

## Philadelphia Museum of Art

### List of Collection Works That Changed Ownership In Continental Europe, 1933-1945

The information on these pages represents our current state of knowledge and will be updated as research progresses. We welcome any additional information that would help complete or clarify the provenance of these works, at [provenance@philamuseum.org](mailto:provenance@philamuseum.org).

#### **Jean (Hans) Arp, French (born Germany), 1886 - 1966**



##### ***Vase—Bust***

1930

Wood

12 1/4 x 9 3/4 x 2 3/8 inches (31.1 x 24.8 x 6 cm)

A. E. Gallatin Collection, 1947

##### **Provenance**

A. E. Gallatin, New York, purchased from the artist, summer 1933 [1]; gift to PMA, 1947.

1. See Gail Stavitsky, *The Development, Institutionalization, and Impact of the A. E. Gallatin Collection of Modern Art* [Ph. D. diss., New York University], 1990, v. 1, p. 248, and v. 6, p. 4. The acquisition was announced in a Gallery of Living Art press release, December 9, 1933.

#### **Jean (Hans) Arp, French (born Germany), 1886 - 1966**



##### ***Constellation***

1932

Wood

27 1/2 x 33 3/8 x 1 1/2 inches (69.9 x 84.8 x 3.8 cm)

The Louise and Walter Arensberg Collection, 1950

1950-134-2

##### **Provenance**

Marcel Duchamp (1887-1968), Paris; sold to Louise and Walter C. Arensberg, Los Angeles, 1937 [1]; gift to PMA, 1950.

1. See letter from Duchamp to Arensbergs, September 8, 1951 (PMA Arensberg Archives, CA Use Tax file), stating that he sold them the work from his private collection. A series of letters from Galka Scheyer in Hollywood to Hans Arp in 1933-1934 discuss a relief referred to only as "Configuration in White" or "das weisse Relief" purchased by the Arensbergs through Scheyer. Since "Constellation" is the only work by Arp in the Arensberg collection as bequeathed to the PMA in 1950, either the Arensbergs acquired a different work of his and subsequently sold or traded it, or Duchamp was mistaken and "Constellation" was purchased through Scheyer in 1933.

### **Georges Braque, French, 1882 - 1963**



#### ***The Cup***

1917-18  
Oil and graphite on cardboard  
Sheet: 25 x 18 7/8 inches (63.5 x 47.9 cm)  
The A. E. Gallatin Collection, 1952  
1952-61-6

#### **Provenance**

A. E. Gallatin, New York, 1936, probably acquired directly from the artist [1]; bequest to PMA, 1952.

1. See Braque's dedication on the front of the painting "à M. Gallatin/ G. Braque/ 1918", and also Gallatin's Museum of Living Art press release of October 27, 1936 stating that the new acquisition came from Braque's studio: the artist "for many years refused to part with it. It hung always over the door of his studio in Paris, and not until this year could he be persuaded to allow it to pass into an American museum."

### **Georges Braque, French, 1882 - 1963**



#### ***Figure***

1920  
Plaster  
8 1/4 x 3 1/2 x 3 1/2 inches (21 x 8.9 x 8.9 cm)  
The A. E. Gallatin Collection, 1952  
1952-61-10

#### **Provenance**

With Galerie Simon, Paris; sold to A. E. Gallatin, 1933 [1]; bequest to PMA, 1952.

1. As per letter of September 18, 1987, from Maurice Jardot, Galerie Louise Leiris, to Gail Stavitsky; see Stavitsky, *The Development, Institutionalization, and Impact of the A. E. Gallatin Collection of Modern Art* [Ph.D. dissertation, New York University], 1990, v. 6, p. 38.

### **Georges Braque, French, 1882 - 1963**



#### ***A Teapot and a Plate of Cheese***

1942

Oil on canvas

13 5/16 x 21 13/16 inches (33.8 x 55.4 cm)

The Louis E. Stern Collection, 1963

1963-181-4

#### **Provenance**

Private collection, Lyon, France (?), or from the artist? [1]; Mr. Poyet [probably Galerie Alfred Poyet], Paris [2]; with Sam Salz, New York, by 1952; sold to Louis E. Stern, New York, March 17, 1952 [3]; bequest to PMA, 1963.

1. The provenance provided by Salz to Stern cites the exhibition "De l'impressionisme à nos jours", Lyon, 1942. This painting was almost certainly no. 4, "Nature morte: L'heure du thÉ". Although it is not illustrated, the dimensions and placement of the signature and date match the PMA painting; moreover the Maeght catalogue does not list any other paintings matching this description other than the PMA work. The exhibition catalogue states that all of the paintings included belonged to Lyonnais collectors.
2. The provenance provided by Salz to Stern simply states "From the artist"; however, the Maeght catalogue, Paris, 1960, no. 24, states that the painting was formerly in the collection of M[onsieur] Poyet, Paris, probably to be identified as Galerie Alfred Poyet, which dealt in modernist works in the 1940's. The Louis E. Stern Collection catalogue, PMA, 1964, no. 14, p. 180, gives the provenance as "the artist; M. Poyet, Paris; Sam Salz, New York." None mention a Lyon owner. Maurice Covo, president of Renou & Poyet, Paris, states in a letter of 27 February 2003 (curatorial file) that although his firm has been unable to locate this painting in their records, Mr. Poyet's relationship with Braque was well known, and he had occasion to buy directly from the artist.
3. Copy of dated receipt from Salz to Stern in curatorial file.

**Marc Chagall, French (born Belorussia), 1887 - 1985**



***Over Vitebsk***

c. 1914

Oil, gouache, graphite, and ink on paper

Sheet: 12 3/8 x 15 3/4 inches (31.4 x 40 cm)

The Louis E. Stern Collection, 1963

1963-181-10

**Provenance**

Mr. Fenster, Tulsa, Oklahoma, purchased from the artist in early 1938 [1]; his son, Louis Fenster, Tulsa, Oklahoma, until after September 1944 [2]; with Albert Duveen, New York; sold to Louis E. Stern, New York, after September 1944; bequest to PMA, 1963.

1. See copies of translated letters from Marc Chagall -- actually written by his wife Bella -- to Mr. Fenster, dated March 5 and May 10, 1938, regarding Fenster's acquisition of the painting (PMA Archives, Stern files).
2. A copy of a letter from Albert Duveen to Louis Fenster (PMA Archives, Louis E. Stern files), regarding the sale of the painting to Stern, mentions that Bella Chagall is no longer alive (she died in the U.S. on September 2, 1944), establishing the date after which Stern must have acquired the painting.

**Lovis Corinth, German, 1858 - 1925**



***Portrait of Sophie Cassirer***

1906

Oil on canvas

37 11/16 x 29 5/8 inches (95.7 x 75.2 cm)

Purchased with the George W. Elkins Fund, 1975

E1975-1-1

**Provenance**

Bruno Cassirer (1872-1941), Berlin, Germany, and Oxford, England, to c. 1938; confiscated by the National Socialist authorities, c. 1938; auction sale, Oellerich, Berlin, March [16?] 1944; purchased by Paul Ortwin Rave (director) for the Nationalgalerie, Berlin, March 16, 1944 (inv. no. A II 1004); recovered by the Allied authorities at the end of WWII and sent to the Central Collecting Point at Wiesbaden, United States zone; returned in 1959 to the Staatlichen Museen zu Berlin, subsequently sent to the museum at

Berlin-Dahlem; restituted to the Cassirer heirs, Sophie Cassirer Walzer, (daughter of Bruno Cassirer) (1902-1979), Oxford, England, and George Hill (son-in-law of Bruno Cassirer), Oxford, England, early 1960's [1]; sale, Sotheby's, London, April 21, 1971, lot 72, illus. (as "Sofie mit Puppe") [2]; purchased by Gordon F. Hampton (1912-1996), San Marino, California [3]; with Allan Frumkin Gallery, New York, by 1975; sold to the Philadelphia Museum of Art, February 3, 1975 [4].

1. The preceding provenance information provided in a letter of February 10, 2003, from Dr. Jörn Grabowski, director of the Zentralarchiv of the Staatlichen Museen zu Berlin, based on his research in the museum archives. To escape Nazi persecution in Germany, Bruno Cassirer had fled in 1938 to Oxford, England, where he died in 1941. Many other artworks from his collection were also left behind in Germany after his forced emigration and acquired by the Berlin Nationalgalerie in 1944 (see *Tageszeitung*, Berlin, August 23, 2002). In a letter dated May 30, 1980 (curatorial file) Michael Kauffmann, whose wife was Sophie Cassirer's niece, recollected that Sophie and her husband Richard Walzer emigrated first to Rome in 1934, then to Oxford in 1938, where her husband was a professor. The other Cassirer heir, Günther Hell, who changed his name to George Hill after his emigration to England in 1938, was Bruno Cassirer's son-in-law, having married his daughter Agnes, and became the head of the Bruno Cassirer publishing firm in Oxford after Cassirer's death. Agnes Cassirer died in the 1950's (see Harry Nutt, *Bruno Cassirer*, Berlin, 1989, pp. 78-79, 119). Dr. Grabowski's research has shown that as the result of a restitution claim the painting was returned to the Cassirer heirs in the early 1960's. The exact date of return remains undetermined; it was probably before December 1962, when the Treuhandverwaltung für Kulturgut (Trustee Administration for Cultural Property) of the Federal Republic completed its restitution activities.
2. Presumably consigned by the Cassirer family, although the name of the consignor cannot be confirmed by Sotheby's. Supporting this are notes made by Thomas Corinth (curatorial file), the artist's son and a friend of Sophie Cassirer Walzer, stating that toward the end of her life she put the painting up for sale in London, from which it was purchased by a collector in California.
3. See curatorial file and Sotheby's catalog price list. Thomas Corinth, *Lovinth Corinth: eine Dokumentation* (1979), p. 323, notes that Hampton lived in San Marino, California. He is presumably to be identified as the prominent Los Angeles attorney and art patron whose large collection of 20th-century art was donated to the California State University, Long Beach, after his death.
4. Copy of receipt from Frumkin Gallery in curatorial file. Thomas Corinth (see above, note 3) notes that Hampton sold to the painting to a New York dealer (presumably Frumkin).

**César Domela, Dutch (active France), born 1900**



**Construction**

c. 1929  
Oil and metal on panel  
18 1/4 x 22 1/4 inches (46.3 x 56.5 cm)  
The A. E. Gallatin Collection, 1952  
1952-61-23

**Provenance**

A. E. Gallatin, New York, purchased from the artist April 1936 [1]; bequest to PMA, 1952.

1. Acquired shortly after the painting appeared in a small exhibition of Domela's works at Gallatin's Gallery of Living Art from 30 March to 6 April (see GLA press release of 22 April 1936, and Museum of Living Art 1936 catalogue). A photo of the painting hanging in the exhibition is in the Domela Archives, Paris. Gallatin was a friend of Domela's, and apparently purchased the work directly from him. A letter of April 24, 1936, from Jean Hélon to Gallatin praises him for giving Domela a show and buying one of his works (Gallatin Papers, New-York Historical Society, microfilm).

**Fernand Léger, French, 1881 - 1955**



***The City (Fragment, Third State)***

1919

Oil on canvas

51 1/8 x 38 1/4 inches (129.9 x 97.1 cm)

The Louise and Walter Arensberg Collection, 1950

1950-134-124

**Provenance**

Unidentified dealer [Galerie L'Effort Moderne, Paris?]; sold to Louise and Walter C. Arensberg, Los Angeles, through Marcel Duchamp as agent, 1933 [1]; gift to PMA, 1950.

1. According to Duchamp's provenance notes (letter of Sept. 8, 1951 to the Arensbergs), he purchased the work for them from a dealer in 1933.

**Aristide Maillol, French, 1861 - 1944**



***Ile-de-France***

1925

Bronze

66 1/4 x 17 x 22 inches (168.3 x 43.2 x 55.9 cm)

Gift of R. Sturgis and Marion B. F. Ingersoll, 1957

1957-126-1

**Provenance**

With Curt Valentin, New York; sold to R. Sturgis Ingersoll, Philadelphia, June 16, 1942 [1]; gift of R. Sturgis and Marion B. F. Ingersoll to PMA, 1957.

1. Letter from Ingersoll to Anne d'Harnoncourt, September 3, 1968 (PMA archives, copy in curatorial file).

**Aristide Maillol, French, 1861 - 1944**



***Pomona***

1937

Bronze

66 3/4 x 22 1/4 x 15 1/2 inches (169.5 x 56.5 x 39.4 cm)

Gift of R. Sturgis and Marion B. F. Ingersoll, 1959

1959-150-1

**Provenance**

With Galerie Dina Vierny, Paris; sold to R. Sturgis Ingersoll, Philadelphia, April 20, 1955 [1]; gift of R. Sturgis and Marion B. F. Ingersoll to PMA, 1959.

1. Per letter from Ingersoll to Anne d'Harnoncourt, September 3, 1968, and letter from Vierny to Ingersoll, June 20, 1958 (PMA archives, copies in curatorial file). Vierny was Maillol's last model.

**Henri Matisse, French, 1869 - 1954**



***Breakfast***

1921

Oil on canvas

25 1/4 x 29 1/16 inches (64.1 x 73.8 cm)

The Samuel S. White 3rd and Vera White Collection, 1967

1967-30-55

**Provenance**

Josse and Gaston Bernheim-Jeune (personal collection), still in 1931 (Bernheim-Jeune photo no. 3201, May 1920) [1]. With Bignou Gallery, New York, (from Bernheim-Jeune?) [2]; sold to Samuel S. White, 3rd, Ardmore, PA, by summer 1947 [3]; bequest of Vera White (Mrs. Samuel S. White, 3rd) to PMA, 1967.

1. The 1931 Basel exhibition catalog lists the painting as "Collection Bernheim-Jeune, Paris" (not for sale, according to the catalog). However, the firm's archives indicate that the painting never formed part of the gallery's stock, according to director Guy-Patrice Dauberville (letters of 10 September and 25 October 2003, in curatorial file), so it therefore must have belonged to the Bernheim-Jeune private collection.

2. Étienne Bignou was associated with Matisse's dealer Bernheim-Jeune (they had been his partners in the purchase of Galerie Georges Petit in 1929). The New York branch of the Bignou Gallery opened in 1935. The painting was included in the Bignou gallery's 1947 exhibition "A 20th Century Selection." The Bignou photo album (Frick Art Reference Library) does not record the provenance of the painting.
3. White lent the painting to the PMA exhibition, "Masterpieces of Philadelphia Private Collections" in summer 1947. He may have purchased the work at the time of the 1947 exhibition at the Bignou Gallery.

### Henri Matisse, French, 1869 - 1954



#### *Still Life*

c. 1901

Oil on canvas

18 1/4 x 22 inches (46.3 x 55.9 cm)

The Albert M. Greenfield and Elizabeth M. Greenfield Collection, 1974

1974-178-35

#### **Provenance**

With Galerie Druet, Paris, from the artist (fiche Druet no. 1933); sold to Gustave Fayet (1865-1925), Paris and Béziers, October 4, 1906; sold back to Galerie Druet, November 15, 1906 (fiche Druet no. 3327) [1]; sold to Léonce Bernheim, Paris, June 17, 1910. With Galerie Pierre, Paris [2]; with Henriette Gomès, Paris [3]; sold to Albert M. Greenfield (d. 1967) and Elizabeth M. Greenfield (d. 2003), Philadelphia, May 16, 1956 [4]; gift to PMA, 1974.

1. On October 4, 1906, Gustave Fayet purchased the five paintings by Matisse exhibited at the Salon d'Automne from October 6 to November 15, 1906, plus five other paintings, including this one, from the Galerie Druet. On November 15, the closing day of the Salon d'Automne, Druet bought back this specific painting (information from Wanda de Guébriant, Archives Matisse, letter of 18 March 2003 in curatorial file). Hilary Spurling (*The Unknown Matisse*, New York, 1998, p. 460, n. 111) gives the number of paintings purchased by Fayet as eleven, including nine still lifes. Fayet was a major early collector of Matisse and especially Gauguin (Spurling, pp. 315, 355-6, 369-70). Eugène Druet, owner of Galerie Druet, was an early promoter of Matisse, organizing a major retrospective of the artist's work, including fifty-five paintings, that opened at the gallery on March 19, 1906.
2. The preceding provenance information from Wanda de Guébriant, Archives Matisse (letter of 18 March 2003, in curatorial file). According to Ms. de Guébriant, Mme Gomès provided the Galerie Pierre provenance. Galerie Pierre was established by Pierre Loeb in 1924.
3. Henriette Gomès worked for Pierre Loeb, before she opened her own gallery in 1938. She fled Paris during the Nazi occupation, and her avenue Matignon gallery was seized by the German government as Jewish property. She and her husband were active in the French Resistance (see interview with André Gomès by Maurice Fréchuret, in *Le regard d'Henriette: collection Henriette et André Gomès*, exhibition catalog, Musée Picasso d'Antibes, 1994, p. 9, 18-19). She reopened the Galerie Henriette at 6 rue du Cirque, Paris, in 1949-50.



4. Copy of dated receipt from Gomès in curatorial file.

### Joan Miró, Spanish, 1893 - 1983



#### *The Hermitage*

1924

Oil?, crayon, and graphite on canvas

45 x 57 9/16 inches (114.3 x 146.2 cm)

The Louise and Walter Arensberg Collection, 1950

1950-134-141

#### **Provenance**

With Galerie Pierre, Paris, as of June 1925 [1]; Louis Aragon (1897-1982), Paris [2]; sold to Louise and Walter C. Arensberg, Los Angeles, by June 1934, probably through Marcel Duchamp as agent [3]; gift to PMA, 1950.

1. The painting was exhibited in the Galerie Pierre "Exposition Joan Miró", June 12-27, 1925. See also Dupin and Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Paintings, vol. 1: 1908-1930*, Paris, 1999, no. 102, and Lanchner, *Joan Miró* (MoMA exh. cat.), 1993, no. 36. Pierre Loeb, owner of Galerie Pierre, had a contract with Miró from 1925 onwards.
2. See Louis Aragon, "Barcelone à l'aube," *Les lettres françaises*, no. 1287, June 11, 1969, p. 1: "cet 'Ermitage' que j'eus quelque temps chez moi .... Mon tableau est maintenant au Philadelphia Museum of Art." Aragon was a founder of the Surrealist literary movement in 1924, with which he broke in 1932. He met Miró in 1925 (not 1924 as Aragon stated; see Lanchner, *Joan Miró*, 1993, p. 323 and p. 350, notes 223 and 225).
3. Lent by the Arensbergs to the exhibition "French Paintings from the 15th Century to the Present Day," California Palace of the Legion of Honor, June 8-July 8, 1934. In his provenance notes made for the Arensbergs dated 8 September 1951 (PMA, Arensberg Archives), Duchamp stated that "The Hermitage" was not purchased through him; however, the PMA Arensberg Archives include a photo of the painting with the title and price in Duchamp's handwriting (copy in curatorial file), indicating that he probably served as intermediary.

### Joan Miró, Spanish, 1893 - 1983



#### *Man and Woman*

1925

Oil? on canvas

39 3/8 x 31 13/16 inches (100 x 80.8 cm)

The Louise and Walter Arensberg Collection, 1950

1950-134-142

#### **Provenance**

Lederlin Collection, Paris, by 1934; sold to Louise and Walter C. Arensberg, Los Angeles, through Marcel Duchamp as agent, 1934 [1]; gift to PMA, 1950.

1. The date and former owner are provided by Duchamp's provenance notes, with letter to the Arensbergs of 27 October 1951 (PMA, Arensberg Archives). Galerie Charpentier in Paris held a sale of modern paintings from the collection of a Mme. Lederlin, Paris, on March 22-23, 1933, presumably the same collector (this work is not included in the catalogue). A (presumably different) Miró painting by the same title, lent by Pierre Matisse Gallery to the 1935 Miró exhibition organized by Howard Putzel at the Stanley Rose Gallery, was mentioned in a letter from Putzel to Matisse of 2 November 1935, in which the Arensbergs are said to be interested in buying it (Pierre Matisse Gallery Archives, Morgan Library, NY, Box 85, file 67).

#### **Joan Miró, Spanish, 1893 - 1983**



#### ***Woman in Front of the Sun***

1944

Oil and aqueous medium on burlap

13 1/8 x 9 5/8 inches (33.3 x 24.4 cm)

The Louis E. Stern Collection, 1963

1963-181-47

#### **Provenance**

With Pierre Matisse Gallery, New York [1]; sold to Louis E. Stern, New York, April 13, 1948 [2]; bequest to PMA, 1963.

1. The acquisition of the painting by the Matisse Gallery is not found in the stockbook of purchases 1932-1947 (Pierre Matisse Gallery Archives, Pierpont Morgan Library, New York, Box 171, file 33); however, Matisse was Miró's exclusive American dealer from 1934, and therefore obtained most of his Mirós directly from the artist. According to the exhibition catalog *Pierre Matisse and His Artists* (Pierpont Morgan Library, New York, 2002, p. 42), Matisse purchased Miró's entire output for the years 1942-1946, excepting only a few works that the artist kept for his own collection. An undated note in the curatorial file confirms this, stating, "Matisse Gallery says this came to them directly from the artist."
2. Copy of dated receipt from Matisse Gallery to Stern in curatorial file.

**Joan Miró, Spanish, 1893 - 1983**



***Untitled Painting***

1927

Oil? on canvas

44 11/16 x 57 1/2 inches (113.5 x 146 cm)

The Albert M. Greenfield and Elizabeth M. Greenfield Collection, 1974

1974-178-36

**Provenance**

With Henriette Gomès, Paris, 1938 [1]; sold to Albert M. Greenfield (d. 1967) and Elizabeth M. Greenfield (later Mrs. Donald A. Petrie) (d. 2003), Philadelphia, May 16, 1956 [2]; gift to PMA, 1974.

1. According to her letter of 16 May 1956 to Albert Greenfield (copy in curatorial file), Gomès acquired the painting in 1938, without a history. However, she and her husband were close friends of Miró beginning in the 1930's: see the introduction to the sale catalogue of their library, "La Bibliothèque d'Henriette et André Gomes," Drouot Montaigne, Paris, June 18, 1997. Henriette Gomès also worked for Miró's dealer Pierre Loeb beginning in 1934, before she opened her own gallery in 1938. Miró gave André and Henriette Gomès some of his artwork on the occasion of their marriage in 1938, and they also purchased some canvases from him, so it is possible she obtained the painting directly from the artist (see interview with André Gomès by Maurice Fréchuret, in *Le regard d'Henriette: collection Henriette et André Gomès* exhibition catalog, Musée Picasso d'Antibes, 1994, p. 9, 18-19). Her comment that the painting "does not have a history" may simply mean that the work had no prior owners other than Miró before she acquired it. As a Jew, she fled Paris during the Nazi occupation, and her gallery was seized as Jewish property. She and her husband were active in the French Resistance. She reopened the Galerie Henriette at 6 rue du Cirque, Paris, in 1949-50.
2. Copy of dated receipt from Gomès to Greenfield in curatorial file.

**Joan Miró, Spanish, 1893 - 1983**



***Head***

1927

Oil? and graphite on canvas

57 1/2 x 44 5/8 inches (146 x 113.3 cm)

The Albert M. Greenfield and Elizabeth M. Greenfield Collection, 1974

1974-178-37

### Provenance

With Henriette Gomès, Paris, 1938 [1]; sold to Albert M. Greenfield (d. 1967) and Elizabeth M. Greenfield (later Mrs. Donald A. Petrie) (d. 2003), Philadelphia, May 16, 1956 [2]; gift to PMA, 1974.

1. According to her letter of 16 May 1956 to Albert Greenfield (copy in curatorial file), Gomès acquired the painting in 1938, without a history. However, she and her husband were close friends of Miró beginning in the 1930's: see the introduction to the sale catalogue of their library, "La Bibliothèque d'Henriette et André Gomes," Drouot Montaigne, Paris, June 18, 1997. Henriette Gomès also worked for Miró's dealer Pierre Loeb beginning in 1934, before she opened her own gallery in 1938. Miró gave André and Henriette Gomès some of his artwork on the occasion of their marriage in 1938, and they also purchased some canvases from him, so it is possible she obtained the painting directly from the artist (see interview with André Gomès by Maurice Fréchuret, in *Le regard d'Henriette: collection Henriette et André Gomès*, exhibition catalog, Musée Picasso d'Antibes, 1994, p. 9, 18-19). Her comment that the painting "does not have a history" may simply mean that the work had no prior owners other than Miró before she acquired it. As a Jew, she fled Paris during the Nazi occupation, and her gallery was seized as Jewish property. She and her husband were active in the French Resistance. She reopened the Galerie Henriette at 6 rue du Cirque, Paris, in 1949-50.
2. Copy of dated receipt from Gomès to Greenfield in curatorial file.

### Piet Mondrian, Dutch, 1872 - 1944



#### *Composition with Blue and Yellow*

1932

Oil on canvas

16 3/8 x 13 1/8 inches (41.6 x 33.3 cm)

The A. E. Gallatin Collection, 1952

1952-61-88

### Provenance

A. E. Gallatin, New York, purchased from the artist, 1933 [1]; bequest to PMA, 1952.

1. See letter from Mondrian to Gallatin, dated June 1, 1933: "[...] Je viens de recevoir votre chèque dont je vous remercie beaucoup. [...] Demain le cadre du tableau sera ici et je vous l'apporterai" (Gallatin Papers, New-York Historical Society, microfilm; see also letter of June 5, 1993, to Carola Giedion-Welcker, quoted in Joop Joosten, *Piet Mondrian: Catalogue Raisonné*, 1998, v. 2, p. 365).

**Piet Mondrian, Dutch, 1872 - 1944**



***Composition with White and Red***

1936

Oil on canvas

19 7/8 x 20 1/4 inches (50.5 x 51.4 cm)

The A. E. Gallatin Collection, 1952

1952-61-89

**Provenance**

Consigned by the artist to the Valentine Dudensing Gallery, New York, 1936; sold to A. E. Gallatin, New York, by December 1936 [1]; bequest to PMA, 1952.

1. The painting appears in the Museum of Living Art catalogue of 1936 (which actually appeared in print early 1937). In March of 1936 Mondrian had accepted an offer from Dudensing for the New York gallery to be Mondrian's exclusive representative in America for one year (Joop Joosten, *Piet Mondrian: Catalogue Raisonné*, 1998, v. 2, p. 163). Mondrian wrote to Winifred Nicholson on Nov. 5, 1936: "Je l'ai envoyé [another painting] à New York avec deux autres que je viens de terminer [including 1952-61-89]. Je les expose chez la galerie qui a cet été vendu le grand tableau" (see Joosten, v. 2, p. 385). On February 15, 1937 Mondrian wrote to Gallatin that he was pleased that a better painting of his was now in Gallatin's museum: "Je vous remercie bien du beau livre que je viens de recevoir et pour votre appréciation de mon oeuvre. Je suis très content que maintenant une meilleure chose de moi est dans votre musée" (letter in Gallatin Papers, New York Historical Society, microfilm; copy in Mondrian general curatorial file).

**Ben Nicholson, English, 1894 - 1982**



***Painting***

1936

Oil on canvas on panel

15 x 20 inches (38.1 x 50.8 cm)

A. E. Gallatin Collection, 1945

1945-91-4

**Provenance**

A. E. Gallatin, New York, acquired from the artist, by October 1939 [1]; gift to PMA, 1945.

1. See letter from Ben Nicholson to Gallatin, February 16, [1939] with a sketch of the painting (Gallatin Papers, New-York Historical Society, microfilm, cited by Gail Stavitsky, *The Development, Institutionalization, and Impact of the A. E. Gallatin Collection of Modern Art* [Ph.D. dissertation, New York University], 1990, v. 8, p. 207). Gallatin announced the acquisition in a Museum of Living Art press release, October 28-29, 1939.

**Giovanni Paolo Pannini, Italian (born Piacenza, active Rome), 1692 - 1765**



***Roman Monuments***

1735?

Oil on canvas

38 3/4 x 53 1/4 inches (98.4 x 135.3 cm)

Purchased with Museum funds, 1959

1959-28-1

**Provenance**

With Orlando Petreni, Florence; sold to PMA, 1959.

**Giovanni Paolo Pannini, Italian (born Piacenza, active Rome), 1692 - 1765**



***Landscape with Ruins***

1730

Oil on canvas

39 x 53 inches (99.1 x 134.6 cm)

Gift of Dora Donner Ide in memory of John Jay Ide, 1965

1965-90-1

**Provenance**

Probably an Italian collection, before 1936 [1]. With Arnold Seligmann, Rey & Co., New York; sale, Parke-Bernet, New York, March 14, 1951, lot 96; purchased by Mr. and Mrs. John Jay Ide, New York; gift to PMA, 1965.

1. A 1965 conservation report describes an Italian export stamp on the reverse that is dated 1936.

**Pablo Ruiz y Picasso, Spanish, 1881 - 1973**



***Head of a Woman***

1901

Oil on millboard

18 1/2 x 12 inches (47 x 30.5 cm)

Bequest of Lisa Norris Elkins, 1950

1950-92-11

**Provenance**

José Viñes, Paris, before 1936 [1]; Ricardo Viñes, Paris [2]; "d'A." (d'Arenberg collection?), The Hague, Netherlands [3]. With M. Knoedler & Co., New York, by October 1938 [4]. William M. Elkins (1882-1947) and his wife Lisa Norris Elkins, Philadelphia, by 1947 [5]; Lisa Norris Elkins (d. 1950); bequest to PMA, 1950.

1. See Zervos, *Picasso*, v. 1, [1936?], no. 73, "anc[iennement] coll. José Viñes, Paris," and Daix, *Picasso: The Blue and Rose Periods*, 1967, no. V.58. José Viñes, a friend of Picasso, was the father of the painter Hernando Viñes and the older brother of the eminent Catalan pianist Ricardo Viñes (1875-1943, also spelled Vinès), a champion of modern music and member of Picasso's Montmartre circle of composers, writers and painters; see John Richardson, *A Life of Picasso*, vol. 2: 1907-1917, New York, 1996, p. 187; and Alain Gobin, *Hernando Viñes: Sa vie - son oeuvre*, Paris, 1997, p. 10-13, 21.
2. Published by Merli, *Picasso*, [1942], p. 140, as "Coll. Ricard Viñes, Paris," although this name is not given in the Daix catalogue raisonné nor in the provenance listed in the 1940 French Art Galleries exhibition. If Merli is correct, this is presumably José Viñes' younger brother Ricardo (see above), who owned other early works by Picasso, including "Courtesan with Jewel Collar," 1901 (Zervos no. 42; see also nos. 184 and 186; Daix no. VI.17). However, although Merli's 1942 monograph credits the painting to Viñes' collection, it was with Knoedler as early as 1938 (see note 4)--possibly on consignment?
3. The French Art Galleries exhibition, "Women and Children in French Painting," 1940, lists the former collections as José Viñes, Paris, and "d'A., The Hague" (possibly the Duc d'Arenberg collection?).
4. The painting was lent by Knoedler & Co. to the exhibition "Picasso / Henri-Matisse" at the Boston Museum of Modern Art (later the Institute of Contemporary Art), October 19-November 11, 1938.
5. Mrs. and Mrs. Elkins lent the painting to the PMA's 1947 exhibition, "Masterpieces of Philadelphia Private Collections."

**Pablo Ruiz y Picasso, Spanish, 1881 - 1973**

Image  
not yet  
available  
on Web

***Still Life with a Glass and a Package of Tobacco (Composition)***

1922

Oil on canvas

6 3/8 x 8 5/8 inches (16.2 x 21.9 cm)

The A. E. Gallatin Collection, 1952

1952-61-97

**Provenance**

Jacques Zoubaloff (1876-1941), Paris, probably by 1929 [1]; sale, Zoubaloff Collection, Hôtel Drouot, Paris, November 27 & 28, 1935, lot no. 164 (as "Nature morte"); purchased by Douglas Cooper, Mayor Gallery, London (Mayor Gallery, no. 1848); sold to A. E. Gallatin, New York, June 13, 1936 [2]; bequest to PMA, 1952.

1. Guillaume Janneau, *L'Art Cubiste*, Paris, 1929, pl. 43 as "Peinture". Janneau acted as adviser to Zoubaloff in the formation of his collection, and most of the works illustrated in *L'Art Cubiste* belonged to the Zoubaloff collection.
2. See Kosinski, *Picasso, Braque, Gris, Léger: Douglas Cooper Collecting Cubism*, 1990, p. 17.

**Pablo Ruiz y Picasso, Spanish, 1881 - 1973**

Image  
not yet  
available  
on Web

***Chrysanthemums***

1901

Oil on canvas

31 15/16 x 25 5/8 inches (81.1 x 65.1 cm)

Gift of Mrs. John Wintersteen, 1964

1964-46-1

**Provenance**

Madame R., Paris (from the artist); with Perls Galleries, New York, after 1936 and by 1939 [1]; Walter P. Chrysler, Jr. (d. 1989), New York, by 1939 and still c. 1954 [2]; with M. Knoedler & Co., New York, by 1962 [3]; sold to Bernice McIlhenny Wintersteen (Mrs. John Wintersteen) (1903-1986), Philadelphia, February 1962; gift to PMA, 1964.

1. The preceding provenance information from the catalog of the 1941 exhibition, "Collection of Walter P. Chrysler, Jr.," at the Virginia Museum of Fine Arts and the PMA, no. 150; and Pierre Daix, George Boudaille, and Joan Rosselet, *Picasso: The Blue and Rose Periods, a Catalogue Raisonné of the Paintings, 1900-1906*, Greenwich, 1966, no. V29. Perls Galleries was not established until 1937, and



therefore must have acquired the painting after 1936.

2. Lent by Chrysler to the exhibition, "Picasso: Forty Years of His Art," organized by the Museum of Modern Art, New York, in 1939. Zervos' catalogue raisonné, vol. 6 (supplement to vols. 1-5), published c. 1954, no. 647, lists the work as "Coll. Walter P. Chrysler, Jr."
3. Lent by Knoedler to the exhibition, "Picasso: An American Tribute, 1895-1909," April 25-May 12, 1962, no. 17 (exhibition held simultaneously at nine cooperating New York galleries for the benefit of the Public Education Association). The sale date is given in the exhibition catalog, "The Collection of Mrs. John Wintersteen," California Palace of the Legion of Honor, San Francisco, 1966, no. 20.

### **Pablo Ruiz y Picasso, Spanish, 1881 - 1973**



#### ***Still Life with a Bottle, a Newspaper, and a Glass***

c. 1914

Oil, graphite, tempera, and cork on cardboard

11 3/8 x 18 5/8 inches (28.9 x 47.3 cm)

The Samuel S. White 3rd and Vera White Collection, 1967

1967-30-70

#### **Provenance**

With Galerie Kahnweiler, Paris [1]; Léonce Alexandre-Rosenberg, Paris; his sale, Anderson Galleries, New York, May 3, 1918, no. 86; purchased by John Quinn (1870-1924), New York, 1918-1924; Quinn estate, 1924-1926; with Paul Rosenberg & Co., Paris [2]; with Valentine Gallery, New York [3]; sold to Samuel S. White, Ardmore, PA, January 21, 1945 [4]; bequest of Vera White (Mrs. Samuel S. White, 3rd) to PMA, 1967.

1. Kahnweiler label on verso, no. 2114.
2. See Zilczer, *The Noble Buyer*, 1978, no. 59, p. 130; and Reid, *The Man from New York*, 1968, p. 653, who notes that Quinn's entire Picasso collection was sold to Paul Rosenberg before the major Quinn estate auctions of 1926 and 1927.
3. The Paul Rosenberg sales records from 1927-1939 are lost; however, Elaine Rosenberg affirms that Paul Rosenberg often dealt with Valentine Dudensing of the Valentine Gallery (per phone conversation, Nov. 4, 2002).
4. Copy of dated receipt from Valentine Gallery in curatorial file.

### **Margit Pogany, Hungarian, 1879/80 - 1964**

Image  
not yet  
available  
on Web

***Self-Portrait***

1913

Oil on cardboard

14 7/8 x 18 1/16 inches (37.8 x 45.9 cm)

Purchased with the Thomas Skelton Harrison Fund, 1966

1966-173-1

**Provenance**

Mrs. Y. Gellert, Hartwell, Victoria, Australia (the artist's sister), from the artist [1]; sold to the PMA through her grandson, A. S. Forgas, Mt. Waverley, Victoria, Australia, June 13, 1966 [2].

1. According to her great-nephew A. S. Forgas, Margit Pogany lived in Paris (except for a sojourn in her native Hungary from the start of World War I to 1922) until 1948, when she moved to Melbourne, Australia, where she lived until her death in 1964.

2. See copies of correspondence with A. S. Forgas in curatorial file.

**Georges Rouault, French, 1871 - 1958**

Image  
not yet  
available  
on Web

***Standing Nude***

1907-8

Glazed ceramic plaque

4 5/8 x 3 3/4 inches (11.7 x 9.5 cm)

The Louis E. Stern Collection, 1963

1963-181-63

**Provenance**

With Ambroise Vollard, Paris; with Paul Pétridès, Paris; P. Cailler, Geneva [1]; with Galerie Rosengart, Lucerne [2]; sold to Louis E. Stern, New York, July 26, 1954; bequest to PMA, 1963.

1. Provenance information per Galerie Rosengart, letter to PMA curator Henry Gardiner, June 1964 (copy in curatorial file).

2. Established by Siegfried Rosengart in 1937.

**Georges Rouault, French, 1871 - 1958**

Image  
not yet  
available  
on Web

***The Crucifixion***

c. 1918  
Oil and gouache on paper  
41 1/4 x 29 5/8 inches (104.8 x 75.2 cm)  
Gift of Henry P. McIlhenny, 1964  
1964-77-2

**Provenance**

With Pierre Matisse Gallery, New York, by November 1937 [1]; sold to Frances P. McIlhenny (d. 1943), Philadelphia, 1938 (probably January) [2]; by inheritance to her son Henry P. McIlhenny, 1943; gift to PMA, 1964.

1. The painting was exhibited in the Matisse Gallery's Rouault exhibition, November-December 1937.
2. See letter from Henry McIlhenny to Paul Rosenberg dated February 15, 1938, "We have just been in New York and Mother bought a very beautiful Crucifixion by Rouault from Pierre Matisse" (copy in curatorial file). See also Rishel, *Henry P. McIlhenny Collection*, 1987, p. 73, and typescript of McIlhenny interview, 1974, by Paul Cummings, p. 11 (Archives of American Art, Oral History Collections; copy in Dept. of European Painting files).

**Pierre Roy, French, 1880 - 1950**

Image  
not yet  
available  
on Web

***Metric System***

c. 1933  
Oil on canvas  
57 5/8 x 39 inches (146.4 x 99.1 cm)  
The Louise and Walter Arensberg Collection, 1950  
1950-134-179

**Provenance**

Louise and Walter C. Arensberg, Los Angeles, purchased from the artist through Marcel Duchamp as agent, 1933 [1]; gift to PMA, 1950.

1. According to Duchamp's provenance notes dated September 8, 1951 (PMA, Arensberg Archives, CA Use Tax, 1951).

**Chaim Soutine, French (born Lithuania), 1894 - 1943**

Image  
not yet  
available  
on Web

***Portrait of Moïse Kisling***

c. 1930

Oil on cardboard on Masonite

39 x 27 1/4 inches (99.1 x 69.2 cm)

Gift of Arthur Wiesenberg, 1943

1943-101-1

**Provenance**

With Paul Guillaume (1891-1934), Paris, to 1934 [1]; his widow Domenica Guillaume, Paris; with Valentine Gallery (Valentine Dudensing), New York, by February 1936 [2]. Possibly with M. Knoedler & Co., New York? [3]. Arthur Wiesenberg, Philadelphia, by 1940, to 1943 [4]; gift to PMA, 1943.

1. See letter of September 23, 1997 from Pierre Georgel, Director, Musée de l'Orangerie, in curatorial file, stating that their records indicate that the painting was at one time in Guillaume's possession or passed through his hands. Guillaume bought at least some of his Soutines directly from the artist. The Musée de l'Orangerie owns the Jean Walter and Paul Guillaume Collection.
2. The painting was included in the Valentine Gallery's 1936 exhibition, "Paintings by Soutine," no. 18. According to the Valentine Gallery records (originals in Museum of Modern Art Archives, NY), seven of the works in the exhibition came from Madame Guillaume -- apparently purchased from her, as a total price is given (communication from Julia May Boddewyn, Oct. 21, 2002). See also Tuchman, *Chaim Soutine (1893-1943): Catalogue Raisonné/ Werkverzeichnis*, 1993, vol. 1, no. 97, and vol. 2, nos. 26, 52, and 67.
3. The back of the painting has a rectangular label reading "No. 32018 / Picture", which resembles other labels possibly belonging to Knoedler & Co.
4. The date is from Tuchman, vol. 2, Cologne, 1993, no. 36, p. 570 (without reference).

**Chaim Soutine, French (born Lithuania), 1894 - 1943**

Image  
not yet  
available  
on Web

***Girl in Green***

c. 1925-28

Oil on canvas

14 5/16 x 11 1/16 inches (36.3 x 28.1 cm)

The Louis E. Stern Collection, 1963

1963-181-72

### **Provenance**

J. M. P. Glerum, Amsterdam; sale, Glerum estate, S. J. Mak van Waay and A. Mak van Waay, Amsterdam, May 30, 1933, lot 113 (as "Tête de jeune fille," illus.); purchased by P. A. Regnault, Laren, The Netherlands, and still owned in 1935 [1]. Private collection, Canada [2]; with Otto Gerson Gallery, New York; sold to Dalzell Hatfield Galleries, Los Angeles; sold to Louis E. Stern, New York, January 2, 1948 [3]; bequest to PMA, 1963.

1. Prior owner information per Maurice Tuchman, et al., *Chaim Soutine (1893-1943): Catalogue Raisonné/Werkverzeichnis*, vol. 2, Cologne, 1993, no. 121, p. 686. P. A. Regnault (died c. 1958) was a major collector of 20th century art. Auction sales from his collection, including other works by Soutine (but not this one), were held in Amsterdam in 1949 and 1958. This painting was included in the exhibition of part of the Regnault collection at the Museum van den Bataviaschen Kunstkring in 1935.
2. According to Ruth Hatfield, Dalzell Hatfield purchased the painting from the Otto Gerson Gallery, who obtained it from a Canadian collection (letter to Henry Gardiner, July 2, 1964, PMA archives, Marceau object files, Stern Collection).
3. Copy of dated receipt from Dalzell Hatfield in curatorial file.

### **Yves Tanguy, American (born France), 1900 - 1955**



#### ***The Storm (Black Landscape)***

1926

Oil on canvas

32 1/8 x 25 3/4 inches (81.6 x 65.4 cm)

The Louise and Walter Arensberg Collection, 1950

1950-134-187

### **Provenance**

Valentine Hugo (1887-1968), Paris, by 1936 [1]; sold to Louise and Walter C. Arensberg, Los Angeles, October 1937 [2]; gift to PMA, 1950.

1. Written on old stretcher: "Collection Valentine Hugo / 2 rue de Sontag Paris" (see photo in curatorial file). Hugo, an artist and member of the Surrealist movement herself, is listed as the owner in the 1936/1937 exhibition at the Museum of Modern Art in New York, "Fantastic Art, Dada and Surrealism"; three of her works appeared in the exhibition. A friend of Tanguy, she probably acquired the painting directly from him.
2. Purchased in 1937 through the Museum of Modern Art, New York, from the exhibition cited above, as per letter from MoMA, November 12, 1951 to Walter Arensberg (original in Arensberg Archives).

### **Jacques Villon (Gaston Duchamp), French, 1875 - 1963**

Image  
not yet  
available  
on Web

**Abstraction**

1932  
Oil on canvas  
21 7/8 x 26 3/16 inches (55.6 x 66.5 cm)  
The Louise and Walter Arensberg Collection, 1950  
1950-134-191

**Provenance**

Louise and Walter C. Arensberg, Los Angeles, purchased from the artist through Marcel Duchamp, 1936 [1]; gift to PMA, 1950.

1. According to Duchamp's provenance notes dated September 8, 1951 (PMA, Arensberg Archives).

**Édouard Vuillard, French, 1868 - 1940**

Image  
not yet  
available  
on Web

**Flowers with Leda**

1898-1900  
Oil on cardboard  
19 9/16 x 17 3/16 inches (49.7 x 43.7 cm)  
The Louis E. Stern Collection, 1963  
1963-181-77

**Provenance**

With Georges Maratier, Paris, by 1945, from the artist's studio? [1]. Possibly with Sam Salz, New York [2]; Louis E. Stern, New York, by April 1954 [3]; bequest to PMA, 1963.

1. Salomon and Cogeval, *Vuillard: The Inexhaustible Glance: Critical Catalogue of Paintings and Pastels* (Paris and Milan, 2003, vol. 2, no. VII-267), give the provenance as "artist's studio -- Georges Maratier, Paris -- Louis E. Stern." Galerie Maratier, owned by Georges Maratier, exhibited the painting in 1945.
2. Documentation on this painting was found in the PMA Archives (Stern files) in the same folder as a Salz sales receipt to Stern for another Vuillard painting, "Self-Portrait with Sister" (PMA 1963-181-76). Stern acquired much of his collection through Salz, who was Vuillard's leading American dealer in the 1930's and especially after the artist's death (Salomon and Cogeval, p. 1542).
3. Stern lent the painting to the Wildenstein & Co., New York, exhibition "Magic of Flowers in Painting," April 13-May 15, 1954 (no. 83).

**Édouard Vuillard, French, 1868 - 1940**

Image  
not yet  
available  
on Web

***Flowers in the Salon***

c. 1905

Oil on cardboard on canvas

24 7/16 x 18 5/8 inches (62.1 x 47.3 cm)

Bequest of Charlotte Dorrance Wright, 1978

1978-1-34

**Provenance**

Armand Parent, Paris; sold to Bernheim-Jeune, Paris (stock no. 21604, "Pot de fleurs"), May 31, 1919; sold to Mancini, Paris, October 27, 1919. Private collection, Geneva. With Galerie Alex Maguy, Paris. Sale, Hôtel Drouot, Paris, March 9, 1942 (from Maguy?) [1]. Private collection, as of 1949 [2]. Sale, Parke-Bernet, New York, April 14, 1965, lot 39 (from unidentified owner); John J. Russick, New York [3]; Mr. and Mrs. William Coxe Wright, St. Davids, PA, by August 1965 [4]; Charlotte Dorrance Wright (Mrs. William Coxe Wright) (d. 1977); bequest to PMA, 1978.

1. Preceding information from Antoine Salomon and Guy Cogeval, *Vuillard: The Inexhaustible Glance: Critical Catalogue of Paintings and Pastels*, Paris and Milan, 2003, vol. 2, no. VII-505bis, p. 790.
2. Included in the "Exposition Vuillard," Kunsthalle Basel, 1949, no. 199, listed as "Privatbesitz".
3. Per Salomon/Cogeval.
4. Exhibited as part of the Coxe Wright collection, California Palace of the Legion of Honor, San Francisco, August 28-September 26, 1965 (no. 31). Cataloguing by the Wright estate appraiser, Carroll Hogan (copy in curatorial file), indicates that the Wrights purchased the painting from the Parke-Bernet sale. William Coxe Wright died in 1970.