




Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014





Birmingham Museum of Art, February 23 – May 18, 2014

| Introduction | |
|---|---|
|  | <p>Pierre Petit French, 1831-1909 <i>Eugène Delacroix assis de face, à mi-corps</i>, ca. 1862 Albumin print, 10 1/5 x 7 1/2 in (26 x 19 cm) Collection of Gerald Incandela</p> |
|  | <p>Eugène Delacroix French, 1798-1863 <i>Milton Dictating Paradise Lost to his Daughters</i>, ca.1827-28 Oil on canvas, 31 11/16 x 25 3/8 in. (80.5 x 64.5 cm) Kunsthaus Zürich, Gift of the Canton of Zürich (1988/28)</p> |
| Delacroix and the Matter of Finish: When is a Sketch more than a Sketch? | |
|  | <p>Eugène Delacroix French, 1798-1863 <i>Nereid</i>, copy after Rubens, ca. 1822 Oil on canvas, 18 x 14 3/4 in. (45.7 x 37.5 cm) Kunstmuseum Basel, Gift of friends in memory of Prof. Friedrich Rintelen 1933. (inv. 1602)</p> |

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014

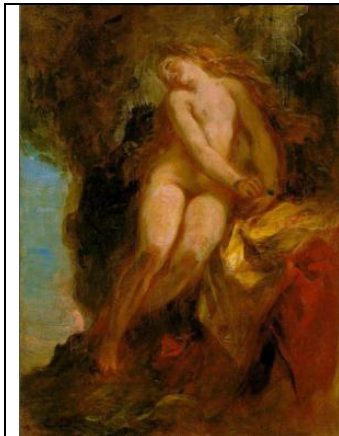
Birmingham Museum of Art, February 23 – May 18, 2014

| | |
|---|--|
|  An oil sketch by Eugène Delacroix depicting a seated figure, likely Justinian, in a red and white robe, writing in a book. The scene is set in a dimly lit room with a large window in the background. | <p>Eugène Delacroix French, 1798-1863 <i>Justinian Drafting His Laws</i>, oil sketch, 1826 Oil on canvas, 22 x 18 1/2 in. (56 x 47 cm) Les Arts décoratifs, Musée des Arts décoratifs, Paris (inv. 27987)</p> |
|  A charcoal drawing of a seated figure, likely Justinian, in a white robe, writing in a book. The drawing is a study of the figure's form and gesture. | <p>Eugène Delacroix French, 1798-1863 <i>Justinian Drafting His Laws</i>, figure study, ca. 1826 Charcoal on paper, 12.6 x 7.8 in. (32.1 x 19.9 cm) Les Arts décoratifs, Musée des Arts décoratifs, Paris (inv. 32622)</p> |
|  A presentation sketch by Eugène Delacroix depicting the entry of the Crusaders into Constantinople. The scene is filled with soldiers on horseback, flags, and a large crowd of people in a city square. | <p>Eugène Delacroix French, 1798-1863 <i>The Entry of the Crusaders into Constantinople</i>, presentation sketch, 1839-40 Oil on canvas, 25 9/16 x 31 7/8 in. (65 x 81 cm) Collins Fine Art, Ltd., New York</p> |
|  A reduced copy of Eugène Delacroix's painting 'The Justice of Trajan'. The scene depicts a dramatic moment in a classical setting, with a central figure in a white robe surrounded by other figures in a dark, dramatic setting. | <p>Eugène Delacroix French, 1798-1863 <i>The Justice of Trajan</i>, reduced copy, ca. 1858 Oil on canvas, 25 1/4 x 21 in. (64.1 x 53.3 cm) Honolulu Museum of Art Purchase, 1941 (4954)</p> |

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014

Birmingham Museum of Art, February 23 – May 18, 2014



Eugène Delacroix
French, 1798-1863
Andromeda, 1852
Oil on canvas, 13 x 9 7/8 in. (33 x 25.1 cm)
The Museum of Fine Arts, Houston, Museum purchase
funded by Mr. and Mrs. Raymond H. Goodrich, by
exchange (85.1)

The Last Words of Marcus Aurelius: Variations on a Theme



Eugène Delacroix
French, 1798-1863
The Last Words of Marcus Aurelius, oil sketch, 1843
Oil on canvas, 10 ¼ x 13 in. (26 x 33 cm)
Lyon, Musée des Beaux-Arts (inv. B 1041)



Eugène Delacroix
French, 1798-1863
The Last Words of Marcus Aurelius drawing, ca. 1844
Black chalk on paper, 9 3/8 x 12 1/8 in. (23.8 x 30.8 cm)
Private Collection

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014

Birmingham Museum of Art, February 23 – May 18, 2014



Eugène Delacroix
 French, 1798-1863
The Last Words of Marcus Aurelius, n.d.
 Oil on canvas, 25 5/8 x 31 3/4 in. (65.1 x 80.6 cm)
 The van Asch van Wyck Trust



Pierre Andrieu? After Eugène Delacroix
 French, 1821–1892
The Last Words of Marcus Aurelius, n.d.
 Oil on canvas, 14 7/16 x 17 11/16 in. (37.3 x 46.2 cm)
 Collection of John S. Newberry IV



Réflexions morales de l'empereur Marc Antonin
 Traduites par Dacier
 Edition ornée de figures dessinées par Moreau la jeune
 Paris: Didot, 1800
 Robert B. Haas Family Arts Library, Yale University

The Voyage to Morocco: Forgetting in Order to Remember







Eugène Delacroix
 French, 1798-1863
Collision of Moorish Horsemen, 1843-44
 Oil on canvas, 32 x 39 in. (81.3 x 99.1 cm)
 The Walters Art Museum, Baltimore, Maryland (37.6)

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014


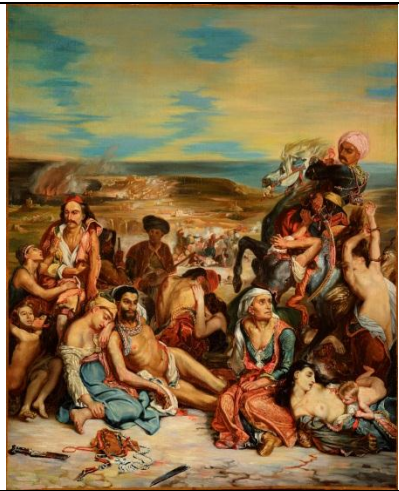
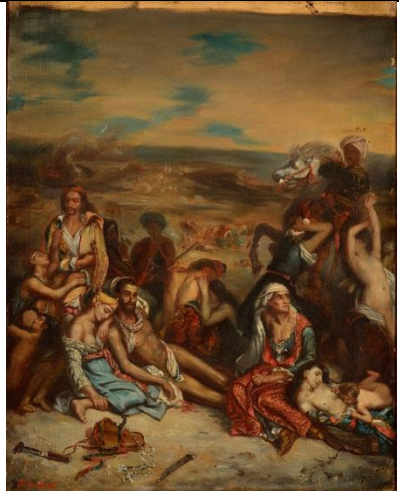
Birmingham Museum of Art, February 23 – May 18, 2014

| | |
|---|---|
|  | <p>Eugène Delacroix French, 1798-1863 <i>View of Tangier from the Seashore</i>, 1856-58 Oil on canvas, 31 5/16 x 39 5/16 in. (79.53 x 99.85 cm) Lent by The Minneapolis Institute of Arts, Bequest of Mrs. Erasmus C. Lindley in memory of her father, James J. Hill (49.4)</p> |
|  | <p>Eugène Delacroix French, 1798-1863 <i>Arab Rider</i>, ca. 1854 Oil on panel, 13 3/4 x 10 7/16 in. (35 x 26.5 cm) Museo Thyssen-Bornemisza, Madrid (inv. 125 [1972.20])</p> |
| Delacroix and the Critics: A Love-Hate Relationship | |
|  | <p>Eugène Delacroix French, 1798-1863 <i>The Entombment</i>, 1847-1849 Oil on canvas, 22 1/8 x 18 9/16 in. (56.2 x 47.1 cm) Collection of Phoenix Art Museum, Gift of Mr. Henry R. Luce (1964.42)</p> |
|  | <p>Eugène Delacroix French, 1798-1863 <i>Lycurgus Consulting the Pythia</i>, ca. 1840s Oil on canvas, 12 15/16 in. x 16 1/4 in. (32.8 cm x 41.2 cm) University of Michigan Museum of Art, Museum Purchase (1968/2.75)</p> |

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014





Birmingham Museum of Art, February 23 – May 18, 2014

| | |
|---|--|
|  | <p>Eugène Delacroix French, 1798-1863 <i>The Disciples at Emmaus</i>, 1853 Oil on canvas, 21 ¾ x 18 1/2 in. (55.2 x 47 cm) Brooklyn Museum, Gift of Mrs. Watson B. Dickerman (50.106)</p> |
| <p>Delacroix and his 'Students'</p> | |
|  | <p>Louis de Planet, after Eugène Delacroix French, 1814-1875 <i>The Massacre at Chios</i>, reduced copy, ca. 1842 Oil on canvas, 39 5/8 x 31 7/8 in. (100.5 x 81 cm) Musée du Vieux-Toulouse (inv. 33.2.3)</p> |
|  | <p>Pierre Andrieu, after Eugène Delacroix French 1821-1892 <i>The Massacre at Chios</i>, reduced copy, ca. 1850 Oil on canvas, 16 x 12 11/16 in. (40.7 x 32.2 cm) Musée du Vieux-Toulouse (inv. 58.9.1)</p> |

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014

Birmingham Museum of Art, February 23 – May 18, 2014

| | |
|---|---|
|  | <p>Pierre Andrieu , after Eugène Delacroix French, 1821–1892 <i>Christ on the Lake of Gennesaret</i>, n.d. Oil on paper mounted on masonite, 9 7/8 x 12 3/8 inches (25.1 x 31.4 cm) Museum of Fine Arts, Boston. Bequest of Josiah Bradlee (03.741)</p> |
|  | <p>Eugène Delacroix French, 1798-1863 <i>Christ on the Sea of Galilee</i>, ca. 1841 Oil on canvas, 18 x 21 ½ inches (45.7 x 54.6 cm) The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust through exchange of the gifts of the Friends of Art, Mr. and Mrs. Gerald Parker, and Durand-Ruel Galleries; and the bequest of John K. Havemeyer (89-16)</p> |
| The Late Works | |
|  | <p>Pierre Andrieu, after Eugène Delacroix French, 1821-1892 <i>Winter: Juno Beseaching Aeolus to Destroy the Fleet</i>, n.d. Oil on paperboard, 11 3/8 x 9 7/8 in. (28.9 x 25.1 cm) Museum of Fine Arts, Boston. William Sturgis Bigelow Collection (21.1452)</p> |
|  | <p>Eugène Delacroix French, 1798-1863 <i>Winter: Juno and Aeolus</i>, oil sketch, 1856 Oil on canvas, 24 1/8 x 19 5/8 inches (61 x 49.8 cm) SBMA, Museum Purchase</p> |

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014

Birmingham Museum of Art, February 23 – May 18, 2014



Eugène Delacroix
French, 1798-1863
Spring: Orpheus and Eurydice, oil sketch, 1862
Oil on canvas, 24 x 19.9 in. (61 x 50.5 cm)
Musée Fabre, Montpellier Agglomération (inv. 868.1.42)



Eugène Delacroix
French, 1798-1863
The Fanatics of Tangier, 1857
Oil on canvas, 18 ½ x 22 in. (47 x 55.9 cm)
Collection Art Gallery of Ontario, Toronto, Purchase, 1962
(62.5)



Eugène Delacroix
French, 1798-1863
St. Sebastian with St. Irene and Attendant, 1858
Oil on panel, 15 x 20 in. (38.1 x 50.8 cm)
Los Angeles County Museum of Art, Paul Rodman Mabury
Collection (39.12.7)



Eugène Delacroix
French, 1798-1863
Hercules and Alcestis, 1862
Oil on cardboard, 12 ¾ x 19 ¼ in. (32.4 x 48.9 cm)
The Phillips Collection, Washington, D.C., Acquired 1940
(0485)

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014

Birmingham Museum of Art, February 23 – May 18, 2014

Delacroix and Shakespeare



Eugène Delacroix
French, 1798-1863
Desdemona Cursed by her Father, ca. 1852
Oil on cradled panel, 16 x 12 5/8 in. (40.6 x 32.1 cm)
Brooklyn Museum, Bequest of Laura L. Barnes (67.24.22)

Delacroix's 'Hamlet': A Suite of 16 Lithographs



Eugène Delacroix
French, 1798-1863
The Queen Tries to Console Hamlet (act 1, sc. 2), 1834
Lithograph, 25.3 x 19.7 cm
Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.1






Eugène Delacroix
French, 1798-1863
Hamlet Tries to Follow his Father's Ghost (act 1, sc. 4), 1835
Lithograph, 25.8 x 20.2 cm
Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.2

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014





Birmingham Museum of Art, February 23 – May 18, 2014

| | |
|---|---|
|  | <p>Eugène Delacroix French, 1798-1863 <i>The Ghost on the Terrace</i> (act 1, sc. 5), 1843 Lithograph, 25.7 × 19 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.3</p> |
|  | <p>Eugène Delacroix French, 1798-1863 <i>Polonius and Hamlet</i> (act 2, sc. 2), n.d. Lithograph, 25 × 18.4 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.4</p> |
|  | <p>Eugène Delacroix French, 1798-1863 <i>Hamlet and Ophelia</i> (act 3, sc. 1), n.d. Lithograph, 24.3 × 19.8 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.5</p> |

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014





Birmingham Museum of Art, February 23 – May 18, 2014

| | |
|--|---|
|  <p>A lithograph showing three men in 16th-century attire. One man in the center is being escorted by two others. The scene is set in a room with a draped curtain.</p> | <p>Eugène Delacroix French, 1798-1863 <i>Hamlet and Guildenstern</i> (act 3, sc. 2), n.d. Lithograph, 25.3 × 20.3 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.6</p> |
|  <p>A lithograph depicting a dramatic scene with multiple figures. A central figure is seated, surrounded by others in various poses of distress and action. The setting is an interior with architectural details.</p> | <p>Eugène Delacroix French, 1798-1863 <i>Hamlet has the Actors Play the Scene of his Father's Poisoning</i> (act 3, sc. 2), 1835 Lithograph, 25.1 × 32.4 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.7</p> |
|  <p>A lithograph showing a man in a dark, heavy coat holding a dagger. He is standing in a doorway or a narrow passage, looking towards another figure who is kneeling or prostrate on the floor.</p> | <p>Eugène Delacroix French, 1798-1863 <i>Hamlet Attempts to Kill the King</i> (act 3, sc. 3), 1843 Lithograph, 26.1 × 17.8 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.8</p> |
|  <p>A lithograph depicting a man in a dark coat with a dagger, standing over a figure who is being held or restrained by another person. The scene is set in a room with a curtain.</p> | <p>Eugène Delacroix French, 1798-1863 <i>The Murder of Polonius</i> (act 3, sc. 4), n.d. Lithograph, 24.2 × 19.3 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.9</p> |

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014




Birmingham Museum of Art, February 23 – May 18, 2014

| | |
|--|---|
|  <p><small>Il s'agit d'un de plus de deux portraits peints sans modèle, comme aucun de ceux qui ont été peints par le grand maître. Evident.</small></p> | <p>Eugène Delacroix French, 1798-1863 <i>Hamlet and the Queen</i> (act 3, sc. 4), 1834 Lithograph, 25.8 × 17.9 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.10</p> |
|  <p><small>Peinture, en couleur, sur toile blanche, sans dessin, sans gravure, les yeux dans les yeux, les bras étendus, le corps dans le sang. Il s'agit de plus de deux portraits.</small></p> | <p>Eugène Delacroix French, 1798-1863 <i>Hamlet and the Corpse of Polonius</i> (act 3, sc. 4), 1835 Lithograph, 25.4 × 17.8 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.11</p> |
|  | <p>Eugène Delacroix French, 1798-1863 <i>Ophelia's Song</i> (act 4, sc. 5), 1834 Lithograph, 25.8 × 20.7 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.12</p> |
|  <p><small>En couleur, gravure, en bronze. Frotté sur papier de couleur.</small></p> | <p>Eugène Delacroix French, 1798-1863 <i>Death of Ophelia</i> (act 4, sc. 7), 1843 Lithograph, 18.4 × 25 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.13</p> |

Delacroix and the Matter of Finish – CHECKLIST

Santa Barbara Museum of Art, October 27, 2013 - January 26, 2014

Birmingham Museum of Art, February 23 – May 18, 2014

| | |
|---|---|
|  A black and white lithograph depicting a scene from Shakespeare's Hamlet. In the foreground, a man in a dark, heavy coat (Hamlet) stands looking down at a man lying on the ground. Another man (Horatio) stands nearby, looking on. In the background, several figures are engaged in digging a grave in a desolate, rocky landscape under a cloudy sky. | <p>Eugène Delacroix French, 1798-1863 <i>Hamlet and Horatio with the Grave Diggers</i> (act 5, sc. 1), 1843 Lithograph, 28.6 × 21.3 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.14</p> |
|  A black and white lithograph showing a dramatic scene at a grave. A man in a dark, patterned coat (Laertes) is kneeling and embracing a woman lying on the ground (Ophelia). Other figures, including a man in a crown (Hamlet) and several women, are gathered around the grave, some with their hands raised in grief. The scene is set outdoors with a simple structure in the background. | <p>Eugène Delacroix French, 1798-1863 <i>Hamlet and Laertes in Ophelia's Grave</i> (act 5, sc. 1), 1843 Lithograph, 28.2 × 19.4 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.15</p> |
|  A black and white lithograph depicting the final moments of Hamlet. Hamlet is lying on the ground, being held by a woman (Gertrude). A man in a crown (Claudius) stands nearby, looking on. Other figures are visible in the background, some appearing to be in a state of panic or grief. The scene is set indoors, possibly in a palace or a grand hall. | <p>Eugène Delacroix French, 1798-1863 <i>Hamlet's Death</i> (act 5, sc. 2), 1843 Lithograph, 28.9 × 20.2 cm Santa Barbara Museum of Art, Alfred Moir Endowment Fund, 2013.5.16</p> |