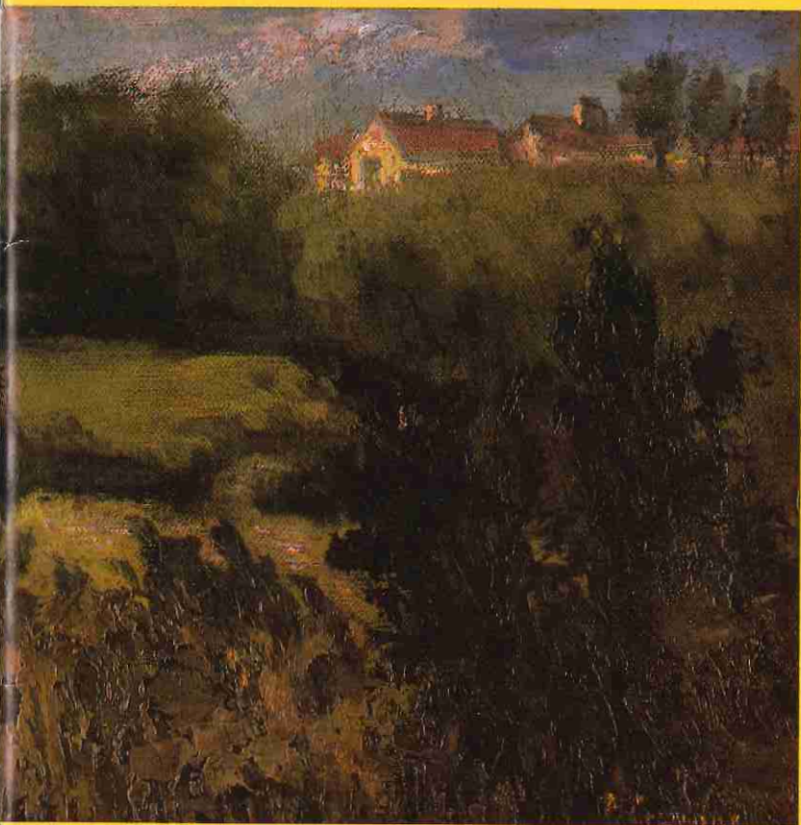


H I D D E N
T R E A S U R E S



SELECTIONS FROM THE PERMANENT COLLECTION
OF BRENAU UNIVERSITY

A C K N O W L E D G M E N T S

The Georgia Museum of Art and the Brenau University Galleries have had a recent history of collaboration and cooperation in presenting to the people of Georgia, especially those in the northeastern region, exhibitions of high quality and general interest. Both the museum in Athens and the galleries in Brenau are academic institutions sharing the common goals to teach, to foster research, and to serve their communities. Both house collections that form integral components of their mission. *Hidden Treasures: Selections from the Permanent Collection of Brenau University* is, then, a natural outgrowth of the relationship between the museum and the galleries.

This exhibition is a product of the museum studies program at the Georgia Museum of Art. The curator, Mary Beth Looney, is a graduate intern in the program, and, thanks to the generosity of Brenau University, she has had the opportunity to study heretofore unpublished works of art and to present her findings to the public. After the exhibition leaves the Georgia Museum of Art, it will be on display at Brenau University. Ms. Looney and the staff at the museum join me in grateful acknowledgment of those who have helped to make this exhibition possible: Jean Westmacott, director of Brenau University Galleries; and John Burd, president of Brenau University; Don Meyers and Brenda Terry of the Development Office at the University of Georgia; and our anonymous benefactor, whose generosity proves his friendship for both institutions. Finally, we also thank Irene Smith of Covington, Georgia, president of Brenau's Alumnae Association, who has prodded, cajoled, and

charmed us into accomplishing this exhibition with all dispatch. She believes, as we all do, that treasure which remains hidden or unshared is no treasure at all.

WILLIAM U. EILAND
Director, Georgia Museum of Art

MUSEUM INFORMATION

PARTIAL SUPPORT OF THE EXHIBITIONS AND PROGRAMS FOR THE GEORGIA MUSEUM OF ART IS PROVIDED BY THE GEORGIA COUNCIL FOR THE ARTS THROUGH APPROPRIATIONS OF THE GEORGIA GENERAL ASSEMBLY AND THE NATIONAL ENDOWMENT FOR THE ARTS. A PORTION OF THE MUSEUM'S GENERAL OPERATING SUPPORT FOR THIS YEAR HAS BEEN PROVIDED THROUGH THE INSTITUTE OF MUSEUM SERVICES, A FEDERAL AGENCY THAT OFFERS GENERAL OPERATING SUPPORT TO THE NATION'S MUSEUMS. INDIVIDUALS, FOUNDATIONS, AND CORPORATIONS PROVIDE ADDITIONAL SUPPORT THROUGH THEIR GIFTS TO THE UNIVERSITY OF GEORGIA FOUNDATION. HOURS AT THE GEORGIA MUSEUM OF ART ARE 9 A.M. TO 5 P.M. MONDAY THROUGH SATURDAY AND 1 P.M. TO 5 P.M. ON SUNDAY. MUSEUM SHOP HOURS ARE 11 A.M. UNTIL 4 P.M. MONDAY THROUGH SATURDAY AND 1 P.M. UNTIL 4 P.M. ON SUNDAY.

* THIS EXHIBITION AND ITS ACCOMPANYING PUBLICATION BENEFIT FROM THE GENEROUS SUPPORT OF AN ANONYMOUS DONOR.

HIDDEN TREASURES: SELECTIONS FROM
THE PERMANENT COLLECTION OF BRENAU

UNIVERSITY is an affirmation of an important endeavor. Like most educational institutions, Brenau had been given a variety of art over her history by various donors. The work had not been catalogued, researched or used for exhibitions. This situation changed in 1985 when Dr. John S. Burd became Brenau's President. Having a strong personal interest in the arts and understanding their value to an academic institution, Dr. Burd inaugurated the Brenau Permanent Art Collection in 1986. He encouraged donations from art collectors and placed advertisements in art journals to publicize and further encourage donations to the then nascent collection.

Still Life by William Merritt Chase, given by Mr. and Mrs. Fred Bentley Sr., became the first piece formally to initiate the Brenau Permanent Art Collection. By 1995 the collection had grown to contain over six hundred works of art. One of the most significant recent acquisitions has been the lithograph, *American Center, Paris, 1994*, by Jasper Johns, donated by the artist. Johns also sent a hand drawn diagram identifying images used in the print. It must be mentioned as well that a great deal of good will towards Brenau and the collection has been generated by the presence of Leo Castelli, internationally known gallery owner, on the Brenau University Board of Trustees since 1991.

Dr. William U. Eiland, as a member of the Advisory Board for the Brenau University Galleries, has been well acquainted with Brenau's artistic endeavors. His interest in the Brenau art collection

was sparked by the lovely painting, *Catinou Knitting*, by Anna Elizabeth Klumpke, a generous donation from Louise and Alan Sellars. After Dr. Eiland was shown the early Cézanne that had recently been added to the collection through the magnanimity of Mr. and Mrs. Mark Schutt, the idea was conceived to organize *Hidden Treasures: Selections from the Permanent Collection of Brenau University*. Mary Beth Looney, a graduate student in museum studies at the University of Georgia, has worked on the project for the past year under the direction of Dr. Eiland. She has been a delightful person with whom to work – patient and persistent while demonstrating the most equable temperament when tracking down necessary and sometimes elusive information.

Hidden Treasures represents the kind of cooperative effort that has been a hallmark of the Georgia Museum of Art's relationship with fellow institutions, particularly under the direction of Dr. William Eiland. Brenau University is honored and very pleased by the realization of this effort by so many people.

JEAN WESTMACOTT
Curator, Brenau University
Permanent Art Collection

The small, stately campus of Brenau University in Gainesville, Georgia, contains well-kept secrets. Housed in its permanent collection are works of art which, upon discovery, reveal the institution's dedicated commitment to the arts. Due to the generosity of its patrons and alumnae, Brenau University possesses "hidden treasures" that deserve a closer look. These fourteen works illustrate what on the surface appears to be an eclectic mix of painting and sculpture, but upon further examination, expose an interesting commentary on the continuum of art's history. We see artists as practitioners, educators and students, all appropriating and merging styles and theories from the art of their predecessors and peers, as well as from the contemporary cultural environment. *Hidden Treasures: Selections From the Permanent Collection of Brenau University* is a small exhibition that encompasses a wide scale of treasures, including a pivotal initiate of Modernism and an informed Post-Modernist.

Dating from the middle of the seventeenth century, the earliest work of *Hidden Treasures* is *Still Life with Fish and Snails* by Abraham Van Beyerem. The fishing industry, an intrinsic part of economic and communal Dutch life, also possessed religious significance. Fish still lifes, in popular demand during this time period, could be interpreted as lower-class counterparts to the more ornate banquet still lifes. *Still Life with Fish and Snails* is exemplary of such paintings, with its simple, austere composition. Perhaps the most noteworthy treasure in Brenau's collection is an early landscape painting by the "Father of Cubism," Paul Cézanne.

Landscape with Village illustrates the artist's first workings from nature and, perhaps, a hint of what would develop in his mature and most revolutionary works. Despite its naturalistic tone and setting, *Landscape* displays Cézanne's beginning interest in a flattening of the picture plane, with frontally placed, surface-oriented rendering of foliage. Delicate hues of paint become form itself. This as-yet-unpublished signed painting deserves scholarly investigation as to its placement in the career of one of the most influential Post-Impressionists in the history of art.

A striking comparison can be made with regard to the works and careers of two very different artists. Two sketches by the French Romantic painter Eugène Delacroix, with their exotic subject matter, can be posited against the small, traditional portrait executed by the "Father of Russian Futurism," David Burliuk. Delacroix championed the ideals of Romanticism; Burliuk embraced a variety of avant-garde movements, from Neoprimativism to Expressionism. Here are the oppositions of one century characterized by a firm grasp of "true" painting, and another century, energized by the multiplicity of modern thinking. In contrast, one sees the adherence to academic tradition reflected in the works of some early twentieth-century American artists.

A number of American painters who enjoyed careers during the turn of the century received training at formally recognized academies in Europe. William Merritt Chase's *Still Life* is exemplary of his early education at the Royal Academy of Munich during the 1870s. Chase, a champion of an

eclectic, vigorously academic style of American painting, shared a membership in the prominent, Bostonian circle of artists called The Ten. Another member of this group, Edmund Tarbell, is represented in this exhibition by a drawn portrait of his daughter, Mary. Two women artists of this same period in American art received tutelage at the Académie Julien and fashioned successful careers in England and France. Anna Richards Brewster, daughter of marine-scape painter, William Trost Richards, painted *Sierra Clovelly* while residing in a rural fishing village outside of London. Anna Elizabeth Klumpke executed the large canvas, *Catinou Knitting*, during her stay in Paris and before becoming the companion and biographer of the renowned French animal painter, Rosa Bonheur.

In a decidedly Modernist contrast, Brenau owns the work of an artist termed the "Georgia O'Keeffe of the South." Clyde Connell received her first formal art training at Brenau during the years of 1918 and 1919. As an elected delegate to a committee of the National Council of the Churches of Christ, the Louisiana native traveled to New York and familiarized herself with the Abstract Expressionist movement of the 1950s. Connell's sculpture originates from her responsiveness to nature, African-American culture, and spiritual issues. *Free-Standing Object #3* is one of the most recent pieces completed by the ninety-three year old artist.

The culminating work of this exhibition, Jasper Johns' *American Center, Paris 1994*, provides us with a most fitting example of the artist learning

from past and present while generating a unique vision. One might consider Johns to be the "art historian's artist," because he often refers to his artistic heroes both in dialogue and in image. *American Center* is a print comprised of borrowed elements, such as a tracing of Grunewald's *Isenheim Altarpiece*, a reproduction of a Barnett Newman drawing, and the image of a George Orr sculpted pot. Combined with "vase-faces" of the profiles of British royalty and Pablo Picasso, the most intriguing portion of the print is the reproduction of a family portrait. Depicted are John's father and guardian aunts, in whose name the work was donated to Brenau.

John's image "completes a circle" that began with the post-Impressionist Cézanne, because it is Cézanne whom Johns considers to be one of his best "teachers." Both artists, in their respective careers, focus on what Johns refers to as "the rotating point of view." Elaborating on motifs and styles is and has been a practice of each of the artists represented in *Hidden Treasures*.

Whether the work is of the seventeenth or twentieth century, by a European or an American, each piece of this collection possesses an acknowledgment of tradition and a synthesis of the new. The name Brenau is a hybrid of brennen, meaning "to burn" in German, and aurum, which is Latin for "gold." Burned gold is a refined metal, symbolic of the institution and also of this collective exhibition. The works of *Hidden Treasures* speak of the "rotating point of view," of the innovative spirit, and of refinement in the continuum of art.

MARY BETH LOONEY
Curator, Museum Studies

1. ABRAHAM VAN BEYEREN (1620-1690)
Still Life with Fish and Snails, c. 1655
 OIL ON CANVAS
 22 1/8 x 28 1/4 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MR. AND MRS. MARK SCHUTT



1.

2. ANNA RICHARDS BREWSTER (1870-1952)
Sierra Clovelly, c. 1895-6
 OIL ON CANVAS
 11 3/8 x 13 3/8 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF LOUISE AND ALAN SELLARS

3. DAVID BURLIUK (1882-1967)
Portrait of a Lady
 OIL ON CANVAS
 6 1/2 x 5 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF LOUISE AND ALAN SELLARS

4. PAUL CÉZANNE (1839-1916)
Landscape with Village, c. 1865
 OIL ON CANVAS
 14 1/2 x 21 3/4 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MR. AND MRS. MARK SCHUTT

5. WILLIAM MERRITT CHASE (1849-1916)
Still Life, c. 1875
 OIL ON CANVAS
 24 1/4 x 30 3/8 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MR. AND MRS. FRED BENTLEY SR.

6. CLYDE CONNELL (B. 1901)
Free-Standing Object #3, 1994
 MIXED MEDIA
 53 x 8 1/8 x 6 3/4 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF THE ARTIST

7. EUGÈNE DELACROIX (1798-1863)
Study of a Lioness
 WATERCOLOR ON PAPER
 15 3/4 x 18 5/8 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MR. AND MRS. MARK SCHUTT

8. EUGÈNE DELACROIX (1798-1863)
Mythological Slaying of a Sea-Serpent
 WATERCOLOR AND INK ON PAPER
 22 1/2 X 19 3/8 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MR. AND MRS. MARK SCHUTT



7.

9. SIR FRANCIS SEYMOUR HADEN (1818-1910)
Wagon on a Bridge, 1871
 INK ON PAPER
 11 X 13 3/4 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MR. AND MRS. FRED BENTLEY SR.

10. THOMAS HILL (1829-1908)
Bridal Veil Falls, Yosemite, c. 1886
 OIL ON CANVAS
 12 1/2 X 6 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MR. AND MRS. FRED BENTLEY SR.

11. JASPER JOHNS (B. 1930)
American Center, Paris, 1994, 1994
 LITHOGRAPH
 42 X 36 1/16 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF THE ARTIST, IN MEMORY OF GLADYS AND
 EUNICE JOHNS

12. ANNA ELIZABETH KLUMPKE (1856-1942)
Catinou Knitting, 1887
 OIL ON CANVAS
 67 3/4 X 78 3/4 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MR. AND MRS. ALAN SELLARS

13. PAUL PENCZNER (B. 1916)
Portrait of a Man, 1948
 OIL ON CANVAS
 12 X 10 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MARY ANN AND PHIL ESTY

14. EDMUND C. TARBELL (1862-1938)
Lady with a Hat, 1925
 PENCIL ON PAPER
 16 X 12 1/4 INCHES
 BRENAU UNIVERSITY PERMANENT ART COLLECTION
 GIFT OF MR. AND MRS. FRED BENTLEY SR.

ABRAHAM VAN BEYEREN
(1620-1690)
Still Life with Fish and Snails

Recognized by historians as the greatest seventeenth-century Dutch master of fish still lifes, Abraham Van Beyeren aided in supplying the apparently high demand for such paintings. The fishing industry was an integral part of Dutch life, so much so that representations of fish were often given religious significance. The Dutch also considered fish to be food for the poor; therefore, the simplicity of still lifes with fish could be considered as counterparts to the sumptuous, rich display of banquets in still lifes, where the emphasis was placed on excess.

The formal construction of *Still Life with Fish and Snails* is typical of Van Beyeren's work in that the orientation is horizontal and that the coloration is restricted to brown and silver tonalities. In contrast to the typical precision of a Dutch still life, Van Beyeren's work is characterized by the less polished, more painterly style known as the "broad brush" technique, noteworthy for its spontaneous, atmospheric effects.

ANNA RICHARDS BREWSTER
(1870-1952)
Sierra Clovelly

Anna Richards Brewster, daughter of American marine-landscape painter William Trost Richards, studied under John LaFarge and William Merritt Chase in New York, and also trained at the Académie Julien. During her early career as an illustrator, Brewster collaborated on a book of sonnets, entitled *Letter and Spirit of 1898*, with her mother, Anna Matlack Richards. During her later career, Brewster traveled extensively in Europe, the eastern United States and Northern Africa.

From 1895 to 1905, Brewster painted professionally in London. In the beginning of this period, she spent approximately a year in the picturesque fishing village of Clovelly in Devon. *Sierra Clovelly* was executed during this most prolific stage in Brewster's long career. Her husband, Shakespearean scholar William Tenney Brewster, published four volumes of material on Anna's work. He detailed her particular landscape painting method of beginning at the top of the canvas and allowing the tone of the sky to set the color scheme of the areas below. At the time of her death, she left behind more than two thousand sketches.

DAVID BURLIUK
(1882-1967)
Portrait of a Lady

Known as the "Father of Russian Futurism," David Burliuk studied at Russian art schools in Kazan and Odessa, and at the academy at Munich, where he became an associate of Wassily Kandinsky. He participated in many Russian and European avant-garde movements and contributed to numerous written manifestos, such as the essay on Russian Fauvist artists, entitled "The Savages of Russia," for the historic *Der Blaue Reiter Almanac*. Having incorporated a variety of stylistic modes throughout his career, Burliuk has been termed a Futurist, a Neoprimitive, an Expressionist and an Impressionist. Therefore, classifying *Portrait of a Lady* requires the recognition of a combination of more than one style within this small painting. Certainly, the thick applications of paint are expressionistic while the prevalence of white has an impressionistic flavor. The classic bust-length portrait of a woman in early twentieth-century dress is placed in front of a seascape. The small size and quickly painted surface of *Portrait of a Lady* suggests that it may have been executed for a study, rather than for a finished work.

PAUL CÉZANNE
(1839-1906)
Landscape with Village

Landscape with Village is an early work (although precise dating is elusive) by the "Father of Cubism," Paul Cézanne. Factors such as the lack of the short, hatched brushstroke, characteristic of Cézanne's mature style; the intimate, naturalistic landscape scene; and the particular style of his signature lead to the conclusion that the work was executed during the 1860s. While the painting does not possess the planar, deliberate rendering of form seen in the artist's later works, it does contain the artist's characteristic flattening of the picture plane. In the overriding placement and emphasis on the foliage in the foreground, applications of paint become the essence of form itself.

This particular "treasure" of Brenau enjoys an interesting provenance as well. During World War II, the donor's Hungarian grandfather elected to send his art collection to the United States in order to prevent its confiscation by the Third Reich. He was forced to cut some of the paintings into pieces so that they could be shipped in small packages. Plans were made to restore each painting once it arrived in New York, but this was not necessary for *Landscape with Village*; it was small enough to be shipped intact.

WILLIAM MERRITT CHASE
(1849-1916)
Still Life

William Merritt Chase championed the formation of distinctly realistic American art as well as the teaching of it. Known as an enthusiastic and energetic instructor, Chase taught many future artists such as Edward Hopper, Joseph Stella, Charles Demuth and Georgia O'Keeffe. He personified the eclecticism that was the foundation of the American art scene of the late nineteenth century.

Still Life is probably from the artist's formative years of 1871 to 1878, which he spent with fellow artist Frank Duveneck at the Royal Academy in Munich, Germany, an institution that was then accepted as the focal point of art education in central Europe. Chase's "Munich Style," characterized by bold, vigorous brushstrokes, the wet-on-wet *alla prima* technique, and the warm brown tones reminiscent of Spanish and Dutch masters, is evident in the dark, neutrally toned, glossy surface of *Still Life*. The immediacy of highlights and reflections on each object are rendered with deftly applied strokes of paint.

CLYDE CONNELL
(b.1901)
Free-Standing Object #3

A native of Belcher, Louisiana, Connell attended Brenau College for one year, where she received her first academic instruction in art. Primarily consumed with maintaining home, family, and church activities, she was first creatively involved in rug-hooking. She did not begin making fine art until the 1950s, and experienced her first, individual exhibition in 1972. Because she has always been physically distanced from the east coast art scene, many consider her an "outsider." But she considers herself to be an insider and is well-versed in contemporary art theory.

Connell's work is reminiscent of the rural Louisiana environment, both in materials and in form. Because steel was too expensive, she elected to construct her sculptures out of *papier-maché* supported by metal and wood armatures and affixed with rusted iron and machinery parts. This lightweight but extremely sturdy material possesses the earthy quality which is so complementary to her choices of form. Primitive and totemic, these sculptures are anthropomorphic reflections of her contact with African-American culture and an alliance to the cyclical processes of nature. *Free-Standing Object #3* also speaks of the responsiveness to the basic needs of man: place, habitat and communication.

EUGÈNE DELACROIX
(1798-1863)
Study of a Lioness
Mythological Slaying of a Sea-Serpent

Delacroix, a principal exponent of the French Romantic school of painting, was primarily interested in dramatic, exotic subject matter. In the course of his career, he painted more than forty works that depict the lion and the tiger. The artist mastered the feline form through live observation of lions at the Jardin des Plantes menagerie and also at a traveling exhibition of tigers. Henri Martin, showman and animal-tamer, exposed Paris to the feats of the only tiger present in the city during the years 1829 and 1830. It is from these experiences that Delacroix captured the dual nature of the wildcat, which is both predatory and gentle. The artist considered this duality to be comparable to the good and evil found within man.

Delacroix had a taste for the exotic of the past as well as the present. The fantastic subject of a fictive beast engaged in the classic battle of nature against man is illustrated in *Mythological Slaying of a Sea-Serpent*. The depiction of the violent, passionate moment, complete with grisly realism, is a common theme in the period of French Romanticism.

FRANCIS SEYMOUR HADEN
(1818-1910)
Wagon on a Bridge

Seymour Haden, brother-in-law to American expatriate James Abbott McNeill Whistler, was by trade a medical doctor in London. In order to "better train the eye and hand for surgery," he learned etching. An enthusiastic admirer and collector of the prints of Rembrandt, Haden emulated the Dutch master's facility with light effects and naturalistic landscape scenes. During the late 1840s, he engaged the young Whistler to pursue the study of art and taught him the techniques of etching. During the 1860s, he often traveled and collaborated with his brother-in-law on various plates. A firm believer in the categorization of etching as a fine art, Haden rejected the pervasive, craft-oriented tenets of the Académie Julien and formed the Royal Society of Painter-Etchers in 1880. *Wagon on a Bridge* was executed during the later phase of Haden's career, and depicts a rural genre scene.

THOMAS HILL
(1829-1908)
Bridal Veil Falls, Yosemite

Thomas Hill, born in London and educated at the Pennsylvania Academy of the Fine Arts in Philadelphia, began his career by working alongside members of the Hudson River school of painting in the White Mountains of Massachusetts. After moving to California, Hill prospered in the painting of West coast scenery. The artist's name is most often linked with views of the Yosemite Valley.

The small scale of *Bridal Veil Falls, Yosemite* may indicate that it dates from the time that Hill sold many of his paintings to tourists. The accessibility of such an intimate momento of a trip would have been enhanced by the simplified composition and delicate coloration. The buyer of this painting, however, might not have been able to find the actual, corresponding site; like many landscape painters, Hill often manipulated the scenery before him into more aesthetically pleasing representations.

JASPER JOHNS
(b. 1930)
American Center, Paris 1994

Largely known for his participation in the Pop Art movement of the 1960s, Johns utilized depersonalized, objectively represented symbols and icons, such as flags, targets, maps, numbers, and letters. In the endless repetition of such imagery, the artist produced a seemingly inexhaustible number of variations on a few themes. Johns' interest in the flexibility and evolution of images and motifs has extended throughout his career and into the work of the 1990s. The presence of now-familiar devices such as the "vase-faces" (depicting the profiles of Pablo Picasso, Prince Charles of Wales, and Queen Elizabeth II) and an underlying tracing of Grunewalde's *Isenheim Altarpiece*, are joined with a surprisingly personal element: the reproduction of a family photograph. The photograph is of Johns' guardian aunts (alumnae of Brenau) and his father. The artist donated this work to Brenau in memory of his aunts.

American Center, Paris 1994 is compared to the other focal point of this exhibition, Cézanne's *Landscape with Village*, because of both artists' interest in the anti-illusionist picture plane, variations on a single motif, and the "rotating point of view."

ANNA ELIZABETH KLUMPKE
(1856-1942)
Catinou Knitting

Encouraged by an independent, educationally oriented mother, Klumpke was a copyist in the Luxembourg Museum and studied at the Académie Julien in Paris, where she enjoyed an education guided by the concept that women artists could compete with their male counterparts. In her memoirs of 1940, she cites a most influential moment in her childhood: receiving the gift of a Rosa Bonheur doll. Her admiration of Bonheur, the French painter of animals led her to paint the aging woman's portrait, which is considered a companion piece to her portrait of leading suffragist, Elizabeth Cady Stanton. The time that Klumpke spent with Bonheur in By, France, subsequently led to her commitment to being the older artist's lady companion and biographer. After Bonheur's death, Klumpke was entrusted with the dispensation of the artist's estate. The Bonheur chateau was a convalescent home for the wounded during World War I, an established, neutral zone protected by an American flag fashioned out of the material of Bonheur's blouse.

Catinou Knitting (Catinou may be the name of the sitter) was executed during Klumpke's residency in Paris, after her educational experiences at the Académie. She dedicated this scene of a French peasant girl to her father. Its ambitious size and delicacy of form reflect both the independent spirit of the artist and her training in the French academic tradition.

PAUL PENCZNER
(b. 1930)
Portrait of a Man

Born in Hungary, Penczner studied in his native country. He has worked in the Vatican in Rome and taught at the Universities of Tennessee, Missouri and Florida. While he is proficient in a variety of painting media such as casein and watercolor, *Portrait of a Man* is executed in the traditional medium of oil. Although the date of this painting places it within the artist's lengthy career as a citizen of the United States, the work possesses a European flavor. Both the warm, browned tones of the paint and the delicate rendering of this regal man indicate a fidelity to an older style of master portraiture. The subject's dress and posture indicate a dignified but stern sense of personality and status.

EDMUND CHARLES TARBELL
(1862-1938)
Portrait of a Woman

Edmund C. Tarbell, a genre and portrait artist, was founder and member of The Ten, a group comprised of other prominent Boston artists such as William Merritt Chase and Childe Hassam. He is considered to be one of the originators of the Boston school of painting, and taught at the Boston Museum of Fine Arts from 1889 to 1913.

Tarbell is especially well-known for the many portraits he did of his family members. *Portrait of a Woman* depicts Tarbell's daughter Mary in fashionable attire that includes a carefully detailed hat. Even though she faces the viewer, she appears to be inwardly focused and possesses a somber expression. This pencil drawing is considered to be the finest such execution by the artist.



II.