


Oegas



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# D E G A S

1834-1917

THE PENNSYLVANIA MUSEUM OF ART

PHILADELPHIA

1936

THE HILLA VON REBAY FOUNDATION  
77 MORNINGSIDES DRIVE  
GREENS FARMS, CONNECTICUT 06436

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## PREFATORY NOTE

THE ART of Edgar Hilaire Germain Degas is full of paradoxes. He consciously sought out objects ordinarily thought lacking in significance or that are assumed unfit for graphic representation. This practice demonstrates that a great artist can produce distinguished works from the commonplace things rejected or undreamed of by minor men. Let no one think this habit of mind arose from the desire to be merely different or to startle. He saw the commonplace and the vulgar to be Life; and Life was his preoccupation. The result is an exuberant reality unsurpassed in the nineteenth century. He reverently copied many of the Old Masters and thus emphasized his respect for sound precedent. Perhaps it is that self-training which accounts for the dignity of his representations no matter how commonplace or vulgar his models might be. The draughtsmanship that he achieved displays firm contours combined with what the French term "sensibilité," which we look for in vain among his contemporaries. In many a wistful drawing one is baffled by the ingenuity of the artist who, with such economy of means, can render the French charm and repose which set their inevitable stamp of time, place, station and nationality upon the sitter. Further than that, every kind of human gesture and movement is depicted with intense emotion—those subtle gestures and movements which best reflect the ingrained daily habits, postures and labors of his varied models. Again and again we are fascinated by the animated gestures of well-constructed arms and hands; by the skillful poise of bodies; above all by the palpitating vitality of the figures.

If such enthusiastic comments as these have validity, proof of them will be found in the present notable exhibition. As a student and as a collector of the art of France I have long held the view that, in spite of the vagaries of Paris fashion, Degas is the most sensitive as well as one of the greatest artists of the nineteenth century. I hold this opinion because of the exquisite harmony of his color; because of his superb capacity as a draughtsman; because of the magic way in which he combines linear rhythm with solid modelling; because of his mastery of design, and lastly, because of that vital imagination which visualizes the inner, higher, truth.

It is not my intention, however, in this prefatory note, to write a critical or biographical essay. I delight, rather, to be associated with this memorable enterprise

because of my long and profound interest in the work of Degas, as evidenced by my own collection, and because of the joy that every teacher must feel to see his pupils carrying on with sympathy and understanding his own enthusiasms.

I may add also that I find it peculiarly fitting that this largest loan exhibition of the master's works should be shown in the native state of his only pupil, Mary Cassatt. Degas was the only one of the great French painters of the nineteenth century to pay a visit to the United States. He was the only one who had relatives and interests in the United States. His work has always been received here with well deserved enthusiasm and with true appreciation. And those who are fortunate enough to see the exhibiton itself, or failing that to keep this catalogue as a permanent record, will be grateful to the many public institutions and private collectors in Europe and America who have coöperated with such generosity.

PAUL J. SACHS

FOGG MUSEUM OF ART

## INTRODUCTION

VITALITY, veracity, variety—these three are the dominating and constant qualities in all of Degas' work. Line and form, light and color, movement and repose, perception and mood—all possess a mysterious and vibrant life, a new but quickly recognized truth and a surprising and delightful freshness. Whether exploring new fields or following a long tradition, whether practicing with a new medium or, in a familiar medium, playing variations on a favorite theme, Degas always discovered some new harmony of movement or color, some novel subtlety of light, or some different facet of character. His was an acute and piercing vision, original, uncompromising and tireless; a discerning and disciplined intelligence, cultivated, inquiring and penetrating; and a trained and exacting hand—graceful, experimental and indefatigable. His own capacities he knew and estimated with justness and without pretensions. His famed intolerance was directed only against the hackneyed, the superficial and the insincere. The storms of protest and the crackling diatribes directed against some of his work, he dismissed with a shrug. Both long since proved boomerangs, demolishing the critical reputations of those who launched them.

In the finest sense of the word Degas was an aristocrat undeviating from his own high standards, aloof from the contamination of the mediocre. Because he was a creative genius these standards were never arid, frozen or rigid, but living, flowering and changing. The firm fibres upon which they were strung were artistic excellence and absolute integrity. From the outset his way was clear before him. The youth of twenty-one who in 1855 abandoned the study of law, first to study at the *École des Beaux Arts* and in the studio of Lamothe and then by himself in Italy, took the step with a surety of will which should have allayed any family misgivings. The blessing which his father (a Paris banker with artistic leanings of his own, evidenced by his love of music) at once gave his son, took the form of an allowance which made Degas financially independent and able for the rest of his life to give all his time and energies without worry or distraction to his chosen work. The final wealth of his artistic production, its diversity, its originality and its excellence more than justified the confidence of his father.

The present exhibition, assembled from the private and public collections in Europe and the United States, abundantly illustrates the long rich development of Degas'

art. Here he can be studied as a draughtsman, as a painter, as a pastellist, as a print-maker and, in one notable example, as a sculptor. He appears as a witty and yet obviously enchanted commentator upon feminine fashions—*The Millinery Shop* (No. 40) and *Young Woman in Street Costume* (No. 76), as a dramatic illustrator of a current literary subject—*Interior* (No. 23); as the accurate and sympathetic recorder of his contemporary artists—*Manet* (Nos. 65, 66, 67) and *Diego Martelli* (Nos. 30 and 82); and as the graphic historian of Parisian operatic and music hall stages. He can be seen experimenting with new media and new measures: oil sketches on various colored papers, uniquely large and ambitious pastels, monotypes and color prints. One recognizes the new artistic currents of his time as he uses the camera and the camera point-of-view; or as he adopts in his own compositions certain color harmonies, steep foreshortenings and asymmetrical designs suggested by the study of Japanese prints.

He has long been familiar to the American public as the painter of jockeys and race courses, ballet dancers, and women at their toilettes. He has been too little known here as a draughtsman and portrait painter. Too proud to show, too independent to sell the vast quantities of his drawings and the majority of his portraits, he kept them in his studio until his death.

Beyond cavil, Degas was the most distinguished draughtsman of his century. Enlightened and disciplined by his study of the Quattrocento Italians, of Clouet and Holbein, a study which he carried to the extent of making faithful copies, he early developed a fastidious, fresh and sensitive line—as fine as the line of Ingres, whom he deeply admired, but at once more casual and more evocative. During the sixties, when by countless preparatory sketches he clarified every detail of pose and composition before venturing further to oil and canvas, the surety and rhythm of his line developed. Several figure drawings lent by the Musée du Louvre are beautiful examples of his early manner. Two of these delicate yet unflinching studies are for the same figure in the large painting *Sémiramis* of 1861 (Nos. 60 and 61). One is nude, the other draped. Both have a unique quality of youth and freshness: the first with a Florentine sense of form, the second with an almost Greek crispness of drapery. Out of this fine, graceful line there came the full decisive strokes of his maturity, defining form with a sculptural breadth and firmness and magically suggesting space and atmosphere: *Dancers at the Bar* (No. 80).

As he advanced in years and, slowly, in blindness, rich crayons and pastels replaced the pencil, fuller forms; more daring compositions and wonderful texture

supplanted the restrained, traditional and often sombre elegance of his early work. The change can be followed as clearly in the portraits as in the drawings. His own youthful *Self Portrait* (No. 58) with the intense, serious and self-appraising eyes, and the early family portraits such as that of his brother *Achille* (No. 3) and of his sister and her husband the *Duke and Duchess of Morbilli* (No. 10) are restrained, sober and distinguished. They all show already the dominant characteristic of his portraiture: an accent on the revealing glance and the individual gesture. As his technique and his color heightened so did his content. That which had been an undercurrent of emotion and vitality, showing in little more than the eyes or the pose of a hand, gradually assumed dominant power, so that even the character of a room, such as the one where Diego Martelli sits, bears the stamp of the sitter's personality.

This power to create an atmosphere which has not only individuality but vibrance and depth, is Degas' unique endowment linked with his power to depict movement. The sparkling light on a race field, the humid and heavy atmosphere of laundries, the magic and transforming artificial light of the stage, the almost palpable air of curtained French interiors—each is as individual and as important as the straining tension of the racing horse, the tired pressing of the laundress, the trained and airy movements of the ballet dancer and the full and bourgeois gestures of the bathing women. It is this happy marriage of movement and atmosphere which gives to Degas' work its astonishing vitality. One might think only a camera could catch such transient movements, but in comparison a snapshot is spiritless and barren, never achieving a comparable degree of life or color or air.

It is impossible to label with a single tag such a diverse talent. He has been called with justness the most Parisian of nineteenth century painters—and yet he was the most travelled, for he visited not only Italy (countless times) and the United States, but England, Holland, Germany, Spain and many provinces of his own France. He is neither a classicist, a romanticist nor a realist—and yet he is all three. Possibly this can be partially explained by the mixture of races which ran in his veins, the aristocratic French of the Orléans "de Gas," the colorful and generous Neapolitan of his paternal grandmother and the adventurous Creole of his New Orleans mother. More probably, however, it is due to his own conscious artistic descent. He often practised the classic qualities of careful construction, clear design, fine detachment and intrinsic elegance, yet he was equally possessed of a romantic's love of rich and arbitrary color, dramatic light and shadow, the exciting and the unexpected. As a

realist he accepted the everyday, disdained the artificial and acknowledged the ugly. In simple purity and absolute beauty the small *Head of a Young Woman* (No. 11) from the Louvre seems the creation of art as serene as Vermeer's. In profusion of color and confusion of movement the large *Jephthah's Daughter* (No. 7) seems to come from a spirit as imaginative and extravagant as Delacroix's. In brilliant originality of subject matter and daring composition *The Cotton Market in New Orleans* (No. 20) is the founder of a new era.

It is this fusion of the best which tradition can offer with a new and vital vision and spirit which makes of Degas the last of the old masters and the first of the new.

AGNES MONGAN

## NOTE OF ACKNOWLEDGMENT

TO THE owners of works by Degas goes the Museum's first and greatest gratitude. Whether in Europe or America, they have shown unfailing generosity and kindness. The sacrifice involved in sending their paintings and drawings to Philadelphia has been great, and the Museum is greatly appreciative. The list of those whose works are included follows this note.

Special acknowledgments are due to Mrs. John D. McIlhenny, an admirer of the art of Degas, who has made possible this exhibition, and to Mr. Paul J. Sachs, author of the prefatory note, my friend and master, distinguished collector of the artist's works. His advice, his help and his encouragement have been invaluable.

The Musée du Louvre, learning of the Pennsylvania Museum's initiative, graciously postponed until 1937 the Degas exhibition to have been held in Paris at the period of ours. This friendly gesture on the part of M. Henri Verne, Directeur des Musées Nationaux, has permitted the inclusion of pictures and drawings from France which otherwise would not have been available at this time.

In the preparation of the catalogue, M. P.-A. Lemoisne, Conservateur du Cabinet des Estampes at the Bibliothèque Nationale, acting in coöperation with M. Georges Wildenstein, Director of the *Gazette des Beaux-Arts*, has been of the most generous assistance. M. Lemoisne, already the author of a standard work on the master, has freely put at our disposal the manuscript material for his forthcoming *catalogue raisonné* of Degas paintings and pastels. In general, the dating of the works here given follows the data of M. Lemoisne, although the opinions of the owners of the paintings have been respected. The many kindnesses of M. Lemoisne, of M. Wildenstein, and of Mlle. Assia Rubinstein are deeply valued. The catalogue information for the drawings of the Sachs collection, as well as the introduction, have been graciously supplied by Miss Agnes Mongan. Many other persons, both in Europe and America, have been of material aid in the organization of this exhibition. To them go the Museum's warmest thanks:

In Paris: MM. David David-Weill, Paul Jamot, Pierre Schommer, Charles Sterling, Ernest Rouart, Durand-Ruel, and Paul Rosenberg.

In Pau: M. le Maire de Pau and M. Jules Marianne.

In London: Dr. T. J. Honeyman and Mr. Percy Moore Turner.

In Holland and Germany: Dr. H. Lütjens and Miss Grete Ring.

In New York: Mr. Herbert E. Winlock, Mr. Harry B. Wehle, Mr. Herbert H. Elfers, Mr. Carman Messmore, Miss Leila Wittler, Mrs. Margaret J. Gise, Mr. F. S. Rollins, Mr. Felix Wildenstein, Mr. Valentine Dudensing, Mr. Clyfford Trevor, Mr. Robert M. Levy, Mr. César M. de Hauke and Mrs. Samuel T. Peters.

In Philadelphia: Mr. George D. Widener, Mr. Edgar Scott, Mrs. William Potter Wear and Miss Edith Standen.

In Boston and Cambridge: Mr. George H. Edgell, Mr. Frederick B. Robinson, Mr. Arthur Pope and Mr. W. G. Russell Allen, who was kind enough to select the etchings and lithographs by Degas.

In Northampton: Mr. Jere Abbott, Miss Elizabeth H. Payne and Miss Eleanor Mitchell.

In other cities in America: Mr. Robert B. Harshe, Mr. L. Earle Rowe, Mr. Meyric R. Rodgers, Mr. Blake-More Godwin, Mr. Philip N. Youtz, Mr. William M. Milliken, Mr. Harry S. Francis and Mr. Roland J. McKinney.

At the Pennsylvania Museum of Art: Dr. Robert C. Smith, Jr., Miss Jennett S. Walker and Miss Gertrude Toomey.

HENRY P. McILHENNY.

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# CATALOGUE

ALL OF THE PAINTINGS, PASTELS AND DRAWINGS LISTED ARE REPRODUCED  
AND NUMBERED ACCORDING TO THE CATALOGUE

## PAINTINGS AND PASTELS

1. SELF-PORTRAIT OF DEGAS IN A SOFT HAT. Portrait de Degas au chapeau mou.

Oil on paper on canvas. 0.26 x 0.19.

Painted about 1857.

EXHIBITIONS: Paris, Musée des Arts décoratifs, 1925, "Cinquante ans de peinture française," No. 27; Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 13 (reproduced).

BIBLIOGRAPHY: M. Guérin, "Dix-neuf portraits de Degas par lui-même" (1931), pl. 13; P-A. Lemoisne, *L'Amour de l'art*, XII (July, 1931), "À propos des Degas de la collection de M. Marcel Guérin," p. 285, fig. 47.

LENT BY MARCEL GUÉRIN, PARIS.

2. SELF-PORTRAIT. Portrait de Degas par lui-même.

Oil on paper on canvas. 0.25 x 0.18.

Painted 1857.

COLLECTIONS: Atelier Degas; Mlle. J. Fèvre.

EXHIBITIONS: Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 15; Paris, Galerie Paul Rosenberg, 1936, "Le grand siècle" (not in catalogue).

BIBLIOGRAPHY: Marcel Guérin, "Dix-neuf portraits de Degas par lui-même," (1931), pl. 12; "Catalogue vente Mlle. J. Fèvre" (1934), No. 15 (reproduced).

LENT BY PAUL ROSENBERG, PARIS.

3. PORTRAIT OF ACHILLE DE GAS. Achille de Gas, en tenue d'aspirant de marine.

Oil on canvas. 0.64 x 0.51.

Painted 1857.

COLLECTION: René de Gas.

EXHIBITIONS: New York, Museum of French Art: 1928, "A Hundred Years of French Portraits," No. 9; 1931, "Degas and His Tradition," No. 4; Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 10; New York, Knoedler and Company, 1932, "Naval and Military Portraits"; Northampton, Smith College Museum of Art, 1933, "Edgar Degas," No. 10.

BIBLIOGRAPHY: "Catalogue vente René de Gas" (1927), No. 73 (reproduced p. 19); P-A. Lemoisne, *Beaux-Arts*, V (December 1, 1927), "Le portrait de Degas par lui-même," p. 314; M. Dale, "Before Manet to Modigliani" (1929), No. 25 (reproduced); J. E. Blanche, *Formes*, XII (February, 1931), "Faces. Portraits by Degas," p. 22 (reproduced); *Art News*, XXIX (March 21, 1931), p. 25 (reproduced); V. Nirdlinger, *Parnassus*, IV (March, 1932), "Some Family Portraits by Degas," p. 13 (reproduced); *Arts Weekly*, I (April 30, 1932), reproduced on cover.

COMMENT: Achille de Gas was the brother of the painter.

LENT FROM THE CHESTER DALE COLLECTION, NEW YORK.

4. ROMAN BEGGAR WOMAN. Mendiante romaine.

Oil on canvas. 1.00 x 0.75.

Signed and dated lower right: Degas, Rome, 1857.

COLLECTION: Barret-Decap.

EXHIBITION: New York, Paul Rosenberg-Durand-Ruel, 1934, "Great French Masters," No. 13 (reproduced).

BIBLIOGRAPHY: C. Mauclair: "The Great French Painters" (1903), p. 69 (reproduced); "The Impressionists," p. 77 (reproduced); *Revue de l'art*, XIV (November, 1903), "Artistes contemporains Edgar Degas," p. 382; G. Geffroy, *L'Art et les artistes*, VIII (October, 1908), p. 5 (reproduced); P.-A. Lemoisne, "Degas" (1912), p. 22 (reproduced); P. Lafond, "Degas," II (1919), p. 1 (reproduced p. 2); J. Meier-Graefe, "Degas" (1923), p. 20; G. Coquiot, "Degas" (1924), p. 102; P. Jamot, "Degas" (1924), pl. I; J. B. Manson, "The Life and Work of Edgar Degas" (1927), p. 7; "Catalogue vente Maurice B. D." (1929), No. 4.

LENT BY MRS. CHESTER BEATTY, LONDON.

5. YOUNG SPARTANS EXERCISING. Jeunes Spartiates s'exerçant à la lutte.

Oil on cardboard. 0.21 x 0.28.

Painted 1860.

COLLECTION: Atelier Degas.

EXHIBITION: Cambridge, Fogg Art Museum, 1931, "Degas," No. 2.

BIBLIOGRAPHY: "Catalogue vente Degas," II (1918), No. 45 (reproduced).

COMMENT: A study for the painting in the National Gallery, Millbank, London.

LENT BY THE FOGG ART MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE.

6. AT THE RACES: THE START. Aux courses: Le départ.

Oil on canvas. 0.32 x 0.46.

Signed lower left: Degas. Painted about 1860.

COLLECTIONS: Atelier Degas; Orosdi; Coburn.

EXHIBITIONS: Chicago, The Art Institute: 1932, "The Mrs. L. L. Coburn Collection," No. 7 (reproduced); 1933, "A Century of Progress Exhibition," No. 279.

BIBLIOGRAPHY: "Catalogue vente Degas," I (1918), No. 91 (reproduced); J. B. Manson, "The Life and Work of Edgar Degas" (1927), pl. 26; *The Fine Arts*, XIX (June, 1932), p. 22 (reproduced).

LENT BY THE FOGG ART MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE.

7. JEPHTHAH'S DAUGHTER. La fille de Jephté.

Oil on canvas. 1.93 x 2.96.

Signed lower left: Degas. Painted about 1861-64.

COLLECTION: Atelier Degas.

EXHIBITIONS: Northampton, Smith College Museum of Art, 1933, "Edgar Degas," No. 5 (reproduced); Kansas City, William Rockhill Nelson Gallery of Art, 1935, "One Hundred Years of French Painting"; Rochester, University of Rochester, "French Exhibition."

BIBLIOGRAPHY: "Catalogue vente Degas," I (1918), No. 6a (reproduced); P. Lafond: "Degas," I (1918), p. 17 (reproduced); "Degas," II (1919), p. 2; "Catalogue Jacques Seligmann Sale," New York (1921), No. 71 (reproduced); G. Coquiot, "Degas" (1924), p. 108; P. Jamot, "Degas" (1924), p. 31; J. B. Manson, "The Life and Work of Edgar Degas" (1927), p. 10; *The Art Digest*, VIII (December 1, 1933); *The American Magazine of Art*, XXVII (January, 1934), p. 43.

LENT BY THE SMITH COLLEGE MUSEUM OF ART, NORTHAMPTON.

8. WOMAN WITH CHRYSANTHEMUMS. La femme aux chrysanthèmes, Mme. Hertel.

Oil on canvas. 0.74 x 0.92.

Signed and dated lower left: 1865. Degas.

COLLECTIONS: Boivin; H. O. Havemeyer.

BIBLIOGRAPHY: P-A. Lemoisne, "Degas" (1912), pp. 33-34, pl. IX; P. Jamot, *Gazette des Beaux-Arts*, LX 4 per. (April-June, 1918), "Degas," p. 153 (reproduced); P. Lafond, "Degas," II (1919), p. 11; R. Cortissoz, *New York Tribune* (January 30, 1921); *The Art News*, XIX (February 26, 1921),

p. 1 (reproduced); J. Meier-Graefe, "Degas" (1923), p. 25; P. Jamot, "Degas" (1924), pp. 23, 47, 53, 90, pl. 11; H. Focillon, "La peinture xix<sup>e</sup> et xx<sup>e</sup> siècles" (1928), p. 182; G. Bazin, *L'Amour de l'art* (July, 1931), "Degas et l'objectif," p. 304, fig. 94; "H. O. Havemeyer Collection" (1931), p. 108 (reproduced); "Catalogue of Paintings, Metropolitan Museum of Art" (1931), No. D363-1, p. 90; L. Burroughs, *Bulletin of the Metropolitan Museum of Art*, XXVII (May, 1932), "Degas in the Havemeyer Collection," p. 145 (reproduced p. 142).

LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK.  
(H. O. Havemeyer Collection.)

9. Mlle. FIOCRE IN THE BALLET "LA SOURCE." Mlle. Fiocre dans le ballet de La Source.

Oil on canvas. 1.30 x 1.44.

Painted 1866-68.

COLLECTION: Atelier Degas.

EXHIBITIONS: Paris, "Salon of 1868," No. 686; Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 37a; London, Royal Academy, 1932, "French Art," No. 391; Chicago, The Art Institute, 1933, "A Century of Progress Exhibition," No. 285; Northampton, Smith College Museum of Art, 1933, "Edgar Degas," No. 9; San Francisco, California Palace of the Legion of Honor, 1934, "Exhibition of French Painting," No. 88 (reproduced).

BIBLIOGRAPHY: P-A. Lemoisne, "Degas" (1912), p. 39; A. Alexandre, *Les arts*, CLXVI (1918), "Essai sur M. Degas," p. 9 (reproduced); P. Jamot, *Gazette des Beaux-Arts*, LX, 4 per. (April-June, 1918), "Degas," pp. 149, 150 (reproduced); "Catalogue vente Degas," I (1918), No. 8 (reproduced); P. Lafond: "Degas," I (1918), p. 87 (reproduced); "Degas," II (1919), p. 12; H. E. Field, *The Arts*, I (January, 1921), "Edgar Degas, Painter," p. 10 (reproduced); A. Stieglitz, *Brooklyn Museum Quarterly*, VIII (January, 1921), "Regarding the Modern French Masters Exhibition," p. 106 (reproduced); "Catalogue Jacques Seligmann Sale," New York (1921), No. 68 (reproduced); F. Fosca, "Degas" (1922), p. 20; P. Jamot, "Degas" (1924), pp. 25, 57, 58, 97, pl. 18; A. Vollard, "Degas" (1924) (reproduced p. 8); J. B. Manson, "The life and Works of Edgar Degas" (1927), p. 8; L. M. Sill, *The American Magazine of Art*, XXIII (November, 1931), pp. 433-434 (reproduced); "Commemorative Catalogue of the Exhibition of French Art, Royal Academy, London" (1933), No. 340; P. Valéry, "Degas danse dessin," (1936), p. 147.

LENT BY THE BROOKLYN MUSEUM, BROOKLYN.

10. PORTRAIT OF THE DUKE AND DUCHESS OF MORBILLI. M. et Mme.  
Edmond Morbilli.

Oil on canvas. 1.16 x 0.89.

Painted 1867.

COLLECTIONS: Atelier Degas; René de Gas; Paine.

EXHIBITION: Northampton, Smith College Museum of Art, 1933, No. 3.

BIBLIOGRAPHY: P-A. Lemoisne, *Beaux-Arts*, V (December 1, 1927), "Le portrait de Degas par lui-même," p. 314; "Catalogue vente René de Gas" (1927), No. 71 (reproduced p. 19); P. Jamot, *L'Art vivant*, IV (March 1, 1928), "Acquisitions récentes du Louvre," p. 176; *The Art Digest*, IV (August, 1930), p. 5 (reproduced); *The Art News*, XXVIII (August 16, 1930), p. 4 (reproduced); *International Studio*, XCVII (October, 1930), p. 55 (reproduced); "CCCXXI Reproductions, Museum of Fine Arts, Boston" (1932), (reproduced); P. Hendy: *Bulletin of the Museum of Fine Arts, Boston*, XXIX, (April, 1931); XXX (June, 1932), "Degas and the de Gas," p. 43 (reproduced).

COMMENT: The Duchess of Morbilli was Thérèse de Gas, sister of the artist.  
LENT BY THE MUSEUM OF FINE ARTS, BOSTON.

11. HEAD OF A YOUNG WOMAN. Le portrait de Rose Adelaïde Aurore Degas(?).

Oil on canvas. 0.27 x 0.22.

Signed upper right: Degas. Painted about 1868.

COLLECTIONS: Viau; Hansen; Musée du Luxembourg.

EXHIBITIONS: Paris, 1877, "3<sup>e</sup> Exposition des Impressionnistes"; Vienna, 1903, "Impressionisten-Ausstellung der Wiener Secession"; Paris, Galerie les Arts, 1912, "L'Art moderne"; Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 14 (reproduced); Amsterdam, 1926, "Art français," No. 38; Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 25.

BIBLIOGRAPHY: E. Heilbut, *Kunst und Künstler*, I (March, 1903), "Die Impressionisten-Ausstellung der Wiener Secession," p. 185; A. Alexandre, *Les arts*, CXXVIII (August, 1912), (reproduced); L. Hourticq, *Art et décoration*, XXXII (1912), "E. Degas," p. 108 (reproduced); P-A. Lemoisne, "Degas" (1912), p. 39, pl. XII; P. Jamot, *Gazette des Beaux-Arts*, LX 4 per. (April-June, 1918), "Degas," p. 130 (reproduced p. 128); P. Lafond, "Degas," II (1919), p. 4<sup>e</sup> (reproduced); P. Jamot, *Figaro artistique* (March 6, 1924), p. 6 (reproduced); *Beaux-Arts*, III (March 6, 1924), p. 73 (reproduced); M. Guérin: *Revue de l'art*, XLV (March, 1924), p. 286 (reproduced); *Revue de l'art*, XLV (April, 1924), p. 289 (reproduced); P. Jamot, "Degas" (1924), p. 38, pl. 5; R. Bouyer, *Gazette des Beaux-Arts*, LXVI 5 per. (January, 1925), "Degas 'peintre classique et vrai'," p. 46 (repro-

duced); J. B. Manson, "The Life and Work of Edgar Degas" (1927), pl. 4; C. Masson, "Musée national du Luxembourg" (1927), p. 21; G. Rivière, "Edgar Degas" (1935), p. 21<sup>b</sup> (reproduced).

COMMENT: Considered by Paul Jamot to be the study for Baronne Bellelli in the "Portrait de famille" in the Musée du Louvre, Paris.

LENT BY THE MUSÉE DU LOUVRE, PARIS.

12. THE ORCHESTRA. L'Orchestre de l'Opéra. Le portrait de Désiré Dihau.

Oil on canvas. 0.53 x 0.45.

Signed lower right: Degas. Painted 1868-69.

COLLECTIONS: D. Dihau; Mlle. Marie Dihau.

EXHIBITIONS: Lille, during the war of 1870-71; Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 30 (reproduced); Amsterdam, 1926, "Art français," No. 40 (reproduced); Paris, Musée de l'Orangerie: 1931, "Degas, portraitiste-sculpteur," No. 44; 1932, "Les achats au Louvre," No. 77; London, Royal Academy, 1932, "French Art," No. 502.

BIBLIOGRAPHY: *Bulletin de la vie artistique*, IV (November 15, 1923), p. 486 (reproduced); M. Guérin, *Beaux-Arts*, I (December 1, 1923), "Deux tableaux de Degas," p. 311 (reproduced); P. Jamot, *Figaro artistique* (January 3, 1924) (reproduced); P. Jamot, *Renaissance*, VII (January, 1924), reproduced on cover; M. Guérin, *Revue de l'art*, XLV (April, 1924), p. 286; P.-A. Lemoisne, *Revue de l'art*, XLVI (June, 1924), "Edgar Degas. À propos d'une exposition récente," p. 23 (reproduced); P. Jamot, "Degas" (1924), pp. 21, 51, 97, pl. 19; R. Bouyer, *Gazette des Beaux-Arts*, LXVI 5 per. (January, 1925), "Degas 'peintre classique et vrai'," p. 48 (reproduced); P. Jamot, "Peinture française au Musée du Louvre, XIX siècle," 3<sup>me</sup> partie (1929), pl. 40; *Bulletin de l'art* (September, 1931), p. 357 (reproduced); "Commemorative Catalogue of the Exhibition of French Art, Royal Academy, London" (1933), No. 354, pl. 125<sup>a</sup>; G. Rivière, "Edgar Degas" (1935), p. 170.

LENT BY THE MUSÉE DU LOUVRE, PARIS.

13. THE FALSE START. Le faux départ. Le champ de courses.

Oil on canvas. 0.32 x 0.40.

Signed lower right: E. Degas. Painted about 1868-70.

EXHIBITIONS: London, 1872, "Summer Exhibition Society of French Artists," No. 4; New York, 1928, "Paintings and Pastels by Edgar Degas"; Amsterdam, 1928, "Cent ans de peinture française"; Glasgow, 1928; London, 1928,

"Works by Degas"; New York, 1928, "A Century of French Painting," No. 12 (reproduced).

BIBLIOGRAPHY: P. Lafond, "Degas," II (1919), p. 443 (reproduced); J. Meier-Graefe, "Degas" (1923), pl. XXXI; G. Coquiot, "Degas," p. 221; *New York Evening Post* (November 17, 1928), Saturday gravure, p. 5 (reproduced).  
LENT BY JOHN HAY WHITNEY, NEW YORK.

14. LE CAFÉ DE CHÂTEAUDUN

*L'essence* on paper. 0.24 x 0.19.

Signed upper left: Degas (added later). Painted 1869.

COLLECTION: Viguiet.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 16; Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 28; New York, Marie Harriman Gallery, 1934, "Degas," No. 3.

BIBLIOGRAPHY: H. Rivière, "Les Dessins de Degas" (1922), pl. 67; "Catalogue vente Charles Viguiet" (1931), No. 7 (reproduced).

LENT BY MR. AND MRS. ROBERT WOODS BLISS, WASHINGTON.

15. PORTRAIT OF Mlle. HORTENSE VALPINÇON. Mlle. Hortense Valpinçon, enfant.

Oil on canvas. 0.75 x 1.10.

Painted 1869.

COLLECTIONS: Valpinçon; Mme. Jacques Fourchy.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 33 (reproduced); London, Royal Academy, 1932, "French Art," No. 473.

BIBLIOGRAPHY: P-A. Lemoisne, "Degas" (1912), p. 34; W. Hausenstein, *Pantheon*, VII (1931), "Der Geist des Edgar Degas," p. 161 (reproduced); "Commemorative Catalogue of the Exhibition of French Art, Royal Academy, London" (1933), No. 341, pl. 123.

LENT BY WILDENSTEIN AND COMPANY, PARIS AND NEW YORK.

16. PORTRAIT OF Mlle. DIHAU AT THE PIANO. Mlle. Marie Dihau au piano.

Oil on canvas. 0.39 x 0.32.

Painted 1869-72

COLLECTION: Mlle. Marie Dihau.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 28 (reproduced p. 29); Amsterdam, 1926, "Art français," No. 39 (reproduced); Paris, Musée de l'Orangerie: 1931, "Degas, portraitiste-sculpteur,"

No. 42 (reproduced pl. VI); 1932, "Les achats au Louvre," No. 78.

BIBLIOGRAPHY: *Bulletin de la vie artistique*, IV (November 15, 1923), p. 487 (reproduced); M. Guérin, *Beaux-Arts*, II (December 1, 1923), "Deux tableaux de Degas," p. 312 (reproduced); P. Jamot, *Figaro artistique* (January 3, 1924), p. 3 (reproduced); P. Jamot, *Renaissance*, VII (January, 1924), p. 45 (reproduced); P. Jamot, "Degas" (1924), pp. 21, 51, pl. 20; M. Guérin, *Revue de l'art*, XLV (March, 1924), p. 285 (reproduced); R. Bouyer, *Gazette des Beaux-Arts*, LXVI 5 per. (January, 1925), "Degas 'peintre classique et vrai'," p. 47 (reproduced); K. Scheffler, "Geschichte der Europäischen Malerei," II (1927), p. 77 (reproduced); P. Jamot, "Peinture française au Musée du Louvre. XIX siècle," 3<sup>e</sup> partie (1929), p. 58, pl. 42; J. E. Blanche, *Formes*, XII (February, 1931), "Faces. Portraits by Degas," p. 226 (reproduced); L. Réau, *Parnassus*, III (October, 1931), "Art Activities in Paris," p. 9 (reproduced); *Pantheon*, VIII (1931), p. 439 (reproduced); G. Rivière "Edgar Degas" (1935), p. 170.

LENT BY THE MUSÉE DU LOUVRE, PARIS.

17. WOMAN WITH BANDAGED HEAD. La femme au bandeau.

Oil on canvas. 0.32 x 0.24.

Signed lower left: Degas. Painted about 1870-75(?).

COLLECTIONS: Denys Cochin; Mme. Jacques Cochin.

EXHIBITION: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 55.

BIBLIOGRAPHY: G. Grappe, "Edgar Degas" (1911), p. 25 (reproduced); "Catalogue vente Denys Cochin" (1919), No. 9 (reproduced).

LENT FROM THE COLLECTION OF DENYS COCHIN, PARIS

18. DEGAS' FATHER LISTENING TO PAGANS. Le père de Degas écoutant Pagans chanter en s'accompagnant de la guitare.

Oil on canvas. 0.80 x 0.63.

Painted about 1872.

COLLECTIONS: Atelier Degas; Henri Fèvre.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 8; Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 26 (of paintings), pl. XVIII; Boston, Museum of Fine Arts, 1931-32; Chicago, The Art Institute, 1934, "A Century of Progress Exhibition," No. 201, pl. XLI; New York, Marie Harriman Gallery, 1934, "Degas," No. 8.

BIBLIOGRAPHY: G. Moore: "Impressions and Opinions" (1891), p. 320;

"Modern Painting" (1910), p. 275; G. Migeon, *Beaux-Arts*, II (April 15, 1924), "L'Oeuvre de Degas à la Galerie Georges Petit," p. 114; P-A. Le-moisne, *Revue de l'art*, LXVI (June, 1924), "Edgar Degas. À propos d'une exposition récente," p. 22; "Catalogue vente de M. X. (Fèvre)," (June, 1925), No. 59 (reproduced); A. Pope, *The Art News* (Annual Supplement), XXVIII (April 26, 1930), "French Paintings in the Collection of John T. Spaulding," p. 98 (reproduced, p. 120); *International Studio*, XCIX (July, 1931), p. 36 (reproduced); P. Hendy, *Bulletin of the Museum of Fine Arts, Boston*, XXX (June, 1932), "Degas and the de Gas," p. 44; V. Nirdlinger, *Parnassus*, IV (March, 1932), "Some Family Portraits by Degas," p. 14 (reproduced); M. Guérin, *Bulletin des musées de France*, V (1933), p. 35.  
LENT BY JOHN T. SPAULDING, BOSTON.

19. POUTING. La bouderie.

Oil on canvas. 0.32 x 0.46.

Signed lower right: E. Degas. Painted 1872-75.

COLLECTION: H. O. Havemeyer.

EXHIBITION: New York, Knoedler Galleries, 1915, "Masterpieces by Old and Modern Painters."

BIBLIOGRAPHY: P. Jamot, *Gazette des Beaux-Arts*, LX 4 per. (April-June, 1918), "Degas," p. 130 (reproduced); P. Lafond, "Degas," I (1918), p. 37 (reproduced); J. Meier-Graefe, "Degas" (1923), p. 28, pl. XVIII; P. Jamot, "Degas" (1924), pp. 71, 72, pl. 26; A. Alexandre, *Renaissance*, XII (October, 1929), "La Collection Havemeyer," p. 485 (reproduced); *L'Amour de l'art*, XII (July, 1931), "Degas," p. 268, fig. 7; "H. O. Havemeyer Collection" (1931), p. 111 (reproduced); "Catalogue of Paintings, Metropolitan Museum of Art" (1931), No. D363-2, p. 90; L. Burroughs, *Bulletin of the Metropolitan Museum of Art*, XXVII (May, 1932), "Degas in the Havemeyer Collection," p. 144 (reproduced, p. 142); "A Guide to the Collections, Metropolitan Museum of Art," II (1934), p. 129 (reproduced).

LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK.  
(H. O. Havemeyer Collection.)

20. THE COTTON MARKET IN NEW ORLEANS. Le bureau de coton à la Nouvelle-Orléans.

Oil on canvas. 0.74 x 0.92.

Signed and dated lower right: Degas, N<sup>lle</sup> Orléans, 1873.

EXHIBITIONS: Paris, 1876, "2<sup>me</sup> Exposition des Impressionnistes"; Pau, 1878, "Société béarnaise des amis des arts"; Paris, 1900, "Exposition universelle," No. 209 (reproduced); Paris, Galerie Georges Petit, 1924, "Exposition

Degas," No. 43 (reproduced); Paris (Vincennes), 1931, Exposition coloniale, No. 31, pl. 16; London, Royal Academy, 1932, "French Art," No. 400.

BIBLIOGRAPHY: P-A. Lemoisne, "Degas" (1912), p. 49, pl. XVII; P. Jamot, *Gazette des Beaux-Arts*, LX 4 per. (April-June, 1918), "Degas," p. 133 (reproduced); P. Lafond: "Degas," I (1918), pp. 42, 86 (reproduced p. 39); "Degas," II (1919), p. 2; J. Meier-Graefe, "Degas" (1923), p. 53, pl. XX; M. Guérin, *Revue de l'art*, XLV (April, 1924), p. 286; P-A. Lemoisne, *Revue de l'art*, XLVI (June, 1924), "Edgar Degas. À propos d'une exposition récente," p. 25 (reproduced); G. Migeon, *Beaux-Arts*, II (April 15, 1924), "L'Oeuvre de Degas à la Galerie Georges Petit," p. 114; J. B. Manson, "The Life and Work of Edgar Degas" (1927), p. 20, pl. 17; H. Focillon, "La peinture xix<sup>e</sup> et xx<sup>e</sup> siècles (1928), p. 183; S. Bourgeois, "The Adolph Lewisohn Collection of Modern French Painting and Sculpture" (1928), p. 95; T. Bolton, *The Arts*, XVII (March, 1931), "Edgar Degas in the United States 1872-73," p. 387 (reproduced); R. H. Wilenski, "French Painting" (1931), p. 273; "Commemorative Catalogue of the Exhibition of French Art, Royal Academy, London" (1933), No. 343, pl. 124; G. Rivière, "Edgar Degas" (1935), pp. 52, 115 (reproduced p. 55).

COMMENT: Painted while Degas was visiting his brothers, Achille and René, successful cotton merchants in New Orleans. See "Lettres de Degas" (1931), Letters I and II.

LENT BY THE MUSÉE DE PAU, PAU.

21. CARRIAGE AT THE RACES. La voiture aux courses. Aux courses en province.

Oil on canvas. 0.36 x 0.55.

Signed lower left: Degas. Painted 1873.

COLLECTIONS: Faure; Georges Durand-Ruel.

EXHIBITIONS: Paris, 1874, "1<sup>e</sup> Exposition des Impressionnistes," No. 63; London, Grafton Galleries, 1905, No. 57 (reproduced p. 11); Zurich, 1917, "Französische Kunst," No. 88 (reproduced); Paris, Musée des Arts décoratifs, 1922, "Exposition du second empire," No. 57; Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 40; Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 25 (of paintings), pl. XVII; Chicago, The Art Institute, 1933, "A Century of Progress Exhibition," No. 282, pl. LIII<sup>a</sup>.

BIBLIOGRAPHY: C. Mauclair, "The Great French Painters" (1903), p. 35 (reproduced); G. Grappe, "Edgar Degas" (1911), p. 18 (reproduced); M. Liebermann, "Degas" (1912), p. 6 (reproduced); P-A. Lemoisne, "Degas" (1912), p. 53, pl. XIX; C. B. Borgmeyer, "The Master Impressionists" (The Fine Arts Press, 1913), p. 17 (reproduced); P. Jamot, *Gazette des Beaux-Arts*,

LX 4 per. (April-June, 1918), "Degas," pp. 137, 138 (reproduced); P. Lafond: "Degas," I (1918), p. 141 (reproduced); "Degas," II (1919), p. 42; J. Meier-Graefe, "Degas" (1923), p. 35, pl. XXI; P. Jamot, "Degas" (1924), p. 81, pl. 32; P-A. Lemoisne, *Revue de l'art*, XLVI (June, 1924), "Edgar Degas. À propos d'une exposition récente," p. 27 (reproduced); *The Art News*, XXV (February 12, 1927), p. 1 (reproduced p. 4); *Bulletin of the Museum of Fine Arts, Boston*, XXV (February, 1927), reproduced; J. B. Manson, "The Life and Work of Edgar Degas" (1927), p. 20, pl. 18; E. Waldmann, "Die Kunst des Realismus und des Impressionismus" (1927), p. 470 (reproduced); "Les Albums d'art Druet," VI (1927), "Degas" (reproduced); "Lettres de Degas" (1931), note 1, p. 65; R. H. Wilenski, "French Painting" (1931), p. 274; *The Fine Arts*, XIX (June, 1932), p. 22 (reproduced); P. Jamot, *Burlington Magazine*, LX (1932), "French Painting—II," p. 54, pl. XLV; "CCCXXI Reproductions, Museum of Fine Arts, Boston" (1932) (reproduced); G. Rivière, "Edgar Degas" (1935), p. 174.

LENT BY THE MUSEUM OF FINE ARTS, BOSTON.

22. DOUBLE PORTRAIT OF MLLE. FÈVRE, called "La répétition de chant."

Oil on canvas. 0.81 x 0.65.

Stamp of the Degas sale. Painted 1873.

COLLECTION: Atelier Degas.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 24 (reproduced); Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 31 (reproduced); New York, Marie Harriman Gallery, 1934, "Degas," No. 4.

BIBLIOGRAPHY: "Catalogue vente Degas," I (1918), No. 106 (reproduced); P. Jamot, "Degas" (1924), p. 69.

LENT BY MR. AND MRS. ROBERT WOODS BLISS, WASHINGTON.

23. INTERIOR. Intérieur.

Oil on canvas. 0.81 x 1.16.

Signed lower right: Degas. Painted 1874.

COLLECTIONS: Pope; H. Whittemore; J. H. Whittemore Company.

EXHIBITIONS: New York, the Metropolitan Museum of Art; London, Royal Academy, 1932, "French Art," No. 438; Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 13; Paris, Galerie Paul Rosenberg, 1936, "Le grand siècle," No. 17.

BIBLIOGRAPHY: E. Waldmann, *Kunst und Künstler*, IX (December, 1910), "Französische Bilder in Amerikanischem Privatbesitz," p. 144 (reproduced);

G. Grappe, "Edgar Degas" (1911), p. 35 (reproduced); P-A. Lemoisne, "Degas" (1912), pp. 61, 62, pl. XXIII; P. Jamot, *Gazette des Beaux-Arts*, LX 4 per. (April-June, 1918), "Degas," p. 131 (reproduced); P. Lafond, "Degas," II (1919), p. 4; J. Meier-Graefe, "Degas" (1923), pp. 28, 30, pl. XXXII; P. Jamot, "Degas" (1924), pp. 70, 72, 84, pl. 41; A. Vollard, "Degas" (1924), p. 68 (reproduced); G. Sakies, *L'Amour de l'art*, VII (June, 1926), "La peinture française du XIX<sup>e</sup> siècle au Metropolitan Museum of Art de New York," p. 198 (reproduced); J. B. Manson, "The Life and Work of Edgar Degas" (1927), pl. 35; H. Focillon, "La peinture XIX<sup>e</sup> et XX<sup>e</sup> siècles" (1928), pp. 183, 184; L. Burroughs, *Bulletin of the Metropolitan Museum of Art*, XXVII (May, 1932), "Degas in the Havemeyer Collection," p. 144; "Commemorative Catalogue of the Exhibition of French Art, Royal Academy, London" (1933), No. 346, pl. 126; G. Rivière, "Edgar Degas" (1935), pp. 49, 97 (reproduced).

COMMENT: Sometimes called "Le viol."

LENT BY HENRY P. McILHENNY, PHILADELPHIA.

24. UNCLE AND NIECE. Henri de Gas et sa nièce Lucie.

Oil on canvas. 0.96 x 1.13.

Painted 1876.

COLLECTIONS: Bazzi; Bellelli; Coburn.

EXHIBITIONS: Venice, 1926, "Quindicesima biennale di Venezia," No. 1525 (reproduced); Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 34 (of paintings), pl. XXII; Chicago: The Art Institute: 1929, 1930, 1932, "The Mrs. L. L. Coburn Collection," No. 6 (reproduced); 1933, "A Century of Progress Exhibition," No. 289 (reproduced); Northampton, Smith College Museum of Art, 1933, "Edgar Degas," No. 17; Chicago, The Art Institute, 1934, "A Century of Progress Exhibition," No. 204; St. Louis, City Art Museum, 1934, No. 17,

BIBLIOGRAPHY: E. Forzi, *Comoedia* (May 10, 1926); *Revue de l'art*, LXVIII (May-June, 1926), p. 32; *The Art News*, XXIV (October 16, 1926), p. 1 (reproduced); *Kunst und Künstler*, XXV (1926-27), p. 40 (reproduced); J. B. Manson, "The Life and Work of Edgar Degas" (1927), pp. 11, 12, pl. 5; D. C. Rich, *Bulletin of the Art Institute of Chicago*, XXIII (November, 1929), A Family Portrait by Degas," p. 125 (reproduced); W. Hausenstein, *Pantheon*, VII (1931), "Der Geist des Edgar Degas," p. 162 (reproduced); *The Fine Arts*, XIX (June, 1932), p. 23 (reproduced); M. Guérin, *Bulletin des musées de France*, IV (July, 1932), pp. 106, 108; D. C. Rich, *Bulletin of the Art Institute of Chicago*, XXVI (1932), "Bequest of Mrs. L. L. Coburn," p. 68; G.

Lerolle, *Carnegie Magazine*, X (April, 1936), "A Review of French Painting," p. 7 (reproduced).

LENT BY THE ART INSTITUTE, CHICAGO. (MR. AND MRS. L. L. COBURN COLLECTION.)

25. THE DANCING LESSON. L'école de danse. La répétition au foyer.

Pastel and gouache. 0.43 x 0.57.

Signed lower right: Degas. Painted about 1876.

COLLECTIONS: May; H. O. Havemeyer.

EXHIBITIONS: Paris, 1879, "4<sup>e</sup> Exposition des Impressionnistes," No. 65; New York, Durand-Ruel Gallery, 1928, "French Masterpieces of the late Nineteenth Century," No. 6.

BIBLIOGRAPHY: "Catalogue vente Ernest May" (1890), No. 30; C. Mauclair: "The Great French Painters" (1903), p. 49 (reproduced); "The Impressionists," p. 81 (reproduced); P. Lafond: "Degas," I (1918), p. 123 (reproduced); "Degas," II (1919), p. 28; J. Meier-Graefe, "Degas" (1923), pl. XXIX; "H. O. Havemeyer Collection" (1931), p. 375 (reproduced); G. Rivière, "Edgar Degas" (1935), p. 71 (reproduced).

LENT BY MR. AND MRS. JAMES WATSON WEBB, NEW YORK.

26. THE LAUNDRESSES. Blanchisseuses portant du linge.

Oil on paper on canvas. 0.46 x 0.61.

Signed lower right: Degas. Painted 1876-78.

COLLECTIONS: Coquelin; Eden.

EXHIBITIONS: Paris, 1879, "4<sup>e</sup> Exposition des Impressionnistes," No. 64; London, Grosvenor Galleries, 1917, "Modern Loan Exhibition, by the Executors of the late Sir William Eden, Bt."; London, Knoedler Gallery, 1923, No. 15; Paris, 1924, "Peinture du XIX<sup>e</sup> siècle," No. 261; Paris, 1925, "Cinquante ans de peinture française," No. 28; Hartford, Wadsworth Atheneum, 1928, No. 28; Cambridge, Fogg Art Museum: 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 30 (of paintings), pl. XX; 1931, "Degas," No. 7; Chicago, The Art Institute, 1933, "A Century of Progress Exhibition," No. 284.

BIBLIOGRAPHY: A. Silvestre, *La vie moderne* (April 24, 1879), p. 38; G. Grappe, "Edgar Degas" (1911), p. 28 (reproduced in colour); P. Gauguin, *Kunst und Künstler*, X (1911-12), "Degas," p. 338 (reproduced); L. Hourticq, *Art et décoration*, XXXII (1912), "E. Degas," p. 107 (reproduced); P-A. Lemoisne, "Degas" (1912), p. 85, pl. XXXV; C. B. Borgmeyer, "The Master Impressionists" (The Fine Arts Press, 1913), p. 208 (reproduced); L. Binyon,

*The New Statesman*, X (December 22, 1917); *Burlington Magazine*, XLVI (January, 1918), p. 26; *The Studio*, LXXIII (May, 1918), p. 126 (reproduced in colour); *International Studio*, LXXXV (June, 1918), (reproduced in colour); P. Lafond, "Degas," I (1918), p. 12 (reproduced); *Daily Telegraph*, London (June 29, 1923), p. 16; J. Meier-Graefe, "Degas" (1923), pl. LVIII; A. Vollard: "Degas" (1924), p. 72 (reproduced); "Degas" (1927), p. 73 (reproduced); R. H. Wilenski, "French Painting" (1931), p. 274; A. Basler and C. Kunstler, "The Post-Impressionists" (1931), pl. 17; C. J. Bulliet, "Art Masterpieces," I (1933), No. 42 (reproduced); G. Rivière, "Edgar Degas" (1935), p. 29 (reproduced).

LENT BY MR. AND MRS. HOWARD J. SACHS, NEW YORK.

27. BALLET DANCER IN HER DRESSING ROOM. Avant l'entrée en scène.  
Danseuse dans la loge.

Pastel. 0.58 x 0.44.

Signed lower right: Degas. Painted about 1878.

COLLECTIONS: Blanc; H. O. Havemeyer.

BIBLIOGRAPHY: P. Lafond, "Degas," I (1918) p. 73 (reproduced); "Degas," II (1919), p. 30; "H. O. Havemeyer Collection" (1931), p. 367 (reproduced).

LENT BY MR. AND MRS. PETER H. B. FRELINGHUYSEN, NEW YORK.

28. BALLET DANCERS. Scène de ballet.

Pastel on monotype, second state. 0.20 x 0.43.

Signed lower right: Degas. Painted about 1878.

LENT BY MRS. EDGAR SCOTT, PHILADELPHIA.

29. THE START OF A RACE. Le départ d'une course derrière la barrière.

Oil on canvas. 0.39 x 0.90.

Signed lower left: Degas. Painted about 1878-80.

COLLECTION: Mme. Alexandre Rosenberg.

EXHIBITIONS: London, Grafton Galleries, 1905, p. 8 (reproduced); London, Knoedler Gallery, 1923, "Nineteenth Century French Painters," No. 16; Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 44 (reproduced); New York, Paul Rosenberg—Durand-Ruel, 1934, "Great French Masters," No. 14 (reproduced).

BIBLIOGRAPHY: P. Lafond, "Degas," I (1918) p. 17 (reproduced); J. Meier-Graefe, "Degas" (1923), pl. LIV; *London Observer* (July 5, 1923).

LENT BY PAUL ROSENBERG, PARIS.

30. PORTRAIT OF DIEGO MARTELLI

Oil on canvas. 0.75 x 1.15.

Painted 1879.

COLLECTIONS: Atelier Degas; Viau.

EXHIBITION: Northampton, Smith College Museum of Art, 1933, "Edgar Degas," No. 11.

BIBLIOGRAPHY: "Catalogue vente Degas," II (1918), No. 35 (reproduced); W. George, *L'Amour de l'art*, X (September, 1929), No. 9 (reproduced).

LENT BY JACQUES SELIGMANN AND COMPANY, PARIS AND NEW YORK.

31. BEFORE THE RACE. Le départ d'une course, derrière une barrière.

Pastel. 0.64 x 0.55.

Signed lower right: Degas. Painted about 1879.

COLLECTION: Montandon.

EXHIBITIONS: Paris, Galerie les Arts, 1912, "L'Art moderne"; Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 139.

BIBLIOGRAPHY: A. Alexandre, *Les arts*, CXXVIII (August, 1912), p. 11.

LENT BY MRS. MURRAY S. DANFORTH, PROVIDENCE.

32. PORTRAIT OF MISS CASSATT AT THE LOUVRE. Miss Cassatt, au Louvre, appuyée sur son parapluie.

Pastel on gray paper. 0.60 x 0.47.

Signed upper right and dedicated: "à mes amis Bartholomé. Degas."

Painted 1880.

COLLECTION: Bartholomé.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 117; Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 125.

BIBLIOGRAPHY: P. Lafond: "Degas," I (1918), p. 128 (reproduced); "Degas," II (1919), p. 17.

LENT BY HENRY P. McILHENNY, PHILADELPHIA.

33. THE LOWERING OF THE CURTAIN. Le baisser du rideau.

Pastel. 0.54 x 0.74.

Signed upper right: Degas. Painted 1880.

COLLECTION: Joseph Durand-Ruel.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 156; Cambridge, Fogg Art Museum, 1929, "French Painting of the Nine-

teenth and Twentieth Centuries," No. 24 (of paintings); Northampton, Smith College Museum of Art, 1933, "Edgar Degas," No. 29; Boston, Museum of Fine Arts, 1933, "Independent Painters of Nineteenth Century Paris," No. 17.

BIBLIOGRAPHY: G. Moore, *Kunst und Künstler*, VI (1907-08), "Degas," p. 108 (reproduced); G. Grappe, "Edgar Degas" (1911), p. 14 (reproduced,) M. Liebermann, "Degas" (1912), p. 29 (reproduced); P. Lafond, "Degas"; II (1919), p. 32 (reproduced p. 35<sup>16</sup>); G. Coquiot, "Degas" (1924), p. 179; P. Jamot, "Degas" (1924), p. 87, pl. 51<sup>b</sup>; R. Huyghe, *L'Amour de l'art*, XII (July, 1931), "Degas ou la fiction réaliste," p. 275, fig. 15.

LENT BY ROBERT TREAT PAINE, 2ND, BOSTON.

34. THE BOX AT THE THEATRE. La Loge.

Pastel. 0.66 x 0.53.

Painted 1880.

COLLECTION: Haviland.

EXHIBITIONS: Paris, 1880, "5<sup>e</sup> Exposition des Impressionnistes," No. 38; Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 29 (of paintings); New York, Durand-Ruel Gallery, 1932, "Exhibition of Pastels by Degas and Pissarro," No. 4; New York, Union League Club, 1932, "The Master Impressionists," No. 1; Toronto, The Art Gallery, 1934, "Exhibition of Paintings by Renoir and Degas," No. 23; New York, Durand-Ruel Gallery, 1935, "Exhibition of Pastels and Gouaches by Degas, Renoir, Pissarro and Cassatt," No. 6.

BIBLIOGRAPHY: J. K. Huysmans, "L'Art Moderne," "L'Exposition des Indépendants en 1880," p. 116.

LENT BY MR. AND MRS. PAUL H. NITZE, NEW YORK.

35. THE BALLET CLASS. La classe de danse.

Oil on canvas. 0.81 x 0.76.

Signed lower right: Degas. Painted about 1880(?).

COLLECTION: Cassatt.

EXHIBITION: Philadelphia, Pennsylvania Museum of Art, 1934, "Impressionism: The Figure Painters."

LENT ANONYMOUSLY.

36. THE SONG. Au café concert: La chanson du chien.

Oil with turpentine on paper. 0.55 x 0.45.

Signed lower right: Degas. Painted 1881.

COLLECTIONS: Henri Rouart; H. O. Havemeyer.

EXHIBITION: New York, Knoedler Galleries, 1915, "Masterpieces by Old and Modern Painters."

BIBLIOGRAPHY: "Catalogue vente Henri Rouart," II (1912), No. 71 (reproduced); L. Hourticq, *Art et décoration*, XXXII (1912), "E. Degas," p. 105 (reproduced); C. B. Borgmeyer, "The Master Impressionists" (The Fine Arts Press, 1913), p. 77 (reproduced); P. Lafond, "Degas," II (1919), p. 37; P. Jamot, "Degas" (1924), pl. 44; "H. O. Havemeyer Collection" (1931), p. 381.

LENT BY HORACE HAVEMEYER, NEW YORK.

37. THE MILLINERY SHOP. L'Atelier de la modiste. Petites modistes.

Pastel. 0.48 x 0.70.

Signed upper left and dated: Degas. 1882.

COLLECTIONS: Alexis Rouart; H. O. Havemeyer.

EXHIBITIONS: Paris, 1886, "8<sup>e</sup> Exposition des Impressionnistes," No. 15; New York, Knoedler Galleries, 1915, "Masterpieces by Old and Modern Painters."

BIBLIOGRAPHY: P-A. Lemoisne, *Les arts* (March, 1908), "Collection de M. Alexis Rouart," p. 31 (reproduced); "Catalogue de la IV<sup>e</sup> vente Alexis Rouart" (1911), No. 214; P-A. Lemoisne, "Degas" (1912) p. 98, pl. XLI; J. Meier-Graefe, "Degas" (1923), pl. LXXVI; A. Vollard, "Degas" (1924), p. 76 (reproduced); A. Alexandre, *Renaissance*, XII (October, 1929); "La Collection Havemeyer," p. 484 (reproduced); "H. O. Havemeyer Collection" (1931), p. 363 (reproduced).

LENT BY MR. AND MRS. PETER H. B. FRELINGHUYSEN, NEW YORK.

38. WOMEN IRONING. Les repasseuses.

Oil on canvas. 0.79 x 0.73.

Signed upper left: Degas. Painted 1882.

COLLECTIONS: Faure; Sutton; Georges Durand-Ruel; Paul Durand-Ruel.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 69; Paris, Galerie Paul Rosenberg, 1931, "Grands maîtres du XIX<sup>e</sup> siècle," No. 29 (reproduced); Paris, Galerie Durand-Ruel, 1932, "De Manet à van Gogh," No. 10 (reproduced p. 3); New York, Paul Rosenberg-Durand-Ruel, 1934, "Great French Masters," No. 15, pl. 15; Chicago, The Art Institute, 1934, "A Century of Progress Exhibition," No. 206, pl. XLII; Brussels, Palais des Beaux-Arts, 1935, "L'Impressionnisme," No. 16 (reproduced); Kansas City, William Rockhill Nelson Gallery of Art, 1935, "One Hundred Years of French Painting."

BIBLIOGRAPHY: Catalogue Anonymous Sale (Sutton), New York (April 25, 1895), No. 165; G. Geffroy, *L'Art et les artistes*, VIII (October, 1908), "Degas," p. 19 (reproduced); M. Liebermann, "Degas," 1912, p. 27 (reproduced); P-A. Lemoisne, "Degas" (1912), p. 93, pl. XXXIX; P. Lafond, "Degas," II (1919), p. 47; J. Meier-Graefe, "Degas" (1923), p. 84, pl. LXXIII; P. Jamot, "Degas" (1924), p. 100, pl. 61; A. Vollard, "Degas" (1927), p. 115 (reproduced); *The Art News*, XXXII (February 17, 1934), p. 4 (reproduced); *The Art Digest*, VIII (June 1, 1934), p. 18 (reproduced); *The Art News*, XXXIII (April 13, 1935), p. 4 (reproduced).  
 LENT BY DURAND-RUEL, PARIS AND NEW YORK.

39. WOMAN IRONING. Repasseuse à contre-jour.

Oil on canvas. 0.81 x 0.65.

Signed lower left: Degas. Painted 1882.

COLLECTIONS: Faure; Sutton; Georges Durand-Ruel.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 68; London, Royal Academy, 1932, "French Art," No. 456; Paris, Galerie Durand-Ruel, 1934, "De Corot à van Gogh," No. 8.

BIBLIOGRAPHY: "Catalogue of Anonymous Sale" (Sutton), New York (1895), No. 164; P-A. Lemoisne, "Degas" (1912), p. 95, pl. XL; P. Lafond, "Degas," II (1919), p. 48; P. Jamot, "Degas" (1924), pl. 60; "Commemorative Catalogue of the Exhibition of French Art, Royal Academy, London" (1933), No. 349.

LENT BY DURAND-RUEL, PARIS AND NEW YORK.

40. THE MILLINERY SHOP.

Oil on canvas. 0.99 x 1.09.

Painted about 1882.

COLLECTION: Coburn.

EXHIBITIONS: Chicago, The Art Institute: 1932, "The Mrs. L. L. Coburn Collection," No. 9 (reproduced p. 38); 1933, "A Century of Progress Exhibition," No. 286, pl. LIII; Northampton, Smith College Museum of Art, 1933, No. 8; Chicago, The Art Institute, 1934, "A Century of Progress Exhibition," No. 202.

BIBLIOGRAPHY: D. C. Rich, *Bulletin of the Art Institute of Chicago*, XXVI (1932), "Bequest of Mrs. L. L. Coburn," p. 69 (reproduced); *The Fine Arts*, XIX (June, 1932), p. 23 (reproduced).

LENT BY THE ART INSTITUTE, CHICAGO. (Mr. and Mrs. L. L. Coburn Collection.)

41. WAITING. L'Attente.

Pastel. 0.47 x 0.60.

Signed upper left: Degas. Painted about 1882.

COLLECTIONS: Clapison; H. O. Havemeyer.

EXHIBITIONS: New York, Knoedler Galleries, 1915, "Masterpieces by Old and Modern Painters."

BIBLIOGRAPHY: C. Mauclair: "The Great French Painters" (1903), p. 45 (reproduced); *Revue de l'art*, XIV (November, 1903), "Artistes contemporains Edgar Degas," p. 389 (reproduced); G. Moore, *Kunst und Künstler*, VI (1907-08), "Degas," p. 145 (reproduced); G. Geffroy: *L'Art et les artistes*, VIII (1908), p. 16 (reproduced); *L'Art et les artistes* (1910-11), p. 26 (reproduced); P. Lafond, "Degas," II (1919), p. 30 (reproduced p. 34c); P. Jamot, "Degas" (1924), pl. 58; *L'Art et les artistes* (1923-24), p. 322 (reproduced); A. Vollard: "Degas" (1924), p. 112 (reproduced); "Degas" (1927), p. 103 (reproduced); A. Alexandre, *Renaissance*, XII (October, 1929), "La Collection Havemeyer," p. 483 (reproduced); "H. O. Havemeyer Collection" (1931), p. 383 (reproduced); G. Rivière, "Edgar Degas" (1935), p. 85 (reproduced).

LENT BY HORACE HAVEMEYER, NEW YORK.

42. BALLET DANCERS ON THE STAGE. Un coin de la scène pendant le ballet.

Pastel. 0.63 x 0.48.

Signed lower left: Degas. Painted 1883.

COLLECTIONS: Viau; Hansen.

EXHIBITION: Cleveland Museum of Art.

BIBLIOGRAPHY: P. Lafond, "Degas," II (1919), p. 26 (reproduced); R. Hoppe, "Degas," p. 52 (reproduced); P. Jamot, "Degas" (1924), pl. 62.

LENT BY MR. AND MRS. FRANK H. GINN, CLEVELAND.

43. THE MORNING BATH.

Pastel. 0.70 x 0.43.

Signed lower right: Degas. Painted about 1883.

COLLECTION: Palmer.

EXHIBITIONS: Chicago, The Art Institute: 1910, No. 20; 1933, "A Century of Progress Exhibition," No. 287; 1934, "A Century of Progress Exhibition," No. 203.

BIBLIOGRAPHY: J. B. Manson, "The Life and Work of Edgar Degas" (1927), p. 47; D. C. Rich, *Bulletin of the Art Institute of Chicago*, XXIII (November, 1929), "A Family Portrait by Degas," p. 127 (reproduced); D. C. Rich,

*Pantheon*, XI (March, 1933), "Französische Impressionisten im Art Institute zu Chicago," p. 76 (reproduced).  
LENT BY THE ART INSTITUTE, CHICAGO. (Potter Palmer Collection.)

44. THE CAFÉ SINGER. La chanteuse verte.

Pastel. 0.60 x 0.45.

Signed lower right: Degas. Painted 1884.

COLLECTIONS: Lament; Hébrard; Riabouchinski; Cretiakov; Musée d'Art moderne, Moscow.

EXHIBITIONS: Moscow, Musée d'Art moderne, 1928, "Exhibition of Modern Western Painting," No. 128; New York, The Century Club, 1936, "French Masterpieces," No. 16 (reproduced).

BIBLIOGRAPHY: "Catalogue vente Lament" (1898), No. 4; L. Hourticq, *Art et décoration*, XXXII (1912), "E. Degas," p. 104 (reproduced); P-A. Lemoisne, "Degas" (1912), p. 101, pl. XLIII; P. Lafond: "Degas," I (1918), (reproduced p. 7); II (1919), p. 38; P. Jamot, "Degas" (1924), pl. 66; "Catalogue vente Louis Réau," No. 128; A. Vollard, "Degas," 1924, p. 84 (reproduced); A. Symons, "From Toulouse-Lautrec to Rodin" (1929), p. 118; H. A. Bull, *International Studio*, XCVII (October, 1930), "Modern French Paintings in Moscow," p. 23 (reproduced); J. Becker, *Creative Art*, X (March, 1932), "The Museum of Modern Western Painting in Moscow. Part I," p. 196 (reproduced); G. Rivière, "Edgar Degas" (1935), p. 137 (reproduced).

LENT ANONYMOUSLY.

45. NUDE WOMAN ARRANGING HER HAIR. Femme nue, vue de dos se coiffant.

Femme se peignant.

Pastel. 0.64 x 0.53.

Signed upper right: Degas. Painted about 1885.

COLLECTION: Chausson.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 160 (reproduced); Brussels, Palais des Beaux-Arts, 1935, "L'Impressionnisme," No. 15.

BIBLIOGRAPHY: P. Lafond, "Degas," I (1918), p. 20<sup>2</sup> (reproduced); P-A. Lemoisne, *Revue de l'art*, XLVI (June, 1924), "Edgar Degas. À propos d'une exposition récente," p. 105 (reproduced); *Les Beaux-Arts*, XIII (June-September, 1935), p. 21 (reproduced); "Catalogue vente Ernest Chausson" (1936), No. 7 (reproduced).

LENT BY DURAND-RUEL, PARIS AND NEW YORK.

46. AFTER THE BATH. Après le bain.

Pastel. 0.70 x 0.57.

Signed lower right: Degas. Painted about 1885-90.

COLLECTIONS: Tavernier; Sears.

EXHIBITIONS: Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 33 (of paintings); Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 20 (reproduced p. 65).

BIBLIOGRAPHY: "Catalogue vente Tavernier" (1900), No. 114; J. Meier-Graefe: "Modern Art," I (1908), p. 322 (reproduced); "Degas" (1923), pl. LXXXIII; A. Vollard, "Degas" (1927), p. 133 (reproduced); R. Huyghe, *L'Amour de l'art*, XII (July, 1931), "Degas ou la fiction réaliste," p. 272, fig. 30.

LENT BY THE FOGG ART MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE.

47. THE JOCKEY

Pastel on paper. 0.32 x 0.49.

Signed lower right: Degas. Painted 1889.

COLLECTION: Alexander T. Cassatt.

BIBLIOGRAPHY: "Catalogue of the W. P. Wiltach Collection" (1922), No. 89, pl. 18.

LENT BY THE PENNSYLVANIA MUSEUM OF ART, PHILADELPHIA.  
(THE W. P. WILSTACH COLLECTION.)

48. THE MANTE FAMILY. La famille Mante.

Pastel. 0.90 x 0.50.

Signed lower right: Degas. Painted 1889.

COLLECTIONS: Viau; Sears.

EXHIBITIONS: Paris, "Exposition universelle," 1900, No. 882; Vienna, "Impressionisten-Ausstellung der Wiener Secession," 1903.

BIBLIOGRAPHY: C. Maclair, *Art ancien et moderne*, XIV (1903), "Artistes contemporains Edgar Degas," p. 392 (reproduced); "Catalogue vente G. Viau" (1907), No. 81 (reproduced); G. Moore, *Kunst und Künstler*, VI (1907-08), "Degas," p. 106 (reproduced); P-A. Lemoisne, "Degas" (1912), p. 89, pl. XXXVII; Hourticq, *Art et décoration*, XXXII (1912), "E. Degas," p. 103 (reproduced); C. B. Borgmeyer, "The Master Impressionists" (The Fine Arts Press, 1913), p. 117 (reproduced); P. Lafond, "Degas," II (1919), p. 30; P. Jamot, "Degas" (1924), pl. 50; G. Coquiot, "Degas" (1924), p. 104 (reproduced).

LENT ANONYMOUSLY.

49. AFTER THE BATH. La toilette: Le sortir du bain.  
 Pastel. 0.91 x 1.22.  
 Signed: Degas. Painted about 1890(?).  
 COLLECTION: Vollard.  
 BIBLIOGRAPHY: "Degas" (A. Vollard, 1914), pl. VII; J. Meier-Graefe, "Degas" (1923), pl. LXXXVI.  
 LENT BY DURAND-RUEL, PARIS AND NEW YORK.
50. RECLINING GIRL. Femme couchée. Le repos.  
 Pastel. 0.52 x 0.68.  
 Signed lower left: Degas. Painted about 1890-95 (?).  
 COLLECTION: Hayashi.  
 BIBLIOGRAPHY: "Catalogue Sale Tadamas Hayashi" (1913), No. 88 (reproduced); S. Bourgeois, "The Adolph Lewisohn Collection of Modern French Paintings and Sculptures" (1928), p. 105 (reproduced); R. Huyghe, *L'Amour de l'art*, XII (July, 1931), "Degas ou la fiction réaliste," p. 277, fig. 20.  
 LENT BY SAM A. LEWISOHN, NEW YORK.
51. THE MILLINERY SHOP. Les Modistes.  
 Oil on canvas. 0.76 x 0.82.  
 Signed lower right: Degas. Painted 1891-95.  
 COLLECTION: Atelier Degas.  
 EXHIBITIONS: Paris, Galerie Paul Rosenberg, 1936, "Le grand siècle," No. 21; London, New Burlington Galleries, 1936, "Masters of French 19th Century Painting," No. 69.  
 BIBLIOGRAPHY: "Catalogue vente Degas," I (1918), No. 108 (reproduced); Catalogue Jacques Seligmann Sale, New York City (1921), No. 48 (reproduced).  
 LENT BY ÉMILE ROCHE, PARIS.
52. COMBING THE HAIR. La coiffure.  
 Oil on canvas. 1.24 x 1.50.  
 Stamp of the Degas sale. Painted about 1892-95.  
 COLLECTION: Atelier Degas.  
 BIBLIOGRAPHY: "Catalogue vente Degas" I (1918), No. 44 (reproduced); R. Hoppe, "Degas," p. 66 (reproduced).  
 LENT BY PIERRE MATISSE, NEW YORK.

53. TRAINING. L'entraînement.

Pastel. 0.48 x 0.64.

Signed and dated: Degas '94.

COLLECTION: H. O. Havemeyer.

EXHIBITION: New York, 1922, The Grolier Club, No. 72.

BIBLIOGRAPHY: G. Grappe, "Edgar Degas" (1911), p. 26 (reproduced); J. Meier-Graefe, "Degas" (1923), pl. XC; A. Alexandre, *Renaissance*, XII (October, 1929), "La Collection Havemeyer," p. 484 (reproduced, p. 482).

LENT BY MR. AND MRS. JAMES WATSON WEBB, NEW YORK.

54. AFTER THE BATH. Après le bain. Femme s'essuyant. Femme étendue sur un sofa.

Oil on canvas. 0.89 x 1.16.

Stamp of the Degas sale. Painted 1896.

COLLECTION: Atelier Degas.

BIBLIOGRAPHY: "Catalogue vente Degas," II (1918), No. 17 (reproduced); P. Jamot, "Degas" (1924), pl. 72b.

LENT BY DR. GEORGES VIAU, PARIS.

55. BALLET DANCERS. Les deux danseuses, roses et jaunes.

Pastel. 1.06 x 1.08.

Signed lower right: Degas. Painted about 1898-1900.

EXHIBITIONS: Hartford, Wadsworth Atheneum, 1934, No. 6; Brussels, Palais des Beaux-Arts, 1935, "L'Impressionisme," No. 23; London, Agnew and Sons Ltd., 1936, "Pictures, Pastels, and Drawings by E. Degas," No. 29.

BIBLIOGRAPHY: "Degas" (A. Vollard, 1914), pl. I.

LENT BY PAUL ROSENBERG, PARIS.

56. THE DANCERS. Danseuses.

Pastel. 0.61 x 0.65.

Painted 1899.

COLLECTION: Joseph Durand-Ruel.

EXHIBITIONS: London, Grafton Galleries, 1905, No. 64 (reproduced, p. 12); Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 164.

BIBLIOGRAPHY: J. Meier-Graefe, "Degas" (1923), pl. XCVIII; G. Grappe, "Edgar Degas" (1911), p. 30 (reproduced).

LENT BY THE TOLEDO MUSEUM OF ART, TOLEDO.

57. DANCERS IN THE WINGS. Danseuses dans les coulisses.

Pastel. 0.65 x 0.70.

Signed lower left: Degas. Painted 1900.

COLLECTION: Volland.

BIBLIOGRAPHY: J. Meier-Graefe, "Degas" (1923), pl. CII; J. B. Musick, *Bulletin of the City Art Museum of St. Louis*, XXI (January, 1936), "Dancers in the Wings," p. 2 (reproduced).

LENT BY THE CITY ART MUSEUM OF ST. LOUIS.

## DRAWINGS

### 58. SELF PORTRAIT. Portrait de Degas par lui-même.

Drawing in red chalk on yellowish paper. 0.29 x 0.21.

Oval stamp lower left: Atelier Ed. Degas. Drawn about 1854-55.

COLLECTIONS: Atelier Degas; René de Gas.

EXHIBITIONS: Providence, Rhode Island School of Design; Buffalo, Albright Art Gallery, 1935, "Master Drawings," No. 113 (reproduced).

BIBLIOGRAPHY: "Catalogue vente René de Gas" (1927), No. 12 (reproduced); M. Guérin, "Dix-neuf portraits de Degas par lui-même" (1931) (reproduced); A. Mongan, *Bulletin of the Fogg Art Museum*, I, 4 (May, 1932), "Portrait Studies by Degas in American Collections," p. 63, fig. 3.

LENT BY JOHN NICHOLAS BROWN, PROVIDENCE.

### 59. PORTRAIT OF JULIE BELLELLI.

Sketch à l'essence on pale brown cardboard. 0.36 x 0.25.

Signed lower right: Degas. Drawn about 1860.

COLLECTION: Manzi.

EXHIBITION: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 11 (reproduced).

BIBLIOGRAPHY: "Catalogue vente Manzi" (1919), No. 32; H. Rivière, "Les dessins de Degas" (1922), pl. 17; P. Jamot, "Degas" (1924), p. 45; P-A. Lemoisne, *Revue de l'art*, LXVI (June, 1924), "Edgar Degas, à propos d'une exposition récente" (reproduced, p. 19); "Catalogue of the Kélékian Sale," New York (1920), No. 27 (reproduced).

COMMENT: A study for the "Portrait de famille" in the Musée du Louvre, Paris.  
LENT BY DIKRAN G. KÉLÉKIAN, PARIS.

### 60. STUDY OF A KNEELING NUDE WOMAN FOR "SÉMIRAMIS."

Drawing in pencil on white paper. 0.29 x 0.23.

Signed lower right: Degas. Drawn 1861.

COLLECTIONS: Atelier Degas; Musée du Luxembourg.

EXHIBITION: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 76a.

BIBLIOGRAPHY: "Degas, vingt dessins" (1896), pl. I; P. Lafond, "Degas," I (1918) (reproduced opposite p. 20); "Catalogue vente Degas," I (1918), No. 7b.

LENT BY THE MUSÉE DU LOUVRE, PARIS.

61. STUDY OF A KNEELING DRAPED WOMAN FOR "SÉMIRAMIS."  
 Drawing in water colour and chalk on blue paper. 0.22 x 0.17.  
 Signed lower right: Degas. Drawn 1861.  
 COLLECTIONS: Atelier Degas; Musée du Luxembourg.  
 EXHIBITION: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 77.  
 BIBLIOGRAPHY: "Degas, vingt dessins" (1896), pl. 2; "Catalogue vente Degas,"  
 I (1918), No. 7b; R. Rey, "La Renaissance du sentiment classique" (1921),  
 p. 38 (reproduced opposite p. 36).  
 LENT BY THE MUSÉE DU LOUVRE, PARIS.
62. STUDY OF DRAPERY FOR "SÉMIRAMIS."  
 Drawing in pencil and chalk on blue paper. 0.18 x 0.14.  
 Signed lower left: Degas. Drawn 1861.  
 COLLECTIONS: Atelier Degas; Musée du Luxembourg.  
 EXHIBITION: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No.  
 79b.  
 BIBLIOGRAPHY: "Degas vingt dessins" (1896), pl. 5; P-A. Lemoisne, "Degas"  
 (1912), p. 23, pl. IV; "Catalogue vente Degas," I (1918), 7b; P. Jamot,  
*Gazette des Beaux Arts*, LX 4 per. (April-June, 1918), p. 145 (reproduced)  
 P. Jamot, "Degas" (1924), pl. 7a.  
 LENT BY THE MUSÉE DU LOUVRE, PARIS.
63. YOUNG WOMAN RECLINING IN CHAIR, AN OPEN BOOK IN HER LAP.  
*Femme assise.*  
 Drawing in pencil on white paper. 0.24 x 0.48.  
 Stamp of the Degas sale and the oval stamp: Atelier Ed. Degas. Drawn about  
 1861-63.  
 COLLECTIONS: Atelier Degas; Bing; Vignier.  
 EXHIBITIONS: Cambridge, Fogg Art Museum, 1929, "French Painting of the  
 Nineteenth and Twentieth Centuries," No. 36 (of drawings); Northampton,  
 Smith College Museum of Art, 1933, "Edgar Degas," No. 25; St. Louis, City  
 Art Museum, December, 1933.  
 BIBLIOGRAPHY: "Catalogue vente Degas," IV (1919), No. 136c (reproduced);  
 H. Rivière, "Les dessins de Degas" (1922), pl. 55.  
 LENT BY PAUL J. SACHS, CAMBRIDGE.
64. PORTRAIT OF MME. JULIE BURTIN.  
 Drawing in pencil on white paper. 0.36 x 0.27.

Stamp of the Degas sale lower left. Inscribed in black crayon upper right: "Mme. Julie Burtin." Drawn 1863.

COLLECTIONS: Atelier Degas; Demotte.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 81; Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 30 (of drawings); New York, Jacques Seligmann and Company, 1930, "Drawings of Degas," No. 17; Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 119; Buffalo, Albright Art Gallery, 1935, "Master Drawings," No. 114.

BIBLIOGRAPHY: "Catalogue vente Degas," II (1918), No. 347 (reproduced); H. Rivière, "Les dessins de Degas" (1922), pl. XXVI; A. Mongan, *Bulletin of the Fogg Art Museum*, I, 4 (May, 1932), "Portrait Studies by Degas in American Collections," pp. 64, 65 (reproduced on cover).

LENT BY PAUL J. SACHS, CAMBRIDGE.

65. PORTRAIT OF ÉDOUARD MANET.

Drawing in pencil on white paper. 0.36 x 0.23.

Stamp of the Degas sale lower left. Drawn 1864.

COLLECTIONS: Atelier Degas; de Zayas.

EXHIBITIONS: Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 32 (of drawings); St. Louis, City Art Museum, 1932, "Drawings by Degas," No. 57; Pittsburgh, The Junior League, 1933, "Old Master Drawings," No. 32; Buffalo, Albright Art Gallery, 1935, "Master Drawings," No. 115 (reproduced); Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 121.

BIBLIOGRAPHY: "Catalogue vente Degas," IV (1919), No. 248a (reproduced); *The Art News*, XXIV, No. 5 (1930), "Degas Drawings," p. 10; A. Mongan, *Bulletin of the Fogg Art Museum*, I, 4 (May, 1932), "Portrait Studies by Degas in American Collections," p. 65, fig. 6.

COMMENT: A study for the etchings of Manet.

LENT BY PAUL J. SACHS, CAMBRIDGE.

66. PORTRAIT OF ÉDOUARD MANET. Portrait de Manet assis, le chapeau haut de forme posé par terre.

Drawing in pencil on pink paper. 0.41 x 0.27.

Signed lower right: Degas (later signature). Annotation upper right: "L'oreille très claire." Drawn about 1864-65.

EXHIBITIONS: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 82; Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 103 (reproduced).

BIBLIOGRAPHY: P. Lafond, "Degas," I (1918), (reproduced, p. 88), Degas, II (1919), p. 16; H. Rivière, "Les dessins de Degas" (1922), No. 60; P. Jamot, "Degas" (1924), pl. 14b; A. Pope, "The Painter's Modes of Expression," (1931), pl. XXVIII.

COMMENT: Studies for the etching "Manet assis tourné à droite."

LENT BY ERNEST ROUART, PARIS.

67. HEAD OF ÉDOUARD MANET

Drawing in pencil on white paper. 0.36 x 0.23.

Signed lower right: Degas (later signature). Drawn about 1864-65.

EXHIBITION: Paris, Musée de l'Orangerie, 1931, "Degas, portraitiste-sculpteur," No. 104.

BIBLIOGRAPHY: P. Lafond, "Degas," II (1919), p. 16; H. Rivière, "Les dessins de Degas" (1922), No. 62; P. Jamot, "Degas" (1924), pl. 14a.

COMMENT: Study for the etching "Manet assis tourné à droite."

LENT BY ERNEST ROUART, PARIS.

68. STUDY OF A NUDE WOMAN FOR "LES MALHEURS DE LA VILLE D'ORLÉANS."

Drawing in pencil on white paper. 0.36 x 0.21.

Stamp lower right of the Degas sale. Drawn 1865.

COLLECTIONS: Atelier Degas; Musée du Luxembourg.

EXHIBITION: Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 84a.

BIBLIOGRAPHY: P. Lafond, "Degas," I (1918), p. 14 (reproduced); "Catalogue vente Degas," I (1918), No. 13; H. Rivière, "Les dessins de Degas" (1922), No. 13 (reproduced).

LENT BY THE MUSÉE DU LOUVRE, PARIS.

69. STUDY FOR THE PORTRAIT OF MME. HERTEL (LA FEMME AUX CHRYSANTHÈMES).

Drawing in pencil on white paper. 0.36 x 0.23.

Signed and dated lower right: "Degas 1865."

COLLECTION: Atelier Degas.

EXHIBITIONS: Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 35 (of drawings); Pittsburgh, The Junior League, 1933, "Old Master Drawings," No. 31; Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 120.

BIBLIOGRAPHY: "Catalogue vente Degas," I (1918), No. 312 (reproduced); H. Rivière, "Les dessins de Degas" (1922), pl. 59; A. Pope, *The Arts*, XII (July, 1927), "The Collection of Drawings," p. 32 (reproduced); "Fogg Museum Handbook" (1931), p. 112 (reproduced); L. Burroughs, *Bulletin of the Metropolitan Museum of Art*, XXVII (1932), "Degas in the Havemeyer Collection," p. 145; A. Mongan, *Bulletin of the Fogg Art Museum*, I, 4 (May, 1932), "Portrait Studies by Degas in American Collections," p. 65, fig. 5.

COMMENT: A study for the painting "La femme aux chrysanthèmes" in the H. O. Havemeyer Collection, Metropolitan Museum of Art, New York.

LENT BY PAUL J. SACHS, CAMBRIDGE.

70. LADY ON HORSEBACK. Amazone vue de dos.

Drawing in pencil on white paper. 0.31 x 0.20.

Stamp of the Degas sale. Drawn about 1865-70.

COLLECTIONS: Atelier Degas; Bing.

EXHIBITIONS: London, Royal Academy, 1932, "French Art," No. 945; Paris, Musée de l'Orangerie, 1935, "Portraits et figures de femmes," No. 38.

BIBLIOGRAPHY: "Catalogue vente Degas," IV (1919), No. 238b; H. Rivière, "Les dessins de Degas" (1922), No. 15 (reproduced); P. Jamot, "Degas" (1924), pl. 16; Commemorative Catalogue of the Exhibition of French Art, Royal Academy, London (1933), No. 822.

LENT BY THE MUSÉE DU LOUVRE, PARIS.

71. MOUNTED JOCKEY. Jockey.

Brush drawing heightened with white, on brown paper. 0.27 x 0.13.

Stamp of the Degas sale lower left. Drawn about 1866.

COLLECTION: Atelier Degas.

EXHIBITIONS: Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 27 (of drawings); Cambridge, Fogg Art Museum, 1931, "Degas," No. 20; St. Louis, City Art Museum, December, 1932; Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 117 (reproduced).

BIBLIOGRAPHY: "Catalogue vente Degas," III (1919), No. 114c (reproduced).

LENT BY PAUL J. SACHS, CAMBRIDGE.

72. PORTRAIT OF EDMOND MORBILLI.

Drawing in pencil. 0.30 x 0.22.

Oval stamp lower left: Atelier Ed. Degas. Drawn 1867.

COLLECTIONS: Atelier Degas; René de Gas.

BIBLIOGRAPHY: "Catalogue vente René de Gas" (1927), No. 9 (reproduced);  
A. Mongan, *Bulletin of the Fogg Art Museum*, I, 4 (May, 1932), "Portrait  
Studies by Degas in American Collections," fig. 2.

COMMENT: Study for the "Portrait of the Duke and Duchess of Morbilli,"  
owned by the Museum of Fine Arts, Boston.

LENT BY THE MUSEUM OF FINE ARTS, BOSTON.

73. STUDY OF A DANCER. Étude de danseuse.

Drawing in pencil and gouache on pink paper. 0.28 x 0.22.

Stamp of the Degas sale lower right. Drawn 1872.

COLLECTIONS: Atelier Degas; René de Gas.

EXHIBITIONS: Cambridge, Fogg Art Museum, 1929, "French Painting of the  
Nineteenth and Twentieth Centuries," No. 21 (of drawings); Providence,  
Rhode Island School of Design.

BIBLIOGRAPHY: "Degas, vingt dessins" (1896), pl. 9; "Catalogue vente Degas,"  
II (1918), No. 231a (reproduced); "Catalogue vente René de Gas" (1927),  
No. 23a (reproduced).

COMMENT: A study for "Le foyer de la danse" in the Musée du Louvre, Paris  
(Camondo Collection).

LENT BY JOHN NICHOLAS BROWN, PROVIDENCE.

74. STUDY OF A DANCER. Étude de danseuse.

Drawing in pencil and gouache on pink paper. 0.28 x 0.22.

Stamp of the Degas sale lower left. Drawn 1872.

COLLECTIONS: Atelier Degas; René de Gas.

EXHIBITIONS: Cambridge, Fogg Art Museum, 1929, "French Painting of the  
Nineteenth and Twentieth Centuries," No. 22 (of drawings); Providence,  
Rhode Island School of Design.

BIBLIOGRAPHY: "Catalogue vente Degas," II (1918), No. 231b (reproduced);  
"Catalogue vente René de Gas (1927), No. 23b (reproduced).

COMMENT: A study for "Le foyer de la danse" in the Musée du Louvre, Paris  
(Camondo Collection).

LENT BY JOHN NICHOLAS BROWN, PROVIDENCE.

75. BALLET DANCER. Danseuse en position, de trois quarts.

Drawing in black pencil heightened with white chalk on pink paper. 0.41 x 0.28.

Signed lower right: Degas. Drawn 1872.

COLLECTION: Atelier Degas.

EXHIBITIONS: New York, Jacques Seligmann and Company, 1930, "Drawings of Degas," No. 34; Cambridge, Fogg Art Museum, 1931, "Degas," No. 23; Buffalo, Albright Art Gallery, 1935, "Master Drawings," No. 116 (reproduced); Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 118.

BIBLIOGRAPHY: "Catalogue vente Degas," I (1918), No. 1328 (reproduced); P. Jamot, "La Peinture au musée du Louvre, école française" (1929), part 3, p. 64; "Degas, vingt dessins" (1896), pl. X.

COMMENT: Study for the two paintings entitled "La classe de danse" in the Musée du Louvre (Camondo Collection), and in the collection of Harry Payne Bingham, New York. The same figure also appears in the centre background of the three versions of "Répétition d'un ballet sur la scène."

LENT BY PAUL J. SACHS, CAMBRIDGE.

76. YOUNG WOMAN IN STREET COSTUME. Jeune femme en costume de ville.

Brush drawing in oil heightened with white on brown paper. 0.32 x 0.25.

Signed lower right: Degas. Drawn 1872.

EXHIBITIONS: Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 34 (of drawings); St. Louis, City Art Museum, December 1932; Northampton, Smith College Museum of Art, 1933, "Edgar Degas," No. 26; Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 122.

BIBLIOGRAPHY: "Degas, vingt dessins" (1896), pl. II.

LENT BY PAUL J. SACHS, CAMBRIDGE.

77. PORTRAIT OF AUGUSTE DE GAS

Drawing in pencil. 0.31 x 0.22.

Oval stamp lower left: Atelier Ed. Degas; drawn about 1874.

COLLECTIONS: Atelier Degas; René de Gas.

EXHIBITIONS: Cambridge, Fogg Art Museum, 1929, "French Painting of the Nineteenth and Twentieth Centuries," No. 31 (of drawings); Providence, Rhode Island School of Design.

BIBLIOGRAPHY: "Catalogue vente René de Gas, Paris (1927), No. 11 (reproduced); A. Mongan, *Bulletin of the Fogg Art Museum*, I, 4 (May, 1933), "Portrait Studies by Degas in American Collections," p. 63, fig. 4.  
LENT BY JOHN NICHOLAS BROWN, PROVIDENCE.

78. THE BALLET MASTER. Le Maître de ballet.

Sketch à l'essence on greenish gray paper. 0.48 x 0.30.

Signed and dated lower right: Degas 1875.

COLLECTIONS: Atelier Degas; Petitdidier; Exsteens; Ochsé.

EXHIBITIONS: Copenhagen, 1914, "Art français, XIX<sup>e</sup> et XX<sup>e</sup> siècles," No. 703; Paris, Galerie Georges Petit, 1924, "Exposition Degas," No. 54; Northampton, Smith College Museum of Art, 1933, "Edgar Degas," No. 22; Cambridge, Fogg Art Museum, 1934, "French Drawings and Prints of the Nineteenth Century," No. 20; Buffalo, Albright Art Gallery, 1935, "Master Drawings," No. 117 (reproduced).

BIBLIOGRAPHY: H. Rivière, "Les dessins de Degas" (1922), pl. XXVI; Boston Evening Transcript (March 24, 1934) (reproduced).

COMMENT: Study for the two paintings entitled "La classe de danse" in the Musée du Louvre, Paris (Camondo Collection), and in the collection of Harry Payne Bingham, New York.

LENT BY HENRY P. McILHENNY, PHILADELPHIA.

79. BALLET DANCERS. Croquis de danseuses.

Drawing in sepia with touches of blue ink. 0.20 x 0.25.

Drawn 1876-77.

COLLECTION: Kalebjian.

EXHIBITIONS: St. Louis, City Art Museum, 1932; New London, Lyman Allyn Museum, 1936, "Drawings," No. 157.

BIBLIOGRAPHY: H. Rivière, "Les dessins de Degas" (1924), pl. 25; R. A. Parker, *International Studio*, "Notes on Drawings at the Fogg Museum" (1930), XCVII, p. 40 (reproduced).

LENT BY PAUL J. SACHS, CAMBRIDGE.

80. DANCERS AT THE BAR. Danseuses à la barre.

Drawing in Chinese ink and gouache on green paper. 0.38 x 0.63.

Signed lower right: Degas. Drawn 1877.

COLLECTIONS: Atelier Degas; Pellet; Whittemore; J. H. Whittemore Company.

EXHIBITION: Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 126.

BIBLIOGRAPHY: "Degas, vingt dessins" (1896), pl. 13; "Catalogue vente Degas," II (1918), No. 338 (reproduced); H. Rivière, "Les dessins de Degas" (1922), No. 86 (reproduced).

COMMENT: Study for the picture "Danseuses à la barre" in the Metropolitan Museum of Art (H. O. Havemeyer Collection).

LENT BY CÉSAR M. DE HAUKE, NEW YORK.

81. STUDY FOR "LYDA." Étude à l'essence pour Lyda. Femme à la lorgnette.

Drawing à l'essence on pink paper. 0.27 x 0.22.

Stamp of the Degas sale lower right. Drawn 1877.

COLLECTIONS: Atelier Degas; Guérin.

BIBLIOGRAPHY: "Catalogue vente Degas," IV (1919), No. 261a (reproduced); *The Art News*, XXVIII (March 29, 1930) (reproduced on cover); P-A. Lemoisne, *L'Amour de l'art*, XII (July, 1931), "À propos des Degas dans la collection de M. Marcel Guérin," p. 291, fig. 59.

COMMENT: Study for "Lyda" in the National Gallery, Millbank, London.

LENT BY CÉSAR M. DE HAUKE, NEW YORK.

82. PORTRAIT OF DIEGO MARTELLI.

Drawing in black crayon with touches of white chalk on gray-brown paper. 0.45 x 0.29.

Stamp of the Degas sale lower left. Drawn 1879.

COLLECTION: Atelier Degas.

EXHIBITIONS: New York, Jacques Seligmann and Company, 1930, "Drawings of Degas," No. 9; Cambridge, Fogg Art Museum, 1931, "Degas," No. 17b; Northampton, Smith College Museum of Art, 1933, "Edgar Degas," No. 27; Cambridge, Fogg Art Museum, 1934, "French Drawings and Prints of the Nineteenth Century," No. 22.

BIBLIOGRAPHY: "Catalogue vente Degas," III (1919), No. 344a (reproduced); *The Arts*, XVII, No. 2 (1930), p. 107 (reproduced); "Handbook of the Fogg Art Museum" (1931), p. 113 (reproduced); A. Mongan, *Bulletin of the Fogg Art Museum*, I, 4 (May, 1932), "Portrait Studies by Degas in American Collections," p. 68; fig. 9.

COMMENT: A study for the painting of Diego Martelli owned by Jacques Seligmann and Company.

LENT BY PAUL J. SACHS, CAMBRIDGE.

83. TWO SEATED WOMEN.

Drawing and pastel on gray paper. 0.32 x 0.47.

Signed lower right: Degas. Drawn about 1880(?).

LENT BY MRS. MURRAY S. DANFORTH, PROVIDENCE.

84. STUDY OF A NUDE WOMAN. Étude de femme nue.

Drawing in pastel on blue paper. 0.48 x 0.30.

Drawn about 1880-1885.

COLLECTION: Atelier Degas.

EXHIBITION: London, Royal Academy, 1932, "French Art," No. 969.

BIBLIOGRAPHY: "Catalogue vente Degas," II (1918), No. 178 (reproduced);

"Commemorative Catalogue of the Exhibition of French Art, Royal Academy, London" (1933), No. 828, pl. CC.

LENT BY DR. GEORGES VIAU, PARIS.

85. AFTER THE BATH. Après le bain.

Drawing in black, red, green and brown crayon on white paper. 0.43 x 0.33.

Signed lower left: Degas. Drawn about 1885.

EXHIBITIONS: St. Louis, City Art Museum, December, 1932; Boston, Museum of Fine Arts, 1935, "Independent Painters of Nineteenth Century Paris," No. 123.

BIBLIOGRAPHY: "Degas," Galerie d'Estampes (1934), pl. 13.

LENT BY PAUL J. SACHS, CAMBRIDGE.

86. AFTER THE BATH. Femme à sa toilette.

Drawing in crayon on yellow tracing paper. 0.80 x 0.10.

Stamp of the Degas sale lower left. Drawn about 1890-92.

COLLECTION: Atelier Degas.

EXHIBITION: Cambridge, Fogg Art Museum, 1931, "Degas," No. 21a.

BIBLIOGRAPHY: "Catalogue vente Degas," II (1918), No. 267 (reproduced).

LENT BY PAUL J. SACHS, CAMBRIDGE.

87. AFTER THE BATH. Femme s'essuyant.

Drawing in black crayon on pink paper. 0.50 x 0.65.

Stamp of Degas sale lower left. Drawn 1890-92.

COLLECTION: Atelier Degas.

EXHIBITION: Cambridge, Fogg Art Museum, 1931, "Degas," No. 21b.

BIBLIOGRAPHY: "Catalogue vente Degas," II (1918), No. 289 (reproduced).

LENT BY PAUL J. SACHS, CAMBRIDGE.

88. NUDE FIGURE BATHING. Le bain.

Drawing in black crayon on white paper. 0.65 x 0.50.

Stamp of the Degas sale lower left. Drawn about 1890-92.

COLLECTIONS: Atelier Degas; Bing

EXHIBITION: Cambridge, Fogg Art Museum, 1931, "Degas," No. 22.

BIBLIOGRAPHY: "Catalogue vente Degas," II (1918), No. 342 (reproduced);

H. Rivière, "Les dessins de Degas" (1924), pl. 98.

LENT BY PAUL J. SACHS, CAMBRIDGE.

## ETCHINGS AND LITHOGRAPHS

89. SELF PORTRAIT. Edgar Degas, par lui-même.  
Etching. First state. 0.23 x 0.14.  
Executed in 1855.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 1.  
LENT BY LESSING J. ROSENWALD, PHILADELPHIA.
90. PORTRAIT OF JOSEPH TOURNY. Le graveur Joseph Tourny.  
Etching. 0.22 x 0.14.  
Executed in Rome 1856.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 4.  
LENT BY W. G. RUSSELL ALLEN, BOSTON.
91. PORTRAIT OF MANET. Manet assis, tourné à droite.  
Etching. First state. 0.17 x 0.11.  
Executed in 1864.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 16.  
LENT BY W. G. RUSSELL ALLEN, BOSTON.
92. TWO DANCERS IN THE WINGS. Deux danseuses dans la coulisse.  
Etching. 0.11 x 0.11.  
Executed about 1875.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 23.  
LENT BY HORACE M. SWOPE, ST. LOUIS.
93. A SINGER. Une chanteuse.  
Etching. 0.16 x 0.11.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 25.  
LENT BY HORACE M. SWOPE, ST. LOUIS.
94. MISS CASSATT AT THE LOUVRE. Au Louvre. Musée des antiques.  
Etching. Fourth state. 0.27 x 0.24.  
Executed about 1876?  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 30.  
LENT BY M. KNOEDLER AND COMPANY, NEW YORK.

95. THE SONG. La chanson du chien.  
Lithograph. 0.35 x 0.23.  
Executed about 1875.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 48.  
LENT BY W. G. RUSSELL ALLEN, BOSTON.
96. AUX AMBASSADEURS. Mlle. Becat.  
Lithograph. 0.20 x 0.19.  
Executed about 1875.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 49.  
LENT BY W. G. RUSSELL ALLEN, BOSTON.
97. AUX AMBASSADEURS. Mlle. Becat.  
Lithograph. 0.29 x 0.24.  
Executed about 1875.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 50.  
LENT BY W. G. RUSSELL ALLEN, BOSTON.
98. THE CAFÉ SINGER. Chanteuse de café-concert.  
Lithograph. 0.25 x 0.19.  
Executed about 1875.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 53.  
LENT BY W. G. RUSSELL ALLEN, BOSTON.
99. THE BOX. Loge d'avant-scène. Femme à l'éventail.  
Lithograph. 0.23 x 0.20.  
Executed about 1880.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 56.  
LENT BY W. G. RUSSELL ALLEN, BOSTON.
100. LEAVING THE BATH. La sortie du bain.  
Lithograph. 0.30 x 0.28.  
Executed about 1890.  
L. Delteil, "Le peintre-graveur illustré, Edgar Degas" (1919), No. 64.  
LENT BY FREDERICK KEPPEL AND COMPANY, NEW YORK.

## SCULPTURE

101. BALLET DANCER. Grande Danseuse habillée.

Danseuse de quatorze ans de la petite classe de l'Opéra, modelée aux trois-quarts de la nature.

Cast in bronze by the cire perdue method by A.-A. Hébrard in 1921. Proof No. G. (0.98).

The original wax was exhibited at the "5<sup>e</sup> Exposition des Impressionnistes" in Paris in 1880.

LENT BY HENRY P. McILHENNY, PHILADELPHIA.

## PHOTOGRAPHS

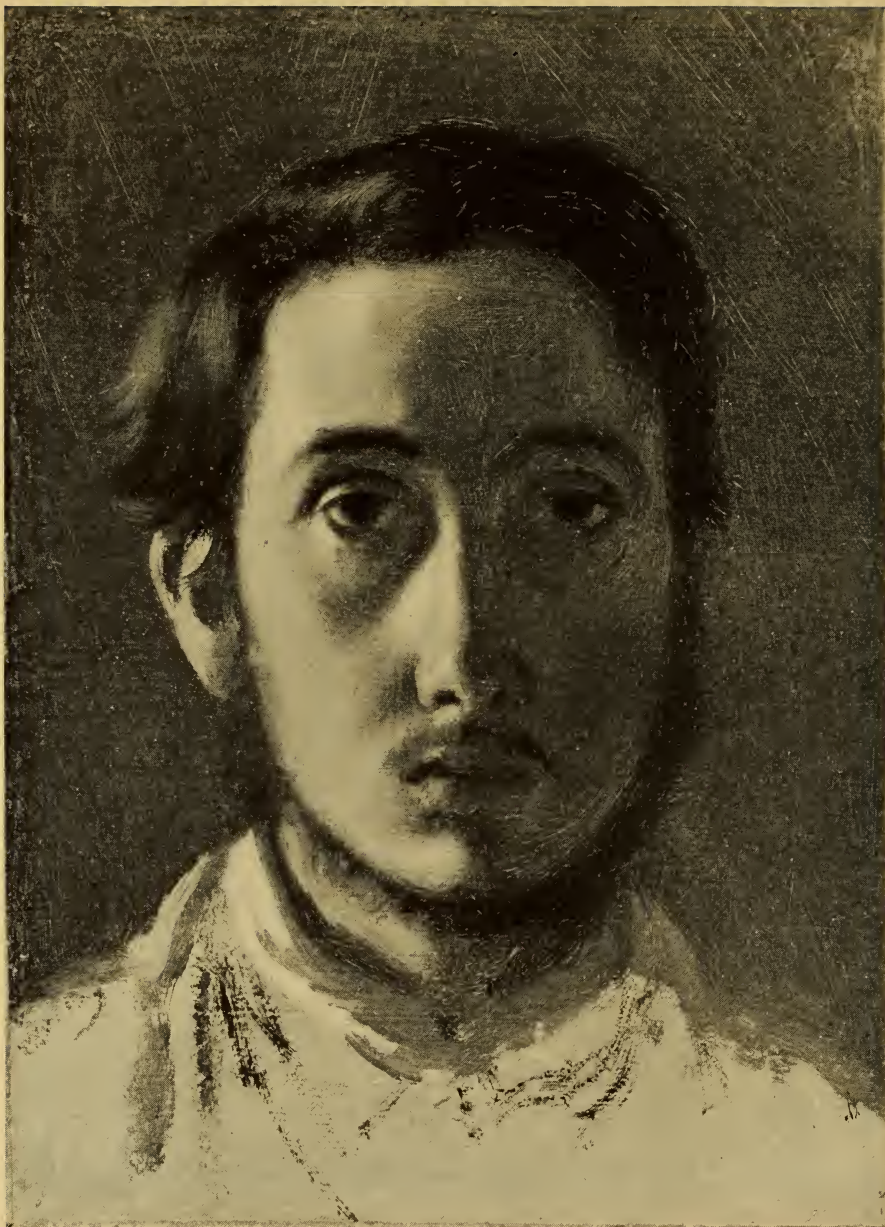
The following photographs were found in Degas' studio and were presumably taken by the artist himself or under his direction.

1. WOMEN IRONING.
2. WOMAN IRONING.
3. CLIFFS BY THE BEACH.
4. TREES BY A ROAD.

LENT BY MARCEL GUÉRIN, PARIS.



1. Self Portrait of Degas in a Soft Hat.  
Lent by Marcel Guérin, Paris



2. Self Portrait.  
Lent by Paul Rosenberg, Paris



3. Portrait of Achille de Gas.  
Lent from the Chester Dale Collection



4. Roman Beggar Woman.  
Lent by Mrs. Chester Beatty, London



5. Young Spartans Exercising.

Lent by the Fogg Art Museum, Harvard University, Cambridge



6. At the Races: The Start.

Lent by the Fogg Art Museum, Harvard University, Cambridge



7. Jephthah's Daughter.

Lent by the Smith College Museum of Art, Northampton



8. Woman with Chrysanthemums.

Lent by the Metropolitan Museum of Art, New York (H. O. Havemeyer Collection)



9. Mlle. Fiocre in the Ballet "La Source."  
Lent by The Brooklyn Museum, Brooklyn



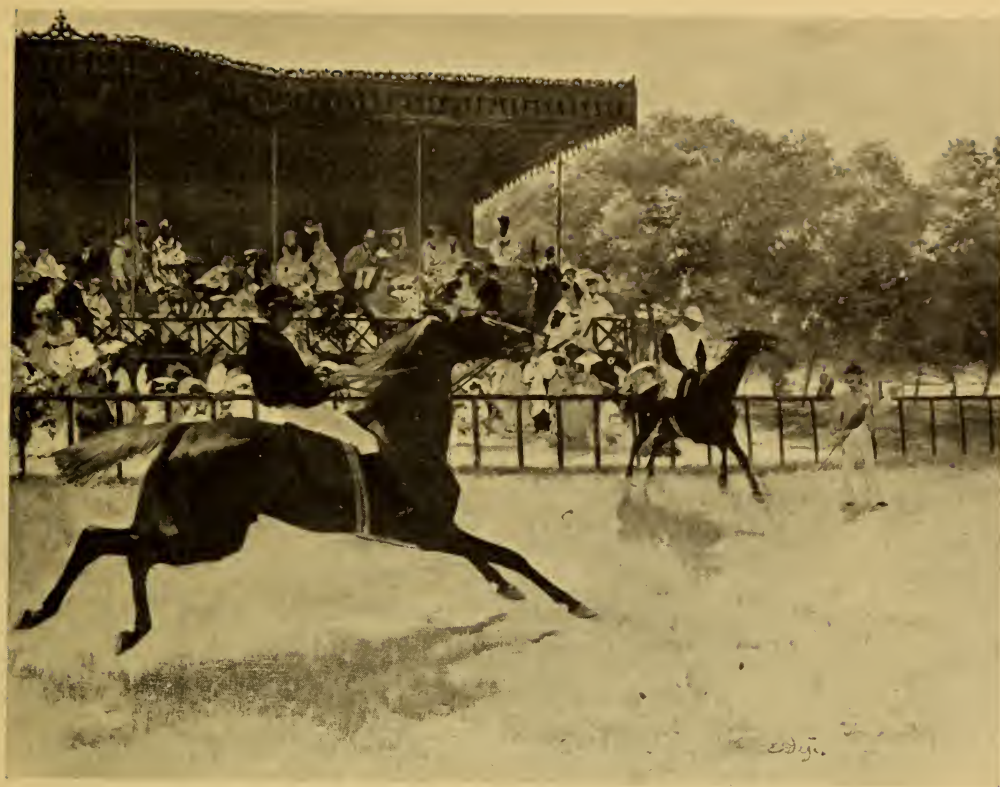
10. Portrait of the Duke and Duchess of Morbilli.  
Lent by the Museum of Fine Arts, Boston



11. Head of a Young Woman.  
Lent by the Musée du Louvre, Paris



12. The Orchestra.  
Lent by the Musée du Louvre, Paris



13. The False Start.

Lent by John Hay Whitney, New York



14. Le Café de Châteaudun.  
Lent by Mr. and Mrs. Robert Woods Bliss, Washington



15. Portrait of Mlle. Hortense Valpinçon.  
Lent by Wildenstein and Company, Paris and New York



16. Portrait of Mlle. Dihau at the Piano.  
Lent by the Musée du Louvre, Paris



17. Woman with Bandaged Head.  
Lent from the Collection of Denys Cochin, Paris



18. Degas' Father Listening to Pagnans.  
Lent by John T. Spaulding, Boston



19. Pouting.

Lent by the Metropolitan Museum of Art, New York. (H. O. Havemeyer Collection)



20. The Cotton Market in New Orleans.  
Lent by the Musée de Pau, Pau



21. Carriage at the Races.  
Lent by the Museum of Fine Arts, Boston



22. Double Portrait of Mlle. Fèvre, called "La répétition de chant."  
Lent by Mr. and Mrs. Robert Woods Bliss, Washington



23. Interior.  
Lent by Henry P. McIlhenny, Philadelphia



24. Uncle and Niece.

Lent by the Art Institute, Chicago (Mr. and Mrs. L. L. Coburn Collection)



25. The Dancing Lesson.

Lent by Mr. and Mrs. James Watson Webb, New York



26. The Laundresses.

Lent by Mr. and Mrs. Howard J. Sachs, New York



27. Ballet Dancer in Her Dressing Room.  
Lent by Mr. and Mrs. Peter H. B. Frelinghuysen, New York



28. Ballet Dancers.  
Lent by Mrs. Edgar Scott, Philadelphia



29. The Start of a Race.  
Lent by Paul Rosenberg, Paris



30. Portrait of Diego Martelli.

Lent by Jacques Seligmann and Company, Paris and New York



31. Before the Race.  
Lent by Mrs. Murray S. Danforth, Providence



32. Portrait of Miss Cassatt at the Louvre.  
Lent by Henry P. McIlhenny, Philadelphia



33. The Lowering of the Curtain.  
Lent by Robert Treat Paine, 2nd, Boston



34. The Box at the Theatre.  
Lent by Mr. and Mrs. Paul H. Nitze, New York



35. The Ballet Class.  
Lent anonymously



36. The Song.  
Lent by Horace Havemeyer, New York



37. The Millinery Shop.

Lent by Mr. and Mrs. Peter H. B. Frelinghuysen, New York



38. Women Ironing.  
Lent by Durand-Ruel, Paris and New York



39. Woman Ironing.  
Lent by Durand-Ruel, Paris and New York



40. The Millinery Shop.  
Lent by the Art Institute, Chicago. (Mr. and Mrs. L. L. Coburn Collection)



41. Waiting.  
Lent by Horace Havemeyer, New York



42. Ballet Dancers on the Stage.  
Lent by Mr. and Mrs. Frank H. Ginn, Cleveland



43. The Morning Bath.  
Lent by the Art Institute, Chicago. (Potter Palmer Collection)



44. The Café Singer.  
Lent anonymously



45. Nude Woman Arranging Her Hair.  
Lent by Durand-Ruel, Paris and New York



46. After the Bath.

Lent by the Fogg Art Museum, Harvard University, Cambridge



47. The Jockey.

The Pennsylvania Museum of Art, Philadelphia. (The W. P. Wilstach Collection)



48. The Mante Family.  
Lent anonymously



49. After the Bath.  
Lent by Durand-Ruel, Paris and New York



50. Reclining Girl.  
Lent by Sam A. Lewisohn, New York



51. The Millinery Shop.  
Lent from the Roche Collection, Paris



52. Combing the Hair.  
Lent by Pierre Matisse, New York



53. Training.

Lent by Mr. and Mrs. James Watson Webb, New York



54. After the Bath.  
Lent by Dr. Georges Viau, Paris



55. Ballet Dancers.  
Lent by Paul Rosenberg, Paris

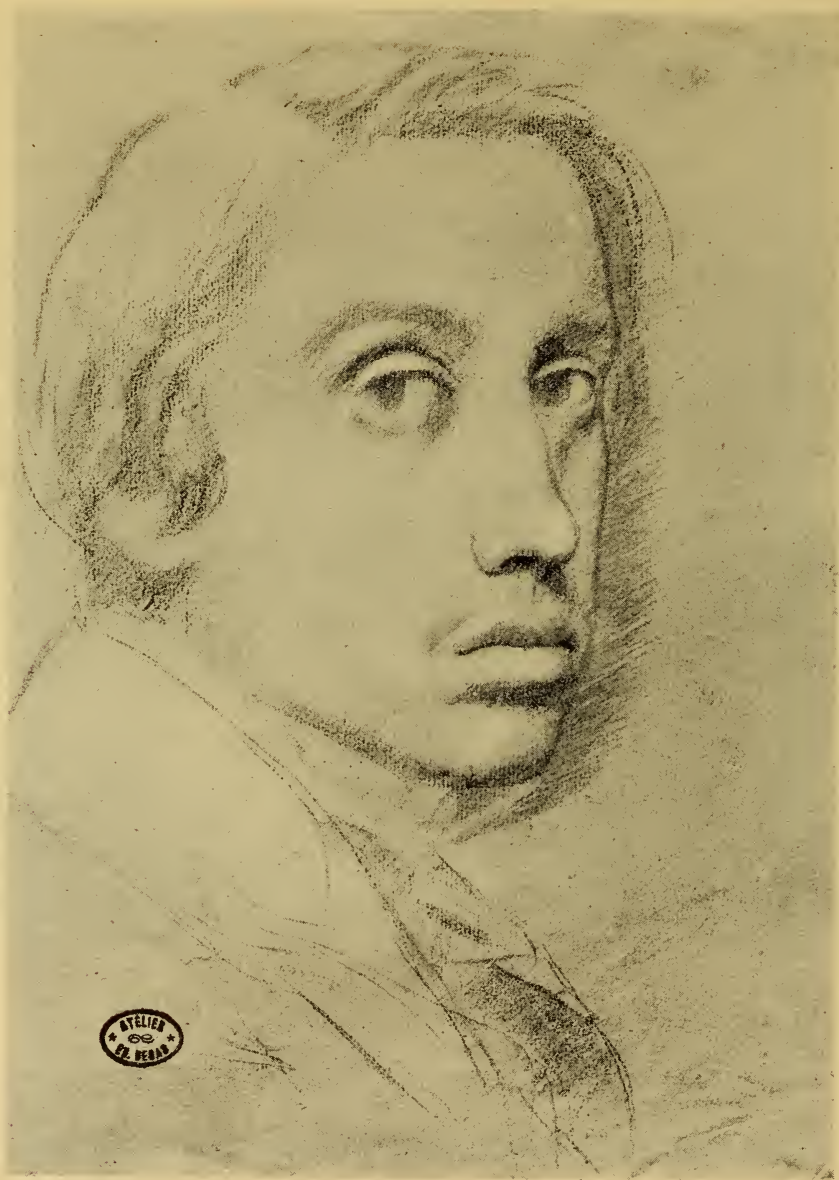


56. The Dancers.

Lent by the Toledo Museum of Art, Toledo



57. Dancers in the Wings.  
Lent by the City Art Museum of St. Louis



58. Self Portrait.

Lent by John Nicholas Brown, Providence



59. Portrait of Julie Belleli.  
Lent by Dikran G. Kélékian, Paris



60. Study of a Kneeling Nude Woman for "Sémiramis."  
Lent by the Musée du Louvre, Paris



61. Study of a Kneeling Draped Woman for "Sémiramis."  
Lent by the Musée du Louvre, Paris



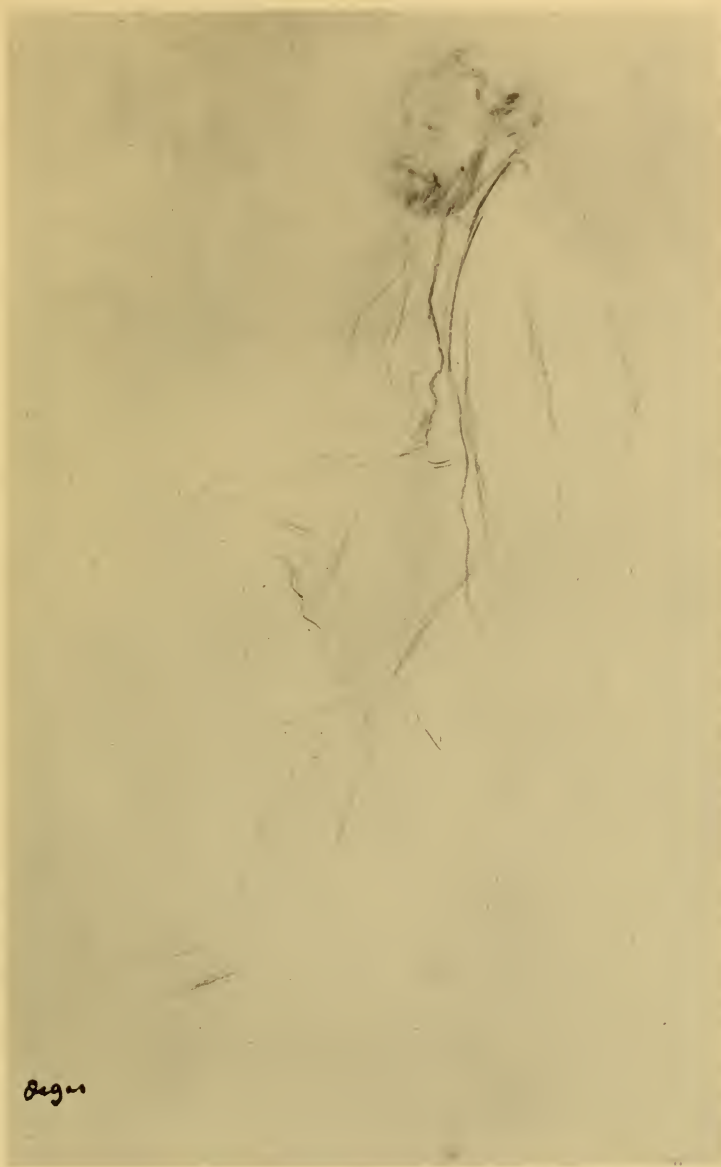
62. Study of Drapery for "Sémiramis."  
Lent by the Musée du Louvre, Paris



63. Young Woman Reclining in Chair, An Open Book in Her Lap.  
Lent by Paul J. Sachs, Cambridge



64. Portrait of Mme. Julie Burtin.  
Lent by Paul J. Sachs, Cambridge



65. Portrait of Édouard Manet.  
Lent by Paul J. Sachs, Cambridge



66. Portrait of Édouard Manet.  
Lent by Ernest Rouart, Paris



67. Head of Édouard Manet.  
Lent by Ernest Rouart, Paris



68. Study of a Nude Woman for "Les Malheurs de la Ville D'Orléans."  
Lent by the Musée du Louvre, Paris



69. Study for the Portrait of Mme. Hertel (La femme aux chrysanthèmes).  
Lent by Paul J. Sachs, Cambridge



70. Lady on Horseback.  
Lent by the Musée du Louvre, Paris



71. Mounted Jockey.  
Lent by Paul J. Sachs, Cambridge



72. Portrait of Edmond Morbilli.  
Lent by the Museum of Fine Arts, Boston



73. Study of a Dancer.  
Lent by John Nicholas Brown, Providence



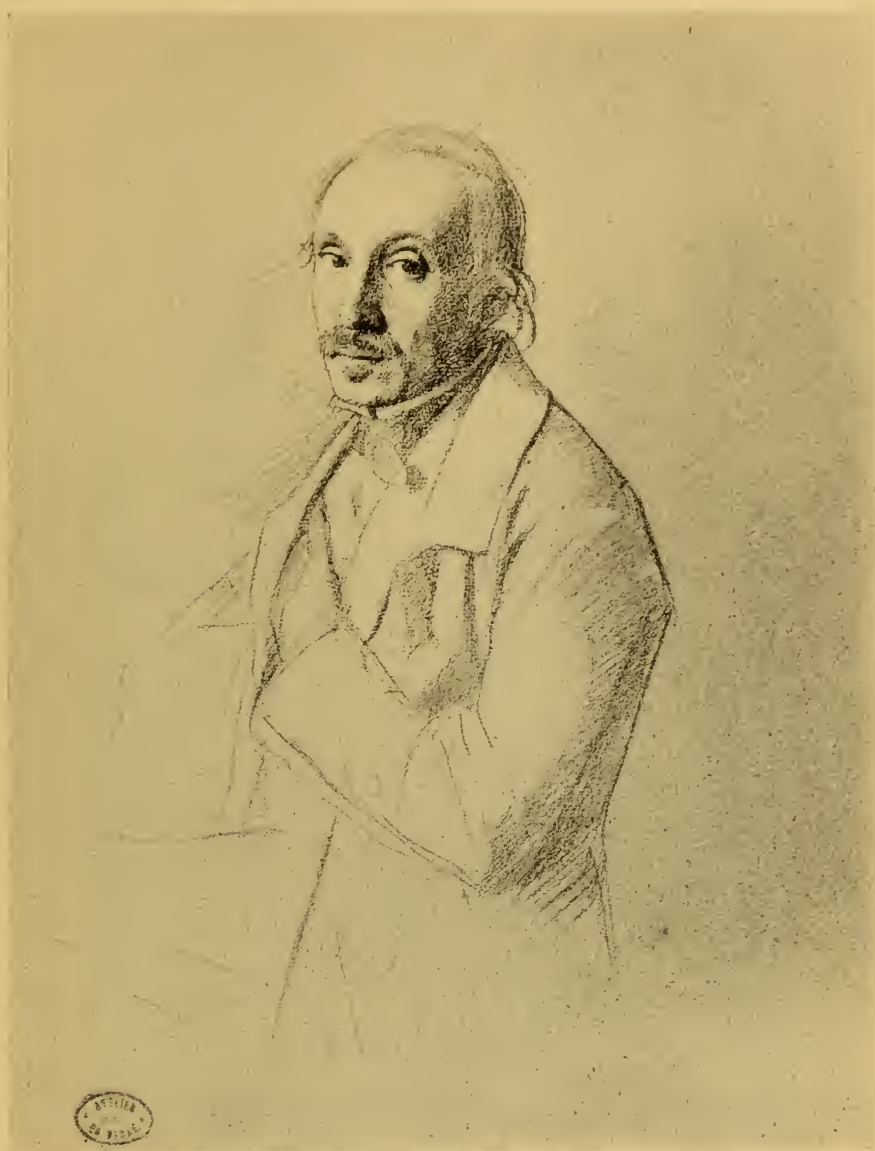
74. Study of a Dancer.  
Lent by John Nicholas Brown, Providence



75. Ballet Dancer.  
Lent by Paul J. Sachs, Cambridge



76. Young Woman in Street Costume.  
Lent by Paul J. Sachs, Cambridge



77. Portrait of Auguste de Gas.  
Lent by John Nicholas Brown, Providence



78. The Ballet Master.

Lent by Henry P. McIlhenny, Philadelphia



79. Ballet Dancers.  
Lent by Paul J. Sachs, Cambridge



80. Dancers at the Bar.  
Lent by César M. de Hauke, New York



81. Study for "Lyda."  
Lent by César M. de Hauke, New York



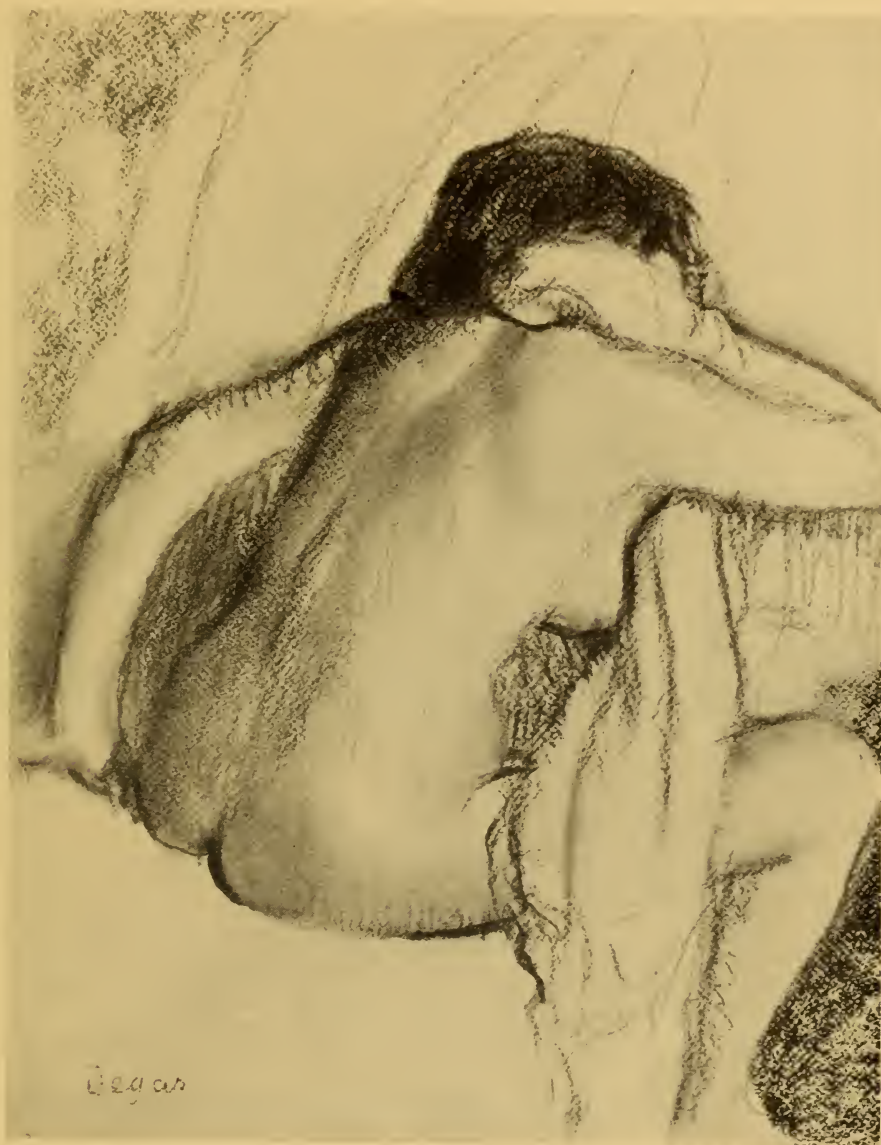
82. Portrait of Diego Martelli.  
Lent by Paul J. Sachs, Cambridge



83. Two Seated Women.  
Lent by Mrs. Murray S. Danforth, Providence



84. Study of a Nude Woman.  
Lent by Dr. Georges Viau, Paris



85. After the Bath.  
Lent by Paul J. Sachs, Cambridge



86. After the Bath.  
Lent by Paul J. Sachs, Cambridge



87. After the Bath.  
Lent by Paul J. Sachs, Cambridge



88. Nude Figure Bathing.  
Lent by Paul J. Sachs, Cambridge







