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THE ELLIOTT
COLLECTION
MUSEUM
OF ART
UNIVERSITY
OF IOWA

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Henri Matisse, *Blue Interior with Two Girls*

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The Owen and Leone Elliott Collection

I*naugurating the opening of
The University of Iowa Museum of Art
in Iowa City on May 5, 1969 and
continuing until August 31, 1969*

The University of Iowa

Howard R. Bowen, *President*

Willard L. Boyd, *Vice-President in charge
of Academic Affairs and
Dean of the Faculties*

The Museum of Art

Ulfert Wilke, *Director*

Gustave von Groschwitz, *Associate Director*

Mrs. Ray Krill, *Secretary*

David Dennis, *Master Carpenter*

Robert D. Craig, *General Assistant*

Graduate Assistants:

Robert J. Berguson

John H. Holverson

Work Study Assistants:

Thomas W. Dixon

Mrs. Dorothy K. Krakovsky

Gilbert R. Kuhn



71. Maurice de Vlaminck, *Through the Trees*

Acknowledgment

Howard R. Bowen

President

The University of Iowa

The University community and the entire State of Iowa have been immeasurably enriched by the generosity of Owen and Leone Elliott whose gift of their private collection provided the impetus leading to construction of The University of Iowa Museum of Art.

This distinguished and valuable collection, carefully gathered over a period of more than 40 years, will enhance the education of students and bring enjoyment to thousands of museum patrons for many more than 40 years. Such a collection would be the envy of any museum. Its presence here assures Iowa's continued leadership as a center of the arts in the Midwest.



34. Fernand Léger, *Black Hat on a Yellow Chair*

Introduction

Ulfert Wilke, Director

Modern Society's industrial automation and speedy communications are often given as a simplified explanation for what is called the "cultural explosion" in the United States.

People it is said have become addicted to the arts as never before in history. Museums have grown and entirely new art centers are opened everywhere at an accelerated pace. Slogans explaining the new love for art may cloud the fact that the very existence of any growth is based on tradition. The presence of art in Iowa City and its new Museum are no exceptions.

Interest in painting, although timidly offered by art courses, were sponsored in the College of Engineering nearly ninety years ago. A Fine Arts Department, offering art history and studio courses, was set up in 1906 which was headed three years later by Charles A. Cumming, a sensitive landscape painter and skilled portraitist. By 1938, while most colleges ignored a curriculum in the creative arts, the University of Iowa held a virtually solitary position by incorporating them into the studies of the humanities. This attracted important artists as teachers, among whom in the earlier years Grant Wood and Philip Guston were the best known. In the same year acquisitions from the Annual Summer Exhibitions of Contemporary Art held in the Student Union building began to form the nucleus of the University's art collection. Thus the famous Beckmann "Carnival Triptych" painted in 1943 in Amsterdam was acquired only three years after its creation and Miró's "A Drop of Dew Falling from the Wing of a Bird Awakens Rosalie Asleep in the Shade of a Cobweb" painted in 1939 was acquired nine years after it was finished. Impressed by the University's interest in contemporary art, Peggy Guggenheim decided to donate Pollock's 19 foot painting "Mural" in 1948, five years after its completion. Aware of this traditional interest in contemporary art an alumnus of the University of Iowa and his wife decided to donate their important collection of 20th century paintings, early silver and prints to the University, if adequate space for its display were provided.

The University's administration, professors, leaders and people in the community and the state welcomed this challenge and raised the funds for the new museum. Thereby a collection of seventy paintings, nearly two hundred pieces of English, French and American silver, and about one thousand prints become the University's most important art gift. The opening of the Museum features these collections.

Special thanks are expressed to the donors of the collection, Mr. and Mrs. Owen Elliott, and some two thousand contributors to the museum fund as well as to all those who gave thought, time and work to its creation. In particular I wish to thank Gustave von Groschwitz for preparing the catalogue, Noel Martin for its design and to the following: Jim Kent, who photographed the collection; Harlan Sifford who catalogued the silver collection; Melvin B. Knowles who supervised its cleaning; David Dennis who built partitions, furniture and gave general assistance; John Holverson, Robert Berguson and Thomas Dixon for assistance in cataloging the collections. I am also particularly aware and appreciative of our Iowa students and of all people who love art. The Museum would be an empty place without their presence and opinions.

The Elliott Collection's Paintings

Frank Seiberling

Director

School of Art

The affinity of art for art stimulates the direction in which a collection develops and is an aspect of its appeal. By astute trading and a pyramiding of funds, a collector could theoretically maintain a continually improving collection consisting of a single masterpiece. But art loves company—or so we would have it. A congenial group of paintings offers the owner or visitor not only change of esthetic pace but cumulative impressions and experience.

Art attracts art, but not always in a foreseeable way. A collection gathered according to an historical schema may have broad coverage and important objects, yet lack the individuality coming from less systematic, more personal choices. It is very probably their sense of the individuality of their collections which leads so many owners to preserve their treasures as a group. For their collection has been assembled not only with the cumulative and cool experience of an understanding eye but also with the impulse of heart. So it is the very personal choices and the surprises in a collection which combine with more-to-be-anticipated works to provide a particular charm. And thus it is with the collection of Owen and Leone Elliott, gathered over a forty year period and now largely housed as a gift for the benefit of all in the Museum of Art of The University of Iowa.

The largest section of paintings gathered by the Elliotts is French—approximately forty works—but the ten paintings from the German school are of such interest that they make an important group contribution. Selected paintings by Italian, Spanish, English and American artists complete the painting section. The variety and quality of these works would have been enough to satisfy many collectors, but the Elliotts have gathered other species of treasure, including, here, a substantial part of their splendid collection of silver, a few of the nearly 1,000 prints also given to the University, and a collection of jade and ivory objects.

A number of artists are represented by more than one painting. Both specialist and general visitor may find interest in such unusual choices as the three works by Maurice de Vlaminck. Violinist and poet turned artist, Vlaminck is popularly known for his juicy and darkly colorful landscapes painted during the last forty years of his life. Here, however, are earlier and much more unusual works by him. The earliest, the *Seine at Chatou* [70], probably comes from the period around 1904 preceding his more violent, fauvist experiments with intense color. The independence of color and its sketchlike application is here, held within a more traditional visual structure.

Through the Trees [71*], a splendid landscape and certainly one of the best Vlaminck painted during his Cézannesque period, reveals a personal grasp of that artist's concern to make color work structurally. It uses muted greens and complementary rose tones. The total absence of people gives to the painting a certain loneliness, but it is energetic and warm in a somber way. This painting came from the Hildegarde-Sosenko Collection, Hildegarde having acquired it directly from the artist.

The third work by Vlaminck is a drawing, *Still Life* [69], executed in all probability shortly before the first World War, shows a remnant of color modeling. Mainly, however, it is cubist, but without the distortions, tactile variety, mixtures of abstract and trompe l'oeil, and other tricks employed by Picasso at the same time. It is, in fact, a very modest cubist statement. Yet the color is so deftly and surely applied, the

placement of shapes, the contrast of line and tone and the balance of light and dark are so securely established, that the work has a very pleasing presence. With professional security it adapts certain then-current trends to an easy personal use.

Another cubist-influenced work in the Elliott collection is Pierre Hodé's *Montmartre* [27], which combines certain aspects of both the synthetic and analytical phases of cubism. In its adherence to a subject, its distortions of perspective, its overlapping planes and decorative use of graphics, it suggests the late analytical style of 1912. In its distinctness of shapes, however, and in their rather flat, decorative placement, the artist reveals his knowledge of the synthetic cubism that followed. So he must have painted this eclectic work after 1914.

Hodé later turned to a tasteful realism. His *Pink Bowl* [28] is probably influenced by the "purist" clarity, now reacting against the "romanticism" of cubism. The purists sought to bring a new order and repose to the visual expression of an industrial age. Hodé was not an innovator, but he demonstrated the importance of an eclectic artist who has sufficient talent to encourage successfully the avant-garde tendencies of his day.

Yet another group of paintings, by Jean Metzinger, similarly reveals experiments with trends of the times. *City Landscape* [47*], shows a moderate interest in cubist structure. A number of geometric shapes and planes are treated as transparent and overlapping or, with typical cubist ambiguity, as belonging to alternate parts. However, it would seem that many of the distortions of shape here are motivated not by the exigencies of a cubist esthetic but by Metzinger's interest in dynamic symmetry, a theory by which the subject matter is arranged according to calculated subdivisions of the canvas. They involve dimensional ratios supposed to create subtlety of location and proportion. A unit of measurement based on the square root of five was thought to recreate secret proportions used by the ancient Greeks—or instinctively by masters of the past. Diagonals are as important as horizontals and verticals. Together they were thought to create a tight but harmonious network of design. In 1912 Metzinger was a founding member of the "Section d'Or," a group which thus honored the above theory in its title.

The same artist's highly rational approach is reflected again in his *Figures in a Garden* [49]. The choice of color in the small rectangles comes out of late 19th century color theories of additive and subtractive effects and recalls Paul Signac. For a work of such formal preoccupation, it is surprisingly charming.

Among other paintings in the collection which are early 20th century in style or early themselves are a work in the late fauve manner by Othon Friesz and another by Robert Delaunay. Several important paintings of the German school complete the early group.

Friesz's *Autumn* [21*], of 1907, has some of the tactile freedom and strong color which marked the fauve movement, but here much restrained. The result is a very personal painting, disciplined in composition yet influenced by the exuberance of brush work and abstract feeling for color of the fauves. The abrupt contrasts of value and the spare but effective use of red orange give this seemingly casual but carefully controlled painting a marvelous verve. It is a very fine work by the artist.

Delaunay's *Little Girl* [12] may come from about 1909 when he was working on the theories of color orchestration that were to evolve into the series of cubist windows and finally into the swirling discs of his late style. Besides being historically of considerable interest, this gay painting also serves as an example of the persistence even in such relative abstraction, of the classic tradition of clarity and balance.

The German paintings are a pleasant complement to the French. Lyonel Feininger's *Pink Sky* [18] is another work of historical interest. It dates from his association with Kandinsky and with the Blue Rider group that gathered around that artist. The angular distortions of the shapes in this painting, their flatness and the quite arbitrary, intense colors, were very radical at the time. If today the figures seem caricatured, they are visually consistent with the freedom of vision in the rest of the painting. One sees in the distorted flat planes and abrupt angles of the architecture here a foreshadowing of later stage design, as in the *Cabinet of Dr. Caligari*.

An important painting of the same expressionist school is Adolf Erbslöh's *Tennis Court* [17*]. It was exhibited in the historic show of the New Artists League in Munich in 1910. While tennis, then very much an upper class sport, was itself a highly unusual subject for an artist, the significant thing for a later age is the apparent ease with which Erbslöh achieved a unified visual statement. This interesting selection from the work of a neglected artist reveals a professional level not yet attained by some of Erbslöh's important contemporaries. Indeed, the awareness of this by Erbslöh may have contributed to his split with Kandinsky in 1911. The less settled and more experimentally inclined artists joined together as the Blue Rider group in 1912 leaving Erbslöh and the conservative wing of the New Artists League behind.

Two of the associates who stuck with Kandinsky, Gabriele Münter—for years Kandinsky's close companion—and Alexej Jawlensky, are also represented in the German expressionist group of the Elliott Collection. Gabriele Münter is shown by a landscape having expressionistic liveliness of brushwork, no illusionistic textures, and color in fairly intense and contrasting hues. It is hard to realize that this was a rebellious work in its day.

Jawlensky is represented by an important, major work, a splendid portrait of his wife, painted about 1909 and called *Spanish Woman with Mantilla* [29*]. It was for years in Madame Jawlensky's collection. The color is made to sing by its placement in and around so much rich black. The colors work so well together that their arbitrariness—the purple nose and green shadows—disturb not a bit. On the contrary the effect is of sumptuous color quite abstractly felt, yet linked to a powerful portrait.

Other expressionist works are a relatively late (1943) Kokoschka, *Shooting Ducks* [31*], and a relatively late (1917) landscape by Munch, *Cornfield* [51*].

The painting by Oskar Kokoschka is certainly one of the most interesting and attractive in the collection. It has a marvelously seductive assemblage of violets, pinks, blues and greens. These are in part related to objects in the world, but they also exist as the gleam of wonderfully assembled bits of color. In this abstract visual magic, the clearly symbolic element of the boat and its figure seem something of an intrusion. Shortly before the first World War Kokoschka painted a fan showing



29. Alexej von Jawlensky, *Spanish Woman with Mantilla*



31. Oskar Kokoschka, *Shooting Ducks*

himself and Alma Mahler—the composer’s wife and Kokoschka’s love of the time—in storm tossed boats. The boat since ancient times has been a symbol of adventure and of transition through perils. The figure in the boat here could be a memory of Alma Mahler or be related to some other woman with whom the artist had a love affair. The color tonalities in the painting are so joyous that one may hopefully anticipate a happy conclusion to the drama. The boat is heading for the shore and the figure looks up at the falling duck, which is, perhaps the symbol of a bounty to celebrate the loved one’s safe passage.

Whatever the meaning of the boat, the painting is lovely. In view of the tendency

to prefer early works by the pioneers, it always comes as a pleasure to find in an artist that his late work may have an ease of accomplishment, a pleasure in mastery, that, in a different way, is quite as attractive as the earlier joys of discovery.

Edvard Munch's painting will seem atypical to those accustomed to his intense and brooding work at the end of the century. But after a year of psychiatric care during the first decade of the 20th century, Munch emerged with a new psychology of assurance and with relative detachment from the gloomy obsessions that had driven him so powerfully. Thus, *Cornfield* [51] was painted quickly with large brushes and perhaps suggests a "different" man, but it is not really a gay work. The one sunny touch, the glowing cornfield, is in the middle distance, partly concealed in a somber, rather dark and shadowy landscape. This is a more serious work than the lightly stylized foreground implies.

Wassily Kandinsky's *Condensation* [30*] of 1929, painted in the latter part of his affiliation with the great Bauhaus School, is an interesting work of the Bauhaus period. While typically linear and geometric, it avoids the then usual complement of diagonals and circles. It also places the entire geometric structure in a field of textured brushwork. The rational core thus seems to be surrounded by—and almost to float in—a subjective and feeling field of color. A tender reminiscence, perhaps, of the improvisatory freedom of his work before the first World War.

Chaim Soutine's *Woman With Dog* [61*] is the last expressionistic work to be discussed here. A Lithuanian turned French, Soutine took to expressionism quite naturally and without any formal affiliation or contact with the movement. It was made congenial to him by his own turbulence, even violence, of spirit and by the deep passion with which he lived. This painting is not as fully developed as most by Soutine, and despite its signature, may be a sketch. Whether or not so, it is a convincing example of the power of color and brushwork to express or evoke the artist's passionate nature.

Marc Chagall's *The Blue Horse* [6*] is a very interesting and, as to subject, a puzzling work. There is a letter from Chagall dating the work between 1926 and 1929 and mentioning the theme of the horse in relation to an engraving and to a gouache in a circus series. Nevertheless, it is hard not to see in this painting at least the possibility of an alternate interpretation. If one looks closely at the "horse," it is possible to see the standing portion as a sheep whose head at the right is pressed against the head of a cow. This would require the cow's head to have no apparent body, but that is entirely consistent with what we know of Chagall, who frequently painted floating figures, figures upside down in the air and other unlikely objects and fragments of objects. Close examination of *The Blue Horse* also suggests that on top the house in the background may be a figure playing a violin. If so this would almost certainly be a reference to Chagall's native village and to his love of music dating from childhood. The double meaning in the interpretation of the central figure, if it is so, greatly enhances the mystery and interest of this painting. Its thorough blueness is unusual for Chagall and this ethereal color would be appropriate to the animal that becomes two who share a loving relation. If the animal is seen only as the horse, the standing posture still has anthropomorphic implications.

The paintings by Franz Marc which intertwine animals and nature, and also his late abstract works, almost never come on the market, but the Elliotts acquired two early paintings by the artist which throw an interesting light on his background. The *Nude with Vermilion* [41*] of 1910 and *Cornfields* [40], of three years earlier, both reveal the artist employing a high-keyed palette. The earlier work, so fresh and warm, reminds of Van Gogh; the later work, charming in its orange, pinks and delicate greens, of Matisse and the fauves. Yet both these paintings have the look not just of a follower but of one using the discoveries of others to serve his own expression. André Malraux has remarked truly that the artist of stature has had both to cling to and to reject the work of certain others in establishing his view of nature and the world. In this struggle for independence within dependence, good and admirable works still may emerge.

The artist may also return to an influence in a fresh way. Jacques Villon's two paintings *Flowers* [67] and *Bird in Flight* [68] both depend upon cubism, but the former with a Klee-like delicacy of shape and subtlety of color, and the latter with a largeness of concept suggestive of Picasso. The still life cannot readily be thought of other than in its jewel-like present dimension, whereas the flying bird can be imagined as a huge decoration.

Other artists work most comfortably within a particular vision. Giorgio Morandi has found a quiet joy—and communicates it to us—in closely related, muted tonalities. Larger works by him than the *Still Life* [50*] in this collection present the same suave and pearly balance of shape, placement and tonality. It is almost the opposite of northern expressionistic vehemence, yet it communicates feeling.

Two works by Maurice Utrillo reveal the artist's great swings of style. Utrillo was quite capable of working off and on either expressionistically, in which the paint was broadly, even vehemently applied, or much more precisely, in which architectural cornices and other structural elements and details were quite neatly executed and in which textures were kept relatively smooth. This range is suggested by Utrillo's two works in the Elliott Collection. The *Red Mill* [63*]—actually the well-known Moulin de la Galette—may seem to be a rough sketch, yet Utrillo made at least three other versions, that is, with the two couples standing at the left, the mill bisected by the pole, and so on. Thus the painting obviously appealed to the artist. The Elliott version is probably the earliest and may date from the time of World War I.

The other work, *Street Scene* [64], is considerably later, perhaps even in the mid-30's, but reflects the artist's white period when, as here, he established a field of subtle and warm grays in which color, strategically placed, is tellingly effective.

There are four known versions of Chirico's *The Disquieting Muses* [111*]. This collection possesses perhaps the second. It is a work of the artist's metaphysical period, first painted during World War I, when Chirico developed his counter-futurist tendencies. Instead of a world of dynamism, he projected one that is essentially static. Man is replaced here by figurative sculptures in ancient garb but having the heads of dummies. Despite puzzling discrepancies, reasonably convincing Italian buildings and a factory or power plant lend an air of partial normalcy to the setting.

Thus the actual world has become haunted by bizarre and, as the title aptly states, disquieting relics. It is not the futurist world of bustle and of human domination but one in which ominous and vaguely frightening elements at once both alive and dead, are in the ascendancy.

Among other major works in the collection are three by pioneers of the cubist style. Georges Braque's *The Fruit Dish* [4*] is a very fine small painting of the mid-twenties, from the artist's white period. The fruit and glassware on a table are typical subject matter of the artist and perhaps unconsciously symbolize the frankly hedonistic interests of many artists of the time. To such objects were often added a musical instrument, a pipe, or other props related to a life of relaxation and pleasure.

It is interesting how the grapes and compotier, although freely executed as to contour and proportion, achieve a considerable dignity, even monumentality, of effect. The color range, too, is sober and restrained. The painting evokes a deeply felt serenity through the superb control of these limited means. In order, perhaps, to emphasize the autonomy of the canvas surface, Braque has made extensive use of a gritty mix of pigment—perhaps with pulverized ceramic or concrete, although it could be sand. This down plays any potential of the oil pigment to glitter and enhances the modesty of the effect. The reverse perspective of the table top—the far side is wider than the near—makes the top tip up into the picture plane, but without disturbing the basic clarity of the top as a geometric shape. In contrast to

4. Georges Braque, *The Fruit Dish*





21. Othon Friesz, *Autumn*

the stable geometry of these shapes is the abstract and poetic undulation of the white cloth or drape, which merges in a gently flowing way with the compotier. This superb small painting reveals the expressive depth and the visual richness of effect possible to limited means, when employed by a master.

The *Black Guitar* [25*] by Juan Gris comes from a more intellectually centered approach than Braque's and is typically "drier" and less romantic. It is a fine late work. The greater emphasis on a rationally constructed order found in Gris, with its resulting impersonality, has been increasingly admired in recent years. Gris contributed much to the theory of cubism and ranks along with Braque and Picasso as a creative progenitor of the synthetic phase of the movement.

Whereas Braque and Picasso worked so closely together that their cubist works often are quite similar in style, Gris from the start of his cubist period developed a manner distinctly different. He stuck consistently to a somber palette of green,

brown and gray and to hard-edged shapes distorted to suit the overall geometric design.

The third giant and the greatest, Pablo Picasso, is also represented by a late cubist work, the *Flower Vase on a Table* [55*]. It is a visual structure of large, interlocking triangles, some with contiguous edges, some overlapping. They create a dynamic visual environment of greens, grays and red-violet. In it the table objects, geometrically distorted, are suspended. It is a typical, bold tour-de-force in which the chief subtlety is in the color that partly clashes and partly harmonizes to the eye.

A fourth 20th century master of top rank, Fernand Léger, experimented in the second decade with cubism but developed a new and very personal style after the first World War. At that time he saw man as a robot-like victim of the industrial age he created. Some of Léger's most monumental and important works date from the early post-war period. It gave way gradually to a more cheerful expression, manifest in paintings still strongly linked to the visual object. Léger also stuck to a pseudo-primitivism that was at once ironic and gay. *Black Hat on a Yellow Chair* [34*] is a sturdy and basically cheerful work in which Léger's uncomplicated and smooth mastery of design is apparent.

Among works by the great modern masters is *Blue Interior* [46*] by Henri Matisse, painted in 1947. This was acquired from Matisse by his son Pierre and was the first work Matisse released to him. It is a mature work by the master, rejoicing in color, light and space, handling these in a way to make easy the spectator's like response. The effect of gorgeous blue is marvelously set off by the blue-black stripes and by contrasting hues. The small size of the two figures enhances the perception of space and also by comparison lends a grand scale to the floral decoration on the table.

Matisse of all modern artists was perhaps the most consistently joyous in expression, while yet managing to be of the vanguard—no mean achievement. The travail of social unrest, the imbalances of an industrial age, the sufferings of war seem not to have affected his art in the slightest. Nor did he have to achieve his equanimity at the expense of subject matter. Even his late abstract cutouts spring from the pattern of philodendron leaves or otherwise relate to nature.

Blue Interior, revealing the cheerful potential of blue, is certain to be a popular work among those of the masters in the Elliott Collection.

Less accessible than Matisse's painting and interesting for its different use of prevailing blue, is the large pastel by Odilon Redon, *Mystical Painting* [57]. Here blue is made to evoke a mystical and spiritual mood by its presence in a pool of darkness. This is enhanced by the mysterious figure with its radiant, thoughtful, almost disembodied face. The composition seems casual, but by placing one border within the space of the arch and the other down the wall, the artist enhances the reality of the space between the viewer and the architecture. This heightens the evanescence of the figure. By achieving distance from the unreal, we find it more tempting and fascinating. Redon evokes a mysterious inner world of meditation and serenity.

The most important early master work in the collection is Paul Gauguin's *Brittany Landscape* [22*]. A lovely painting, it clings to impressionism in its atmospheric

treatment of the sky at twilight, but the rest of the painting is full of hints of a new vision. The fields are given a quite arbitrary color and, like the trees, are treated as flat shapes with hard edges. Convergence of lines of perspective is greatly played down. The foreground makes use of a textured surface related to impressionism but with a much more arbitrary and abstract feeling for color. This painting, a gem of the collection, is historically interesting for its combined elements of impressionism and post-impressionism.

Among more recent works are two from the abstract expressionist school, both by young Spaniards. *Volcano* [20], by Luis Feito, sets up a tension between spatial illusion and surface reality, as also between light and dark or black and white. *Land of Castile, No. 2* [58], by Giuseppe Santomaso likewise plays with paradoxes. A member of the New Artistic Front, which pledged its signatories after World War II to rise above spiritual disintegration, Santomaso espoused an "abstract-concrete approach." It is abstract in the sense of seeking a total and visually coherent image. It is concrete in the sense of effecting the abstraction entirely with the artist's media but without categorically disavowing the possible role of inspiration coming from visual responses to the natural world. In the same way Feito's volcano could have both a natural basis in the blast of lava and smoke and an abstract visual basis of black and white. It could also be seen both as pure visual effect and as an expression of emotional turbulence or inner conflict partially or wholly resolved.

The power of the object to evoke mood is well illustrated in Marvin Cone's *Attic Stairs* [8*]. The door is a symbol with a very rich potential. Apart from its possibilities for Freudian interpretation, the door is a dividing point between the known and the unknown, a potential barrier or a yielding access. A door invites us through or repels us. It also defines our own space, which may be protective and comfortable or eerie and threatening. By a tender handling of light, Marvin Cone created just the balance of reality with unreality to establish a symbolic impact with his doors. His later canvases, *Blue Pattern with Coral* [9] and *French Horn, Flute and Piccolo* [10], are modest abstractions which pleasingly recall an attractive personality.

A well known American artist also having an interest in symbolism is Loren MacIver, who is represented by three paintings in the collection. *Snow Man* [39*], for example, penetratingly and with pathos evokes layers of meaning through its subject and handling. The torture of immobility, the threat of annihilation, the humiliation of awkwardness—the patient observer may discover these and many other evocations.

That the artist could intend such meanings is made clear by Loren MacIver herself, who wrote the following interesting description to the Elliotts of *Granada*, [37], after they had acquired it from her:

Granada: Pomegranate, it is charged with the bittersweet seeds of the fruit, the hard rind, the warrior implications, the sweetness. All contradictory. The pomegranate is Granada. And there is a fine one made of rarefied pebbles, dark, large and so fine in its making as to be almost invisible. There is a prevailing color of dark ochre, sand. There is another color that penetrates; it is the color of iron,

warm, dark, dusty, of immense intricacy and endless shadows. And there is red; the red of the bull ring. These ochres, reds and blacks in Spain have an essence, very particular, of the ever-present, elusive skull, the shadow of the bull in the afternoon, and the stone-lace of the pomegranate, and the ecclesiastical, triumphant rooster.

The third painting in the collection by Loren MacIver is *Place de Furstenberg* [38]. It is a night scene, perhaps based on the romantic mystery of the brightness and darkness of light through the leaves—of light as the presence of hope amidst a stumbling penumbra of uncertainties and doubts.

We leave the uncertainties of paintings calling for such subjective response for the clarity of three works concentrating on a formal statement. *Village* [19*] by Lyonel Feininger is an excellent contrasting comparison to his *Pink Sky* [18] previously discussed. *Village* is a mature work of the mid-twenties showing the artist's confident mastery of his own approach to cubist distortion in which he achieves a dynamic effect of expanding or contracting shapes which are very firmly structured in a visual whole.

Ben Nicholson pushes the formal interest into the realm of non-objectivity. His *Carnac* [53*], an oil painting on carved masonite, is an instance of the contemporary trends towards a merging of art media. This work is neither a painting nor a sculpture in the traditional sense, partaking of both; and in the clarity of its contours, it also has a graphic look. Nicholson offers us a sensitively balanced arrangement of geometrical shapes and of subtle gray tonalities, made more distinct by the one red shape at the left.

Mark Tobey has been concerned with Zen Buddhism and the philosophy of Bahai. In a work such as *Autumnal Light* [62*], there may well be overtones, intended by the artist, having to do with the search for nothingness and for the all; but it is certainly not necessary to place any esoteric filters before one's vision to enjoy this rich assemblage of autumnal color fragments.

Many of the paintings in the Elliott collection have been widely exhibited and viewed by thousands of people in Europe or in this country. Others are being shown publicly for the first time. Whether widely or sparsely traveled, all are coming to rest in a new university museum on the banks of a charming river in mid-America. None of the artists who created these works could have foreseen such an eventuality. Nor could they foresee that it would be brought about by the timely and needed generosity and cooperation of a great many people besides the two who gave the major gift of the paintings themselves. All these elements of vision and support have combined to create a truly splendid cultural asset for a region which is singularly well situated to benefit from it. Now it will grow with the years.

22. Paul Gauguin, *Brittany Landscape*

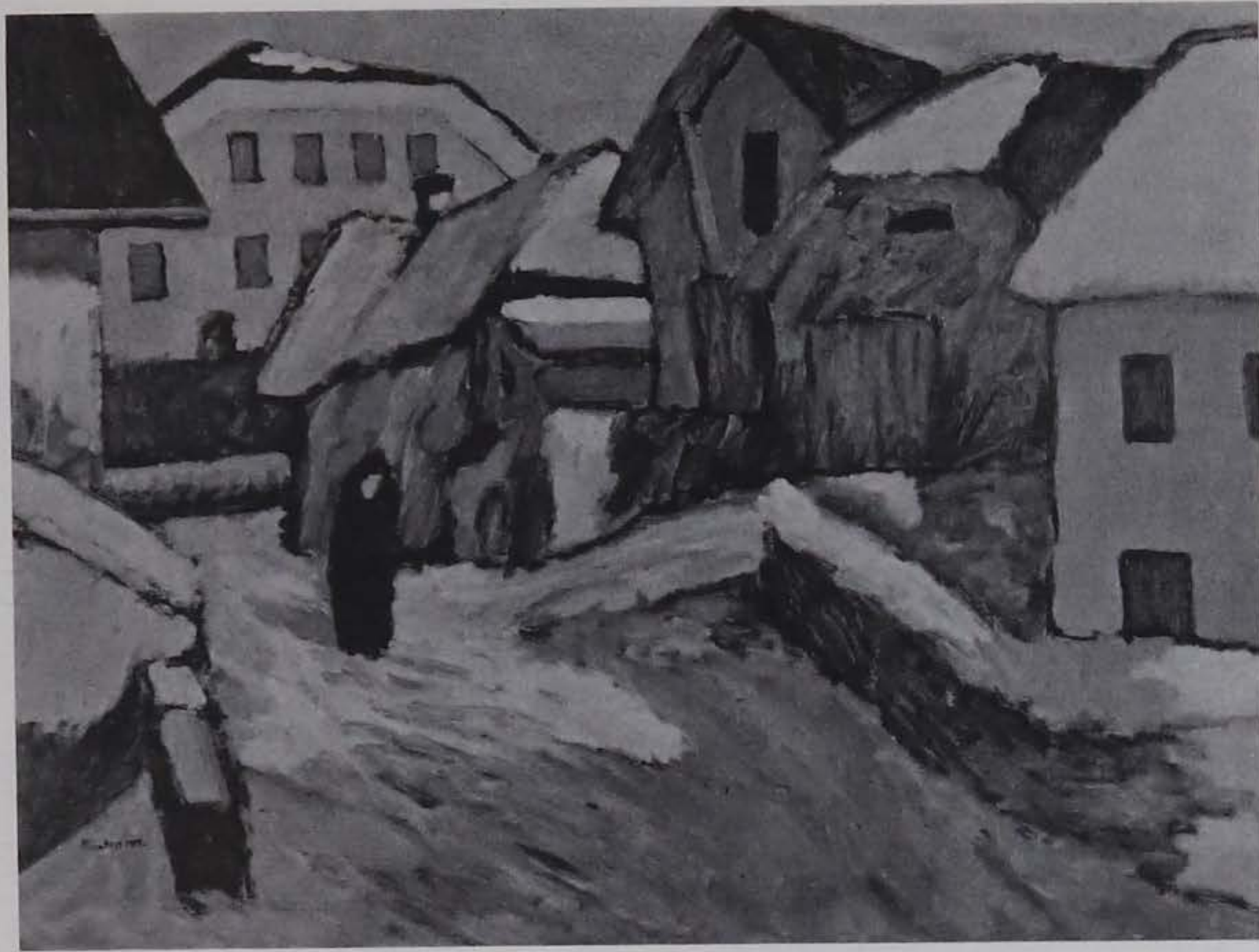




56. *Pierre Cécile Puvis de Chavannes, Twilight*



63. Maurice Utrillo, *Red Mill*



52. Gabrielle Münter, *Snow and Sun*



65. Suzanne Valadon, *Femme nue*

60. Joaquin Sorolla y Bastida, *Study, Leon, Spain*

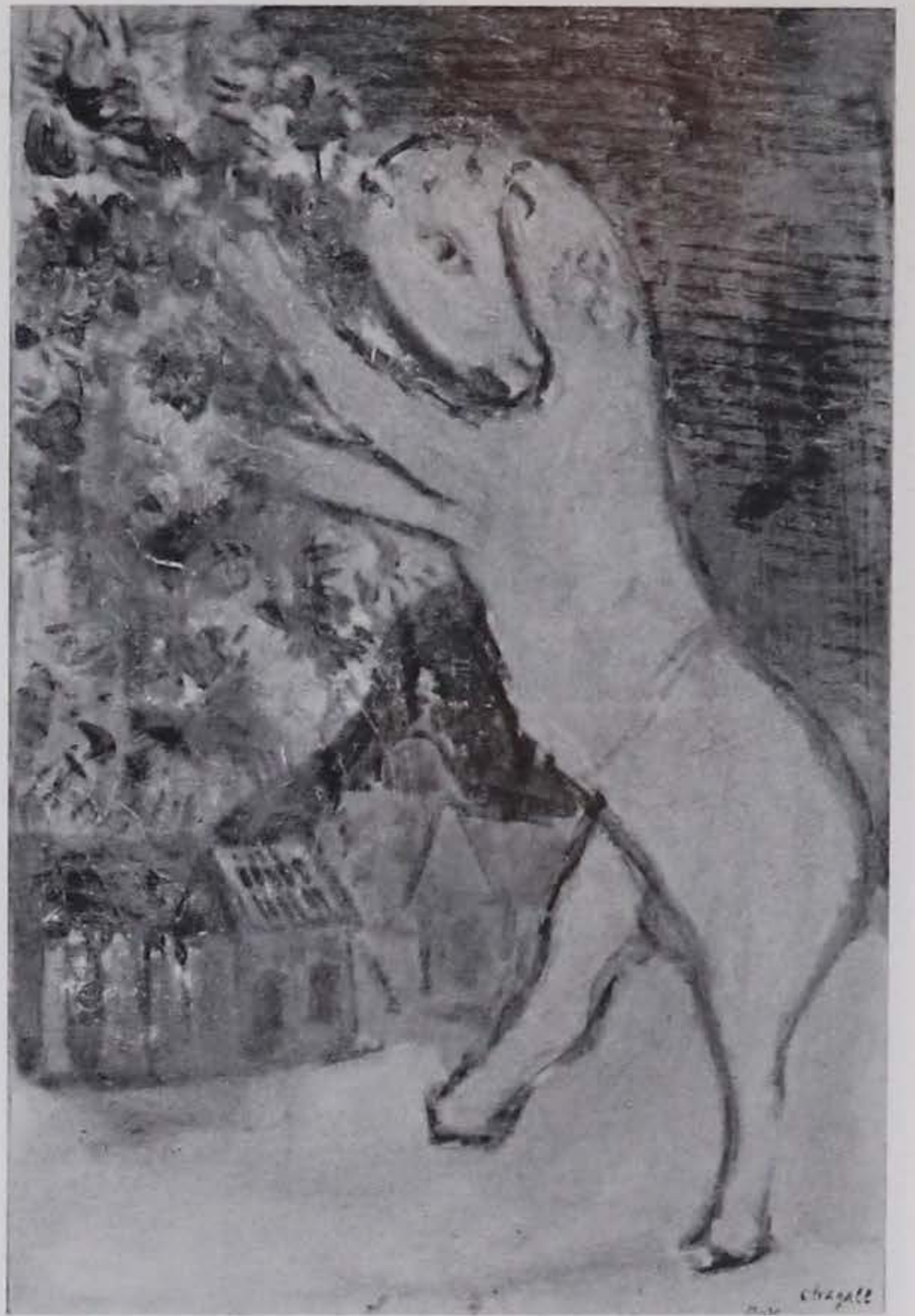




17. Adolf Erbslöh, *Tennis Court*



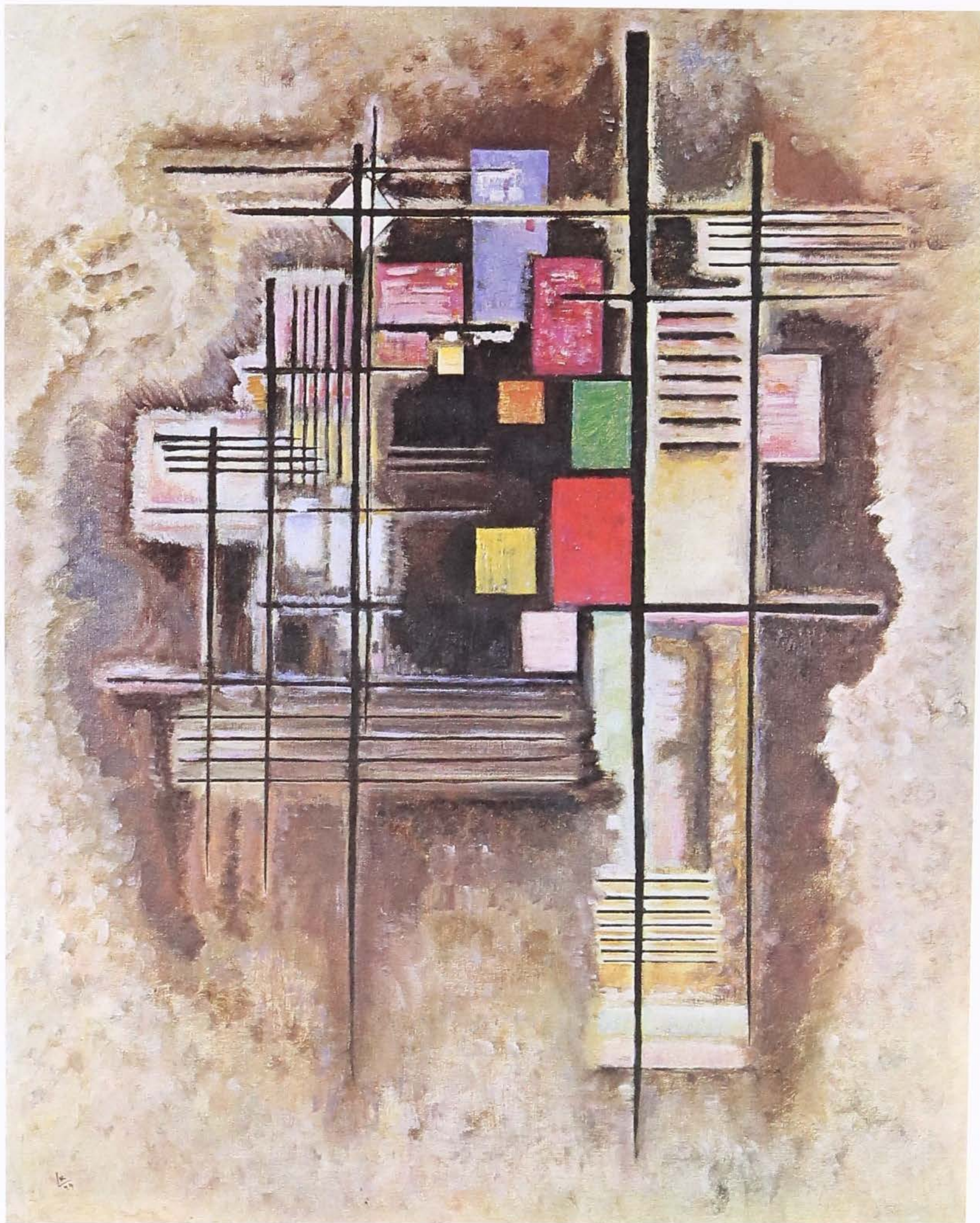
41. Franz Marc, *Nude with Vermilion*



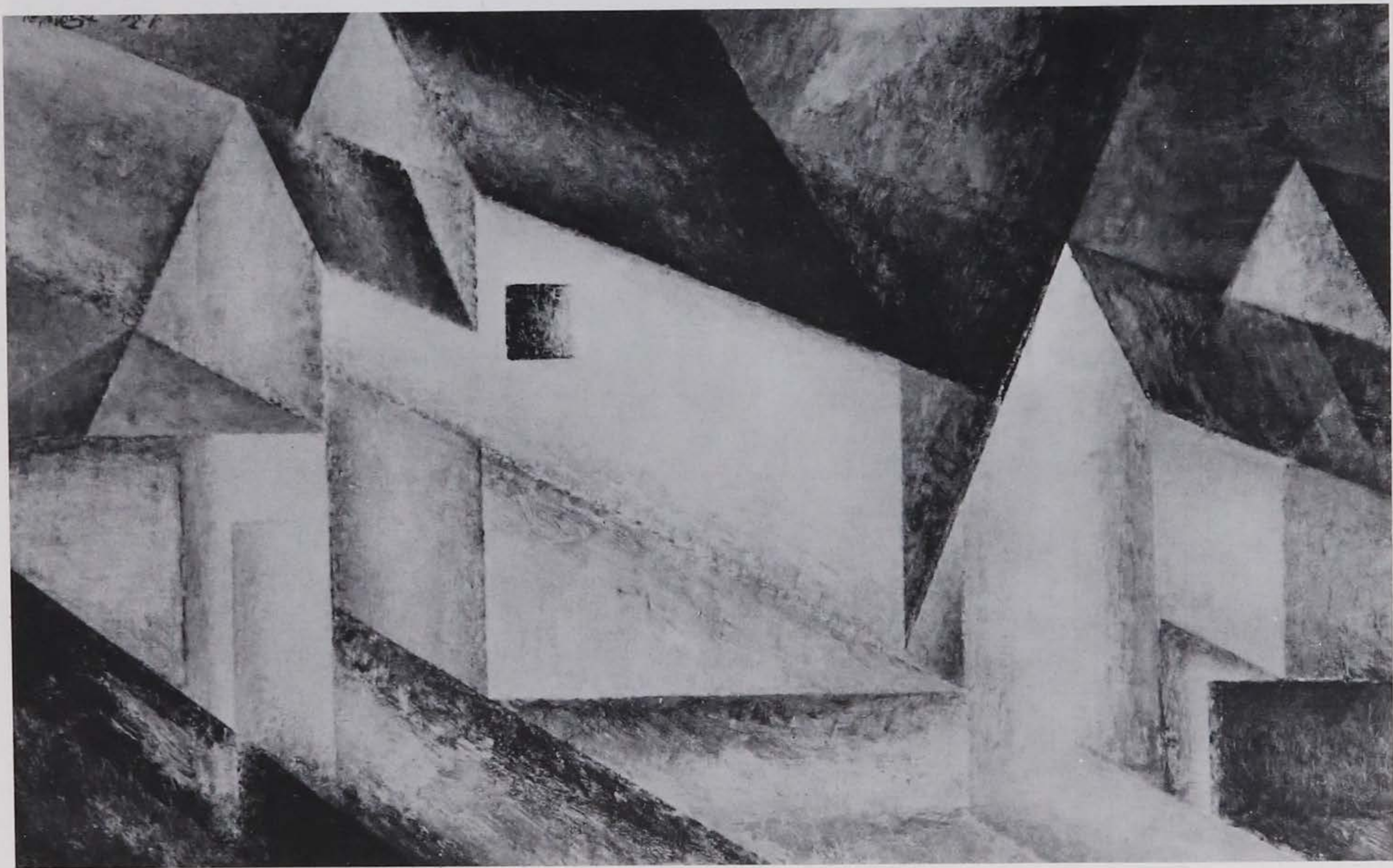
6. Marc Chagall, *The Blue Horse*



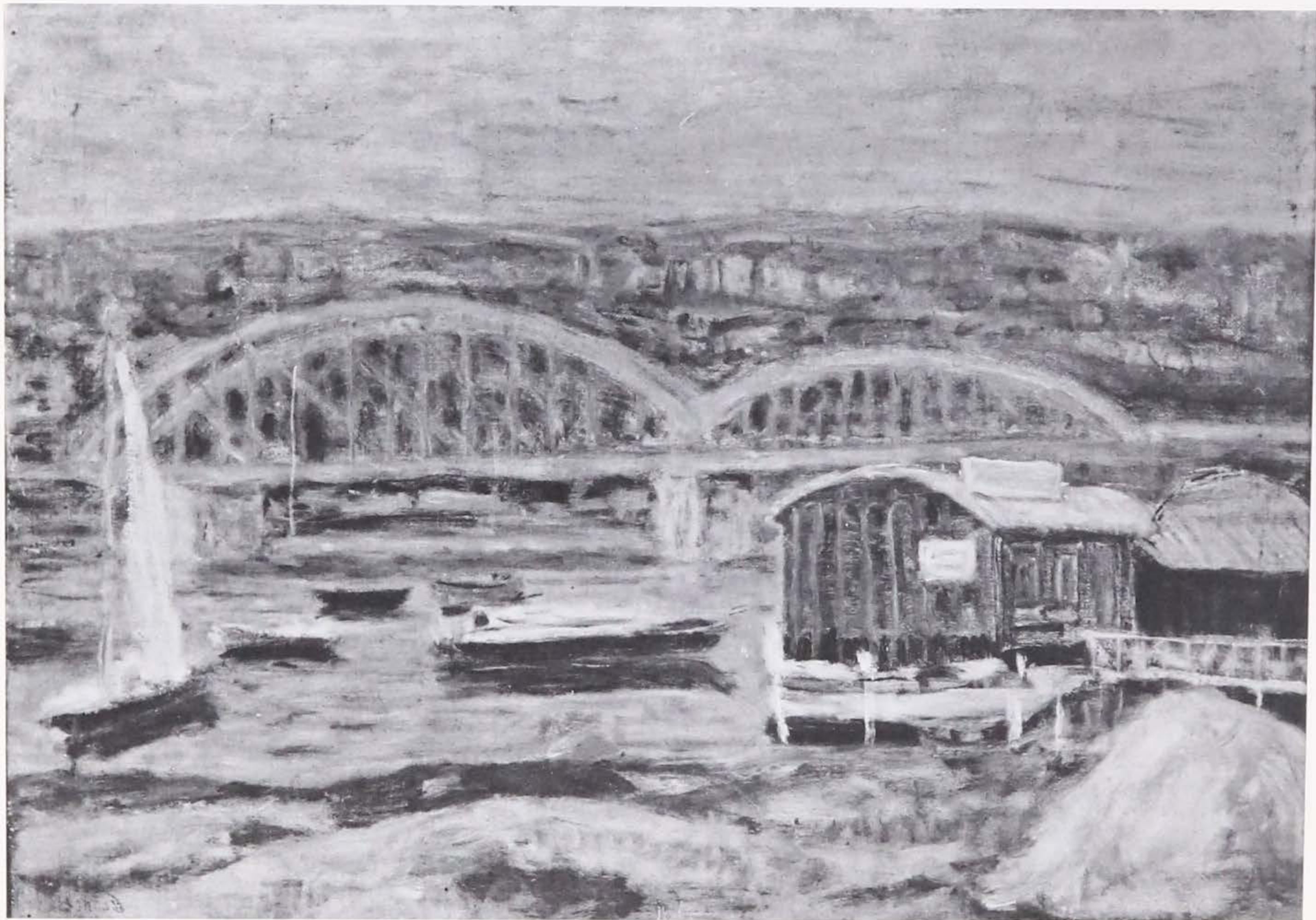
61. Chaim Soutine, *Woman with Dog*



19. Lyonel Feininger, *Village*

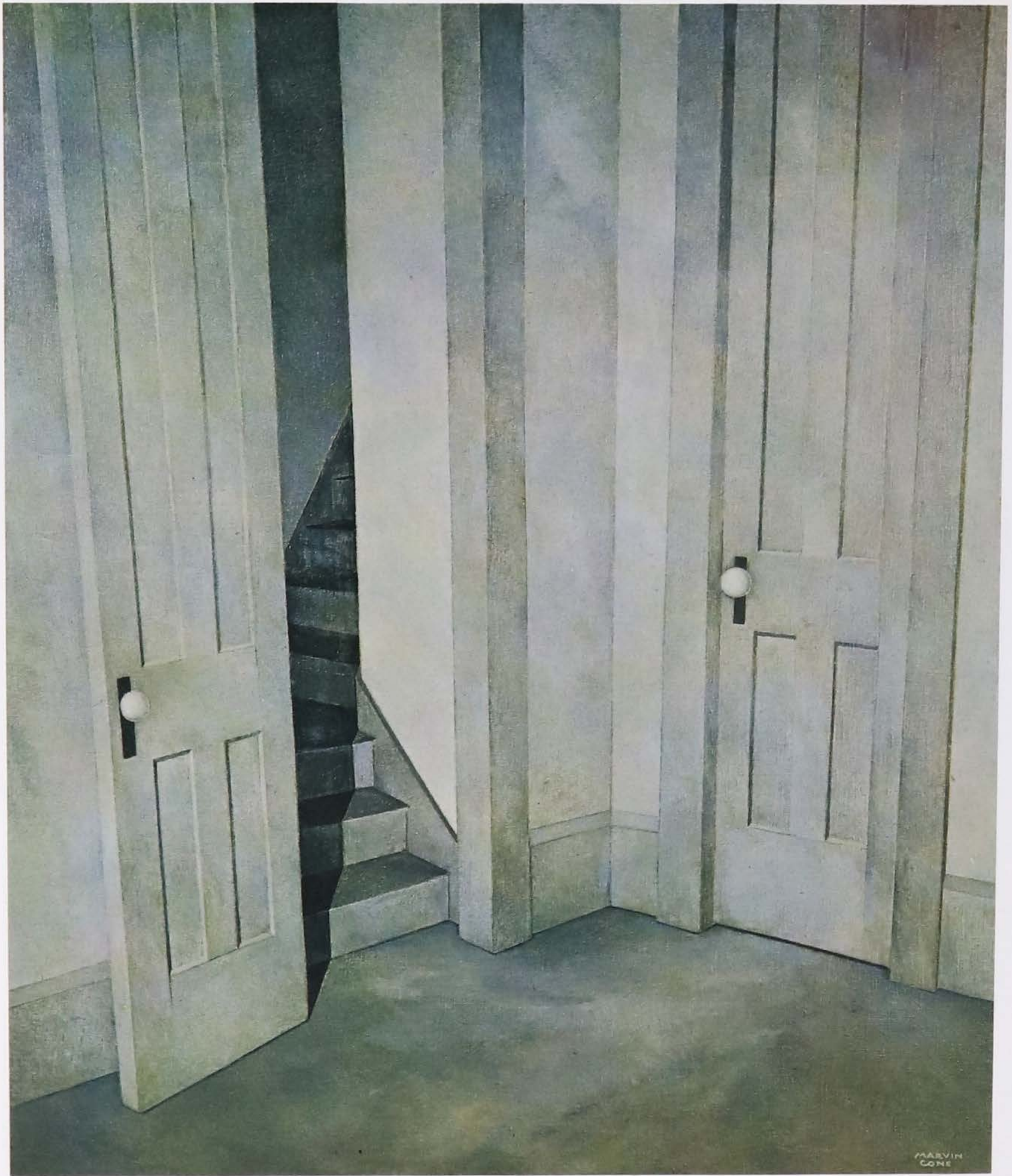


3. *Pierre Bonnard, Railroad Bridge at Chatou*





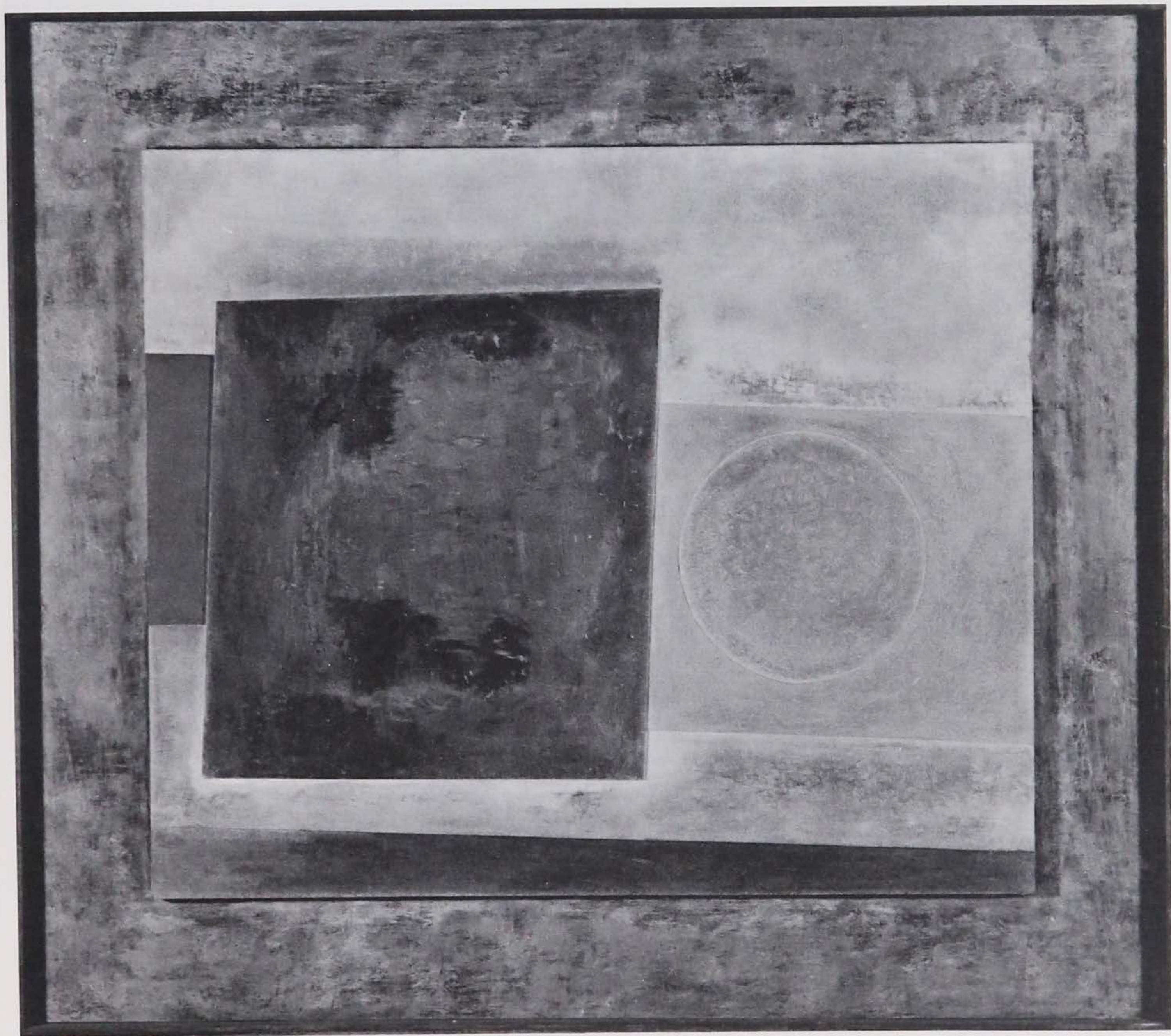
51. *Edvard Munch, Cornfield*



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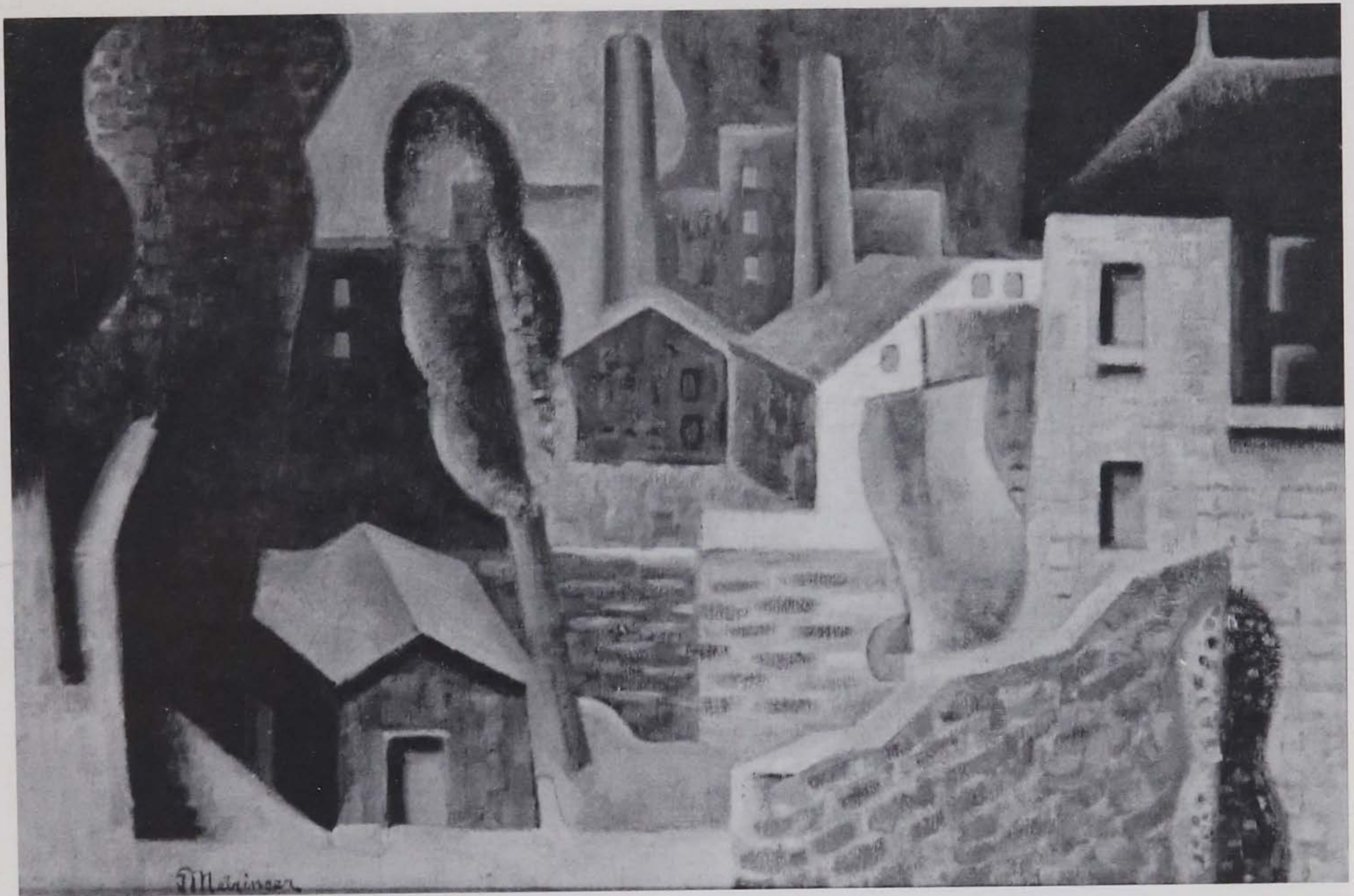
8. Marvin Cone, *Attic Stairs*

53. Ben Nicholson, *Carnac*

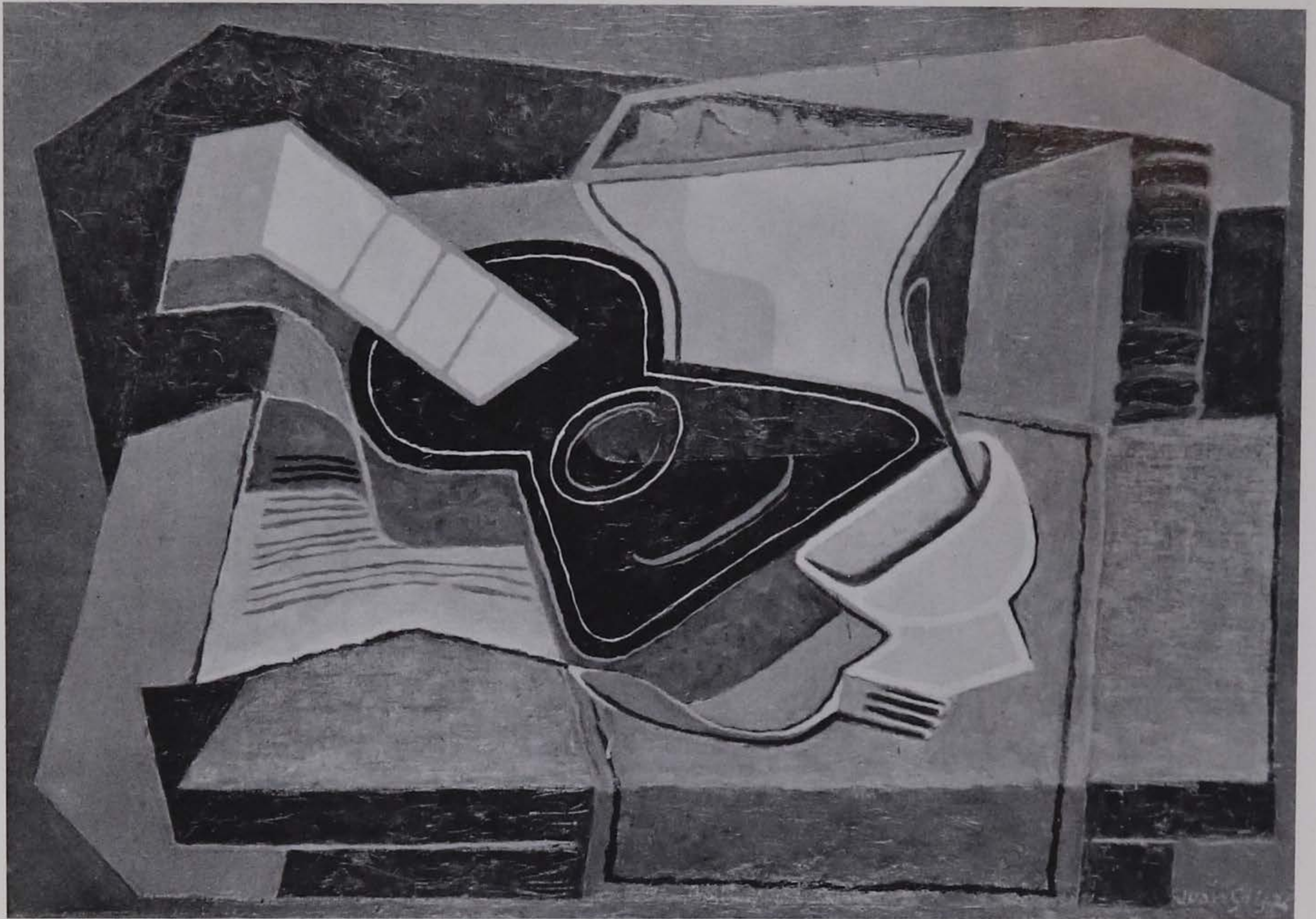


16. Raoul Dufy, *The Pool in the Botanical Gardens, Paris*



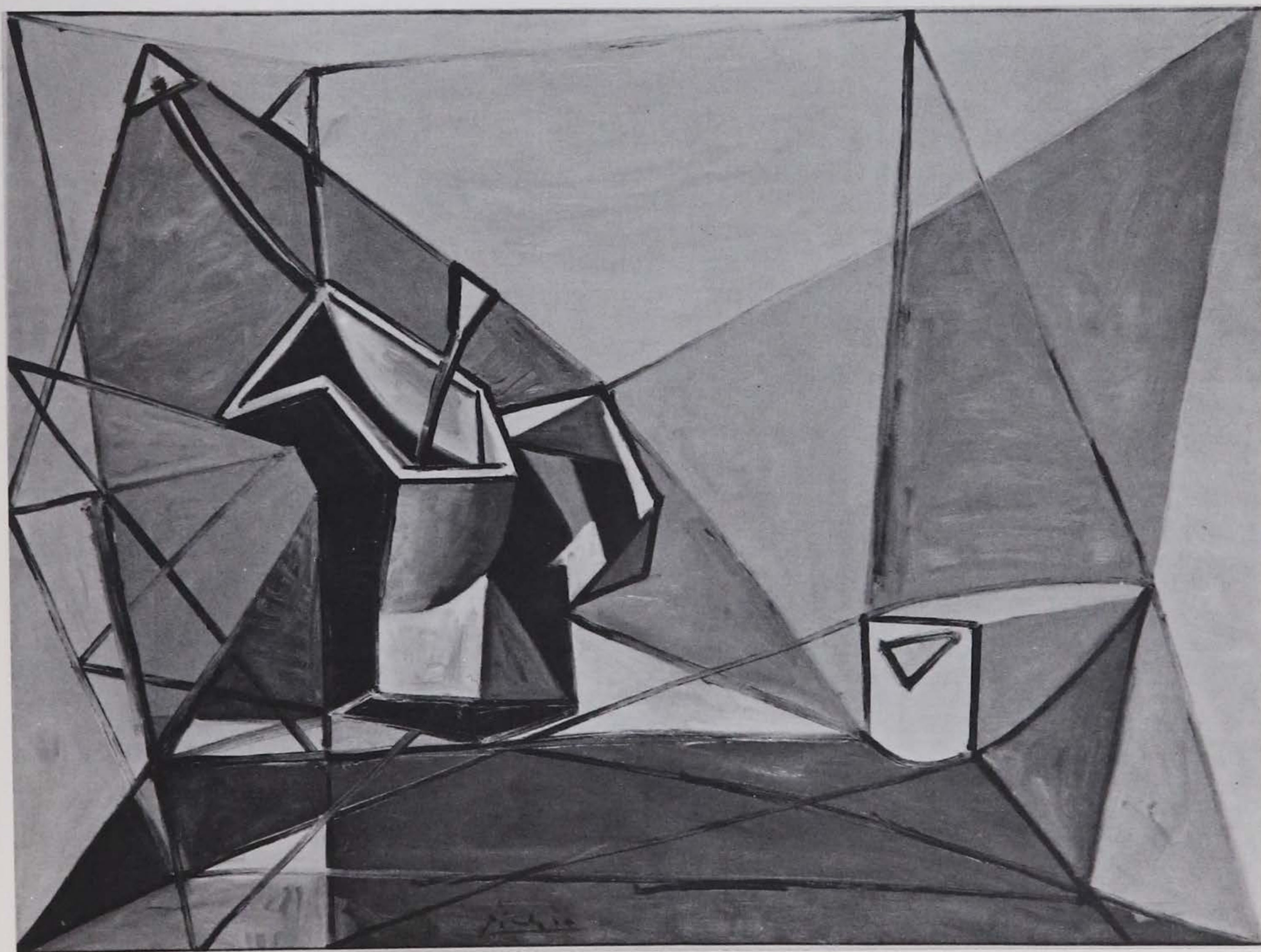


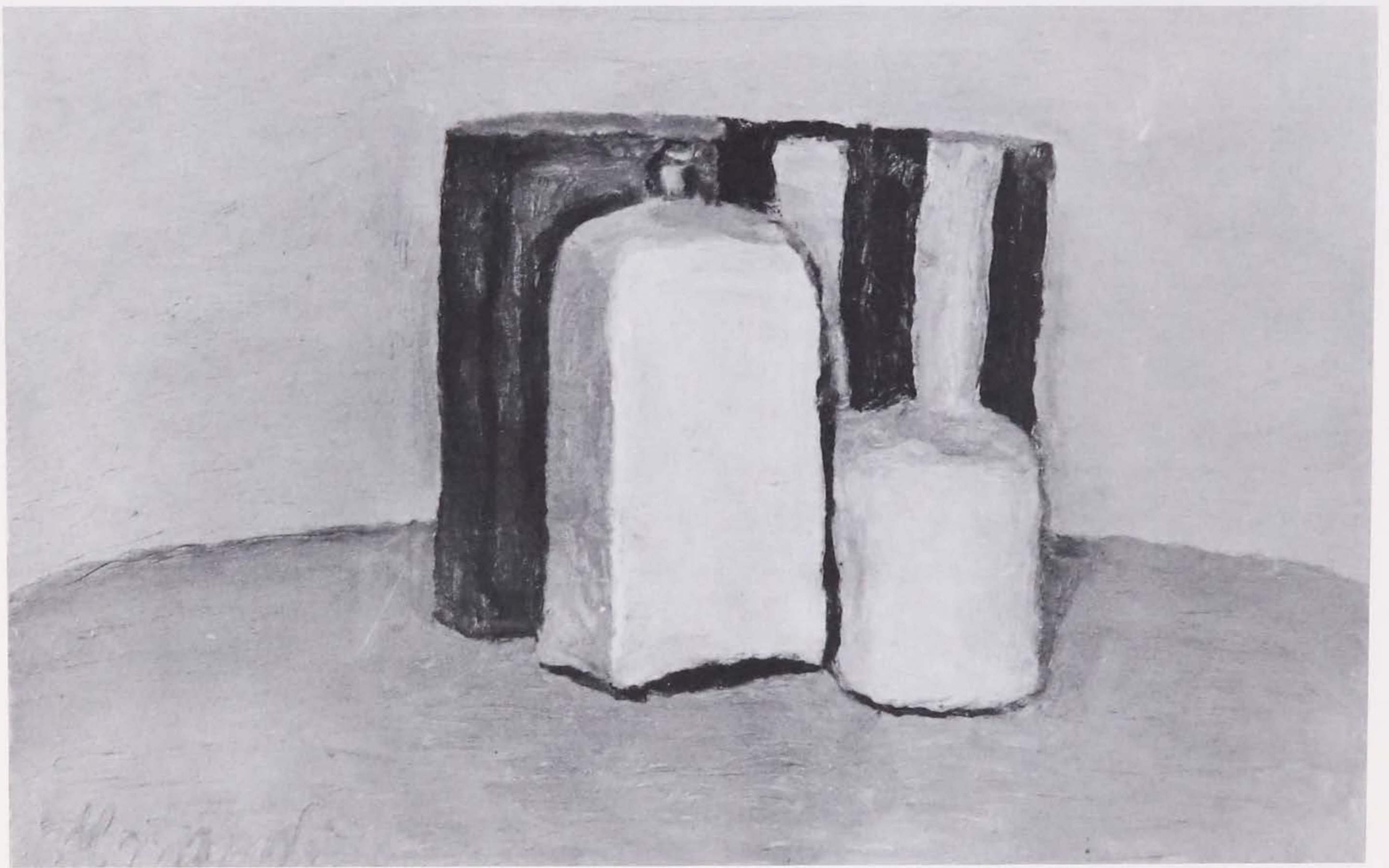
47. Jean Metzinger, *City Landscape*



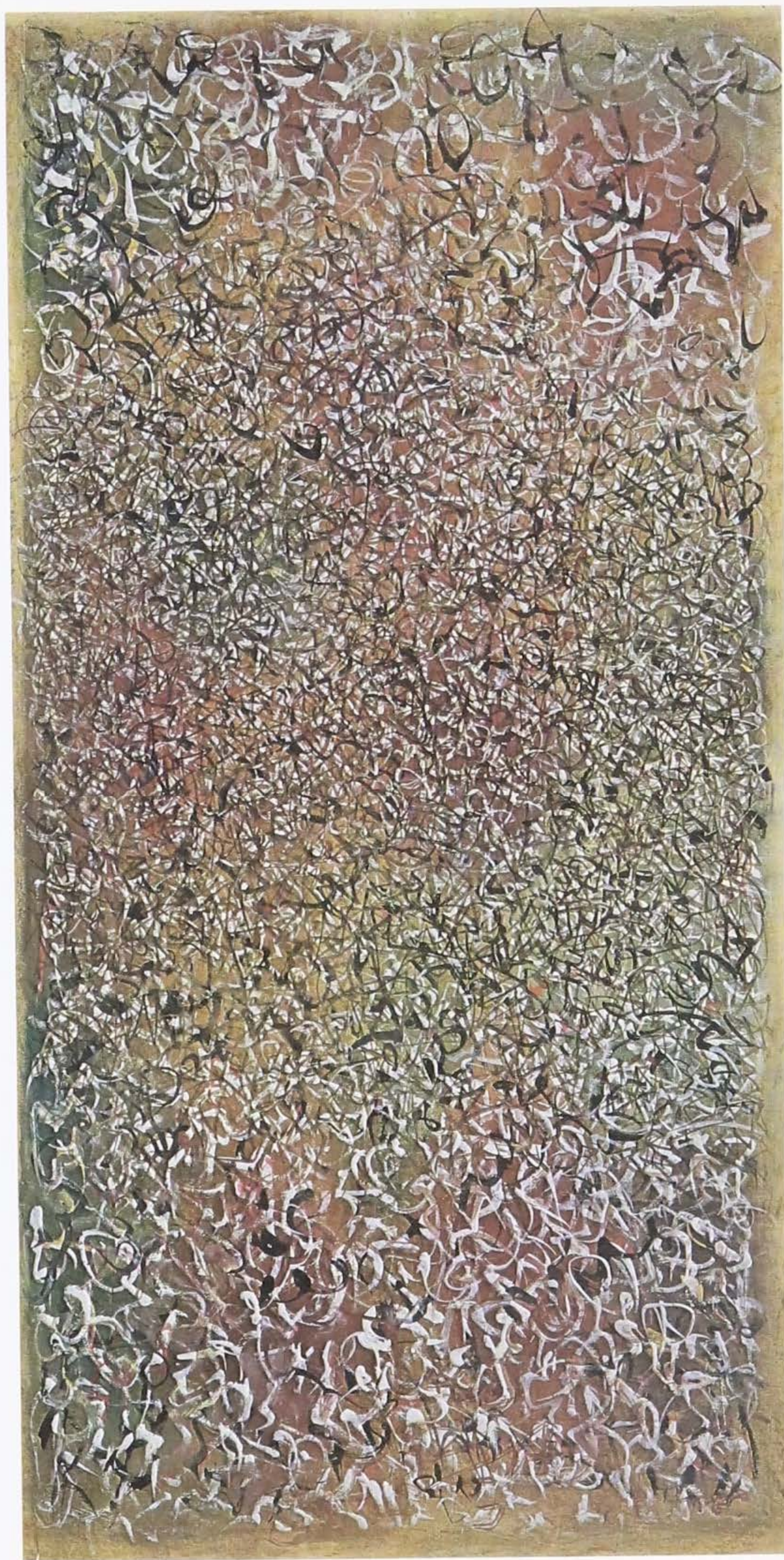
25. Juan Gris, *The Black Guitar*

55. Pablo Picasso, *Flower Vase on a Table*





50. *Giorgio Morandi, Still Life*



39. Loren MacIver, *Snow Man*





32. Rainer Kuchenmeister, *Figure*

11. Giorgio de Chirico, *The Disquieting Muses*



119. Martin Schongauer, *Christ Presented to the People*

106. Rembrandt, *Landscape with a Cottage and a Large Tree*



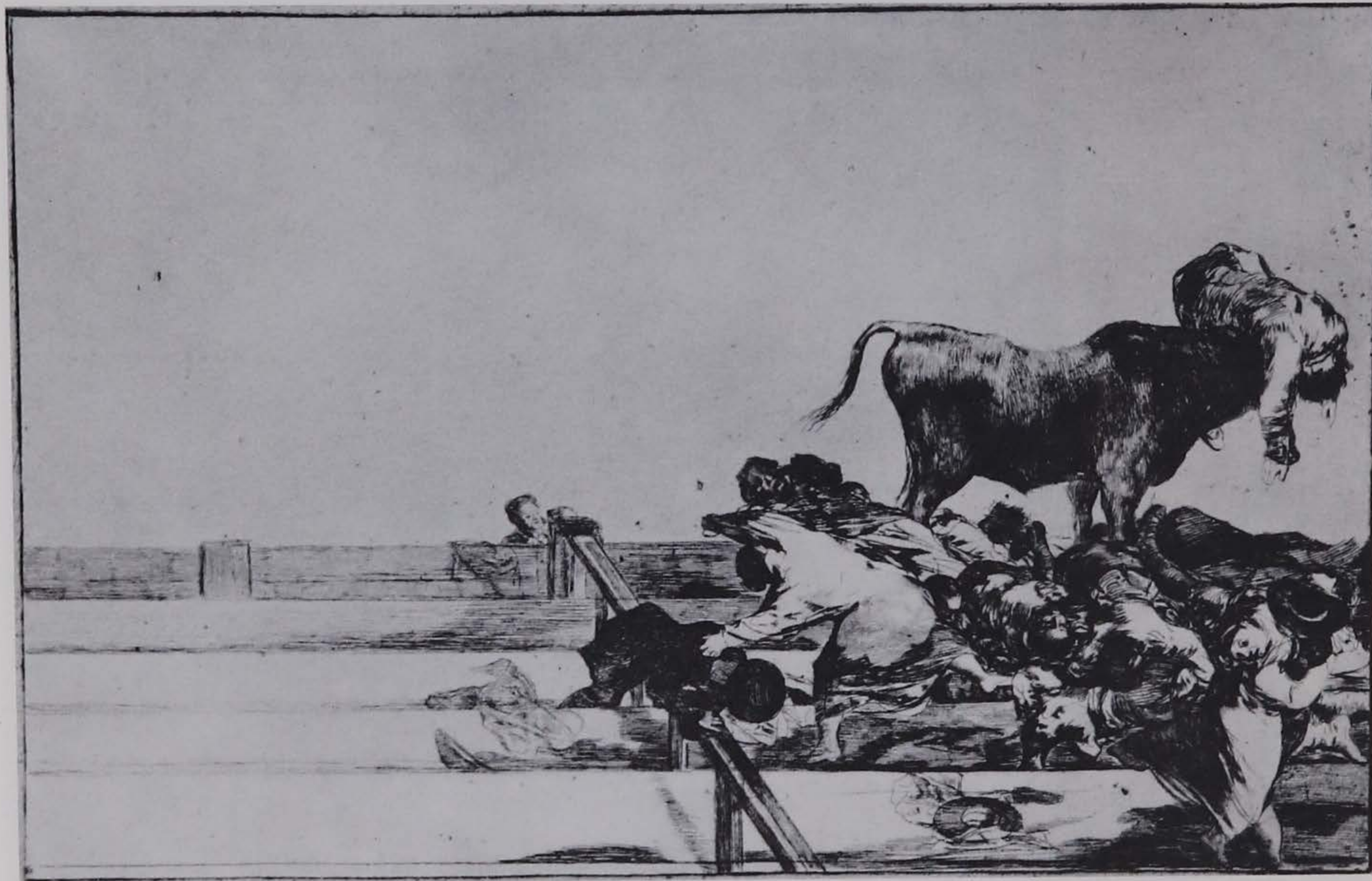
83. Albrecht Dürer, *The Virgin Seated on a Grassy Bank*





103. Rembrandt, *Rembrandt with Raised Sabre*

98. Giovanni Battista Piranesi, *A Vast Interior with Trophies at the Foot of a Broad Staircase and Two Large Flags on the left*



90. Francisco Goya y Lucientes, *Death of the Mayor of Torrejon*





Le descañona.

89. Francisco Goya y Lucientes, *She Fleeces Him*

78. Honoré Daumier, *Rue Transnonain, April 15, 1834*





122. Henri de Toulouse-Lautrec, *Ida Heath at a Bar*



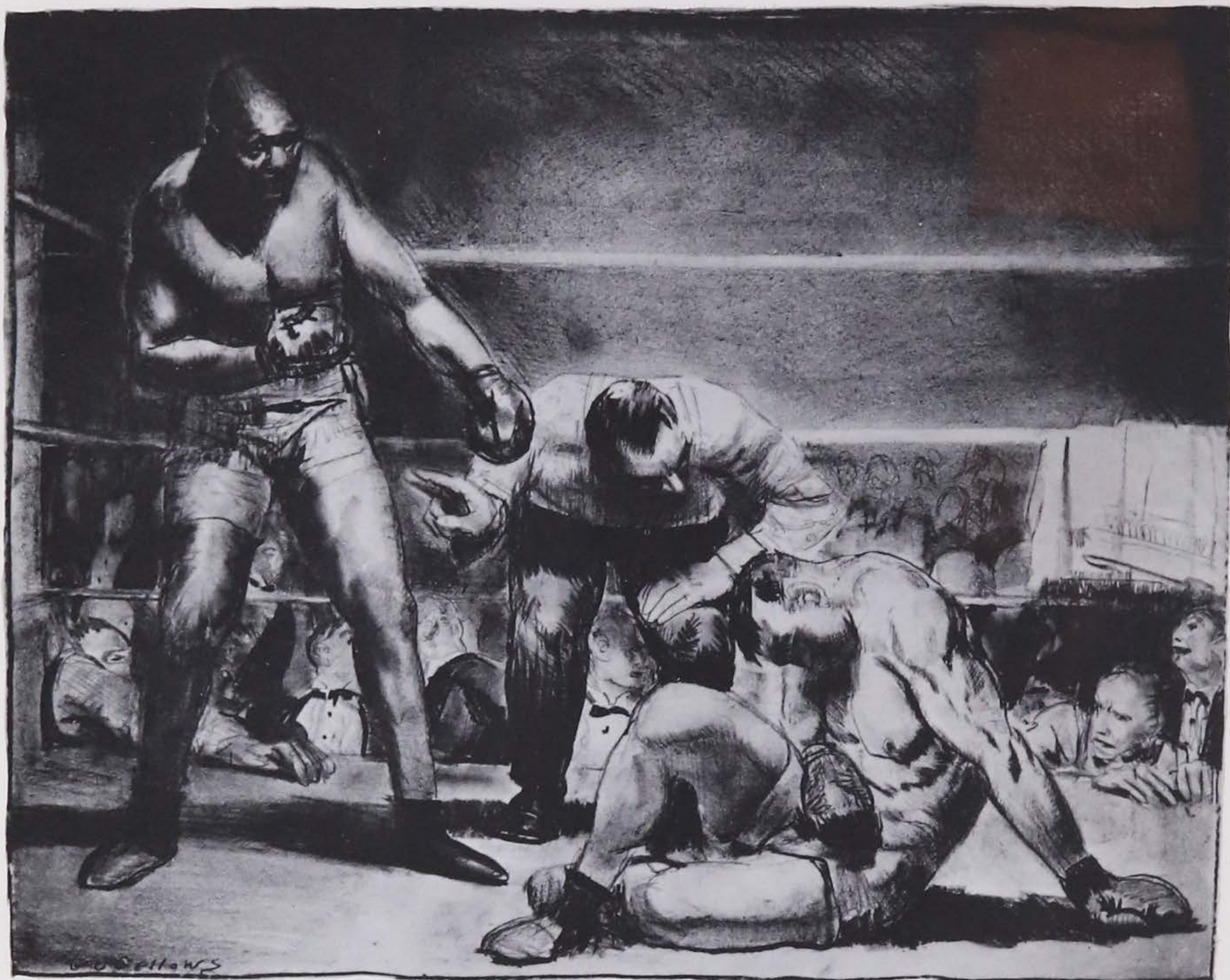
80. Edgar Degas, *At the Louvre: Painting (Miss Cassatt)*

76. *Mary Cassatt, Simone Wearing a Large Bonnet, Seated in an Armchair*

97. *Edvard Munch, Portrait of Dr. Linde*







74. George Bellows, *The White Hope*

114. Georges Rouault, *Who Does Not Wear a Mask?*



Paintings

Darrel Austin *American, b.1907*

1. *Girl with a Bird*

Oil on canvas, 1959 (dated), signed upper right, size 36 x 30

Pierre Bonnard *French, 1867-1947*

2. *Rabbit Hutch*

Oil on cardboard mounted on panel, signed lower left, size 11³/₄ x 21¹/₂

3. *The Railroad Bridge at Chatou*

Oil on canvas, signed lower left, size 14¹/₄ x 20¹/₈

Georges Braque *French, 1882-1963*

4. *The Fruit Dish*

Oil on canvas, signed on back of canvas G. Braque, size 13³/₄ x 25¹/₂.

Reference: Jean Cassou, *Georges Braque*, Paris (ill.).

Former collections: Daniel-Henri Kahnweiler, Paris; Marie Harriman Gallery, New York; Walter P. Chrysler, Jr., New York; Jacques Seligmann, New York; Bradley-Campbell Collection, Palm Beach.

Exhibited: 1937, Arts Club of Chicago; 1937, Detroit Institute of Arts, Detroit; 1939, Arts Club of Chicago; 1939-40, Phillips Memorial Gallery, Washington; 1940, San Francisco Museum of Art, San Francisco; 1966, Marshalltown Art Association, Marshalltown, Iowa

Bernard Buffet *French, b.1928*

5. *The Blue Bouquet*

Oil on canvas, 1959 (dated), signed right center, size 31¹⁵/₁₆ x 23⁵/₈

Marc Chagall *French, b.1887*

6. *The Blue Horse*

Oil on canvas, between 1926 and 1928, signed lower right, size 32⁷/₈ x 21¹/₈

7. *The Cobbler and the Financier*

Gouache on paper, signed lower right, size 19¹/₂ x 15³/₄ (sight)

Marvin Cone *American, 1892-1965*

8. *Attic Stairs*

Oil on canvas, 1952 (dated), signed lower right, size 28 x 24.

Exhibited: 1952, Pennsylvania Academy of Fine Arts, Philadelphia; 1952, Denver Art Museum, Denver; 1954, Walker Art Center, Minneapolis

9. *Blue Pattern with Coral*

Oil on canvas, 1960 (dated on back), signed lower left, size 32 x 16.

Exhibited: 1960, Joslyn Art Museum, Omaha, Nebraska

10. *French Horn, Flute and Piccolo*

Oil on canvas, signed lower right, size 24 x 30.

Exhibited: 1958, Des Moines Art Center, Des Moines; 1958, Nelson Gallery and Atkins Museum, Kansas City; 1960, Joslyn Art Museum, Omaha, Nebraska

Giorgio de Chirico *Italian, b.1888*

11. *The Disquieting Muses*

Oil on canvas, 1918 (dated), signed lower right, size 38¹/₂ x 26¹/₈.

Exhibited: 1955, Des Moines Art Center, Des Moines

Robert Delaunay *French, 1885-1941*

12. *Little Girl*

Oil on canvas, signed lower right, size 28⁷/₈ x 19.

Exhibited: 1949, Galerie Evrard, Lille, France; 1966, Marshalltown Art Association, Marshalltown, Iowa; Städtisches Museum, Leverkusen

Maurice Denis *French, 1870-1943*

13. *Arrival in New York*

Oil on canvas, 1927 (dated), signed lower left, size 26¹/₂ x 37³/₈.

Former collections: Southam Collection, Ottawa; Barbee collection.

Exhibited: 1939, New York World's Fair

Raoul Dufy *French, 1877-1953*

14. *Cruising*

Painted at Cowes, England, oil on canvas, 1934 (dated), signed lower center, size 15 x 18¹/₄.

Former collection: J. A. Vandenberg, Andover, Mass.

Exhibited: 1948, Addison Gallery, Phillips Academy, Andover, Massachusetts; 1954, van Abbe Museum, Eindhoven, Holland

15. *Still Life with Fruit Dish*

Pastel, charcoal and gouache on paper, signed lower right, size 17¹/₂ x 23³/₈ (sight)

16. *The Pool in the Botanical Gardens, Paris*

Oil on canvas, signed lower left (Raoul misspelled), size 21¹/₄ x 25

Adolf Erbslöh *German, 1881-1947*

17. *Tennis Court*

Oil on canvas, 1910 (dated), signed lower right, size 21¹/₂ x 26.

Exhibited: 1910-11, Neue Künstler-Vereinigung; 1949-50, Blaue Reiter Exhibition, Munich and Basel; 1955, Erbslöh Memorial Exhibition, Galerie Stangl, Munich; 1962, "Vor 50 Jahren," Galerie Stangl, Munich; 1963, On loan to the Pinakothek, Munich; 1966, "Der Französische Fauvismus und der deutsche Frühexpressionismus," Musée Nationale d'Art Moderne, Paris and Haus der Kunst, Munich

Lyonel Feininger *American, 1871-1956*

18. *Pink Sky (Street in Paris)*

Oil on canvas, 1909, signed lower left, size 39 x 31¼ (sight).

Reference: Hans Hess, *Lyonel Feininger*, New York, 1961, no. 174 (ill.).

Exhibited: 1961, Columbus Gallery of Fine Arts, Columbus, Ohio; 1962, Cedar Rapids, Coe College; 1963, Dallas Museum for Contemporary Arts, Dallas, Texas; 1966, Pasadena Art Museum, Pasadena, California; Milwaukee Art Center, Milwaukee, Wisconsin; Baltimore Museum of Art, Baltimore, Maryland

19. *Village*

Oil on canvas, 1924 (dated), signed upper left, size 18⅞ x 29½ (sight).

Exhibited: 1966, Pasadena Art Museum, Pasadena, California

Luis Feito *Spanish, b.1929*

20. *Volcano*

Oil on canvas, 1959, size 45 x 57¼

Othon Friesz *French, 1879-1947*

21. *Autumn*

Oil on canvas, 1907 (dated), signed lower right, size 23½ x 31¾.

Exhibited: 1966, Marshalltown Art Association, Marshalltown, Iowa

Paul Gauguin *French, 1848-1903*

22. *Brittany Landscape*

Oil on canvas, signed lower right, size 13¼ x 16½

Françoise Gilot *French, b.1921*

23. *The Sun*

Oil on canvas, signed lower right, size 31½ x 25⅝ (sight).

Exhibited: 1966, Marshalltown Art Association, Iowa

Albert Gleizes *French, 1881-1953*

24. *Music*

Oil on canvas, 1917 (dated), signed lower right, size 24 x 15

Juan Gris *Spanish, 1887-1927*

25. *The Black Guitar*

Oil on canvas, 1926 (dated), signed lower right, size 19¾ x 28⅝.

Former collection: Oliver B. James.

Reference: Daniel-Henry Kahnweiler, *Juan Gris, His Life and Work*, New York, 1947, n. 107

Raymond Guerrier *French, b.1920*

26. *Cottage*

Oil on canvas, signed lower right, size 76¾ x 44⅝

Pierre Hodé *French, 1899-1942*

27. *Montmartre*

Oil on canvas, signed lower right, size 32¼ x 25½.

Exhibited: 1966, Marshalltown Art Association, Marshalltown, Iowa

28. *The Pink Bowl*

Oil on canvas, signed lower right, size 19¾ x 25⅝

Alexej von Jawlensky *German, 1864-1941*

29. *Spanish Woman with Mantilla*

Oil on canvas on board, 1910 (dated), signed upper left, size 38¼ x 25½.

Reference: Clemens Weiler, *Jawlensky*, page 231, no. 65.

Exhibited: 1960, Galerie La Palma, Locarno; 1961, Esposizione Internazionale, Turin, 1962, Museum des 20ten Jahrhunderts, Vienna; 1963, Galerie Krugier et Cie., Geneva; 1964, Städtische Galerie in Lenbachhaus, Munich; 1966, Marshalltown Art Association, Marshalltown, Iowa

Wassily Kandinsky *Russian-German, 1866-1944*

30. *Condensation*

Oil on canvas, 1929 (dated), signed lower left, size 39½ x 31½.

Reference: Will Grohmann, *Wassily Kandinsky: Life and Work*, New York, 1958, no. 308 on p. 375, (ill.).

Exhibited: 1966, Marshalltown Art Association, Marshalltown, Iowa

Oskar Kokoschka *Austrian, British citizen, b.1886*

31. *Shooting Ducks*

Oil on canvas, 1943/44, signed lower left, size 25 x 29¾.

References: Hans Wingler, *Kokoschka*, no. 327, (ill.);

Edith Hoffman, *Kokoschka Life and Work*, p. 184, (ill.).

J. P. Hodin, *Oskar Kokoschka: the Artist and his Time*, London, p. 210, no. 58 (ill.).

Former collections: Major Sir Edward Beddington-Behrens, London; George Waechter Memorial Foundation, Geneva.

Exhibited: 1942, Polish, Czechoslovak Artists, Oxford; 1947, Kunsthhaus, Zurich; 1947, Kunsthalle, Basel; 1947, Stedelijk Museum, Amsterdam; 1948, Museum of Modern Art, New York; 1948, The Phillips Collection, Washington; 1950, Neue Galerie der Stadt Linz, Austria; 1950, Staatliche Kunstgalerie, Berlin; 1950, Kunstgalerie, Munich; 1951, Kunsthalle, Mannheim; 1951, Schloss Charlottenburg, Berlin; 1957, Tate Gallery, London; 1958, Haus der Kunst, Munich; 1960, Haus Salve Hospes, Braunschweig; 1960, Kunsthalle, Bremen; 1960, Musée de L'Athenée, Geneva; 1964, Chefs d'oeuvre des collections suisses, Lausanne; 1966, Marshalltown Art Association, Marshalltown, Iowa

Rainer Kuchenmeister *German, b.1926*

32. *Figure*

Oil on canvas, 1961, size 43½ x 35½

Marie Laurencin *French, b.1885*

33. *Three Girls and Guitar*

Oil on canvas, signed upper right, size 18½ x 15

Fernand Léger *French, 1881-1955*

34. *Black Hat on a Yellow Chair*

Oil on canvas, 1952 (dated), signed lower right, size 36 x 25½.

Exhibited: 1966, Marshalltown Art Association

André Lhote *French, b.1885*

35. *Baie des Lecques*

Oil on canvas, 1956 (dated), signed lower left, size 25½ x 39¼

Jean Lurçat *French, b.1892*

36. *Landscape*

Oil on canvas, signed lower right, size 28¾ x 45⅝

Loren MacIver *American, b.1909*

37. *Granada*

Oil on canvas, 1965, signed lower left, size 33 x 48

38. *Place de Furstenberg*

Oil on canvas, 1962 (dated), signed lower right, size 51⅜ x 38¼

39. *Snow Man*

Oil on canvas, 1965 (dated), signed lower right, size 50 x 27

Franz Marc *German, 1880-1916*

40. *Cornfields*

Oil on canvas, 1907, signed lower right, size 31 x 23.

Exhibited: 1963, Pinakothek, Munich

41. *Nude with Vermilion*

Oil on canvas, 1910 (dated), size 31¾ x 23½.

Exhibited: 1963, Pinakothek, Munich; 1966, Haus der Kunst, Munich; 1966, Musée National d'Art Moderne, Paris

Jean Marchand *French, 1882-1941*

42. *On the Shore of the Dniester River*

Oil on canvas, 1910, signed lower right, size 35 x 22¼.

Reference: *Arts et Spectacle*, Paris, 1960.

Exhibited: 1957, Galleria del Cavallino, Venice

43. *Still Life with Bottles*

Oil on burlap, 1910, signed lower right, size 24½ x 25¾

André Masson *French, b.1896*

44. *The Flying Fish*

Oil on canvas, 1925, size 24 x 18¼.

References: *Cahiers d'Art*, Paris, 1930; P. Pia, *André Masson*, Paris, 1930.

Former collections: Galerie Simon, Paris; Dr. Reber, Lausanne; Dr. Richard Doetsch-Benziger, Basel.

Exhibited: 1956, Kunstmuseum, Basel

45. *The Sleeper*

Oil on canvas, 1924, signed on back, size 23¾ x 29.

Exhibited: 1955, Kestner-Gesellschaft, Hannover; Kunsthalle, Basel

Henri Matisse *French, 1869-1954*

46. *Blue Interior with Two Girls*

Oil on canvas, 1947 (dated), signed lower right, size 21¼ x 25¾.

References: Alfred H. Barr Jr., *Matisse: His Art and His Public*, New York, 1951, pp. 237, 277, 504 (ill.); *Editions Verve*, "Matisse-Vence-1944-1948"; *Realités*, July 1954, p. 19; Carla Gottlieb, "The Role of the Window in the Art of Matisse," *Journal of Aesthetics and Art Criticism*, XXII/4, Summer, 1964.

Former collection: Bradley-Campbell Collection, Palm Beach.

Exhibited: 1966, Marshalltown Art Association, Marshalltown, Iowa

Jean Metzinger *French, 1883-1956*

47. *City Landscape*

Oil on canvas, signed lower left, size 21⅜ x 31⅞ (sight)

48. *Still Life*

Oil on canvas, signed lower left, size 13⅝ x 10⅝.

Lent from the private collection of Owen and Leone Elliott

49. *Two Nudes in a Garden*

Oil on canvas, signed lower left, size 36 x 25¼

Giorgio Morandi *Italian, 1890-1964*

50. *Still Life*

Oil on canvas, signed lower left, size 10 x 16

Edvard Munch *Norwegian, 1863-1944*

51. *Cornfield*

Oil on canvas, 1917 (dated), signed lower left, size 29 $\frac{1}{4}$ x 39 $\frac{1}{4}$.

Reference: *Arts Magazine*, April, 1959.

Exhibited: 1958, Berner Kunstmuseum, Bern; 1966, Marshalltown Art Association, Marshalltown, Iowa

Gabrielle Münter *German, 1877-1962*

52. *Snow and Sun*

Oil on cardboard, 1911 (dated), signed lower left, size 20 x 27 $\frac{1}{2}$

Ben Nicholson *English, b.1894*

53. *Carnac*

Oil on carved masonite, 1965, size 40 $\frac{1}{8}$ x 46

54. *Still Life and Cornish Landscape*

Oil on panel, 1945 (dated), size 15 $\frac{1}{4}$ x 18.

Former collections: B. Miller, Esq., London; Christopher Bibby, Esq., London

Pablo Picasso *Spanish-French, b.1881*

55. *Flower Vase on a Table*

Oil on canvas, 1942, signed lower center, size 38 $\frac{1}{16}$ x 51 $\frac{1}{4}$

Pierre Cécile Puvis de Chavannes *French, 1824-1898*

56. *Twilight*

Oil on canvas, size 7 $\frac{7}{8}$ x 11 $\frac{7}{8}$.

Lent from the private collection of Owen and Leone Elliott

Odilon Redon *French, 1840-1916*

57. *Mystical Painting of Girl and Flowers*

Pastel on paper mounted on cardboard, signed lower right, size 25 $\frac{1}{2}$ x 21 $\frac{1}{8}$

Giuseppe Santomaso *Italian, b.1907*

58. *Land of Castile, No. 2*

Oil on canvas, 1961 (dated), signed lower left, size 45 $\frac{7}{8}$ x 57 $\frac{1}{4}$.

Reference: Nello Ponente, *Santomaso, Paintings*, New York, 1968, p. 69 (ill.)

Tadashi Sato *American, b.1923*

59. *Estuary, No. 2*

Oil on canvas, 1959 (dated), signed lower right, size 50 x 40

Joaquin Sorolla y Bastida *Spanish, 1863-1923*

60. *Study, Leon, Spain*

Oil on panel, signed lower left, size 3 $\frac{3}{4}$ x 6 $\frac{5}{8}$ (sight).

Lent from the private collection of Owen and Leone Elliott.

Former collections: Charles M. Kurtz, New York; Wildenstein Arte S.A. Buenos Aires.

Exhibited: 1909, Sorolla Exhibition, Hispanic Society of America, New York

Chaim Soutine *French, 1894-1943*

61. *Woman with Dog*

Oil on canvas, 1917, signed lower right, size 25 $\frac{1}{2}$ x 19 $\frac{5}{8}$.

Former collections: H. Bing, Paris; Hostettler, Bern; Henri du Cret de Grangellars; Sussman Collection

Mark Tobey *American, b.1890*

62. *Autumnal Light*

Tempera on board, 1965 (dated), signed lower right, size 56 $\frac{7}{8}$ x 29 $\frac{1}{2}$.

Lent from the private collection of Owen and Leone Elliott

Maurice Utrillo *French, 1883-1955*

63. *Red Mill*

Oil on paper mounted on panel, about 1916, signed lower right, size 20 x 26 $\frac{1}{2}$.

Reference: M. Pétridès, *L'Oeuvre Complet*, vol. II, no. 569

64. *Bourg la Reine*

Oil on canvas, signed lower right, size 18 $\frac{1}{4}$ x 21 $\frac{3}{4}$.

Former collections: Galerie Pétridès, Paris; Dr. Stephen Goodyear

Suzanne Valadon *French, 1867-1938*

65. *Femme Nue (Reclining Nude)*

Oil on canvas, 1926 (dated), signed upper right, size 19 $\frac{3}{4}$ x 23 $\frac{7}{8}$.

Former collections: J. Duhamel, Paris; Henri du Cret de Grangellars; Richard G. Sussman.

Exhibited: 1930, Exposition Valadon, Zurich

Louis Valtat *French, 1869-1952*

66. *Still Life*

Oil on canvas, about 1910, signed lower right, size 19 x 22 $\frac{1}{2}$.

Former collections: Ambroise Vollard, Paris; Henri du Cret de Grangellars; Richard G. Sussman

Jacques Villon *French 1875-1963*

67. *Flowers*

Oil on canvas, 1925 (dated), signed lower right, size 13³/₄ x 10⁷/₈

68. *Bird in Flight*

Oil on canvas, 1957 (dated), signed lower right, size 13 x 16³/₈

Maurice de Vlaminck *French, 1876-1958*

69. *Still Life*

Watercolor and India ink on paper, about 1915, signed lower right, size 15³/₄ x 15³/₄

70. *The Seine at Chatou*

Oil on canvas, about 1904, signed lower left, size 23⁷/₈ x 29.

Former collection: Galerie Fricker, Paris

71. *Through the Trees*

Oil on canvas, about 1910, signed lower left, size 28³/₄ x 36¹/₄.

Former collections: Hildegarde-Ann Sosenko, Paris; Galerie Katia Granoff, Paris.

Exhibited: 1950, Albright-Knox Art Gallery, Buffalo; 1951, M. H. de Young Memorial Museum, San Francisco; 1951, Tweed Museum, Duluth, Minnesota; 1952, St. Paul Gallery, St. Paul, Minnesota

Drawing and Watercolor

André Derain *French, 1880-1954*

72. *Head of a Young Girl*

Red chalk drawing, size 13 x 15³/₈ (sight)

Rufino Tamayo *Mexican, b.1900*

73. *Two Mexicans*

Watercolor, signed lower right, size 16¹/₄ x 12⁷/₈ (sight).

Lent by Owen and Leone Elliott

Prints

George Bellows *American, 1882-1925*

74. *The White Hope*

Lithograph, 1921. Bellows catalogue, no. 44. Size 15 x 18¹¹/₁₆

Mary Cassatt *American, 1845-1926*

75. *The Bonnet*

Drypoint, 1891. Breeskin 137, third state of three.

Size 7⁵/₁₆ x 5³/₈.

Former collection: the artist

76. *Simone Wearing a Large Bonnet, Seated in an Armchair*

Drypoint. Breeskin 192. Size 11¹¹/₁₆ x 9³/₈.

Watermark: A. Porcabeuf

Paul Cézanne *French, 1839-1906*

77. *Seated Man*

Etching. Size 6¹/₈ x 4⁵/₈

Honoré Daumier *French, 1808-79*

78. *Rue Transnonain, April 15, 1834*

Lithograph. Delteil 135. Size 13 x 18¹/₄

79. *The Latest News*

From *A la Brasserie*, no. 3. Lithograph, 1863. Delteil 3259, third state of three. Size 7³/₄ x 10¹/₄

Edgar Degas *French, 1834-1917*

80. *At the Louvre: Painting (Miss Cassatt)*

Etching and aquatint. Delteil 29, twelfth state of twenty.

Size 11⁷/₈ x 4⁷/₈.

Former collection: from the artist's studio (Lugt 657)

André Derain *French, 1880-1954*

81. *Four Bathers*

Etching. Size 10³/₄ x 8³/₄

Albrecht Dürer *German, 1471-1528*

82. *The Dream*

Engraving. Dodgson 28. Size 7⁷/₁₆ x 4¹¹/₁₆.

Watermark: High Crown

83. *The Virgin Seated on a Grassy Bank*

Engraving, 1503. Dodgson 35. Size 4⁷/₁₆ x 2³/₄

84. *Christ Descending into Hell*

From the engraved Passion. Engraving, 1512. Dodgson 63.

Size 4⁵/₈ x 3

85. *St. Christopher Facing to the Left*

Engraving, 1521. Dodgson 95. Size 4⁵/₈ x 2⁷/₈

86. *Philip Melanchthon*

Engraving, 1526. Dodgson 102. Size 6³/₄ x 5

Ignace Fantin-Latour *French, 1856-1904*

87. *The Temptation of St. Anthony*

Lithograph. Hédiard 110. Size 13 x 16

Francisco Goya y Lucientes *Spanish, 1746-1828*

88. *Nanny's Boy*

From *Los Caprichos*, plate 4. Etching and aquatint.

Harris 39, third state of three. Size 8 x 5⁷/₈

89. *She Fleeces Him*

From *Los Caprichos*, plate 35. Etching and aquatint.
Harris 70, third state of three. Size $8\frac{1}{2} \times 5\frac{7}{8}$

90. *Death of the Mayor of Torrejon*

From *La Tauromaquia*, plate 21. Etching, aquatint, drypoint
and engraving. Harris 224, third state of three. Size $9\frac{7}{8} \times 13\frac{7}{8}$

91. *Horse Thrown by a Bull*

From *La Tauromaquia*, Plate B. Etching, aquatint and drypoint.
Harris 238, third state of three. Size $9\frac{7}{8} \times 13\frac{13}{16}$

92. *Rejoice, Carnival, for Tomorrow Thou Wilt Be Ashes*

From *Los Proverbios*, plate 14. Etching and aquatint.
Harris 261, third state of three with the number. Size $9\frac{7}{8} \times 13\frac{3}{4}$.
Watermark: Arches with monogram

93. *Wounds Heal Quicker Than Hasty Words*

From *Los Proverbios*, plate 16. Etching and aquatint.
Harris 263, third state of three with the number. Size $9\frac{7}{8} \times 13\frac{3}{4}$.
Watermark: Arches with monogram

Edouard Manet French, 1832-83

94. *The Absinthe Drinker*

Etching and aquatint, 1860. Guérin 9, third state of three.
Size $11 \times 6\frac{3}{8}$

Giorgio Morandi Italian, 1890-1964

95. *Little Still Life with Three Objects*

Etching, 1941, re-dated 1961 and published in L. Vitali,
Giorgio Morandi Pittore, 1964, no. 131. Size $6\frac{1}{8} \times 4\frac{13}{16}$

Edvard Munch Norwegian, 1863-1944

96. *Portrait of Dr. Linde*

Drypoint, 1902. Schiefler 177. Size $14\frac{1}{4} \times 10\frac{1}{2}$

97. *Portrait of a Woman*

Lithograph. Size $10\frac{3}{4} \times 8\frac{3}{4}$

Giovanni Battista Piranesi Italian, 1720-78

98. *A Vast Interior with Trophies at the Foot of a
Broad Staircase and Two Large Flags on the Left*

From the *Carceri*. Etching. Hind 8, third state of three.
Size $21\frac{3}{4} \times 15\frac{7}{8}$

Odilon Redon French, 1840-1916

99. *She Draws from Her Bosom a Black Sponge,
the Cover of Kisses*

From *Tentation de Saint-Antoine*, 1896
Lithograph. Mellerio 141. Size $7\frac{9}{16} \times 6\frac{1}{16}$

Rembrandt (Rembrandt Harmensz van Rijn)

Dutch, 1606-69

100. *Rembrandt's Mother*

Etching, 1628. Hind 1, second state of two. Size $2\frac{5}{8} \times 2\frac{1}{2}$

101. *The Small Lion Hunt*

Etching. Hind 6. Size $6\frac{1}{16} \times 4\frac{1}{2}$

102. *Bearded Man in Furred Oriental Cap and Robe*

Etching, 1631. Hind 53, third state of three. Size $5\frac{3}{4} \times 5\frac{1}{8}$.
Former collection: C. H. Ellingwood (Lugt 822)

103. *Rembrandt with Raised Sabre*

Etching, 1634. Hind 109, second state of two. Size $4\frac{13}{16} \times 4$.
Former collection: Sir Edward Astley (Lugt 2775?)

104. *St. Jerome Reading*

Etching, 1634. Hind 119, second state of two. Size $4\frac{3}{16} \times 3\frac{7}{16}$.
Former collection: S. S. Scheikevitch (Lugt 2367)

105. *The Triumph of Mordecai*

Etching. Hind 172. Size $6\frac{7}{8} \times 8\frac{1}{2}$.
Former collection: Rev. G. H. Dooleys

106. *Landscape with a Cottage and a Large Tree*

Etching, 1641. Hind 178. Size $4\frac{7}{8} \times 12\frac{5}{8}$

107. *Cottages beside a Canal with a Church and
Sailing Boat*

Etching. Hind 212. Size $5\frac{1}{2} \times 8\frac{1}{8}$

108. *Clement de Jonghe, Printseller*

Etching, 1651. Hind 251, fifth state of six. Size $8\frac{1}{8} \times 6\frac{1}{4}$

109. *Christ Preaching*

Etching. Hind 256. Size $6\frac{1}{8} \times 8\frac{1}{8}$

110. *Thomas Jacobsz Haaring (The Young Haaring)*

Etching, 1655. Hind 288, fourth state of five. Size $7\frac{3}{4} \times 5\frac{7}{8}$.
Former collection: Art Institute of Chicago duplicate

111. *The Woman with the Arrow*

Etching, 1661. Hind 303, second state of three. Size $8\frac{1}{4} \times 5$

Pierre Auguste Renoir French, 1841-1919

112. *Richard Wagner*

Lithograph. Delteil 33. Size $16\frac{3}{4} \times 12\frac{1}{2}$

113. *Paul Cézanne*

Lithograph, 1902. Delteil 34. Size $9\frac{1}{2} \times 9\frac{1}{4}$

Georges Rouault French, 1871-1958

114. *Who Does Not Wear a Mask?*

From *Miserere*, plate 8. Photogravure and intaglio. Getlein p. 43.
Size $22\frac{1}{8} \times 16\frac{3}{4}$

115. *They Call Her Daughter of Joy*

From *Miserere*, plate 14. Photogravure and intaglio. Getlein p. 55.
Size $19\frac{15}{16} \times 14\frac{1}{4}$

116. *"We Must Die, We and All That Is Ours"*

Horace, *Ars Poetica*, 63. From *Miserere*, plate 43. Photogravure
and intaglio, 1922. Getlein, p. 115. Size $20\frac{1}{8} \times 14\frac{5}{16}$.
Watermark: Ambrose Vollard Arches

117. *My Sweet Country, Where Are You?*
From *Miserere*, plate 44. Photogravure and intaglio, 1922.
Getlein, p. 117. Size 16⁵/₈ x 23¹/₄

118. *Christ on the Cross*
Color intaglio, 1936. Size 25¹/₄ x 19¹/₄

Martin Schongauer German (before 1440-1491)

119. *Christ Presented to the People*
Engraving. Lehrs 25. Size 4⁵/₁₆ x 6¹/₄

Henri de Toulouse-Lautrec French, 1864-1901

120. *Les Vieilles Histoires*
Cover-title page for the poems by Jean Goudey. Lithograph, 1893.
Delteil 18, third state of three. Size 13¹/₂ x 21¹/₄

121. *At the Moulin Rouge, A Pure Glass of Wine*
Lithograph, 1893. Delteil 45. Size 14 x 10

122. *Ida Heath at a Bar*
Lithograph, 1895. Delteil 59. Size 13 x 10

123. *Lender and Lavallière*
Lithograph, 1895. Delteil 164, first state of two. Size 17¹/₂ x 14

124. *Irish and American Bar*
Poster for the *Chapbook*. Color lithograph, 1896. Delteil 362,
second state of two. Size 16 x 22³/₄

James Abbott McNeill Whistler American, 1834-1903

125. *Thames Police (Wapping Wharf)*
Etching and drypoint, 1859. Kennedy 44, third state of three.
Size 5⁷/₈ x 8³/₄

126. *The Little Mast*
From *Twelve Etchings*, 1880. Etching and drypoint.
Kennedy 185, first state of four. Size 10¹/₂ x 7¹/₄

Silver

British

127. *Footed Small Bowl*
Diameter 5³/₄ inches. English (Norwich? about 1640. Crowned
rose mark?). Maker's mark: R W English unascribed (Jackson,
p. 479). Three hooped feet supporting flared bowl with repoussé
lines radiating from center. Helmet with lyre-shaped horns and
five pointed star

128. *Charles II Repoussé Gilded Silver Porringer Cup
with Cover*
Height 6³/₈ inches. London 1660-1 (Jackson, p. 83). Maker's
mark W H and mullet in heart-shaped shield, unrecorded.
Bulbous round porringer with plain flaring foot, domed cover
with urn finial and two S-scrolled and voluted handles wrought

with scale pattern and ornamented with rude female heads; the
body and cover . . . repoussé with a deep collar of tulips, thistles,
and other blossoms and foliage, engraved at a later date, *Thanks
to God 5 June 1810*, and with EDG and crown on base and lip of
cover. Parke-Bernet Galleries, Catalog 895, November 1,
1947, pp. 121, No. 432, J. P. Morgan sale

129. *William III Repoussé Silver Rosewater Dish*
Diameter 14³/₄ inches. London 1699 (Jackson, p. 84). William
Gamble (Jackson, p. 158). Deep circular dish, sides engraved
with a coat of arms and the inscription, *The Value of a Legacy
from the late Henry Seymour, Esqr., to Col. John Strode, as a
Token of His Friendship*. Parke-Bernet Galleries, Catalog 895,
November, 1947, No. 451, p. 135, J. P. Morgan sale

130. *Two-Handled Repoussé Cup*
Height 3¹/₂ inches. Diameter 4 inches. London 1705-6 (Jackson,
p. 84). Richard Hutchinson (Wyler p. 186). Cup with repoussé
band and engraved crest almost effaced: RC IC 1706. Stamped
decoration of oak leaves and acorns. S-scrolled handles

131. *Long-Handled Rat-Tailed Vegetable Spoon*
Length 16 inches. London 1706-7 (Jackson, p. 84). Benj. Bently
(?) (Jackson, p. 155). Long hollow handled, pierced spoon
with rat tail. Small engraved crest (tower) on handle

132. *Right Angle Spouted Coffee Pot*
Height 9 inches. London 1713-14 (Jackson, p. 84). Maker's
mark: N (not recorded). Tankard shaped coffee pot with spout
right-angled to handle; wooden handle. Engraved with small
mermaid and initials T P B

133. *George II Repoussé Cup*
Height 4³/₈ inches. Diameter 3¹/₄ inches. London 1727-8 (Wyler,
p. 170), (Jackson, p. 85), William Darkeratt (Wyler, p. 189),
(Jackson, p. 170). Repoussé decoration of leaves and flowers;
over-all chased decoration around flared base. S-shaped handle.
Monogram in script, E N L

134. *Sauce Boat with Right Angle Ivory Handle*
Height 1⁷/₈ inches. London 1728-29 (Jackson, p. 85). George
Squire (Jackson, p. 178). Small sauce boat with ivory tip on
handle, right angle to spout

135. *Coffee Pot*
Height 9³/₄ inches. Dublin about 1735 (Jackson, p. 611). John
Williamson (Jackson, p. 611). Plain body with raised scrolls on
spout and handle fittings. Wooden handle. Hinged lid with urn
finial. Engraved crest with shells and branch.

135a. *Small Footed Cream Pitcher*
Height (highest) 3¹/₄ inches. London 1742-3 (Jackson, p. 87).
John Pollack (Jackson, p. 193). Three-footed pear-shaped
creamer with repoussé decoration.

136. *Pair Candle Sticks*
Height 8 inches. London 1748-9 (Jackson, p. 87). Joseph Gould
(Jackson, p. 197). Pair candle sticks with different dates but
identical design; square bases. Bases and square nozzles have

shell decoration on corners. Same motif repeated on flared stem. Nozzles separate. Each piece engraved with the letter G. Double (?) maker's mark on 1748-9 base. Maker's mark repeated at top of stem and on nozzle.

137. *Small Cream Pitcher, Footed*

Height (highest point) 3½ inches. London 1746-7 (Jackson, p. 87). Paul Lamerie (Jackson, p. 191). Four-footed creamer with delicate scrolled handle. Engraved and chased decoration around scrolled rim. Engraved crest on front with inscription, *Kind and Honest*

138. *Paul Lamerie Soup Tureen*

Length (without handles) 13½ inches. Height 11 inches. London 1747-48 (Jackson, p. 87). Paul Lamerie (Jackson, p. 184). Liner has different markings: London, 1806-7 (Jackson, p. 88), Paul Storr (Jackson, p. 224). Ornate tureen and cover decorated in high relief with foliage and flowers; heads of animals and shells. The cover is surmounted by a large eagle, wings spread. Arms of George, First Baron Anson, surmounted by a Baron's coronet, are engraved on the tureen, and the Anson crest, with a Baron's coronet, on the cover. Former collections: Admiral, George, First Baron Anson, J. Pierpont Morgan. References: E. Alfred Jones, *Catalogue of the Collection of Old Plate of J. Pierpont Morgan, Esq.*, London, 1908, p. 50, (ill.). Parke-Bernet Catalog 895, No. 474, J. P. Morgan sale

139. *Pair Cups with Repoussé Decoration*

Height 4½ inches. Diameter 4 inches. Dublin about 1750 (Wyler, p. 276), (Jackson, p. 612). No maker's mark. Bowl circled with raised band, scroll and shell repoussé decoration, decorative band around foot. Scrolled handles

140. *Three-Legged Dish*

Diameter 5½ inches. Dublin, about 1750 (Parke-Bernet Catalog 895, p. 44, No. 202). Hallmarks worn. Cork 1795 (James Warner: Elliott, Wyler). Three legs with hoof-like shape. Deeply hammered lines radiating from center of bowl. H, T engraved on bottom; also S (at earlier date?)

141. *Round Three-Footed Salver*

Diameter 7 inches. London 1751-2 (Jackson, p. 87). Maker's mark unrecorded. Round footed salver with scroll and shell raised border. Engraved in center with crest and branch

142. *Pair Candle Sticks*

Height 8½ inches. London 1753-4 (Jackson, p. 87). John Quantock (Jackson, p. 203). Pair candle sticks on raised square base. Decorated with raised scrolling. Rat-tail bands around top. Nozzles square, decorated with shells at each corner. Nozzles separate

143. *Small Repoussé Cup*

Height 2¾ inches. Diameter 2⅛ inches. London 1754-5 (Jackson, p. 87). Robert Cox (Jackson, p. 201). Flared cup with repoussé and stamped design and monogram, JAC or IAC in script

144. *Pierced Basket with Scrolled Handle and Base*

Width 15 inches. London 1755-6 (Jackson, p. 87). Thomas

Whipham (Jackson, p. 196). Pierced fruit basket with heavy engraved cartouche in base

145. *Four Round Salt Cellars*

Diameter 2½ inches. Two marked London 1756-7 (Jackson, p. 87). Wm. Justus (Jackson p. 203), with feet engraved M, I, H. Two marked London 1770-1 (Jackson, p. 87), William Caldecott (Jackson, p. 204). Rounded bowls on three hoofed feet, turned rims. Matching design, but different maker's marks and dates

146. *Large Square Tray*

Each side 11⅛ inches. London 1757-8 (Jackson, p. 87). Richard Rugg (Wyler, p. 202). Square tray with hoofed feet at each corner. Decorative edge on rim and engraved in center with coat of arms with three boars' heads and device

147. *Small Repoussé Pitcher on Three Legs*

Height 3¾ inches. London 1766 (Jackson, p. 87). Dorothy Mills (?) (Jackson, p. 210)

148. *Coffee Pot with Leather-Covered Handle*

Height 10 inches. London 1765-7 (Jackson, p. 87). Thomas Heming (Jackson, p. 212). Pear-shaped coffee pot on low base, short lip, leather-covered handle. Lip has decorative border and finial.

149. *Footed Round Salver: "Pie Crust" Edge*

Diameter 8 inches. London 1768-69 (Jackson, p. 87). John Carter (Jackson, p. 213). Round salver with raised and ornamented edge. Three claw with ball feet

150. *Round Tray with Claw Feet*

Diameter 14 inches. London 1768-9 (Jackson, p. 87). Ebenezer Coker (Wyler, p. 202). Round tray with scroll and shell border, four claw feet, engraved floral crest in center with traces of effaced inscription

151. *Pierced Basket*

Width (widest) 14½ inches. London 1770-1 (Jackson, p. 87). William Plummer (Jackson, p. 207). Oval fruit basket with complex piercing. Raised base. Base and handle also pierced. Coat of arms engraved in bottom

152. *Four-Footed Round Tray*

Diameter 16 inches. London 1770-1 (Jackson, p. 87). John Carter (Jackson, p. 213). Four scrolled feet: scroll and shell border. Engraved coat of arms with scroll, *Deo Regi Vicino*

153. *Four Oval Salt Cellars*

Width 3 inches. One marked London 1772-3 (Jackson, p. 87), Robert Hennell (Jackson, p. 221). Three marked London 1771-2 (Jackson, p. 87), D & R (David and Robert (?) Hennell (Jackson, p. 209). Four oval salt cellars with four hoofed feet. Flared rims

154. *Four Entrée Dishes with Heating Units*

Length (widest point, excluding handles) 10½ inches. Six pieces each. London 1773-4 (Jackson, p. 87). John Kentenber (?) (Jackson, p. 212), (Wyler, p. 203). Ball-footed stands with pierced decoration. Heating unit, liner, serving tray with

decorated border. High-domed cover. Handles with floriated decoration. Inscribed with coat of arms on two sides of covers and serving trays, *In Domino Confido*, stands and liners numbered 1-4

155. *Cup with Double Handles*

Height of bowl 7½ inches. Diameter 4⅝ inches. Dublin 1769-1787 (Jackson, p. 613). Matthew West (Jackson, p. 613). Crest on footed bowl with scroll inscribed *This I'll Defend*. Scrolled handles

156. *Three-Piece Cruet Set*

Height (over-all) 8¼ inches. Base London 1775-6 (Jackson, p. 87). Robert Hennell (Jackson, p. 218). Caps: London 1853-4 (Jackson, p. 89). THF & FF. Maker's marks not recorded. Pierced stand holding two cut glass bottles with silver caps and handles

157. *Strainer*

Width (widest) 10¾ inches. London 1767-8 (Jackson, p. 87). Maker's mark marred by piercing. Round strainer with pierced bowl and elaborately scrolled handles

158. *Ebony-Handled Coffee Pot*

Height 9½ inches. London 1777-8 (Jackson, p. 88). Charles Woodward (Jackson, p. 211). Pear-shaped coffee pot with repoussé curved spout and scrolled ebony handle. Engraved on bottom I + G

159. *Coffee Pot with Scrolled Spout*

Height 11¾ inches. London 1777-78 (Jackson, p. 88). Charles Woodward (Jackson, p. 211). Pear-shaped coffee pot with deeply scrolled spout with row of beading on each side. Beading repeated on edge of base and rim of lid. Urn finial with row of beading. Engraved with duck and sheath of grain

160. *Rattan-Handled Hot Water Jug*

Height 11½ inches. London 1779-80 (Jackson, p. 88). Hester Bateman (Jackson, p. 216). Urn shaped jug with deeply curved top rim, short lip. Beading around swell and top rim. Round foot raising from square base. Hinged lid with urn finial: rattan handle. Coat of arms engraved under spout; scroll inscribed *Fide Et Amore*

161. *Round Tray with Claw Feet*

Diameter 16¼ inches. London 1779-80 (Jackson, p. 88). Richard Rugg (Jackson, p. 215). Tray with four claw and ball feet, raised border with beaded rim; cord and tassel swags. Engraved coat of arms in center

162. *Oval Dish with Pierced Border*

Height 2½ inches. London 1780-1 (Jackson, p. 88). Charles Aldridge & Henry Green (Jackson, p. 211). Oval urn-shaped dish with handles, pierced border

163. *Four Salt Ladles*

Length (approx.) 4 inches. (a) London 1780-1810 (Jackson, p. 88). (b) London 1820-21 (Jackson, p. 89). (c) London

1812-13 (Jackson, p. 88). Eley, Fearn & Chawmer (Jackson, p. 226). (d) London 1826-7 (Jackson, p. 89)

164. *Pair Sauce Boats*

Height (highest) 4¾ inches. Length of bowl 6½ inches. Dublin 1781? (Wyler, p. 274). Joseph Jackson (Wyler, p. 274), (Jackson, p. 613). Both engraved on bottom J•LL

165. *Coffee Pot with Black Wooden Handle*

Height 10¾ inches. London 1783-4 (Jackson, p. 88). John Keith (?) (Jackson, p. 232), (Wyler, p. 210). Pear-shaped coffee pot with beading around base and top rim. Scrolled fittings for wooden handle. Hinged top with urn finial. Engraved with elaborate coat of arms. Inscribed *Recta Sur Sum*

166. *Footed Round Tray*

Diameter 12 inches. London 1783-4 (Jackson, p. 88). Richard Rugg (Jackson, p. 215). Plain round tray with 3 feet; beading around rim. Coat of arms engraved in center

167. *Small Oval Tea Pot with Wooden Handle*

Height (top of cover) 4⅝ inches. London 1785-6 (Jackson, p. 88). Hester Bateman (Jackson, p. 217). Small oval tea pot with wooden handle with scrolled thumb rest. Engraved narrow borders with garlands, covering the body. Delicate engraving on spout. *Ex Dono Amica* and H. B. engraved on inside cover

168. *Pierced Bonbon Dish with Blue Glass Liner*

Height (highest point) 5 inches. London 1786-7 (Jackson, p. 88). Hester Bateman (Jackson, p. 217). Pierced decoration with chasing on round bowl, raised foot on square base, beading around scalloped edge. Deep blue glass liner fitted to bowl. Hinged handle

169. *Pierced Bonbon Dish*

Height (highest point) 4½ inches. London 1786-7 (Jackson, p. 88). Hester Bateman (Jackson, p. 217). Pierced decoration with chasing on round bowl, raised foot on square base, beading around scalloped edge. Hinged handle. Deep blue glass liner is missing

170. *Oval Bonbon Basket*

Height (highest) 4½ inches. Width (widest) 7 inches. London 1786-7 (Jackson, p. 88). Hester Bateman (Jackson, p. 217). Oval-shaped basket with beading on rim and handle repeated on rim of foot. Chased garlands around bowl. Hinged handle

171. *Footed Small Sauce Boat*

Height (at spout) 4½ inches. Dublin 1790 (Jackson, p. 613). No maker's mark. Three hoof feet, scrolled handle. Bowl with turned edge. Crest engraved on bowl

172. *Pair Salt Casters*

Height 7⅝ inches. London 1790-1 (Jackson, p. 88). Thomas Lawrence (Jackson, p. 194). Octangular-shaped pair of casters with elaborate piercing

173. *Wooden-Handled Tea Pot*

Height (top of lid) 5¾ inches. Edinburgh 1790-1 (Jackson, p. 504). W. & P. Cunningham (Jackson, p. 504). Oval-shaped

tea pot with wooden handle and nob. Nob on cover rising from spread leaves. Bands of engraved decoration around top and bottom of body and base of lid. Engraved crest on each side of body

174. *Tea Urn*

Height 15½. 4 pieces. Edinburgh 1790-1 (Jackson, p. 504). W. & P. Cunningham (Jackson, p. 504). Cover marked K on shield and with king's head. Urn with heating unit. Slender handles terminate in foliage, tall cover with ball finial, crest on front (head of Negro, scroll inscribed *Gang Forward*). Coat of arms (*Ora Et Labora*) on back. Body ten-sided each with floral decorations

175. *Small Oval Tea Pot with Ebony Handle*

Height (top of knob) 5½ inches. London 1791-2 (Jackson, p. 88). Peter & Ann Bateman (Jackson, p. 222). Oval tea pot with ebony handle (simple thumb rest) and ivory nob bound with silver on cover. Engraved borders and crest (*Tea*) on each side. Bottom engraved, "In Remembrance of a Friend, Nov. 28th, 1791"

176. *Four Large Coasters*

Diameter 5 inches. Dublin 1793 (Jackson, p. 613). Christopher Haines (Jackson, p. 613). Pierced bands of silver with chasing. Base of turned wood

177. *Oval Bonbon Basket*

Height 4 inches. London 1793-4 (Jackson, p. 88). Andrew Fogelberg (Jackson, p. 216, 223). Oval bonbon basket rising from scalloped base. Hinged handle, engraved borders and cartouche; monogram E. B.

178. *Three-Footed Salver*

Diameter 7½ inches. London 1793-4 (Jackson, p. 88). Peter and Ann Bateman (Jackson, p. 222). Floral border; crest in center, inscribed AYE READY. Three welded feet. Inscription on back: W•W T•D A•B C•W

179. *Plain Flat-Rimmed Bowl with Three Hoofed Feet*

Diameter 5¾ inches. Cork 1795 (?) (Jackson, p. 696). James Warner (Jackson, p. 696). Plain bowl with three hoofed feet

180. *Small Oval Creamer*

Height (top handle) 4¾ inches. London 1795-6 (Jackson p. 88). Maker's mark worn

181. *Large Oval Tea Pot with Wooden Handle*

Height (top of nob) 7¼ inches. Dublin 1796 (Jackson, p. 613). Jonathan Millidge (?) (Jackson, p. 505), (Wyler, p. 257). Large oval tea pot with dipped top; wooden handle with scrolled thumb rest and wooden nob on cover. Simple engraved borders top, bottom, and rim of cover and spout. Bottom stamped Gibson in two places

182. *Oval Tea Pot with Wooden Handle and Nob*

Height (highest) 6 inches. London 1797-8 (Jackson, p. 88). John Scofield (Jackson, p. 222). Oval tea pot with wide band of raised ribbing around base and spout. Wooden handle and nob. Monogram engraved on lid, J P F

183. *Small Creamer*

Height (highest) 3¾ inches. Edinburgh 1798-9 (Jackson, p. 504). Alexander Henderson (Jackson, p. 504). Oval-shaped, chased and engraved decoration. Crest with branched tree and scroll inscribed, *Tandem*

184. *Small Oval Tea Pot with Wooden Handle, Ebony Nob*

Height (top of nob) 5¾ inches. Edinburgh 1798-9 (Jackson, p. 504). Alexander Henderson (Jackson, p. 505). Oval tea pot with fluting, border of swags and garlands engraved around top of bowl; narrow engraved border around base, repeated on cover. Scrolled thumb rest on wooden handle; ebony nob

185. *Pearl-Handled Cheese Scoop*

Length 10¼ inches. London 1798-9 (Jackson, p. 88). Wm. Eley & Wm. Fearn (Jackson, p. 223)

186. *Octagonal Straight-Sided Tea Pot*

Height 6½ inches. Newcastle 1798-9 (Jackson, p. 365). John Langlands (Jackson, p. 365). Eight-sided bowl; four-sided curved spout. Sides extended near spout. Wooden handle and nob. Coat of arms engraved (three bells, cross, and shell)

187. *Small Rectangular (Rounded) Creamer*

Height (highest) 4¼ inches. Dublin 1800 (Jackson, p. 614). Fredrick Buck (Jackson, p. 613). Four-sided with rounded corners, chased and engraved design. High handle with flat top

188. *Tea Caddy with Ivory Nob*

Height 6½ inches. London 1803-4 (Jackson, p. 88). Robert & Samuel Hennell (Jackson, p. 225). Tea caddy divided into two sections. Hinged lid with ivory nob. Griffin with sack engraved on front

189. *Two Salt Ladles*

Length 3⅞ inches. London 1806-7 (Jackson, p. 88). Wm. Eley & Wm. Fearn (Jackson, p. 223)

190. *Oval Bonbon Basket*

Height (highest) 5 inches. Dublin 1809 (Jackson, p. 614). William Digby (?) (Jackson, p. 623). Oval basket rising from oval base. Flared bulbous rim. Engraved and chased borders.

191. *Coffee Pot with Ivory Inset Handle*

Height 11 inches. Edinburgh 1809-10 (Jackson, p. 505). Cunningham & Simpson (Jackson, p. 505). Pear-shaped coffee pot with separately formed handle attached, with insets of ivory. Lion's head at base of handle. Engraved with crest; scroll inscribed, *Will God I Shall*

192. *Small Pitcher on Square Base*

Height (at spout) 5¾ inches. London 1790-1 (Jackson, p. 88). Hester Bateman (Jackson, p. 217). Small slender pitcher on plain raised foot on square base. Delicately chased and engraved decoration

193. *Cheese Scoop*

Length 9 inches. London 1811-12 (Jackson, p. 88). Maker's mark worn

194. *Three-Piece Set: Entrée and Vegetable Dishes*

Height (large) 11 inches (small) 9 inches. Bases: Sheffield, M. Boulton & Co. (Wyler, p. 306). Covers: London 1811-12 (Jackson, p. 88). Paul Storr (Jackson, p. 224). Two small covers stamped for year 1810-11. One large entrée and two smaller vegetable dishes. Elaborate scroll and shell decoration; lion's claw feet. Cover handles rising from lion's heads. Bases have double bottoms. Large piece with liner bordered with rat-tailing. Vegetable dishes have double liners, one solid and plain, one pierced and with rat-tail border

195. *Single Entrée Dish*

Height (top of handle) 8 inches. London 1814-15 (Jackson, p. 88). T. Robins (Jackson, p. 225). Shallow dish with spiraled border, leaves and shells. High domed cover with leaf and flower handle and base. Cover numbered 4, dish numbered 3. Hallmarks the same on both pieces. Engraved with coat of arms; inscribed, *Fac Et Spera*

196. *Low Repoussé Tea Pot With Ivory Inset Handle*

Height 5¾ inches. London 1815-16 (Jackson, p. 88). Henry Sardet (Jackson, p. 215). Low, wide, rectangular-shaped tea pot with bands and ribbing; extended shelf of shells, oak leaves, and acorns at top. Handle attached with insets of ivory. Rectangular spout

197. *Four Salt Ladles*

Length 4 inches. London 1816-17, 1820-21 (Jackson, p. 89). Wm. Sumner (Jackson, p. 226).

198. *Five-Piece Tea Set*

Small tea pot: London 1819-20 (Jackson, p. 89). Benjamin Smith (?) (Jackson, p. 229). Large tea pot: London 1824-5 (Jackson, p. 89). Paul Storr (Jackson, p. 230). Sugar: London 1824-5 (Jackson, p. 89). Maker's mark worn. Creamer: London 1823-4 (Jackson, p. 89). Maker's mark worn (same as sugar). Waste dish: London 1819-20 (Jackson, p. 89). Benjamin Smith (?) (Jackson, p. 229). Five matching pieces with bands of repoussé ribbing with added bands around rims, and bases (with claw feet). Sugar and creamer have gilt lining

199. *Round Salver With Three Claw Feet*

Diameter 7 inches. London 1822-3 (Jackson, p. 89). Hester Bateman (Jackson, p. 217). Round claw-footed salver with two rows of beading around rim. Engraved with bird and C A K in center

200. *Five-Piece Cruet Set*

Height (highest) 7½ inches. Base: Birmingham 1826-7 (Jackson, p. 410). Matthew Boulton and Plate Co. (Jackson, p. 409). Jar top: Birmingham 1824-5 (Jackson, p. 410). M. Boulton (Jackson, p. 409). Spoon: Three marks; i SA and lion passant in oval. Square base with four rings and handle attached. Three glass cruets, one stopper replaced. Small jar with silver hinged cover and spoon

201. *Four Covered Entrée Dishes*

Height (top of handle) 5½ inches. London 1829-30 (Jackson,

p. 89). Edward Barnard, Edward Barnard, Jr., John Barnard, Wm. Barnard (Wyler, p. 209). Four covered rectangular dishes with scrolled oval handles on covers. Both covers and dishes marked. Spiral edging around rims (under side of covers) numbered 1-4. Coat of arms engraved on cover; inscription, *La Fortune Passe Partout*

202. *Footed Round Tray*

Diameter 14 inches. London 1829-30 (Jackson, p. 89). Edward Jay (Jackson, p. 220). Plain round tray with beading on rim and four feet. Small crest engraved in center. Engraved on back, *R. L. Seymour from his Mother, 1911*

203. *Five Tea Spoons*

Length 5½ inches. London 1833-4 (Jackson, p. 89). John, Henry & Charles Lias (Jackson, p. 229). Handles engraved L. A.

204. *Small Oval Bonbon Basket*

Height 3½ inches. Width (widest) 5¾ inches. London 1834-5 (Jackson, p. 89). Robert Hennell (Jackson, p. 231), (Wyler, p. 209). Oval-shaped basket on raised foot with engraved and chased decorative border around rim, wreath and bow on each side. Fine chasing around foot. Hinged handle

205. *Small Pointed Salver*

Width (widest) 7¾ inches. London 1835-6 (Jackson, p. 89). Paul & Ann Bateman (Jackson, p. 222). Pointed oval salver with four feet. Engraved border around raised edge

206. *Small Oval Pierced Basket*

Width 6¼ inches. London 1895-6 (Jackson, p. 90). W. Comyns & Sons (Jackson, p. 235). Small pierced basket with delicately pierced base. Ribbon and floral patterns

207. *Individual Tea Pot*

Height 4 inches. Birmingham 1899-1900 (Jackson, p. 412). Maker's mark unrecorded. Four-footed small tea pot with curved spout and ebony handle. Top flares into shelf with embossed pattern. Hinged lid with orb finial

French

208. *Régence Two-Handled Cup*

Diameter 5 inches. Paris 1714 (Parke-Bernet Catalog 895, J. P. Morgan sale). 1703-1708 (Wyler p. 371). Grégoire Massé. Bowl with two female gaine handles, on molded round foot, the base inset with a Louis XIV silver coin dated 1714. Inscribed L. DE. MELUN de Meauperluis, 1714

209. *Louis XV Wine Taster*

Diameter 4 inches. Paris, about 1770. Claude Gauche, (Parke-Bernet Catalog 895, p. 53, Item 247). Shallow hammered bowl with two molded scroll handles and ring foot. Engraved on rim, A . . SILLAU . .

210. *Sauce Boat With Tray*

Height 4 inches. Paris Standard marks 1800 (?) (Wyler, p. 380). Oval-shaped boat with flared ends and foliated side handles. Boat attached to tray

211. *Hot Water Jug*

Height 9 inches. Paris, (1838). (Wylér, p. 380). Pear-shaped bowl, scrolled spout and handle with ivory insets. Set on four feet. Lid capped with leaves and an open rose finial

212. *Six Fruit Spoons*

Length 5 inches. 1819-38 (Wylér, p. 380). Engraved pattern on handle, pointed bowls

128. *Charles II Repoussé Gilded Silver Porringer Cup with Cover*





129. William III Repoussé Silver Rosewater Dish



132. Right Angle Spouted Coffee Pot



136. *Pair Candle Sticks*

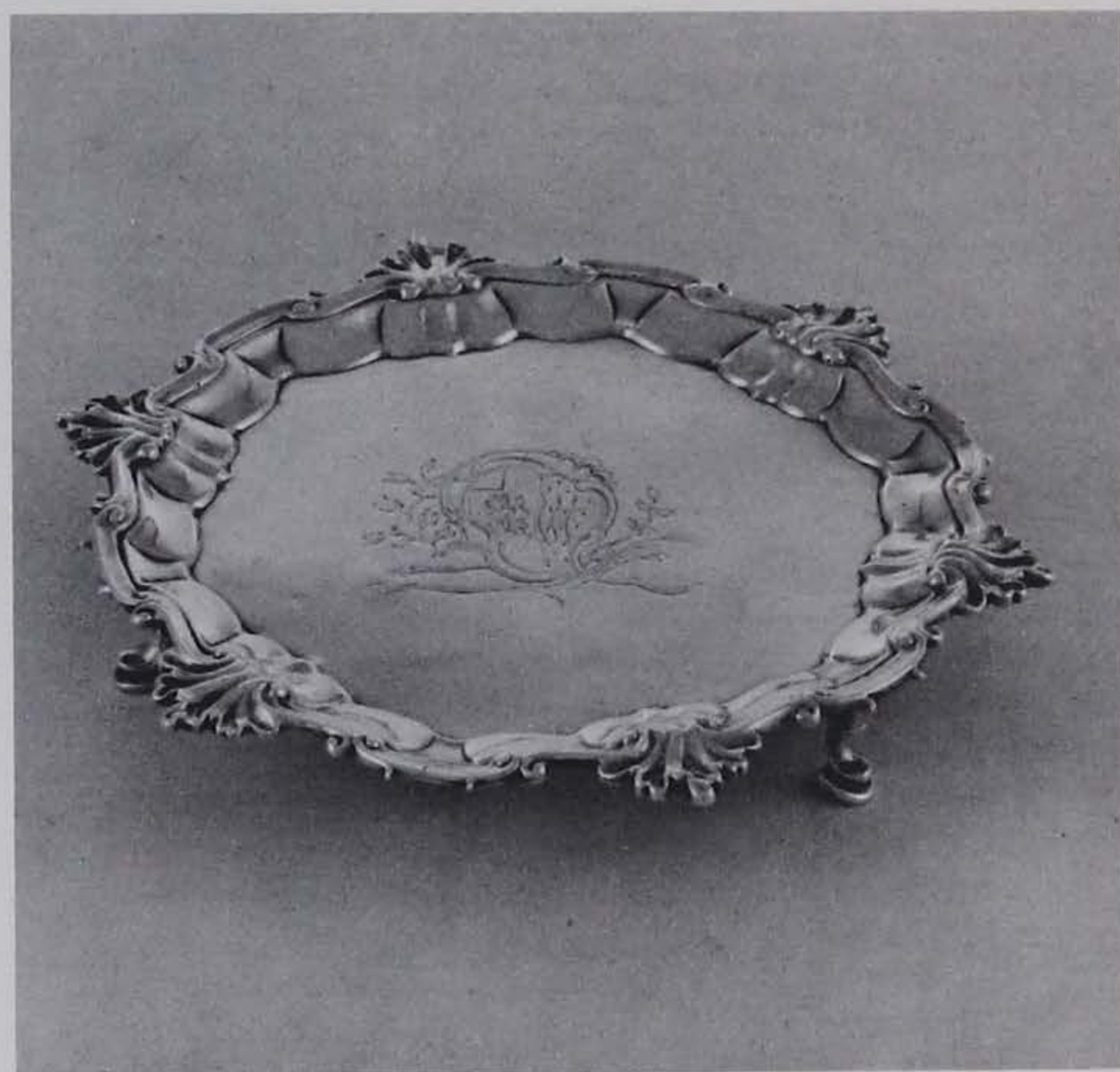
137. *Small Cream Pitcher, Footed*





138. Paul Lamerie Soup Tureen

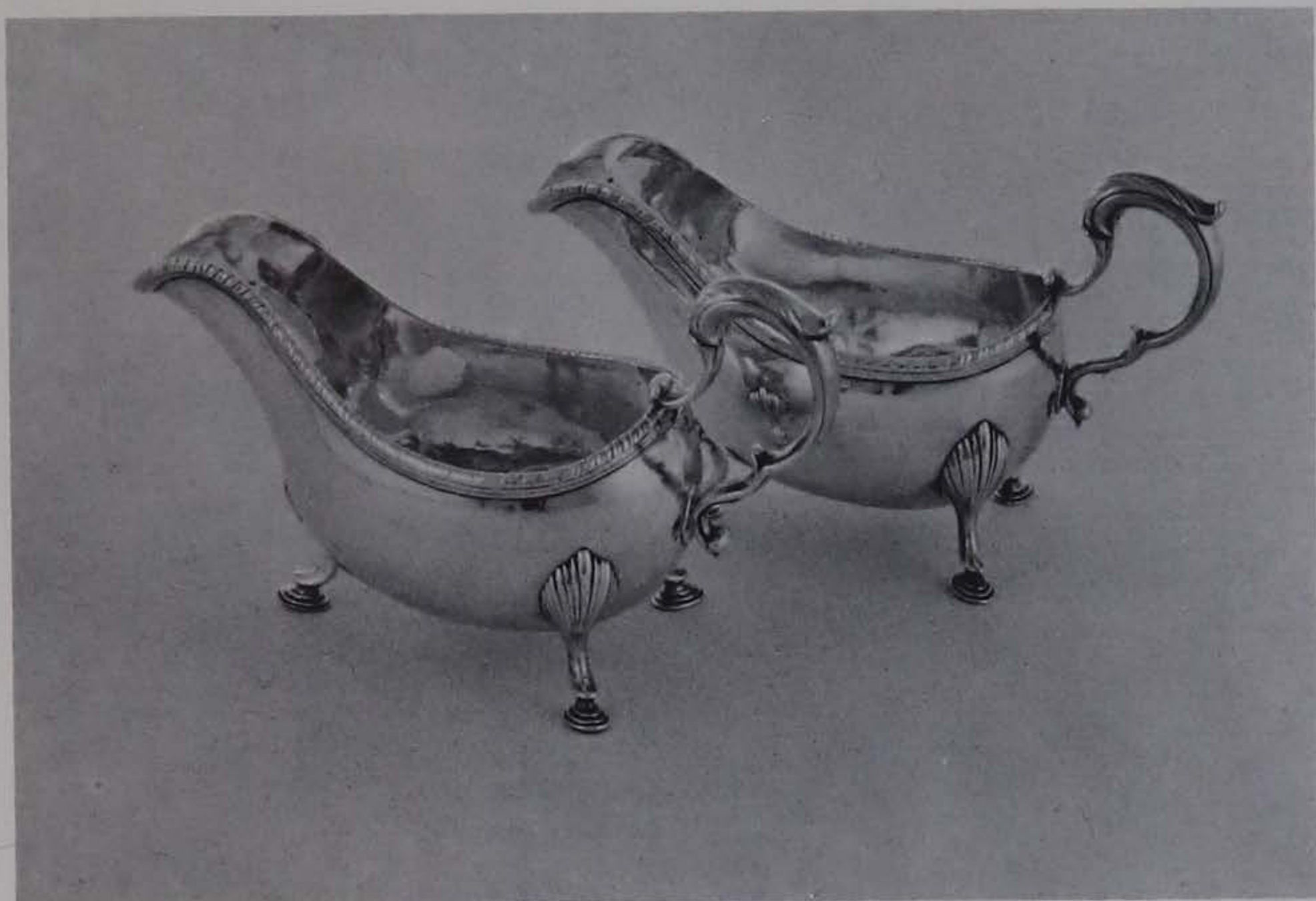
141. *Rounded Three-Footed Salver*



142. *Pair Candle Sticks*

144. Pierced Basket with Scrolled Handle and Base





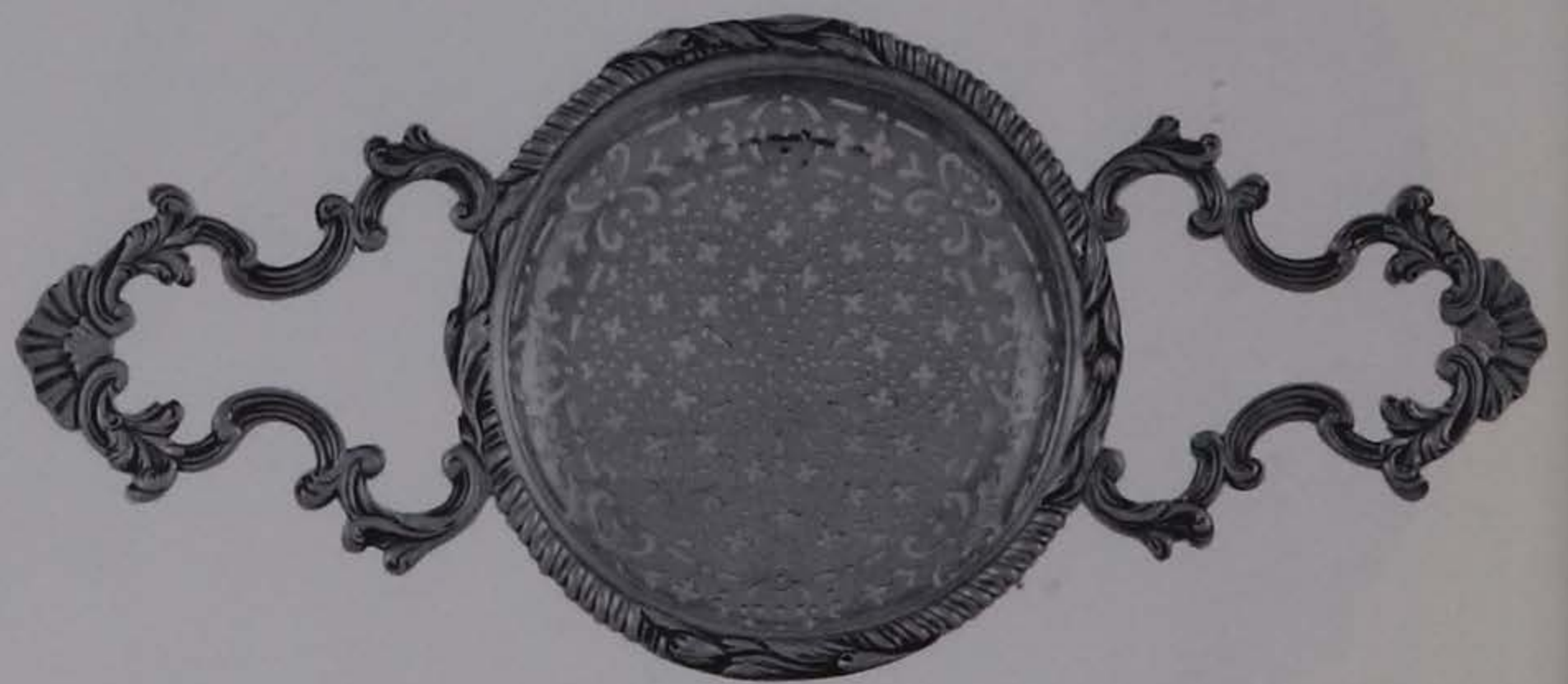
164. *Pair Sauce Boats*



165. *Coffee Pot with Black Wooden Handle*



154. One Representative Piece of Set of Four Entrée Dishes With Heating Units



157. Strainer

158. Ebony-Handled Coffee Pot





167. *Small Oval Tea Pot with Wooden Handle*



172. *Pair Salt Casters*



192. *Small Pitcher on Square Base*

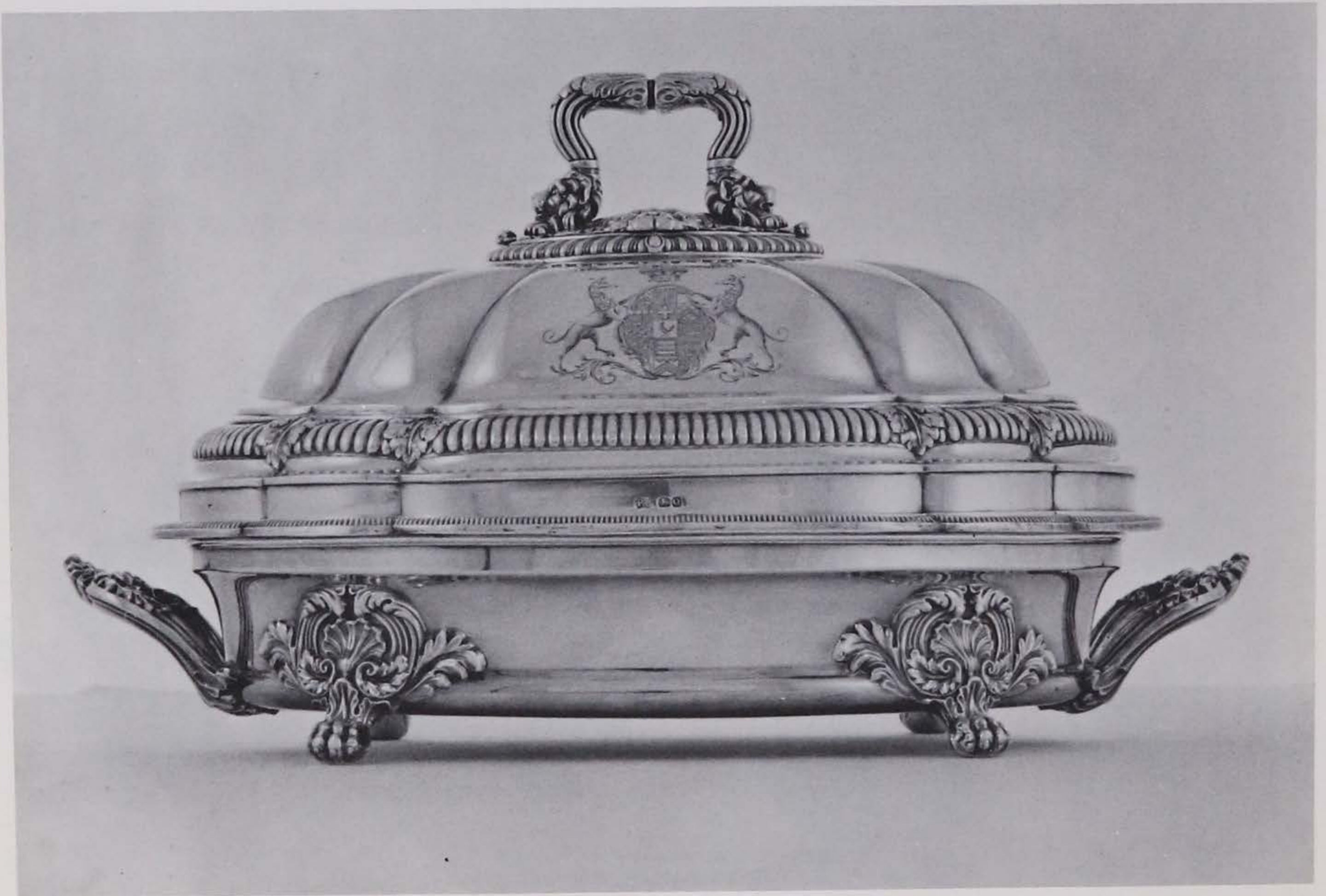


194. *One of the Smaller Vegetable Dishes from the Three-Piece Set: Entrée and Vegetable Dishes*

200. *Five-Piece Cruet Set*



194. *Entrée Dish, from the Three-Piece Set: Entrée and Vegetable Dishes*





198. Five-Piece Tea Set



208. Régence Two-Handled Cup

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