SAMUEL COURTAULD

MEMORIAL EXHIBITION
THE TATE GALLERY
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ERRATA
The following works, viz., numbers 17, 87 and 88 have been withdrawn from the exhibition.
Samuel Courtauld

MEMORIAL EXHIBITION
THE TATE GALLERY
1948

Bust of the late Samuel Courtauld (bronze) by Bertram Elkan
Foreword

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

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

In 1923, while the galleries to house the new collection of foreign paintings were still under construction, Courtauld made his superb gift to the Tate. A fund of £50,000 was provided for the immediate acquisition of Impressionist and Post-Impressionist pictures. The terms of the deed of gift were characteristically far-sighted; they allowed for the future sale or exchange of purchases in the interests of the collection and they anticipated the probability that in due course certain of the purchases would be transferred to the National Gallery. Responsibility for the choice of pictures was vested in five Trustees, Sir Charles Holmes, Charles Aitken, Lord Henry Bentinck, Sir Michael Sadler and Courtauld himself. This body had completed its work within two years, acquiring twenty paintings which ranged in price from the £350 given for Utrillo's 'Place du Tertre' to the £10,000 spent on Manet's 'Le Serveuse de Rocs'. Few institutions have ever received so timely an endowment on so princely a scale. The opportunity to acquire pictures of this school at such favourable
prices has never re-occurred. Van Gogh's 'Yellow Chair' and 'Sunflowers', for instance, were purchased from the artist's nephew for £700 and £1,100 respectively; Seurat's masterpiece, 'Une Baignade', whose value today is certainly no less than the entire Fund, for under £4,000. But the gift cannot, of course, adequately be assessed merely as a prudent and generous investment. What the Tate gained in addition was a coherent nucleus for its modern foreign collection, which has in fact been largely built on this foundation by later gifts, following Courtauld's lead.

The foundation of the Courtauld Institute by the gift and endowment of Home House, No. 20 Portman Square, is referred to in the obituary notice contributed by Professor Hoare, formerly Director of the Institute, to The Burlington Magazine and reprinted in this catalogue by his permission. Many of Courtauld's finest pictures formed an integral part of this gift, but others remained in his private collection.

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

The name of Samuel Courtauld, who died on December 1, 1947, at the age of seventy-one, will have a distinguished place in the annals of the arts in England. His services were very numerous, including those normal to a man of his prominence and interests, such as Trusteeships of the National Gallery and the Tate Gallery; but two achievements stand out pre-eminently: the securing for the nation, by gifts of money or actual paintings, of an unrivalled selection of the masterpieces of the French Impressionists and the endowment and planning of the Courtauld Institute of Art in the University of London. Chairman for twenty-five years of Courtaulds Limited, he was a man of wealth, able to implement his desire that great painting should be experienced and interpreted as widely as possible. He showed in his liking of pictures a single-mindedness somewhat surprising in a man of his many interests. Manet, Cézanne, Renoir and Seurat were the especial artists with whose works he mostly lived. But his preference, though marked, was never exclusive. A brilliant Rubens sketch was one of his favourite possessions, and in the last year of his life, when ill health restricted his activities, he was reading much and writing on the paintings of Correggio. In the splendid Adam house at 29 Portman Square, or later at 12 North Audley Street, he restored the eighteenth-century settings with as much insight and taste as he brought to the selection of the Impressionist paintings which he hung in them.

Two separate gifts from him established the London Galleries as leading centres for the enjoyment of Impressionist art. In 1923 he transferred to a trust fund the sum of £10,000 for the purchase of paintings of a selected list of French artists of the latter half of the nineteenth century. The representation of Monet, Renoir, Van Gogh, and Seurat ("Une Baignade") in the Tate Gallery was notably enriched by this gift. More personal, because works of his own selection which he had hung in his own house, were the pictures which, in 1932, he presented to the Courtauld Institute, and of which many are by his wish on loan to the National Gallery. Among them are Manet's "Bar aux Folies-Bergères", purchased in 1926; Cézanne's "Montagne Ste. Victoire", "Lac d'Annecy", and a version, perhaps the finest version, of "The Card Players"; two important works of Gauguin: a landscape by Van Gogh, and the
‘Self portrait with Bandaged Eye'; Renoir’s 'La Loge' and 'Woman Tying her Shoe'; three by Degas; Toulouse-Lautrec's 'Jeanne Avril'; Daumier’s 'Don Quixote' and 'Malade Imaginaire'.

This gift of masterpieces was part of the wider scheme which took shape in the foundation of the Courtauld Institute of Art in 1931. Home House (26 Portman Square), when occupied by Mr and Mrs Courtauld, had been a great London centre for the arts of painting and music. On her death, and in furtherance of designs in which she had always had the closest and most active interest, he presented the leasehold of the house to London University, with a large capital sum to provide an annual endowment and a building fund, eventually to be used for a new institute on the University site. These were schemes in which he worked in the closest touch with Lord Lee of Fareham, one of his most intimate friends, who shared his interest in art, though the art of quite other periods, and whose death so shortly preceded his own. The Institute, as Mr Courtauld saw it, was primarily a school of appreciation and understanding of the arts, which would spread its influence by producing trained and informed teachers, but would also, through lectures, make a direct appeal to a wide audience. His interest in it had something of missionary fervour, and at times he found the caution and exactness of academic procedure somewhat irksome. The chairmanship of the Institute’s Committee of Management, a post he remained until his death and after he had resigned from most other commitments, was not always an enviable task, for there were, not surprisingly, growing pains, and an Institute of the History of Art, a subject not till then given full university status in this country, had many problems and an abundance of advice and criticism. The University, warmly appreciative as it was of the new foundation, was rightly anxious to ensure adequate standards and a suitable syllabus, those brought up in an older and well-founded tradition of art connoisseurship viewed with suspicion this historical and academic approach. There were uneasy periods, in all of which, and in the gradual emergence from them, Mr Courtauld’s influence and open-mindedness were the determining factors. Writing in 1942 in the Economic Journal on a quite other subject, he used the words ‘every type of organisation must allow for the germination of its own seeds’, and the phrase exactly illustrates his attitude to the Institute in Portman Square. His own views were clear and firm, but he readily recognised the validity of academic requirements and the need for emphasis on details which he personally found almost irrelevant. If there were difficulties, there was also much support, and Mr Courtauld, the most self-effacing of men, would never have welcomed any reference to these early stages which omitted some mention of the benefactions made by others, benefactions too numerous to be listed here. The increasing recognition of the Institute as an
accepted part of a great university, with a special position of its own in the university studies of the country, was some reward for all that he had given to it, not only materially, but in time and thought. He lived to see another body that he had befriended, the Warburg Institute, incorporated also in London University, and working in close co-operation with his own particular foundation.

All these pre-occupations with the arts were part, and part only, for he had much liking for outdoor pursuits, of the spare-time activities of a man holding a key position in industry, and deeply and liberally concerned with all industrial problems. It was characteristic of him that nothing he took up seemed anything but thoroughly handled. In his work for the arts, which here is the only side of his interests that can be dealt with, his aim was always that more and more people should come to experience the spiritual values which he himself found so keenly in the great achievements of painting. The pictures hung in this Exhibition are not mere collectors' pieces, but works over which he had deeply pondered and to whose formal beauty he had brought a devoutness of attention which recalled, in its high seriousness of purpose, the Huguenot ancestry from which he came. He was determined that, in the troubles of the world, the inspiration of the arts should be made fully available. He has left permanent and substantial memorials; but he will be long remembered for himself. The art world of London has its share of bickerings and animosities; in that world he was liked and trusted by everyone; and those who knew him more intimately, not a large number for he was not easily communicative, had for him a deep affection.

T. S. R. BOASE
Oil Paintings

PIERRE BONNARD (1867–1947)
1. The Table ("La Table")
Canvas. 39 × 23 in. (103.5 × 58 cm). Signed: Bonnard. Painted c. 1922.
The Trustees of the Tate Gallery.

2. The Blue Balcony
Canvas. 39 × 23 in. (103.5 × 58 cm). Signed: Bonnard. Painted in the
artist's garden at Vernon in 1922. The Home House Trustees.

EUGÈNE BOUDIN (1824–1898)
3. The Beach at Trouville
The Home House Trustees.

4. The Beach at Deauville
Canvas. 19 × 24 in. (48 × 61 cm). Signed: E. Boudin 84. The
Executors of the late Samuel Courtauld.

PAUL CEZANNE (1839–1906)
5. L'Etang des Sevres at Osny near Pontoise
Canvas. 24 × 39 in. (60 × 99 cm). Painted on a visit to Pissarro in
1877. The Home House Trustees.

6. An Orchard in Normandy
Canvas. 26 × 48 in. (66 × 122 cm). Painted c. 1892–93. The
Executors of the late Samuel Courtauld.

7. Self Portrait ("Gisarme Chairve")
Canvas. 14 × 11 in. (36 × 29 cm). Painted c. 1880–82. The Trustees
of the Tate Gallery.

8. L'Estaque
Canvas. 28 × 22 1/2 in. (71 × 57 cm). Painted c. 1885. The Executors
of the late Samuel Courtauld.

9. A Rocky Landscape in Provence ("Aix: Paysage Rocheux")
Canvas. 25 1/2 × 23 1/2 in. (65 × 59 cm). Painted c. 1885–87. The
Trustees of the Tate Gallery.

10. La Montagne Sainte Victoire
Canvas. 25 1/2 × 31 1/2 in. (65 × 80 cm). Signed: P. Cézanne. Painted c.
1885–87. The Home House Trustees.

11. Trees at the Jas de Bouffan
Canvas. 24 1/2 × 34 1/4 in. (62 × 87 cm). Painted c. 1885–87. The
Executors of the late Samuel Courtauld.

12. Flowers and Fruit
Canvas. 17 3/4 × 24 in. (45 × 61 cm). Painted c. 1883. The Home
House Trustees.

13. The Card Players
Canvas. 24 1/2 × 18 in. (62 × 46 cm). Painted c. 1892. Almost identical
versions are in the Louvre (Garnier collection) and the Pellevé
collection. Two larger versions of the subject were also executed.
A Man Smoking a Pipe
Canvas, 25½ × 20¼ in. (65 × 51 cm). Painted c. 1852. The same model appears in The Card Players (No. 15). Other versions of the picture are known. The Home House Trustees.

Still Life with a Plaster Cast ("L'Amour en Plâtre")
Paper mounted on panel, 27½ × 22¼ in. (70 × 57 cm). Painted c. 1893. The Executors of the late Samuel Courtauld.

The Lake of Annecy
Canvas, 11½ × 19 in. (29 × 48 cm). Painted in July 1896 when Cézanne spent a few weeks at Talloires, near Annecy. The Home House Trustees.

JEAN BAPTISTE CAMILLE COROT (1796–1875)

A Seated Child

A Storm in a Wood

HONORE DAUMIER (1808–1879)

The Rescue
Canvas, 114½ × 17 in. (295 × 43 cm). The Executors of the late Samuel Courtauld.

Don Quixote and Sancho Panza
Canvas, 59¼ × 32 in. (150 × 81 cm). The Home House Trustees.

EDGAR DEGAS (1834–1917)

Spartan Games ("Jeunes Spartiates s'exerçant à la lutte")
Canvas, 21¾ × 52 in. (55.1 × 137.3 cm). Stamped: Degas. Painted in 1874. The Trustees of the Tate Gallery.

A Woman at a Window

Seated Woman
Canvas, 27½ × 21¼ in. (70 × 54 cm). Painted in c. 1877. The Trustees of the Tate Gallery.

Two Dancers on the Stage

Miss Lola at the Cirque Fernando
Canvas, 46½ × 50¼ in. (118.1 × 127.7 cm). Signed: Degas. Painted 1879. For a study see No. 91. The Trustees of the Tate Gallery.

Ballet Dancers Practising (formerly known as "Danses")

PAUL GAUGIN (1848–1903)

Harvest in Brittany

Nevermore
É. BERIOZ. Le Première Sortie
MANET. La Serveuse de Boîtes
29 Two Tahitian Women (‘Te Renioa’)
Canvas. 177 × 173 cm. (69 1/3 × 68 cm). Signed and inscribed: Te Renioa

VINCENT VAN GOGH (1853–1890)
30 Sunflowers
Canvas. 56 1/2 × 28 1/2 in. (143 × 73 cm). Signed: Van Gogh. Painted in
August 1888 at Arles. The Trustees of the Tate Gallery.
31 The Chair and the Pipe (‘The Yellow Chair’)
Canvas. 56 1/2 × 29 in. (143 × 73 1/2 cm). Signed: Van Gogh. Painted in
December 1888 and January 1889 at Arles. Van Gogh executed a
companion picture of Gauguin’s chair. The Trustees of the Tate
Gallery.
32 Self Portrait
Canvas. 23 1/2 × 19 1/2 in. (60 × 49 cm). Painted at Arles in January 1889
after the artist had cut off his ear in a fit of insanity on December 24,
1888. The Home House Trustees.
33 Peach Trees in Blossom near Arles
Canvas. 233 × 146 in. (69 × 82 cm). Painted in March–April 1889 at
Arles. The Home House Trustees.
34 Cornfield and Cypresses (‘Landscape with Cypress Trees’)
Canvas. 233 × 146 in. (69 × 82 cm). Painted at St. Rémy, September–
October 1889. The Trustees of the Tate Gallery.
35 Grass with Butterflies (formerly known as ‘Field at Arles’)
Canvas. 233 × 146 in. (69 × 82 cm). Painted at St. Rémy, April–May
1889. The Trustees of the Tate Gallery.

EDOUARD MANET (1832–1883)
36 ‘Le Déjeuner sur l’Herbe’
Canvas. 51 1/2 × 43 1/2 in. (80 × 110 cm). Signed: Manet. A smaller
version of the painting executed in 1863 and exhibited in the
Salon des Refusés of 1863, now in the Louvre. The Home House
Trustees.

37 Road-menders in the Rue de Berne
Canvas. 23 1/2 × 11 1/2 in. (60 × 29 cm). Signed: Manet. Painted from
the window of Manet’s house. The Executors of the late Samuel
Courtauld.
38 Argenteuil
Canvas. 23 1/2 × 30 1/2 in. (60 × 78 cm). Signed: Manet. The
Executors of the late Samuel Courtauld.
39 ‘La Serveuse de Boîtes’
Canvas. 39 1/2 × 21 in. (98 × 57 cm). Signed: Manet, 1879. A scene in
the ‘Atelier-concert’ called ‘Au Cabinet de Retractooff’. The Trustees of
the Tate Gallery.
40 Bar at the Folies-Bergères
Canvas. 37 1/2 × 19 1/2 in. (96 × 50 cm). Signed: Manet 1882. The Home
House Trustees.

JEAN MARCHAND (born 1883)
41 St. Paul du Var
Canvas. 23 1/2 × 29 1/2 in. (60 × 75 cm). Signed: J. Marchand. This
and Nos. 41, 42 were probably the first French paintings bought by
Samuel Courtauld. The Home House Trustees.

AMEDEO MODIGLIANI (1884–1920)
42 Nude
Canvas. 36 1/2 × 23 in. (92 × 60 cm). Signed: modigliani. Probably
painted c. 1917. The Home House Trustees.
CLAUDERENET (1840-1926)

43. The Beach at Trouville ('Plage de Trouville')
Canvas, 15 x 18¼ in. (38 x 46.5 cm). Signed: C.Monet. The Trustees of the Tate Gallery.

44. The Seine at Vétheuil
Canvas, 22 x 29½ in. (56 x 75 cm). Signed: Claude Monet '73. The Home House Trustees.

45. The Bridge at Argenteuil
Canvas, 33 x 21½ in. (84 x 55 cm). Signed: Claude Monet. Painted in 1873. Lent by Mrs. R. A. Butler.

46. St. Lazare Station
Canvas, 21 x 28½ in. (53.7 x 72.5 cm). Signed: Monet. One of a series of monotypes of the subject painted in 1876-7. The Executors of the late Samuel Courtauld.

47. Antibes
Canvas, 34¾ x 16½ in. (85 x 42 cm). Signed: Claude Monet '88. The Executors of the late Samuel Courtauld.

48. The Lily-pond ('Le Bassin aux Nymphéas')
Canvas, 35 x 16¼ in. (90 x 41 cm). Signed: Claude Monet, '99. The Trustees of the Tate Gallery.

49. A Vase of Flowers
Canvas, 36½ x 21 in. (92 x 81 cm). Signed: Claude Monet. The Home House Trustees.

PABLO PICASSO (born 1881)

50. A Child with a Dove
Canvas, 28½ x 21 in. (72 x 54 cm). Signed: Picasso. Painted in 1901. The Executors of the late Samuel Courtauld.

CAMILLE PISSARO (1830-1903)

51. Pege Station, Upper Norwood
Canvas, 16½ x 28 in. (42.3 x 71 cm). Signed: C. Pissaro 1871. Painted during the artist's visit to England. The Executors of the late Samuel Courtauld.

52. The Quay at Rouen
Canvas, 21 x 29 in. (53.3 x 74 cm). Signed: C. Pissaro 1883. The Home House Trustees.

53. Boulevard Montmartre at Night (formerly known as 'Boulevard des Italiens: Effet de Nuit')
Canvas, 22 x 20 in. (55.9 x 50.8 cm). Inscribed on the back in the artist's hand: 'Effet de nuit 1897'. The Trustees of the Tate Gallery.

54. The Louvre in Snow ('Le Louvre; Matin de Neige')
Canvas, 28 x 22 in. (66.7 x 81.7 cm). Signed: C. Pissaro 1902. The Trustees of the Tate Gallery.

AUGUSTE RENOIR (1841-1919)

55. 'La Première Sortie'
Canvas, 25½ x 19³⁄₄ in. (64.3 x 50 cm). Signed: Renoir. Painted c. 1875-8. The Trustees of the Tate Gallery.

56. The Box at the Theatre ('La Loge')
Canvas, 31½ x 25½ in. (80 x 64 cm). Signed: A. Renoir '74. The Home House Trustees.

57. The Rowing Boat ('La Yole')
Canvas, 32 x 51¼ in. (78 x 90 cm). Signed: Renoir. Painted c. 1879. The Executors of the late Samuel Courtauld.

58. Spring
Canvas, 33 x 29 in. (83.8 x 73.7 cm). Signed: Renoir. Painted c. 1877. The Executors of the late Samuel Courtauld.
Place Pigalle
Canvas, 21 1/2 x 27 1/8 in. (54.5 x 69.5 cm). Signed: A. Renoir. Painted c. 1885. The Executors of the late Samuel Courtauld.

60 Portrait of Ambroise Vollard
Canvas, 23 1/2 x 23 1/2 in. (60 x 60 cm). Signed: Renoir '08. The Home House Trustees.

61 A Woman tying up her Shoe
Canvas, 19 1/4 x 22 3/4 in. (50.3 x 57.7 cm). Signed: Renoir. Probably painted in 1918. This and No. 42 were probably the first French paintings bought by Samuel Courtauld. The Home House Trustees.

HENRI ROUSSEAU (1844-1910)

62 The Customs House
Canvas, 64 1/2 x 121 1/2 in. (174 x 313 cm). Signed: H. Rousseau. Painted c. 1900. The Executors of the late Samuel Courtauld.

GEORGES SEURAT (1859-1891)

63 Boats at Asnières
Panel, 11 1/2 x 9 in. (29.7 x 22.9 cm). Painted c. 1884. The Executors of the late Samuel Courtauld.

64 A Man Painting his Boot
Panel, 6 1/2 x 9 1/2 in. (17 x 24 cm). Painted c. 1885. The Executors of the late Samuel Courtauld.

65 Sketch for 'Une Baignade': The Horses
Panel, 6 x 9 1/2 in. (15 x 24 cm). Painted in 1881. A study for No. 66. The Executors of the late Samuel Courtauld.

66 'Une Baignade, Asnières' ('La Baignade')
Canvas, 20 1/2 x 20 in. (52 x 50.8 cm). Signed: Seurat. Painted in 1884-4. For a preparatory sketch, see No. 54. The Trustees of the Tate Gallery.

66a River Scene with Man Fishing
Panel, 6 x 9 in. (15.2 x 22.9 cm). Painted in 1883. Lent by Lady Aberconway.

67 A Man in a Boat
Panel, 6 x 9 1/2 in. (15 x 24 cm). Painted c. 1884. The Executors of the late Samuel Courtauld.

68 A Man Fishing
Panel, 9 1/2 x 6 in. (24 x 15 cm). Painted in 1884. A study for 'Un Dimanche d’Octobre à la Grande Jatte'. Lent by The Lady Aberconway.

69 Courbevoie Bridge
Canvas, 17 1/2 x 21 3/4 in. (44.5 x 55 cm). Signed: Seurat. Painted in 1886. The Executors of the late Samuel Courtauld.

70 'Le Chahut'
Panel, 9 3/8 x 16 1/4 in. (23.8 x 41.2 cm). Painted in 1889. A study for the painting in the Kröller-Müller collection, Otterlo. The Executors of the late Samuel Courtauld.

71 A Woman Powdering Herself ('La Poudreuse')
Canvas, 31 1/4 x 21 1/2 in. (78.6 x 54.5 cm). Signed: Seurat. Painted in 1888-90. The sitter was the artist's mistress, Mlle. Mackeuster Knobloch. The Home House Trustees.

72 Gravelines: A Study
Panel, 6 3/8 x 9 3/8 in. (15.8 x 23.2 cm). Painted in 1890. The Executors of the late Samuel Courtauld.

73 Entrance to the Harbour of Gravelines
Canvas, 25 1/2 x 31 1/2 in. (65 x 80 cm). Painted between May and October 1890. The Executors of the late Samuel Courtauld.

PAUL SIGNAC (1863-1935)

74 St. Tropez
Canvas, 27 1/4 x 21 1/4 in. (69.2 x 54 cm). Signed: P. Signac and on back: P.S. St. Tropez. The Executors of the late Samuel Courtauld.
ALFRED SISLEY (1849-1899)
75 Snow at Louveciennes
Canvas, 18¼ × 22 in. (47.5 × 56.3 cm). Signed: Sisley. Painted c. 1874. The Home House Trustees.

76 The Watering place at Marly ('L'Abreuvoir')
Canvas, 20 × 26 in. (50.5 × 66 cm). Signed: Sisley '74. The Trustees of the Tate Gallery.

77 Boats on the Seine
Canvas, 14½ × 17½ in. (37 × 44.5 cm). Signed: Sisley. Painted c. 1888. The Executors of the late Samuel Courtauld.

HENRI DE TOULOUSE-LAUTREC (1864-1901)
78 Seated Woman
Millboard, 20½ × 20¼ in. (52.4 × 51.5 cm). Signed: T-Lautrec '91. The picture represents Gabrielle Le Dauvissac in the garden of M. Forest. The Trustees of the Tate Gallery.

79 Jane Avril Leaving the Moulin-Rouge

80 A Private Room at the Rat-Mort
Canvas, 21½ × 17½ in. (55 × 44.5 cm). Signed: T-Lautrec. Painted in 1892. The Executors of the late Samuel Courtauld.

MAURICE UTRILLO (born 1883)
81 Place du Tertre
Canvas, 19½ × 23¼ in. (50 × 59 cm). Signed: Maurice Utrillo V. Painted c. 1909. The Trustees of the Tate Gallery.

82 A Street at Sannois

EDOUARD VUILLARD (1867-1940)
83 The Screen

Water Colours and Drawings

PAUL CEZANNE (1839-1906)
84 The Stool
Black chalk and watercolour, 12½ × 18½ in. (31.5 × 47.5 cm). Painted c. 1880. The Home House Trustees.

85 La Montagne Sainte Victoire
Watercolour, 12½ × 18½ in. (31.5 × 47.5 cm). Painted c. 1890. The Home House Trustees.

86 Still Life, with a Chair, Bottles and Apples
Watercolour, 17½ × 23½ in. (44.5 × 59 cm). Painted c. 1903-5. The Executors of the late Samuel Courtauld.

JEAN BAPTISTE CAMILLE COROT (1796-1875)
87 Study of Trees
Pencil on green paper, 11 × 14 in. (27.9 × 35.5 cm). Signed: Corot 1853, posthum. The Home House Trustees.
Attributed to J. B. C. Corot

88 A Woman’s Head
Black and coloured chalks on buff paper, 13⅛ × 11 in. (33.5 × 28 cm). Signed: G.G. The Home House Trustees.

HONORÉ DAUMIER (1808–1879)

89 A Barrister Pleading
Pen and ink, 8⅛ × 11¾ in. (23.5 × 30 cm). Signed: H.D. The Executors of the late Samuel Courtauld.

90 ‘Le Malade Imaginaire’

EDGAR DEGAS (1834–1917)

91 Miss Lolah at the Cirque Fernando
Pastel, 24¼ × 18¾ in. (62 × 47.5 cm). Stamped: Degas. Inscribed: Miss Lolah, 24 Jan 75, a été en haine, il y a douze ans. Executed in 1875. A study for No. 23. The Trustees of the Tate Gallery.

92 A Woman Before a Mirror

93 A Woman Drying Herself

RAOUl Dufy (born 1879)

94 The Sailing Boat

JEAN LOUIS FORAIN (1852–1931)

91 In the Attic Court

96 A Girl Reading

97 The Artist and his Model

98 In the Wings
Watercolour, 16¼ × 10¼ in. (41.5 × 26 cm). Signed: Forain. The Home House Trustees.

99 On the Stage

VINCENT VAN GOGH (1853–1890)

100 A Tile Factory near Arles
Pen and ink, 9½ × 13½ in. (24.5 × 34.5 cm). Executed about March 1888. The Executors of the late Samuel Courtauld.

CONSTANTIN GUYS (1805–1892)

101 Lady with a Fan
Indian ink wash, 13½ × 8½ in. (34.5 × 22 cm). The Executors of the late Samuel Courtauld.

102 Two Ladies with Muffs
Indian ink and watercolour, 13½ × 9 in. (33.5 × 23 cm). The Home House Trustees.
131 Leaving the Theatre
Lithograph, (Delteil, 162) 1886. 12⅛ x 10⅞ in. (31.5 x 26 cm). The Executors of the late Samuel Courtauld.

132 Ida Heath
Lithograph, (Delteil, 163) 1895. 14½ x 10½ in. (36 x 26.5 cm). The Home House Trustees.

133 A Woman in Bed
Lithograph, (Delteil, 182) 1896. 20⅛ x 15⅞ in. (51.8 x 40 cm). The Home House Trustees.

134 A Girl in Bed Playing with a Dog
Lithograph, (Delteil, 178) 1891. 12¾ x 10 in. (32 x 25.5 cm). The Executors of the late Samuel Courtauld.

135 The Jockey
Lithograph, (Delteil, 270) 1896. 19⅝ x 14⅝ in. (51.5 x 37 cm). The Home House Trustees.

PAUL GAUGUIN (1848–1903)

138 Portrait of Mme. Gauguin
Marble. Height 13 in. (33 cm). Signed: P. Gauguin. Executed soon after 1872. It is probable that in the execution of the marble Gauguin received assistance from a professional sculptor. The Home House Trustees.

AUGUSTE RODIN (1840–1917)

139 Haruko
Bronze. Height 6½ in. (16 cm). Executed in 1908. The Executors of the late Samuel Courtauld.

BENNO ELKAN (born 1877)

140 Bust of the late Samuel Courtauld
Bronze. Height 14 in. (35.5 cm). The Executors of the late Samuel Courtauld.

Sculpture

EDGAR DEGAS (1834–1917)

136 The Arabesque
Bronze. Height 17⅛ in. (43.8 cm). Executed between 1882 and 1891. The Executors of the late Samuel Courtauld.

137 Dancer Holding her Right Foot
Bronze. Height 18½ in. (47.5 cm). Executed after 1896. The Executors of the late Samuel Courtauld.