamuseum.org/artwork/81372/>

Efforts have been made to determine when the painting was acquired by Galerie Sam Salz. For biography see, <https://www.nga.gov/resources/dpadealers.shtm> Galerie Sam Salz opened in New York in 1938, so the painting would likely have been acquired after this date.

It is notable that between 1936 and 1938 Sam Salz went back to Europe after World War II to assist the Commission of Reparation in recovering paintings, supporting his status as a 'known and trustworthy collector'. <http://www.nytimes.com/1981/03/22/obituaries/sam-salz-art-dealer-and-collector-of-impressionist-works-dies-at-87.html>

Immunity from Seizure

A full certificate has been issued by the Art Loss Register as there are no active searches for this painting.

Jean Metzinger (1883-1956)



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X8294

Fields of Flowers in Bloom, near Caen

1904

Place of manufacture: France

Oil on canvas

Object dimensions: 44.1 x 59.7 cm

Lent by The Minneapolis Institute of Art, Gift of Anne Dalrymple Hull

Lender's name and address

Minneapolis Institute of Art

2400 Third Avenue S

Minneapolis

MN

55404

USA

Provenance:

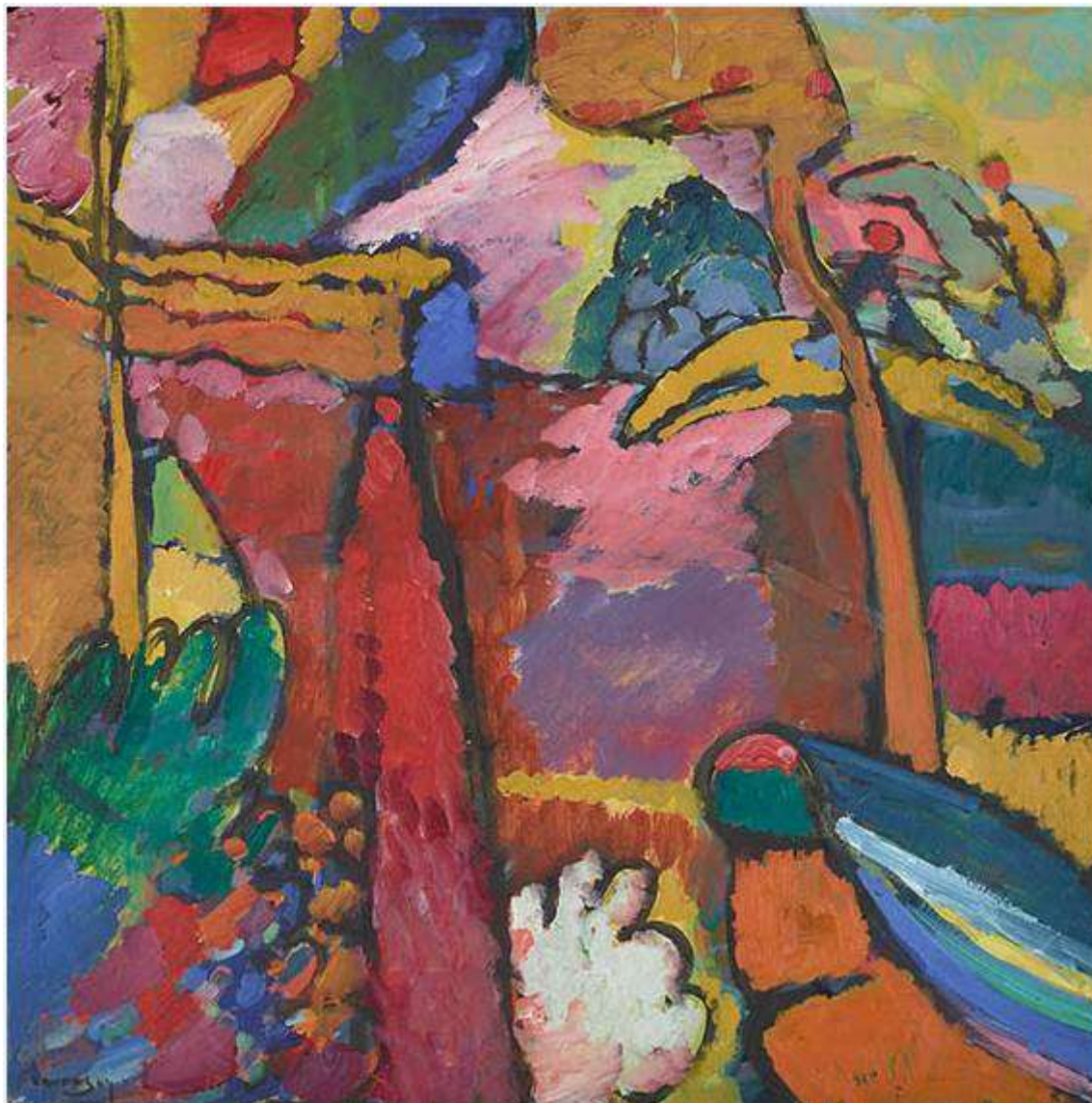
Probably International Galleries, Chicago, to 1966; purchased in 1966 by Hadlai and Ann Hull at an art auction at the MIA organized by then deputy director Sam Saches II; gift of Anne Hull to the Minneapolis Institute of Art, 2012.

This provenance was provided by the Minneapolis Institute of Art.

Publication and Exhibition History: n/a.

Note that this painting has incomplete provenance for the years 1933–1945. International Galleries in Chicago organized a major Metzinger show in 1964, but this painting was not included, which would imply it was acquired by International Galleries after May 1964. The Art Institute of Chicago has two works by Metzinger which were also owned by the International Galleries in the 1960s; like this painting, neither has a provenance before that. *Fields of Flowers in Bloom, near Caen* does not appear on either www.lootedart.com or www.lostart.de. There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

Vassily Kandinsky (1866 - 1944)



© The Minneapolis Institute of Arts

X8649

Study for Improvisation V

1910

Place of manufacture: Germany

Oil on pulp board

Object dimensions: 70.2 x 69.9 cm

Lent by The Minneapolis Institute of Art, Gift of Bruce B. Dayton

Lender's name and address

Minneapolis Institute of Art

2400 Third Avenue S

Minneapolis

MN

55404

USA

Provenance:

Alexej Jawlensky, Munich and Wiesbaden, Germany from c. 1922 to 1941; by descent to his wife, Helene Jawlensky, Wiesbaden, Germany and Locarno, Switzerland, to about 1957; Galerie Anne Abels, Cologne, Germany, by 1958; Lea Steegman, Cologne, Germany; Galerie Beyeler, Basel, Switzerland, by 1967; Bruce B. Dayton, Minneapolis, Minnesota; gift to The Minneapolis Institute of Art in 1967.

The provenance for this painting was derived from the publications listed below and its listing on The

Immunity from Seizure

Minneapolis Institute of Art website: <https://collections.artsmia.org/index.php?page=detail&id=1639>.

Publication and Exhibition History: Grohmann 1958, Cologne 1964, no. 47, p.345, Sachs 1967, Basel 1967, no.21, Minneapolis 1970, pp.494-5, no.265, Lipshultz 1988, pp.182-3.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Paul Gauguin (1848 - 1903)



© The Minneapolis Institute of Art

X8776

I Raro Te Oviri (Under the Pandanus)

1891

Place of manufacture: Tahiti

Oil on canvas

Object dimensions: 73.7 × 91.4 cm

Lent by The Minneapolis Institute of Art, The William Hood Dunwoody Fund

Lender's name and address

Minneapolis Institute of Art

2400 Third Avenue S

Minneapolis

MN

55404

USA

Accession Number

41.4

Provenance:

Estate of the artist; Ambroise Vollard;[1] Karl Ernst Osthaus (Folkwang Museum, Hagen), December 1903;[2] sold by Osthaus to Moderne Galeries Heinrich Thannhauser, Munich, Summer 1916 (as Fruchttträger);[3] Mr. and Mrs. Gilbert Fuller, Boston, Massachusetts, by 1929;[4] Consigned to Knoedler and Co., New York in 1940; sold to MIA in 1941.[5]

[1] After receiving the estate of Gauguin, Vollard had sold 29 Gauguins by October 1903. Under the Pandanus II was included in Vollard's exhibition of November 4-28, 1903. Pandanus, along with several other works, were reserved for Osthaus by Konrad Ferdinand Edmund von Freyhold shortly after November 4. The works were shipped to Hagen on approval at the close of the exhibition. [Source: Rainer

Immunity from Seizure

Stamm, "Kart Ernst Osthaus: Eine Sammlungsgeschichte der Moderne," in "Das Schönste Museum der Welt": Museum Folkwang bis 1933." Ex. cat. Museum Folkwang, Essen. Gottingen : Edition Folkwang/Steidl, 2010, pp. 160-61.]

[2] This supplants the Folkwang Museum, Hagen (and/or Essen) in the Minneapolis provenance. The Folkwang was established in 1902/3 by the key German collector of contemporary art at the turn of the century, Karl Ernst Osthaus (1874-1921). The collection was owned by Osthaus and housed in the museum building he commissioned, as well as being displayed in his home. (His ultimate intention for the collection and the building was to go to the city of Hagen-which it did not.) During World War I Osthaus fell into financial difficulties and, consequently, was forced by circumstances to part with some of his collection. In the summer of 1916 he sold *Under the Pandanus* (II-MIA) to *Moderne Galerie Heinrich Thannhauser* for 12,000 marks. [Kropmanns, p.264 & fn #67] Thus, it can be argued that this picture never actually belonged to the Folkwang Museum in Hagen but remained the personal property of Osthaus. [Nor, obviously, was it transferred in the purchase of the collection by the city of Essen in 1922, a year after Osthaus' death.] Thus, this information negates the repeated inclusion of the "Folkwang Museum, Essen" that appears in the catalogue raisonnée and other printed sources. [Source: Peter Kropmanns, "Gauguin in Deutschland," in *Das verlorene Paradies*. Ex. Cat., Museum Folkwang Essen ; Staatliche Museen zu Berlin, Neue National-galerie; Köln: DuMont, 1998, pp. 252-271.]

[3] Knowledge of the painting's sale directly to Thannhauser in 1916, and Thannhauser's exhibition of the picture during the 1920s, most likely removes from the Minneapolis provenance "Marcel Kapferer" who also appears in the Dallas provenance. The Dallas provenance notes that Kapferer was a French Jew who was forced to go into hiding with his family in the south of France during the war years (WWII), at which time he allegedly sold some of his collection to survive. Consequently, Kapferer's situation post-dates the presence of our painting being in a Boston collection (Fuller) by 1930.

[4] This date is based on e-mail correspondence with personnel at MFA, Boston that establishes the painting was on loan to their museum for an informal exhibition titled, *Van Gogh, Gauguin, Cézanne* that ran from June 26 -Sept. 30, 1929 [no catalogue]. Boston confirmed that the Fuller's were the lenders. It was lent under the title of *I raro te Oviri* (*Sous les Pandanus*).

[5] Knoedler invoice noted it as formerly in the collection of "Folkwang Museum, Hagen."

The provenance for this painting was provided by the Minneapolis Institute of Art.

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Paul Gauguin (1848 - 1903)



© Photo Musées de Strasbourg, M. Bertola

X8099

Still Life with a Sketch after Delacroix

1887

Place of manufacture: France

Oil on canvas

Object dimensions: 40 x 30 cm

Musée d'Art moderne et contemporain de Strasbourg

Lender's name and address

Musée d'art moderne et contemporain (Strasbourg)

1, place Hans Jean Arp

Strasbourg Cedex

67076

France

Provenance:

According to the museum purchased by Raymond Koechlin (1860-1931) from Schuffenhozer; bequest Raymond Koechlin, 1931

The provenance for this painting was provided by the Musée d'Art moderne et contemporain. It was published in Wildenstein, Daniel, *Gauguin, Premier itinéraire d'un sauvage. Catalogue de l'oeuvre peint (1873-1888)* (Skira/Wildenstein Institute Publications, Milan/Paris 2001), vol. II, pp. 348-50

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© Musee de Grenoble

X8165

Ruggiero rescues Angelica

about 1856

Place of manufacture: France

Oil on canvas

Object dimensions: 46 x 55 cm

Musée de Grenoble

Lender's name and address

Musée de Grenoble

5 Place de Lavalette

Grenoble

38000

France

Accession Number

MG 455

Provenance:

Van Isaker sale on 24th April 1857, no. 15 (as *Persée et Andromède*, 47x56cm); Georges Arosa collection; sold by Georges Arosa on 24th April 1858, lot 21, to Musée de Grenoble.

The provenance for this painting was derived from the publications listed below and its listing on the Musée de Grenoble website:

<http://www.navigart.fr/grenoble-collections/#/artworks/search/6000000004538?layout=grid&page=0&filters=authors:DELACROIX+Ferdinand-Victor+dit+DELACROIX+Eugene%20%86%B9DELACROIX+Ferdinand-Victor+dit+DELACROIX+Eug%20%83%A8ne>

Publication and Exhibition History: Paris 1885, Paris 1900, Paris 1930, Paris 1935, Zürich 1939, Zürich 1946,

Immunity from Seizure

Warsaw 1956, Paris 1963, Bern 1964, Nancy 1978, Grenoble 1982, Johnson 1986, pp.118-9, Zürich, Frankfurt and Madrid 1987-1988, Lausanne, Takamatsu, Kanazawa and Tokyo 1992-1993, Chevillot 1995, pp.118-119, Freising 2001, Karlsruhe 2003-2004, Nantes 2005, Barcelona, Madrid 2011-2012.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© Musée des Beaux-Arts de Dijon. Photo Michel Bourquin

X8098

The Expulsion of Adam and Eve from Paradise

1844

Place of manufacture: France

Oil on paper laid down on canvas

Object dimensions: 24.1 x 25.4 cm

Musée des Beaux-Arts, Dijon

Lender's name and address

Musée des Beaux-Arts (Dijon)

5 Rue Forges

Dijon

21000

France

Accession Number

DG 571

Provenance:

Given by the artist to J. de Joly, architect of the Chamber of Deputies, in 1845; by descent in Joly's family until 1958 when acquired by Pierre Granville; donated by Pierre and Kathleen Granville to the town of Dijon in 1969.

The provenance for this painting was derived from the publications listed below.

Publication and Exhibition History: Robaut 1885, no.854, Joubin 1936, p.187, Paris 1963, Bern 1963-4, Bremen 1964, Johnson 1989, p.54, no.538, Paris 1995, no. 51, Nice 1999, no.12.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Edouard Manet (1832 - 1883)



© Lyon MBA - photo Alain Basset

X8091

The Barque of Dante (after Delacroix)

about 1854

Place of manufacture: France

Oil on canvas

Object dimensions: 38.1 x 45.7 cm

Musée des Beaux-Arts de Lyon

Lender's name and address

Musée des Beaux-Arts (Lyon)

20 place des Terreaux

Palais Saint-Pierre

Lyon

69001

France

Provenance:

Belonged to M. O. Havemeyer by 1902?

Collection Bodinier (in the catalogue of the Bodinier sale, Paris 1903, n.42)

Collection Cheramy (in the catalogue of the Cheramy sale, Paris, 1908, n.247)

Musée des Beaux Arts, Lyon, acquired 1908.

Bibliography and exhibition history:

The provenance was derived from the following sources:

Madeline Vincent, *La peinture des XIX et XX siècles*, Les Editions des Lyon, 1956, p.236; J. Meier-Graefe & E. Klossowski, *La Collection Cheramy, Catalogue raisonné précédé d'études sur les maitres principaux de la collection*, Munich, R. Piper & Co., 1908, p.109, n.247.

[Note that this picture has a complete provenance between 1933 and 1945.](#)

Odilon Redon (1840 – 1916)



© Lyon MBA - photo Alain Basset

X8162

The Red Barque

about 1895

Place of manufacture: France

Oil on panel

Object dimensions: 32 x 40.5 cm

Paris, Musée d'Orsay, dépôt au Musée des Beaux-Arts de Lyon

Lender's name and address

Musée des Beaux-Arts (Lyon)

20 place des Terreaux

Palais Saint-Pierre

Lyon

69001

France

Accession Number

RF 1984-51

Provenance:

? - 1972 : collection Redon, Arī -et- Redon, Suzanne - Née Suzanne Dujardin; 1972 - 1982 : collection Redon, Arī (Mme); 1982 : legacy of Mme Arī Redon to Musées nationaux for the Musée du Louvre, according to her husband's will (brother of the artist) (testament of 2/06/1972, panel of 24/06/1982, advice of 30/06/1982, finalised on 13/07/1984); 1984 : assigned to Musée du Louvre by the Musées nationaux; 1984 : passed to the Musée d'Orsay by the Musée du Louvre; 1995 : passed to Musée des Beaux-Arts de Lyon by the Musée d'Orsay.

This provenance is published on the Musée d'Orsay website:

<http://www.musee-orsay.fr/fr/collections/catalogue-des-oeuvres/notice.html?numid=20771>

Bibliography and exhibition history:

The provenance for this painting was derived from the following sources:

Landscape in French Art, 1550-1900, exh. cat., Royal Academy of Arts, London, 10 December 1949-5 March 1950 (all Redon works in this exhibition lent by 'Private collector'); P. Cailler, Genève, 1956, p.156, n.3; Klaus Berger, *Odilon Redon, Fantasy and Colour*, Weidenfeld and Nicolson, London, 1964, p.197; Roseline Bacou, *Odilon Redon*, Rosaline Bacou, *La donation Arï et Suzanne Redon*, Musée du Louvre, Réunion des Musées nationaux, Paris, 1984, p.15; G. Lacambre, *Musée d'Orsay, Catalogue sommaire illustré des peintures*, Réunion des Musées nationaux, Paris, 1990, p.380: '*resté dans la famille de l'artiste*'; *Odilon Redon*, Madrid, Spain, 2012.

Note that this painting is not strictly documented between 1933 and 1945. However, it seems likely that this work was passed to the Redon family collection at the death of Odilon Redon in 1916, as listed in Geneviève Lacambre, *Musée d'Orsay, Catalogue sommaire illustré des peintures*, Réunion des Musées nationaux, Paris, 1990, p.380: '*resté dans la famille de l'artiste*'. Indeed, the painting was still part of the bequest to the Musées nationaux by Mme Arï Redon in 1982, making it highly unlikely that the work ever left the Redon family collection.

Théodore Chassériau (1819 - 1856)



Photo Musées de Strasbourg, N. Fussler

X8145

Interior of a Seraglio

1854

Place of manufacture: France

Oil on canvas

Object dimensions: 67 x 54 cm

Strasbourg, Musée des Beaux-Arts

Lender's name and address

Musée des Beaux-Arts (Strasbourg)

2 Place du Château

Strasbourg

67000

France

Accession Number

INV.1429

Provenance:

Painter's studio until his death; Chassériau sale, Paris, 16–17 March 1857 (according to Chevillard 1893); collection Delphine de Girdardin (according to *Chassériau* 1933); Girardin sale 1881 (according to *Chassériau* 1933); baron Arthur Chassériau (first cousin of the artist), Paris; bequest of Baron Arthur Chassériau to the Musée du Louvre, 1934 (RF 3890); given from the Musée du Louvre to the Musée des Beaux-Arts de Strasbourg in 1937 (inv. 1429).

This provenance was derived from *Chassériau: Un autre romantisme* (Paris, Strasbourg and New York 2002–2003, no. 182, p. 307).

Publication and Exhibition History: Chevillard 1893, nos 157 and 212; Paris 1897, no. 15; Vaillat 1913, repr.; Alazard 1930, pp. 109–110, repr. 109; Pascal 1930, p. 109, repr.; Bénédite 1931, vol. 2, repr. p. 416; Paris 1933, p. 38, no. 75; Grappe 1933; Huygue 1933, no. 6, pp. 1–2, repr. p. 2; Ahne 1935, pp.

Immunity from Seizure

16–17, repr. p. 11; Vergnet-Ruiz and Laclotte 1962, index; Poitiers 1969, no. 19; Sandoz 1974, p. 290, no. 148, repr. CXXXVIII, p. 293; Paris, Strasbourg and New York 2002–2003, no. 182, p. 307; Strasbourg 2006, no. 234, repr.

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Pierre-Auguste Renoir (1841 - 1919)



© RMN-Grand Palais (musée d'Orsay) / Martine Beck-Coppola

X8114

Arab Festival

1881

Place of manufacture: France

Oil on canvas

Object dimensions: 73.5 × 92.4 cm

Paris, Musée d'Orsay, don de la Fondation Biddle en souvenir de Margaret Biddle, 1957

Lender's name and address

Musée d'Orsay

62, rue de Lille

Paris

75343

France

Provenance:

1881 to 1888, in the collection of Pierre-Auguste Renoir; from 1892 to 1900, in the collection of Durand-Ruel, acquired from the artist on 3 February 1892, on deposit since December 1888; from 1900 in the collection of Claude Monet, sold by Durand-Ruel on 31 December 1900; collection of Michel Monet; 1936, in the collection of Wildenstein, Paris; from 1955 to 1957, in the collection of Margaret Thompson Biddle; 1957, accepted by the French state as part of the gift of the Biddle Foundation in memory of Margaret Biddle to the Musée du Jeu de Paume (meeting of 04/07/1957, council of 11/07/1957); 1957, transferred to the Musée du Louvre, Paris; from 1957 to 1986, Musée du Louvre, Galerie du Jeu de Paume, Paris; 1986, transferred to Musée d'Orsay, Paris.

The provenance for this painting was provided by the Musée d'Orsay, Paris, and supplemented from the works below.

Publication and Exhibition History: Paris 1888, no 19; Paris 1895, no. 147; Marseille 1906, no. 53; Vollard 1918, vol. 1, p. 88, no. 350; Rey 1921, p. 53; Alazard 1930, facing p. 192; London 1984, no. 109; London, Paris and Boston 1985, no. 55 (no. 56 London and Boston); Musée d'Orsay 1990, p. 399; New

Immunity from Seizure

Haven and London 2003, under no. 63, p. 58; Dauberville and Dauberville 2007, vol. 1, p. 266, no. 223; London, Ottawa and Philadelphia 2007, p. 222, no. 54.

Note that it is not known exactly when this painting was transferred between owners from the beginning of 1933 to the end of 1945. There are no sales or exhibitions to document when Michel Monet sold the work, or when Margaret Thompson Biddle (1897-1956) or her then-husband, Anthony Joseph Drexel Biddle, Jr (1897-1961), acquired it, beyond the date of 1955 given by the Daubervilles and the d'Orsay. The Biddles divorced in 1945 and Margaret returned to America, so the 1955 acquisition date would imply that Margaret Thompson Biddle acquired the work herself in America. Although the painting remains unaccounted for during the period 1933-45, it is a prominent work in a major collection. It appears on neither www.lostart.de nor www.lootedart.com.

Eugène Delacroix (1798 - 1863)



© RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi

X8086

Self Portrait
about 1837

Place of manufacture: France

Oil on canvas

Object dimensions: 65 × 54.5 cm

Paris, Musée du Louvre, Département des Peintures. Legs Jenny Le Guillou, 1872

Lender's name and address

Musée du Louvre
34-36 Quai du Louvre
Paris
75058
France

Provenance:

Bequeathed by Delacroix to Jenny Le Guillou, his housekeeper, and by her to Madame Duriez de Verninac to be given to the Louvre after the fall of the Second Empire. In respect of this wish, it was given to the museum by the intermediary Pierre Andrieu, painter, in 1872.

This provenance was provided by the Musée du Louvre.

Publication and Exhibition History: Eugène Delacroix's will, dated 3 August 1863; Bruyas et al 1876, pp. 356 ff.; Tauzia Supp. 1878, no. 752; Villot 1878, Supp. p. 17; Chesneau 1882, p. 69 n. 1, repr. p. 69; Croisilles 1884; Robaut, repr. as frontispiece; Vachon 1885, repr. 2nd plate; Lafenestre 1888, p. 22, no. 29; Meier-Graefe 1922, repr. p. 105; Brière 1924, p. 79, no. 214, repr.; Paris 1928, no. 9, repr. as frontispiece; Copenhagen, Stockholm and Oslo 1928, nos 59, repr. as frontispiece, 50, repr., 51; Hourticq 1930, frontispiece; Paris 1930, no. 81; Lord 1938, p. 259, repr. pl. II B; Joubin 1939, pp. 306,

Immunity from Seizure

313, repr. fig. 11; Paris 1946, no. 159; Paris 1948, *hors catalogue*; Paris 1950, no. 13, repr.; Paris 1952, no. 13; Aulanier 1958, p. 99; Siegfried 1957–59, p. 38, repr. fig. 12; Hours 1963, p. 18, figs 9 and 10; Escholier 1963, repr. as frontispiece; Paris 1963, no. 247, *M* no. 243, 2 repr.; Prideaux 1966, p. 120; Paris 1968–69, no. 265; Paris 1973, no cat.; Toussaint 1982, repr. figs 2, 7 and 8.

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© RMN-Grand Palais / Philipp Bernard

X8110

Women of Algiers in their Apartment

1847-9

Place of manufacture: France

Oil on canvas

Object dimensions: 85 x 112 cm

Musée Fabre, Montpellier Agglomération.

Lender's name and address

Musée Fabre

2 Rue Montpelliéret

Montpellier

34000

France

Accession Number

868.1.38

Provenance:

Possibly Count Charles de Mornay, Paris (sold Hôtel Drouot, Paris, 18-19 Jan. 1850, n.118); sale, before Feb. 1850, sold to Alfred Bruyas, Montpellier; Musée Fabre, Lyon (gift of Alfred Bruyas, 1868)

Bibliography and exhibition history:

The provenance for this painting was derived from the following sources:

S. Lees, ed., *Bonjour, Monsieur Courbet!: the Bruyas collection from the Musée Fabre, Montpellier*, exh. cat., 17 October 2004 – 2 January 2005, pp.140-142; E. Michel, *Catalogue des peintures e sculptures, exposées dans les galeries du Musée Fabre de la ville de Montpellier*, Montpellier, 1879, p.105, n.407.

Frédéric Bazille (1841 - 1870)



© RMN-Grand Palais / Agence Bulloz

X8150

La Toilette

1870

Place of manufacture: France

Oil on canvas

Object dimensions: 130 x 128 x 2.7 cm

Musée Fabre, Montpellier Agglomération.

Lender's name and address

Musée Fabre

2 Rue Montpelliéret

Montpellier

34000

France

Accession Number

18.1.2

Provenance:

Bazille Family (Mme Gaston Bazille by 1910; M. Marc Bazille by 1918)

Collection of the Musée Fabre (gift of M. Marc Bazille in 1918)

Bibliography and exhibition history:

The provenance for this painting was derived from:

Hilare, M., *Le Musée Fabre, Montpellier*, Fondation Paribas, Paris, 1995, p.109; Joubin, A., *Catalogue des peintures et sculptures: exposées dans les galeries du Musée Fabre de la ville de Montpellier*, 1926, p.115 for catalogue entry & pp.xxxi-xxxii for information on the gift of Marc Bazille; *Catalogue officiel illustré de l'exposition centennale de l'art français de 1800-1889*, Chamerot et Renouard, Paris, 1900, p.194.

[Note that this picture has a complete provenance between 1933 and 1945.](#)

Paul Cézanne (1839 - 1906)



© RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski

X8090

The Apotheosis of Delacroix

1890-4

Place of manufacture: France

Oil on canvas

Object dimensions: 27 × 35 cm

Paris, Musée d'Orsay, dépôt au Musée Granet / Aix-en-Provence

Lender's name and address

Musée Granet
Place Saint-Jean de Malte
Aix-en-Provence
13100
France

Accession Number

RF 1982-38

Provenance:

Ambroise Vollard's collection; Auguste Pellerin's collection (died 1929); by descent to his son, Jean-Victor Pellerin, Paris; 1982 accepted by the State as a gift in lieu of payment of inheritance tax for the National Museums (01/10/1981 Committee Council 07.10.1981, Interministerial Commission for approval of 11.19.1981, decision of the Minister of the Budget 02.17.1982, decree of 29/03/1982); 1982 assigned to the Musée d'Orsay, Paris; 1982 to 1984, the Louvre, the Jeu de Paume gallery; 1984 to 2004, deposited in the Musée Granet in Aix-en-Provence; 2004 to 2006, Musée d'Orsay, Paris (end of temporary storage for the duration of the renovation work at the Musée Granet in Aix-en-Provence); 2006, deposited in the Musée Granet in Aix-en-Provence (order of 16/11/2005).

The provenance for this painting was derived from the publications listed below and its listing on the Musée d'Orsay website:

http://www.musee-orsay.fr/en/collections/index-of-works/notice.html?no_cache=1&numid=016330&cHash=af827294e2

Immunity from Seizure

Publication and Exhibition History: Rivière 1923, Paris 1935, Venturi 1936, p.119, Basel 1936, no.67, Lyon 1939, no.12, Badt 1956, Vienna 1961, Chappuis 1962, Hamburg 1963, Pool 1967, p.11 and p.272, London 1973, Paris 1983, Madrid 1984, Tübingen 1993, Rewald 1996, Rome 2002, Yokohama 2008, Hokkaido 2009, Canberra 2009, Tokyo 2010, San Francisco 2010, Paris 2011.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© Museum of Fine Arts, Boston, Massachusetts

X8151

The Lamentation

1848

Place of manufacture: France

Oil on canvas

Object dimensions: 160 x 132.1 cm

Museum of Fine Arts, Boston. Gift by contribution in memory of Martin Brimmer

Lender's name and address

Museum of Fine Arts, Boston

Avenue of the Arts

465 Huntington Avenue

Boston

Massachusetts

02115-5597

USA

Provenance:

Sold by the artist to Comte Théodore de Geloës, Château d'Osen, Limburg, Holland, by April 28, 1847; 1870, sold by de Geloës to Jean-Baptiste Faure, Paris; June 7, 1873, sold by Jean-Baptiste Faure and purchased by Durand-Ruel, Paris; By 1878, Hector Brame, Paris; April 29, 1880, sold by Baron Étienne Martin de Beurnonville at Hôtel Drouot, Paris [no. 11], and purchased by M. Tavernier; June 11, 1894, sold by M. Tavernier at Galerie Georges Petit, Paris [no. 5], and purchased by Durand-Ruel, New York; 1896, sold by Durand-Ruel to the Museum of Fine Arts, Boston, for 1400Fr, March 3, 1896.

The provenance for this painting was derived from the publications listed below and its listing on the Museum of Fine Arts, Boston website:

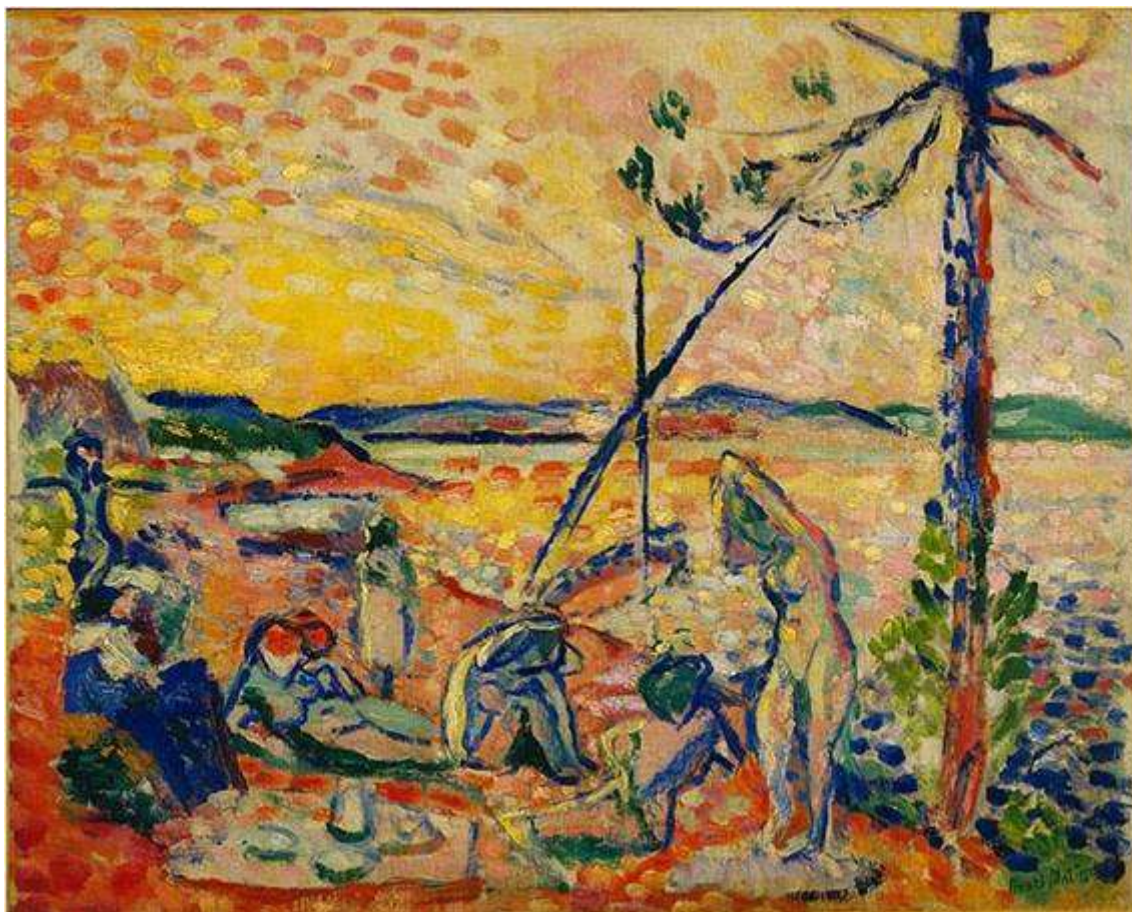
<http://www.mfa.org/collections/object/the-lamentation-christ-at-the-tomb-31074>.

Immunity from Seizure

Publication and Exhibition History: London 1873, Paris 1878, no.142, New York 1895, Cambridge, Massachusetts 1929, Paris 1930, Chicago 1934, no. 189, New York 1944, no.24, Chicago 1954, Cambridge, Massachusetts 1955, no.9, Paris 1955, Paris 1963, no.385; Edinburgh and London 1964, no.45, Kyoto and Tokyo 1969, Johnson 1986, pp. 221-3, no.434.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Henri Matisse (1869 - 1954)



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X8779

Study for 'Luxe, calme et volupté'

1904

Place of manufacture: France

Oil on canvas

Object dimensions: 32.7 × 40.6 cm

The Museum of Modern Art, New York. Mrs. John Hay Whitney Bequest, 1998

Lender's name and address

The Museum of Modern Art (New York)

11 West 53 Street

New York

NY

10019-5497

USA

Provenance:

Collection André Saint, Paris – 1932; Auction Paris Hôtel Drouot, 'Collection d'un amateur' [André Saint], February 27, 1932, no. 84, repr.; Hodel, purchased at Drouot in 1932; Sidney Janis Gallery, New York 1951; Mr and Mrs. John Hay Whitney New York, purchased April 16, 1951-1998; The Museum of Modern Art, New York, Mrs. John Hay Whitney Bequest, 1998

The provenance for this painting was published by the Museum of Modern Art:

<https://www.moma.org/collection/works/80016?locale=en> and also in Fourcade, Dominique and Monod-Fontaine, Isabelle, *Henri Matisse 1904-1917*, exh. cat. Centre Georges Pompidou, Paris, 1993, pp. 134-35.

Note that the painting has incomplete provenance information for the years 1933-1945. Specifically, the work's whereabouts between 1932, when it was in Paris, and 1951, when it was in New York, are not known. It was searched on the Art Loss Register on 6 November 2015 and is not registered as being stolen or missing.

Henri Matisse (1869 - 1954)



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X8780

La Japonaise: Woman beside the Water
1905

Place of manufacture: France
Oil and pencil on canvas

Object dimensions: 35.2 x 28.2 cm

The Museum of Modern Art, New York. Purchase and anonymous gift, 1983

Lender's name and address

The Museum of Modern Art (New York)
11 West 53 Street
New York
NY
10019-5497
USA

Accession Number

709.1983

Provenance:

Galerie Druet, Paris 1906-1908; Michael (1865-1938) and Sarah (1870-1953) Stein, Paris and Palo Alto, May 1908- [1935]; Mr. and Mrs. Philip N. Lilienthal, Atherton, California [purchased from the Steins, 1935] [1], owned by January 1936 -83 [2]; The Museum of Modern Art, New York, purchase and partial anonymous gift, 1983

[1] According to Fourcade and Monod-Fontaine the painting remained in the collection of Michael and Sarah Stein until 1938. See Fourcade, Dominique and Monod-Fontaine, Isabelle, *Henri Matisse 1904-1917*, exh. cat. Centre Georges Pompidou, Paris, 1993, p. 158

[2] According to Fourcade and Monod-Fontaine the painting was in the collection of Sarah Stein, 1938 – 1953? and then in the collection of Mrs. Philip N. Lilienthal, Burlingame, California 1953? -1983. See Fourcade, Dominique and Monod-Fontaine, Isabelle, *Henri Matisse 1904-1917*, exh. cat. Centre Georges Pompidou, Paris, 1993, p. 158

Immunity from Seizure

The provenance for this painting was published by the Museum of Modern Art:

<https://www.moma.org/collection/works/80294?locale=en> additional information was derived from Fourcade, Dominique and Monod-Fontaine, Isabelle, *Henri Matisse 1904-1917*, exh. cat. Centre Georges Pompidou, Paris, 1993, pp. 158-59

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Paul Cézanne (1839 - 1906)

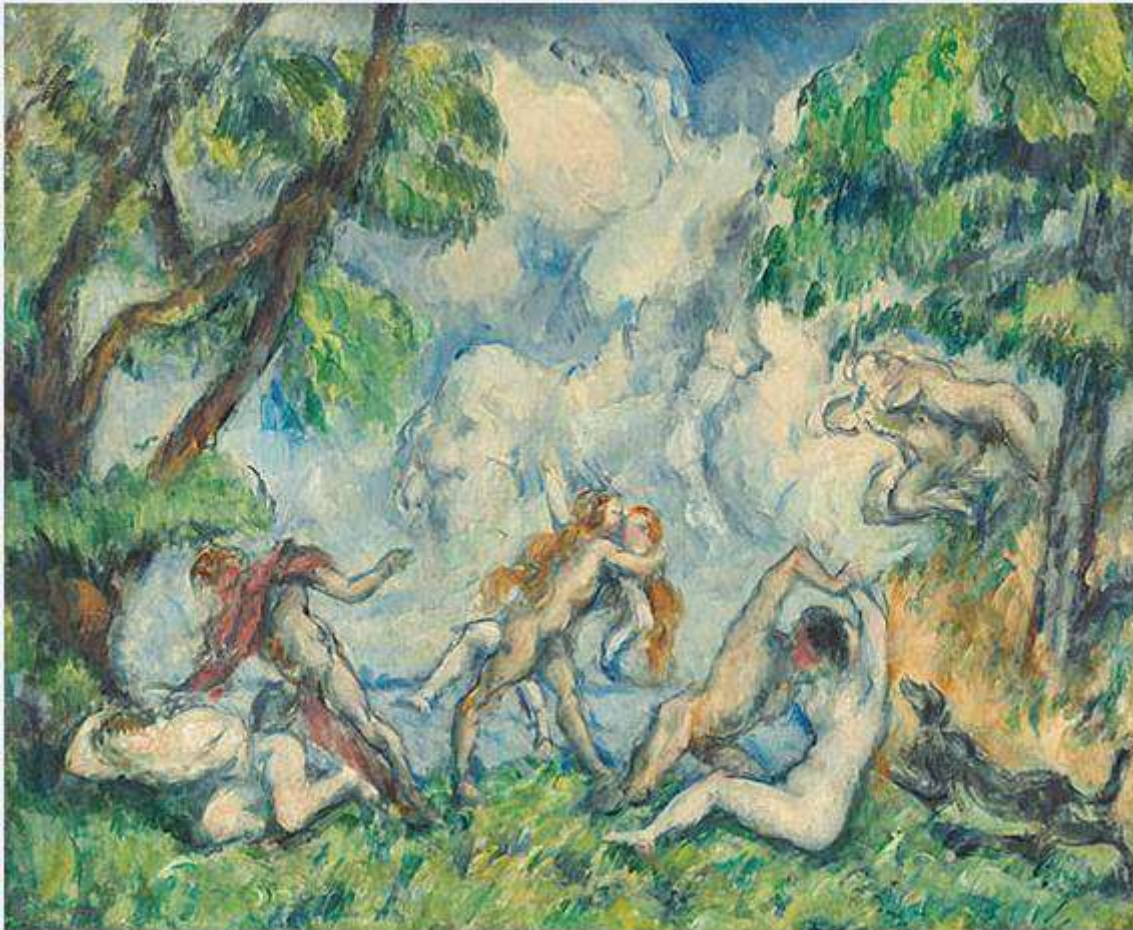


Image courtesy of the Board of Trustees, National Gallery of Art, Washington, DC.

X8108

The Battle of Love

about 1880

Place of manufacture:

Oil on canvas

Object dimensions: 38.1 x 45.7 cm

National Gallery of Art, Washington, Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman, 1972.9.2

Lender's name and address

National Gallery of Art (Washington DC)

6 Constitution Avenue at fourth St NW

Washington

DC

20565

USA

Accession Number

1972.9.2

Provenance:

(Ambroise Vollard [1867-1939], Paris), by 1895; acquired by Pierre-Auguste Renoir [1841-1919], Cagnes; re-purchased by (Ambroise Vollard, Paris), by 1912; sold to Dr. Gottlieb Friedrich Reber [1880-1959], Barmen, Germany, and Lausanne, by 1913; sold May 1931 to Marie N. Harriman [1903-1970] and W. Averell Harriman [1891-1986], New York; W. Averell Harriman Foundation, New York; gift 1972 to NGA.

This provenance was provided by the National Gallery of Art, Washington D.C.

Publication and Exhibition History: Barmen and Darmstadt 1913, no. 14; New York 1933, no. 8; Toledo

Immunity from Seizure

1936, no. 18; New York 1936, no. 2; Venturi 1936; San Francisco 1937, no. 6; New York 1939, no. 3; New York 1947, no. 12; Chicago and New York 1952, no. 19; Paris 1953, no. 18; Albany 1955, no cat.; Aix-en-Provence 1956, no. 22; New York 1958, no cat.; New York 1959, no. 12; Washington D.C. 1961, unnumbered catalogue; Orienti 1970, no. 271; Tokyo, Kyoto and Fukouka 1974, no. 21; Corpus Christi, TX 1974; National Gallery of Art 1975, p. 62, repr; Birmingham, AL 1980, no. 15; Cincinnati 1981; Madrid 1984, no. 26; Walker 1984, p. 499, no. 741; National Gallery of Art 1985, p. 83, repr.; Washington, D.C. 1988–89, no. 116; Basel 1989, no. 4; Athens 1992–93, no. 62; Adams 1993, pp. 244–45, fig. 92; Rewald 1996, no. 456, repr.; Mexico City 1996–97; Kelder 1997, no. 382, repr.; Los Angeles 1999, no cat.; Kyoto and Tokyo 1999, no. 51; Kropmanns and Fleckner 2001, p. 387; New York, Chicago and Paris, 2006–2007, no. 34; Humlebaek 2008, no. 15; Musée Granet 2009, pp. 134, 137; Paris, 2011–12, no. 52; Dombrowski 2013, pp. 239–40, pl. 16.

Please note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Frédéric Bazille (1841 - 1870)



Image courtesy of the Board of Trustees, National Gallery of Art, Washington, DC.

X8187

Young Woman with Peonies

1870

Place of manufacture: France

Oil on canvas

Object dimensions: 60 x 75 cm

National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1983.1.6

Lender's name and address

National Gallery of Art (Washington DC)

6 Constitution Avenue at fourth St NW

Washington

DC

20565

USA

Accession Number

1983.1.6

Provenance:

Given by the artist to Edmond Maître [d. 1898]; Gaston Maître; given 1913 to the artist's brother, Marc Bazille; the artist's nephew, Frédéric Bazille, Montpellier, France, by 1935 until at least 1959.

(Wildenstein, London, New York, and Paris); sold October 1963 to Paul Mellon, Upperville, VA; gift 1983 to NGA.

This provenance was provided by the National Gallery of Art, Washington D.C.

Publication and Exhibition History: Paris 1935, no. 12, repr.; Montpellier 1941, no. 33; Paris 1950, no. 55; Florence 1955, no. 2, repr.; Montpellier 1959, no. 37; Washington D.C. 1966, no. 113, repr.; National Gallery of Art 1985, p. 38, repr.; Washington D.C. 1986; Leningrad and Moscow 1986, no. 1, repr.; Kopper 1991, p. 280, repr.; Daulte 1992, no. 60, repr.; Bajou 1993, pp. 175, 177–78, repr.; Schulman

Immunity from Seizure

1995, no. 61, repr.; Pitman 1998, pp. 179–93, repr. no. 118; Baltimore, Houston and Cleveland 1999–2000, no. 2, repr.; Houston, Tokyo and Kyoto 2011, no. 2, repr.

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Hilaire-Germain-Edgar Degas (1834 - 1917)



Image courtesy of the Board of Trustees, National Gallery of Art, Washington, DC.

X8699

Alexander and Bucephalus

about 1861

Place of manufacture: France

Oil on canvas

Object dimensions: 115 x 89 cm

National Gallery of Art, Washigton, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann, 1997.57.1

Lender's name and address

National Gallery of Art (Washington DC)

6 Constitution Avenue at fourth St NW

Washington

DC

20565

USA

Accession Number

1997.57.1

Provenance:

Degas atelier sale number 1, 6-8 May 1918, Galerie Georges Petit, Paris, no. 5, as *Achille et le Bucéphale*; collection Graber, Morcote, by 1951; (M. Knoedler and Co., New York), by 1958 until at least December 1959; Marseille collection, Paris; Lore Heinemann [Mrs. Rudolf J. Heinemann], New York; bequest 1997 to NGA.

This provenance was provided by the National Gallery of Art, Washington.

Immunity from Seizure

Publication and Exhibition History: Graber 1942, pp. 15, 34, 36 (illustrated); Bern 1951–52, no. 4; Los Angeles 1958, no. 8; Apollo 1959 (cover); Lemoisne 1984, vol. 2, no. 91; Washington, D.C. 1998, no. 6, repr..

Note that it is not known exactly when this painting was transferred between owners from the beginning of 1933 to the end of 1945. Neither Paul Lesmoine's *Degas et son oeuvre* (1984) nor Fiorella Minervino's *Tout l'oeuvre peint de Degas* (1988) offer any more information on this provenance. *Degas at the Races* (1998), its most recent exhibition, reiterates the same details. Beyond the exhibitions listed by the NGA above, there is no further information about ownership during the 1933-1945 period. Hans Graber published the painting in his *Edgar Degas: Nach eigenen und fremden Zeugnissen* in 1942 in Basel without naming another owner or collection, which might imply that it was already in his ownership by this date. There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

Eugène Delacroix (1798 - 1863)



© Roger-Viollet / REX

X8282

Combat of the Giaour and Hassan

1835

Place of manufacture: France

Oil on canvas

Object dimensions: 73.7 x 61 cm

Petit Palais, Musée des Beaux-Arts de la Ville de Paris

Lender's name and address

Petit Palais, Musée des Beaux Arts de la Ville de Paris

1 Av Dutuit

Paris 75008

France

Provenance:

Count Charles de Mornay; anon. sale, including seven pictures by Delacroix from his collection, 18 January 1850, lot 117; Collot; his sale, 29 May 1852, lot 9, to Davin; his sale (M. D.), 14 March 1863, lot 7, to Emile Pereire; Gavet, by 1873; Laurent Richard; his sale, 23 May 1878, lot 13; Baron Gérard, by August 1878; Comte de Lastours, by 1930; acquired by the Musée du Petit Palais in 1963.

The provenance for this painting was derived from the publications listed below.

Publications and Exhibition History: Thoré 1837; Clément de Ris 1848, p. 195; Saint-Victor 1848; Gautier 1848; Paris 1848, no. 26; Gautier 1855, p. 184; Du Camp 1855, p. 113; Gebauer 1855, pp. 37ff.; Paris 1855, no. 2927; Silvestre 1855, p. 82; Gautier 1860; Astruc 1860, pp. 40ff.; Paris 1860, no. 168; Bürger 1864, p. 197; Paris 1864, no. 76; Paris 1878, no. 76; Paris 1885, no. 92; Ponsonailhe 1885, p. 178; Vachon 1885, repr. 1st plate; Hourticq 1930, repr. p. 56; Paris 1930, no. 78; London 1932, no. 328; Hamilton 1943, p. 104; Cassou 1947, repr. plate 14; Hamilton 1949, p. 263; Escholier 1963, p. 111; Huyghe 1963, pp. 77, 167, 271, 279, 302, 330, 455, repr. plate 206; Paris 1963, no. 223; Fries 1964, p. 355; Paris 1973, no cat.; Sérullaz 1973, repr. plate 115; Nancy 1978, no. 48.

Note that this painting remained in the same family from 1878 to 1963 (information provided by Petit Palais): Collection Comte de Lastours (1930), from his wife Marguerite Gérard; Collection Duc

Immunity from Seizure

d'Harcourt, from his wife Antoinette Gérard; Acquired by the City of Paris for the Musée du Petit Palais, from the Duc d'Harcourt in 1963. It thus has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© Philadelphia Museum of Art, Pennsylvania

X7606

The Death of Sardanapalus (reduced replica)

1846

Place of manufacture: France

Oil on canvas

Object dimensions: 73.7 x 82.4 cm

Philadelphia Museum of Art: The Henry P. McIlhenny Collection in memory of Frances P. McIlhenny, 1986

Lender's name and address

Philadelphia Museum of Art

PO Box 7646

Philadelphia

PA

19101-7646

USA

Accession Number

1986-26-17

Provenance:

By bequest from the artist to Legrand, 1863 [1]; Prosper Crabbe (1827-1889), Brussels, by 1873 [2]; A. Bellino, by 1885-1892 [3]; his sale, Galerie Georges Petit, Paris, May 20, 1892, no. 11 (illus.). With Wildenstein & Co., New York, by 1930 [4]. With Paul Rosenberg & Co., New York and Paris, by April 1934 [5]; sold to Henry P. McIlhenny, 1935; bequest to PMA, 1986.

[1] According to Robaut (see note 3), Legrand was an attorney and the executor of Delacroix's will, and the painting passed upon his death to Mr. Crabbe and then to Mr. Bellino.

[2] Sénateur Prosper Crabbe (1827-1889) was a stockbroker and Brussels collector of eighteenth- and nineteenth-century French art. A notice in *The Academy* (London), vol. IV, no. 74, 1873, p. 230, states that "a reduced replica of the great picture of Sardanapalus by Delacroix now

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exhibiting at the Society of French Artists in Bond-street, was bought by M. Prosper Crabbe at the Wilson sale for 70,000 francs." However the only Delacroix painting in the Daniel Wilson sale of 1873 was the original 1827 version now in the Louvre.

[3] Preceding provenance per Robaut, *L'oeuvre complet de Eugène Delacroix* (Paris, 1885), no. 791, and the 1885 exhibition catalogue, "Exposition Eugène Delacroix," *École Nationale des Beaux-Arts*, no. 8.

[4] Wildenstein lent the painting to the exhibition in Paris, Palais du Louvre, "Exposition Eugène Delacroix," June-September 1930, no. 112 (see also exhibition loan label on reverse of painting).

[5] Copies of correspondence between Rosenberg and McIlhenny in curatorial file.

The provenance for this painting was published by the Philadelphia Museum of Art:
<http://www.philamuseum.org/collections/permanent/82626.html?mulR=7247421641>

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© Philadelphia Museum of Art, Pennsylvania

X8177

A Basket of Fruit in a Flower Garden

1848-9

Place of manufacture: France

Oil on canvas

Object dimensions: 106.7 x 142.2 cm

Philadelphia Museum of Art: John G. Johnson Collection, 1917

Lender's name and address

Philadelphia Museum of Art

PO Box 7646

Philadelphia

PA

19101-7646

USA

Accession Number

Cat. 974

Provenance:

Delacroix's posthumous sale, Paris, hôtel Drouot, 17-19 Feb. 1864, lot 90 ('Corbeille posée dans un jardin, contenant des raisins, des pêches, etc. '); bought by Achille Piron (7,000 fr.); his posthumous sale, Paris, 21 Apr. 1865, lot 2; Durand-Ruel, 1873; collection Fanien, by 1873, to at least 1878; with Georges Petit by 1884; with Durand-Ruel; bought by John G. Johnson, Philadelphia, probably by 1889 (correspondence with Durand-Ruel about flower pictures in Nov. 1888), certainly by 1892 (check-list of Johnson coll. that date, no. 82), d. 1917; by his bequest to the Philadelphia Museum of Art, 1917.

The provenance for this painting was derived from the publications listed below.

A. Sérullaz *et al.*, *Delacroix les dernières années*, exh. cat. Grand Palais, Paris, Philadelphia Museum of Art, Philadelphia, 1998, pp. 357-58 and pp. 128-30 (cat. 30);

Johnson, Lee, *The paintings of Eugène Delacroix. A critical catalogue*, vol. III. (Oxford 1986), pp. 262-63, no. 501

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Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Gustave Moreau (1826 - 1898)



© The Saint Louis Art Museum, Saint Louis, Missouri

X8156
Saint Sebastian unbound by the Holy Women
1869

Place of manufacture: France

Oil on panel

Object dimensions: 32.2 × 23.8 cm

Saint Louis Art Museum, Museum Purchase

Lender's name and address

Saint Louis Art Museum

1 Fine Arts Drive

Forest Park

Saint Louis

Missouri

MO 63110-1380

USA

Accession Number

19:1968

Provenance:

Paul Tesse, Paris, 1869, purchased from the artist [1]; Louis Chabrier, Paris; - 1877 Williems collection, Paris; in Williems sale at Hôtel Drouot, Paris, 6 April 1877, lot 23; Ms. Berne-Bellecour [3]; Galerie Allard et Noël, Paris, 1896-1897; Joanny Peytel (1844-1924), Paris, 1897-still in 1906 [4]; Dollfus collection, Paris, by 1925 [5]; Bernard Lorenceau, Paris, - 1967; Marianne Feilchenfeldt, Zurich, 1967-68, purchased from Bernard Lorenceau [6]; Saint Louis Art Museum, 1968, purchased from Marianne Feilchenfeldt [7]

Notes:

The main source for this provenance is the 1998 Moreau exhibition catalog ["Gustave Moreau 1826-1898." Galerie nationales du Grand Palais, Paris; The Art Institute of Chicago; The Metropolitan Museum of Art, New York, 1998, cat. no. 38]. Exceptions and other supporting documents are noted.

[1] According to the 1998 exhibition catalog, entries in Moreau's personal notebook which he kept between 1860 and 1885, and in account books kept by his wife between 1862 and 1883, indicate that the dealer Paul Tesse purchased the work from the artist.

[2] Information on this sale, along with the sale price, is given in the 1998 catalogue raisonné of Gustave Moreau [Mathieu, Pierre-Louis. "Gustave Moreau: Monographie et Nouveau catalogue de l'oeuvre achevé." Paris, 1998, cat. no. 129]. See also, the sale catalog ["37 tableaux modernes et 4 aquarelles." Paris, Hôtel Drouot, April 6, 1877, lot no. 23].

[3] Ms. Berne-Bellecour is listed in the catalogue raisonné after the Williems sale [Mathieu, 1998].

[4] The painting is listed as being in the Peytel Collection in publications from 1900 and 1906 ["L'Exposition Centennale de l'Art Français." Paris, 1900, cat. no. 502; "Exposition Gustave Moreau au profit des oeuvres du travail et de pauvres honteaux - Présidente: Madame la Comtesse Greffulhe." Paris: Galerie Georges Petit, 1906, cat. no. 106].

A label on the back of the painting reading "[Exp]osition Gustave Moreau / Mr. J. Peytel" confirms that the painting was in Joanny Peytel's collection in 1906. Marianne Feilchenfeldt, in a letter to the Museum about the provenance of the painting, indicated that the Peytel collection was a very prominent one [letter dated September 30, 1968, SLAM document files].

[5] The painting was published as being in the Dollfus Collection in a 1925 exhibition catalogue ["Cinquante ans de peinture française (1875-1925)." Paris: Musée des Arts Décoratifs, May 28 - July 12, 1925, cat. no. 52, p. 14]. The only previous collection listed is Peytel. The Dollfus family were wealthy Protestant industrialists who made their fortune in the textile and mechanics business [letter dated October 12, 2006, from Pierre-Louis Mathieu, author of the Moreau catalogue raisonné, SLAM document files].

[6] According to Walter Feilchenfeldt, he and his mother, Marianne Feilchenfeldt, acquired the painting from the Paris dealer Bernard Lorenceau in 1967 [email dated November 21, 2002, SLAM document files].

[7] Bill of sale from Marianne Feilchenfeldt dated September 28, 1968 [SLAM document files]. Minutes of the Administrative Board of Control and Associate Members of the Board of Control of the City Art Museum, November 19, 1968.

The provenance for this painting was published by the Saint Louis Art Museum:

<http://webcache.googleusercontent.com/search?q=cache:BIvz5GtosrAJ:slam.org:8080/emuseum/view/object/asitem/2492/53/title-desc%3Ft:state:flow%3D45bad69e-5595-47b2-bc63-df72835bb9e6+&cd=1&hl=en&ct=clnk&gl=uk>

Note that the painting has incomplete provenance information for the years 1933-1945. Specifically, the work's whereabouts between 1925, when it was in Paris, and 1967, when it was in possession of Bernard Lorenceau in Paris, are not known. It was searched on the Art Loss Register on 5 November 2015 and is not registered as being stolen or missing.

Eugène Delacroix (1798 - 1863)



© The Saint Louis Art Museum, Saint Louis, Missouri

X8171

Weislingen captured by Goetz's Men

1853

Place of manufacture: France

Oil on canvas

Object dimensions: 73.7 x 61 cm

Saint Louis Museum of Art, Emelie Weindal Bequest Fund

Lender's name and address

Saint Louis Art Museum

1 Fine Arts Drive

Forest Park

Saint Louis

Missouri

MO 63110-1380

USA

Accession Number

75:1954

Provenance:

1853, Adolphe Beugniet, Paris, France, purchased from the artist [1]; by 1860-61, Charles Bardon; in Bardon sale, Paris, France, 22 April 1861, lot 14; 1861-66, Meyer collection, Vienna, Austria; sold at the Galerie d'un amateur de Vienne, Vienna, Austria, April 27, 1866, lot 20; by 1870 – still in 1871, C. Edwards collection [3]; - 1880, Adolphe E. Borie (d. 1880), Philadelphia, PA, USA; 1880 – still in 1887, Mrs. Adolphe E. Borie, Philadelphia, PA, USA, by inheritance; - 1909, George C. Thomas (d. 1909), Philadelphia, PA, USA; 1909, Blakeslee Galleries (T.S. Blakeslee), New York, NY, USA; 1909-10, Durand-Ruel Galleries, New York, NY, USA, Paris, France, purchased from T.S. Blakeslee [4]; 1910-11, Galerie Bernheim-Jeune, Paris, France, purchased from Durand-Ruel Galleries [5]; 1911 – still in 1916, Galerie H.O. Miethke, Vienna, Austria, purchased from Galerie Bernheim-Jeune [6]; by 1922-1927, Dr. Hermann Eissler (b. 1860), Vienna, Austria;

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1927-1951 Dr. Bertha Morelli (1893-1975), Vienna, Austria, gift from Dr. Hermann Eissler [7]; 1951- Galerie Gottfried Tanner Zurich, Switzerland, purchased from Dr. Bertha Morelli [8]; - 1954, private collection Zurich, Switzerland; 1954 Marianne Feilchenfeldt, Zurich, Switzerland [9]; 1954, Saint Louis Art Museum, purchased from Marianne Feilchenfeldt [10]

Notes:

The main source for this provenance is Lee Johnson's catalogue raisonné, cat. no. 315 [Johnson, Lee. "The Paintings of Eugène Delacroix: A Critical Catalogue". Oxford: Clarendon Press, c.1981-1989, vol. III]. Exceptions and other supporting documents are noted.

[1] Delacroix sold the painting to his dealer Adolphe Beugniet on December 2, 1853 [Joubin, André, ed. "Correspondance générale d'Eugène Delacroix" (5 vols.)". Paris: Plon, 1935-38, vol. 3, p. 182].

[2] The catalogue raisonné by Johnson indicate this owner as "Meyer," however, the 1885 catalogue raisonné indicates the owner as "Mayer" [Johnson, 1986; Sérullaz, M. "Memorial de L'Exposition Eugène Delacroix." Paris, 1963; Robaut, Alfred. "L'Oeuvre Complet de Eugène Delacroix." Paris, 1885, cat. 440].

[3] The painting was likely purchased by Edwards from the 1866 sale. It was recorded in the Edwards collection in 1870, when it was offered for sale on March 7, 1870, lot no. 11, but the painting was later exhibited in London in 1871 under the name of Mr. C. Edwards. It seems to have been bought in or sold to another member of the Edwards family at the 1870 sale.

[4] Blakeslee sold the painting on November 30, 1909 to Durand-Ruel Galleries. The picture moved therefore from New York to Paris [Johnson 1986: Archives Durand-Ruel].

[5] Galerie Bernheim-Jeune bought the painting from Durand-Ruel on May 6, 1910 [Johnson, 1986: Archives Bernheim-Jeune].

[6] Miethke purchased the painting from Galerie Bernheim-Jeune on February 7, 1911 [Johnson, 1986: Archives Bernheim-Jeune]. This seems to have been the Viennese gallery of the art dealer H. O. Miethke. According to Sérullaz (see note [2]), the painting was still in Miethke's possession in 1916.

[7] In 1927, Bertha Morelli, the daughter of Hermann Eissler, received part of her father's art collection as a dowry.

[8] In a letter to the Austrian Ministry of Education, dated November 16, 1951, the Director of the Österreichische Galerie, Vienna, supported the request of Bertha Morelli to export the painting to Switzerland, where it was sold to the Galerie Gottfried Tanner, Zurich [documentation from the Bundesdenkmalamt Austria, SLAM document files].

[9] In 1954 Marianne Feilchenfeldt (Mrs. Walter Feilchenfeldt) sold the painting to the Saint Louis Art Museum, acting as agent to a private collection in Zurich.

[10] Minutes of the Administrative Board of Control of the City Art Museum, October 7, 1954.

The provenance for this painting was published by the Saint Louis Art Museum:

<http://webcache.googleusercontent.com/search?q=cache:Tw5dqe5kJ-AJ:www.slam.org:8080/emuseum/view/objects/asitem/6850/241/title-asc%3Ft:state:flow%3Ded181251-79ff-48c4-bd39-df8a279f9876+&cd=1&hl=en&ct=clnk&gl=uk>

It was also (partially) published in A. Sérullaz *et al.*, *Delacroix. The Late Work*, exh. cat. Grand Palais, Paris, Philadelphia Museum of Art, Philadelphia, 1998, p. 369.

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Eugène Delacroix (1798 - 1863)



© Wadsworth Atheneum Museum of Art, Hartford, Connecticut

X8142

Bathers

1854

Place of manufacture: France

Oil on canvas

Object dimensions: 92.7 x 77.5 cm

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Caitlin Sumner Collection Fund

Lender's name and address

Wadsworth Atheneum

600 Main Street

Hartford

CT

06103

USA

Accession Number

1952.300

Provenance:

M. Berger, Paris probably to be identified with the dealer Antoine Berger.

Goupil collection by 1864 (?)

Sale Paris, March 4, 1868 for 5000 FF.

Comte de Lambertye collection

Sale Hôtel Drouot, Paris, December 17, 1868, no.19 for 7,800 FF.

John Saulnier, Bordeaux by 1873. His sale, Hôtel Drouot, Paris, June 5 1886, no.39 for 15,500 FF
M. Jagoux collection
Ferdinand Blumenthal, Paris by 1910.
With Count Cecil Pecci-Blunt, Paris, by 1928; by descent to Countess Pecci-Blunt, Paris by 1933.
By 1939, Private Collection (lent to *La Peinture française au XIXe siècle*, Muzej Kneza Paula, Belgrade, 1939, n.48. by 'Collection Particulière')
André Weil, Paris
By December 1940 until 1952, painting with Mr Paul Rosenberg & Co., New York. Acquired from André Weil, Paris.
1952, acquired by the Wadsworth Athenaeum, with the Ella Gallup Sumner and Mary Caitlin Sumner Collection Fund.

This provenance is published in *Masters of French Painting, 1290-1920*, exh. cat., Wadsworth Athenaeum Museum of Art, 2012, pp.126-128. However, please note that information has been added following provenance checking. In 1939, the painting was lent by an anonymous private collector to *La Peinture française au XIXe siècle*, Muzej Kneza Paula, Belgrade, 1939, n.48. The painting was then lent to *The Painting of France since the French Revolution*, M.H. Memorial Museum, San Francisco, December 1940-January 1941, n.38 by Mr. Paul Rosenberg New York.

Bibliography and exhibiton history:

The provenance for this painting was derived from the following sources:

Vingt peintures du XIXe siècle, Galerie Georges Petit, Paris, 1910, n.56, lent by 'Collection M. Ferdinand Blumenthal'; *Exposition Eugène Delacroix*, Musée du Louvre, Paris, June-July 1930, n.163; *Voyage de Delacroix au Maroc*, Musée de l'Orangerie, Paris, 1933, n.195 (lent by Madame La Comtesse Pecci Blunt, Paris); *La Peinture française au XIXe siècle*, Muzej Kneza Paula, Belgrade, 1939, n.48 (lent by Collection Particulière); *The Painting of France since the French Revolution*, M.H. Memorial Museum, San Francisco, December 1940-January 1941, n.38 (lent by M. Paul Rosenberg, Paris) ; *Loan Exhibition of Masterpieces by Delacroix and Renoir*, Paul Rosenberg & co., New York, February 16 – March 13, 1948 (lent by 'Mr & Mrs. R. L.', believed to be a pseudonym for Mr and Mrs Rosenberg. See fn.20, *Masters of French Painting* [2012]), n.9; *De David à Toulouse-Lautrec: Chefs d'oeuvre des collections américaines*, Musée de l'Orangerie, Paris, April 20-July 5 1955, n.26; *Masters of French Painting, 1290-1920*, exh. cat., Wadsworth Athenaeum Museum of Art, 2012, pp.126-128.

Supporting information:

Note that this painting has an incomplete provenance between 1933 and 1945. Between 1933 and December 1940 there are no documents to confirm when the painting left the collection of Countess Pecci-Blunt and when it entered the collection of André Weil (assumed to be of Galerie André Weil, Paris), from whom the painting was acquired by Mr Paul Rosenberg & co. by December 1940. For information on the Rosenberg acquisition of the painting, see *Masters of French Painting, 1290-1920*, (2012), footnote 20 on page 128 which notes that Mrs. Elaine Rosenberg has supplied the previously unknown information that the painting was purchased from Monsieur Weil.

Efforts have been made to ascertain when the painting left the Pecci-Blunt collection. The Count and Countess Pecci-Blunt left Europe to spend the war years in New York, opening a branch of the Cometa Gallery there in 1937 and returning to Italy in 1947. Biographical information can be found at the Online Archive of California: http://www.oac.cdlib.org/findaid/ark:/13030/tf8k40065c/entire_text/

The catalogue for the exhibition *La pintura francesa de David a nuestros días*, Museo Nacional de Bellas Artes, Buenos-Aires, Rio, and Montevideo, 1939-40, n.50 is unable to accessed in London and thus the lender cannot be checked. For information and film footage of the exhibition, please see the following link on the website for the Museo Naccional de Bellas Artes under 1939:

<http://www.mnba.gob.ar/museo/historia>

The location of this exhibition in South America seems to fit with efforts made by collectors such as the Rosenbergs, to move pictures away from Europe in light of the impending war. For example, see <https://www.moma.org/learn/resources/archives/EAD/PaulRosenbergf>: 'Having foreseen the imminence of the Second World War, Paul Rosenberg began to send his collections abroad, especially to

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England, America, Australia and South America and then put a hold on the operations of his Paris galleries...'

However, the catalogue for *La Peinture française au XIXe siècle*, Muzej Kneza Paula, Belgrade, 1939 has been consulted. The painting is lent by a 'Collection Particulière'. According to the *Masters of French Painting* catalogue from the Wadsworth Athenaeum exhibition in 2012, it could be assumed that this was around the time that the painting was with André Weil. However, whilst André Weil does not feature on the lenders list in the front pages for the Belgrade 1939 exhibition, it is notable that 'Paul Rosenberg, Paris' does, who was to acquire the work by December 1940.

It should be noted that this painting is exhibited only in the USA between 1939 and 1952, before returning to an exhibition at the Orangerie, Paris in 1955. For a full exhibition history see, *Masters of French Painting, 1290-1920*, exh. cat., Wadsworth Athenaeum Museum of Art, 2012, p.128.

A full certificate has been issued by the Art Loss Register as there are no active searches for this painting.

Richard Parkes Bonington (1802 - 1828)



© Yale Center for British Art, New Haven, Connecticut

X8289

A Knight and Page (Goetz von Berlichingen and his Page George)
about 1826

Place of manufacture: France

Oil on canvas

Object dimensions: 46.4 x 38.1 cm

Yale Center for British Art, Paul Mellon Collection

Lender's name and address

Yale Center for British Art
1080 Chapel Street, PO Box 208280
New Haven
Connecticut, 06520-8280
USA

Provenance:

Given by the artist to Eugène Delacroix (1798-1863), by whom bequeathed to Baron Charles Rivet (1800-1872); by descent to Mlle F. de Catheu, 1936; Eliot Hodgkin, from whom purchased by Agnew's in 1962; Agnew's, from whom purchased by Paul Mellon in 1962; Paul Mellon, by whom given to the museum, 1981.

The provenance for this painting was derived from the publications listed below:

Publication and Exhibition History: Burty 1878, p. v; Paris 1936, no. 146; London 1937, no. 23; London 1962, no.21; Ingamells 1979, p. 70, n. 31; New Haven and Paris 1991–92, no. 112; London, Minneapolis and New York 2003, no. 61; Noon 2008, no. 401.

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Note that this painting has an incomplete history from the beginning of 1933 to the end of 1945.

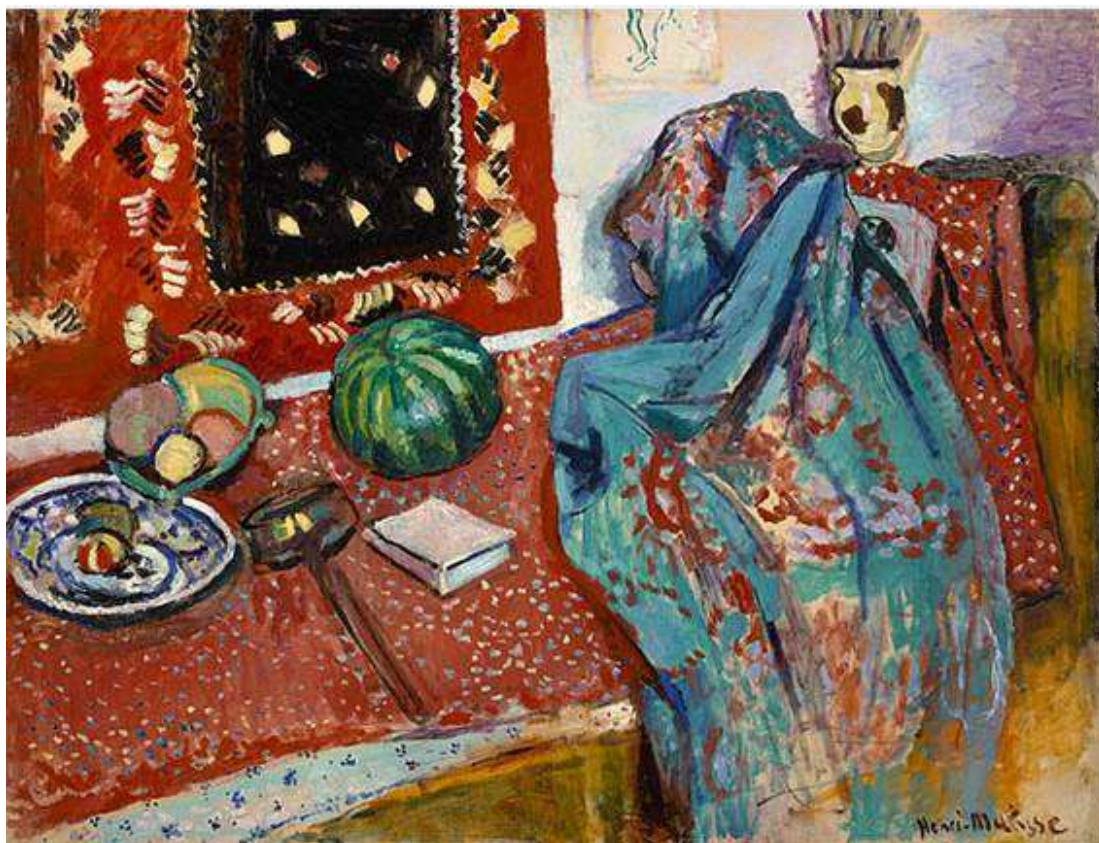
The 1936 catalogue confirms the descent from Baron Rivet to the Catheu family: another work by Bonington, no. 144, is given the provenance "Laissé par Bonington au baron Rivet, arrière-grand-père de la propriétaire actuelle." The current owner of that work is listed as "Mme Catheu-Tiersonnier", i.e. Marie Marguerite Marie Andrée de Catheu (1884-1944), sister of Françoise de Catheu (1893-1960).

There is no record of when Eliot Hodgkin acquired the work or of when Françoise de Catheu sold it. It has not been possible to trace a sale or exhibition between 1937 and 1962. However, Harley Preston's publication on Hodgkin as a collector suggests that his collection was not formed until the 1950s.

In light of this information, it seems most likely that the Bonington remained with Françoise de Catheu into the 1950s, if not until her death in 1960. Hodgkin was not in France during the war years (indeed, he was working for the Ministry of Information, as well as painting bombsites and exhibiting at the RA), and although this would imply only a short period of ownership before Agnew's acquired the work on 30 March 1962, accounts of Hodgkin's collecting practice suggest that this would not have been completely extraordinary.

There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

Henri Matisse (1869 - 1954)



© Succession H. Matisse/ DACS 2015; photo © Musée de Grenoble

X8275

Les tapis rouges

1906

Place of manufacture: France

Oil on canvas

Object dimensions: 89 x 116 cm

Musée de Grenoble, Agutte-Sembat Bequest

Lender's name and address

Musée de Grenoble

5 Place de Lavalette

Grenoble

38000

France

Provenance:

Galerie Bernheim Jeune: acquired from Henri Matisse on 1st March 1907, and sold to Marcel Sembat at sale of 2nd February 1908.

Collection of Marcel Sembat and Georgette Agutte, 1908-1922

Acquired by the Musée de Grenoble, 1923

Exhibition and publication history:

The provenance for this painting was derived from the following sources:

Joconde, see catalogue entry for full provenance and exhibition history:

http://www.culture.gouv.fr/public/mistral/joconde_fr?ACTION=CHERCHER&FIELD_1=REF&VALUE_1=0994000485

Musée de Grenoble, collections, Versailles, Artlys, 2004, p.107.