
A Living Tradition: The Winterbothams and Their Legacy

Author(s): Lyn Delliquadri

Source: *Art Institute of Chicago Museum Studies*, 1994, Vol. 20, No. 2, The Joseph Winterbotham Collection at The Art Institute of Chicago (1994), pp. 102-110

Published by: The Art Institute of Chicago

Stable URL: <https://www.jstor.org/stable/4112959>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



is collaborating with JSTOR to digitize, preserve and extend access to *Art Institute of Chicago Museum Studies*

JSTOR

A Living Tradition: The Winterbothams and Their Legacy

LYN DELLIQUADRI

The Art Institute of Chicago



PAUL GAUGUIN. *Portrait of a Woman in front of a Still Life by Cézanne*, 1890 (pp. 128-29).

By the 1920s, less than a century after its founding, Chicago had been transformed from a prairie swampland to an exuberant industrial and cultural metropolis. Skyscrapers, stockyards, steel mills, streetcars, wharves, warehouses, locomotives, automobile-clogged streets, and lake-going vessels laden with grain and coal announced an unprecedented prosperity. There was opera, theater, a symphony orchestra, Jelly Roll Morton and Louis Armstrong; the literary achievements of Carl Sandburg, Sherwood Anderson, Theodore Dreiser, and Edna Ferber; the newly opened Field Museum of Natural History; and The Art Institute of Chicago, whose Italian Renaissance facade was already blackened and stained from nearly three decades on Michigan Avenue. Some sources attributed the city's wealth and progress to "prairie energy." Frank Lloyd Wright, himself endowed with it, remarked, "The real American spirit . . . lies in the West and Middle West, where breadth of view, independent thought, and a tendency to take common sense into the realm of art, as in life, are more characteristic."¹ Of such a spirit the Winterbothams were made.

Joseph Humphrey Winterbotham (fig. 1) was born in Columbus, Ohio, in 1852. He settled in Joliet, Illinois; married Genevieve Baldwin of New Haven, Connecticut; and raised four children. The Winterbotham family moved to Chicago in 1892, where Joseph Winterbotham became engaged in various successful business enterprises. During the course of his life, he organized no fewer than eleven corporations, including cooperage manufacture, moving and transfer, and mortgage financing. A practical-minded man, he sent his sons, John and Joseph, Jr., to Yale, and his daughters, Rue and Genevieve, to Europe. After his wife died in 1906, he lived in an apartment in the Virginia Hotel, a building at the intersection of Ohio and Rush Streets that was considered one of the first and finest of "modern," luxury apartment dwellings. Europe, with its rich cultural texture, seems to have cap-

tured his fancy, and he enjoyed frequent travel there, sending back photographs of himself stepping into Venetian gondolas and browsing in Parisian quarters. By all accounts, he was intelligent and witty, without pomposity or pretension. He remained close to his family, brought his sons into his businesses, encouraged his daughter Rue in her passionate involvement with the arts, and regularly invited his grandchildren for Sunday breakfast at the Virginia Hotel.

Rue Winterbotham (figs. 2–3) inherited the independence and energy of her father and undoubtedly helped shape his taste in and commitment to art. She was an accomplished linguist and talented interior decorator. With her husband, musician and composer John Alden Carpenter, she spent a great deal of time in Europe, becoming acquainted with the avant-garde artists, dancers, and composers of the early twentieth century.

Since the Chicago of the World War I era had few art galleries and the Art Institute's collection at that time was largely dependent on the taste of its benefactors, who preferred earlier artistic expressions, Rue Winterbotham Carpenter took it upon herself to establish a Chicago outpost for contemporary art. In 1916, more than a decade before the opening of New York's Museum of Modern Art, she helped found the Arts Club of Chicago, which continues to this day to be a center for the exhibition and discussion of current artistic activity. Rue's father and brothers were among the club's first members. Two years later, she became its president, retaining the office until her death in 1931. She designed the interiors of the club's several locations and took on its mission of fostering and developing the highest standards of art. She organized first showings in Chicago of drawings by Pablo Picasso; sculpture by Auguste Rodin, Gaston Lachaise, and Constantin Brancusi; paintings by Georges Braque, Marie Laurencin, and American modernists Arthur B. Davies, John Marin, Morton L. Schamberg, Charles Sheeler,

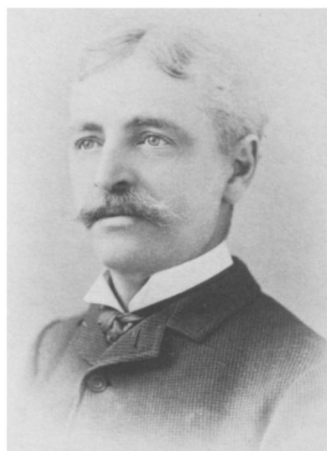


FIGURE 1. Joseph Humphrey Winterbotham, whose initial gift of \$50,000 to the Art Institute in 1921 enabled the museum to build a collection of thirty-five European paintings. Under the terms of Joseph Winterbotham's gift, the museum was permitted to change the composition of the Winterbotham Collection according to its needs as long as the number of paintings did not exceed thirty-five. Photo courtesy of the Winterbotham family.

and Joseph Stella. During her tenure, Rue Winterbotham Carpenter produced an astonishing list of one-man exhibitions by European artists Joan Miró, Georges Rouault, Jacques Villon, and Fernand Léger—all little known in America at the time. Broadening the scope of the club's activities, she also invited to perform there Sergei Prokofiev, Igor Stravinsky, Martha Graham, Harold Kreutzberg, and Leonid Massine, who made his debut as a soloist for an Arts Club audience.

It was in this atmosphere of artistic profusion and excitement that, at the age of seventy, Joseph Winterbotham conceived a plan in 1921 for assisting the Art Institute—one of the youngest of America's great art museums—in building its permanent collection of European paintings. Previously, in 1890, the museum had purchased a group of Old Masters from the Prince Demidoff Collection, sold that year in Paris, which comprised works by Rembrandt van Rijn, Jacob van Ruisdael, Meindert Hobbema, and Adriaen van Ostade. El Greco's masterpiece *The Assumption of the Virgin* had been bought in 1906, and a Gustave Courbet landscape and Henri Fantin-Latour's famous *Portrait of Edouard Manet* had been acquired, as had the Henry Field Collection of Barbizon pictures by such mid-nineteenth-century French artists as Camille Corot, Jules Breton, and Jean François Millet. Following European precedents, an entire gallery was devoted to plaster-cast copies of Classical, medieval, and Renaissance sculptures and architectural fragments, giving midwestern visitors a concept of the roots of Western European art. However, despite the 1913 exhibition of the revolutionary "Armory Show," there were few examples in the Art Institute of works produced by the contemporary art movements that had been underway on the Continent since the turn of the century. Although the great French Impressionist and Post-Impressionist paintings, for which the Art Institute has become renowned, had been regularly exhibited, they had not yet been con-

tributed to the museum by Chicago collectors Bertha Honoré Palmer, Frederic Clay Bartlett, and Mr. and Mrs. Martin A. Ryerson, who gave them in subsequent years—1922, 1926, and 1933, respectively. The only works of twentieth-century art by 1921 that were among the museum's holdings were portraits and landscapes primarily by American artists in the previous century's academic tradition.

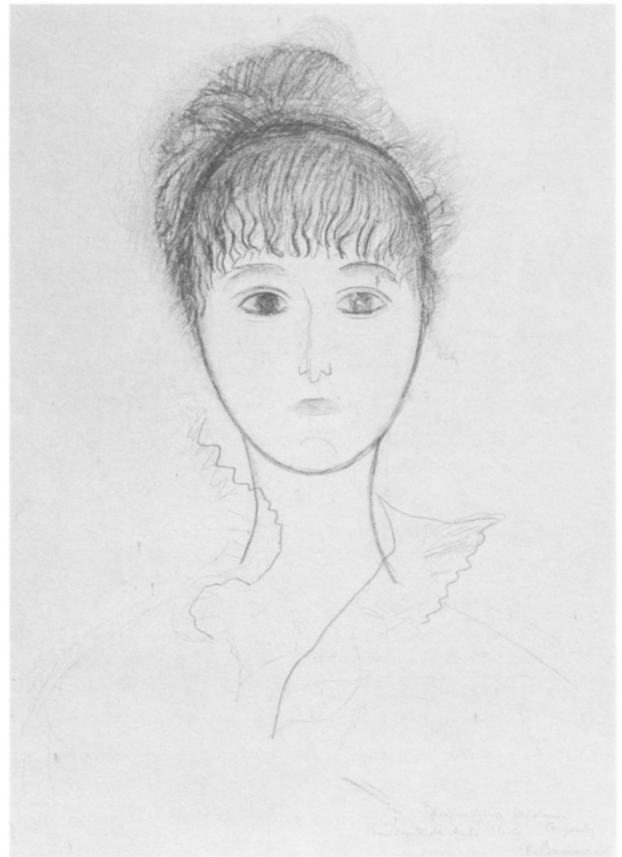
Joseph Winterbotham did not offer the Art Institute works of art from his own collection—no evidence exists that he even collected art—but, rather, he offered the museum the opportunity to buy paintings that it wanted and needed to broaden the scope of its holdings. His initial 1921 gift was \$50,000, which he stated was to be invested, with the interest to be used "for the purchase of works of art painted by European artists of foreign subjects."² He designated that the collection of paintings purchased with these funds should eventually number thirty-five, and that no more than \$2,500 should be expended on any one. However, once a collection of thirty-five was accumulated, any picture could be replaced by one of better quality, for a sum greater than \$5,000. By making this later stipulation, Winterbotham made clear his intention to insure that "the purchase of paintings, as time goes on, is toward superior works of art and of greater merit and continuous improvement."³ A letter to Winterbotham from Art Institute president Charles L. Hutchinson reveals the warm reception to his unique and farsighted offer: "The terms of your splendid gift to the Art Institute have been announced to the Board of Trustees, and I am writing to tell you that the gift has been accepted with great enthusiasm. . . . There can be no doubt that your gift, which makes possible building up of this much needed section of our collection, will have far-reaching value in the development of the museum toward a more adequate and well-balanced representation."⁴

The original terms of the deed of gift gave the respon-



FIGURE 2. Rue Winterbotham Carpenter, a founder of the Arts Club of Chicago. Her passionate involvement in the arts and her love of the European avant-garde may have been the guiding force behind her father's original gift to the Art Institute. Photo courtesy of the Chicago Historical Society.

FIGURE 3. Constantin Brancusi (French, born Romania, 1876–1957). *Portrait of Rue Carpenter*, 1926. Black chalk on paper; 64.5 x 45 cm. The Art Institute of Chicago, Gift of Mrs. Patrick Hill in memory of her mother, Rue Winterbotham Carpenter (1981.302). Rue Carpenter played a key role in bringing an exhibition of Brancusi's work, the largest until that time, to the Arts Club of Chicago in 1927.



sibility for the selection and purchase of paintings to the trustees or their appointed representatives. The early commitment to buying European art of modernist persuasion was more the result of the individuals upon whom these responsibilities devolved than of a formal indication by Winterbotham. A new director and curator, Robert B. Harshe, was an amateur painter and believed in a strong museum emphasis on European modern art; and trustee Frederic Clay Bartlett, also a painter, traveled widely and, with his wife Helen Birch Bartlett, was forming an extraordinary collection of avant-garde art, which included examples by Pablo Picasso, Henri Matisse, André Derain, Amedeo Modigliani, and late work by Paul Cézanne, Vincent van Gogh, Paul Gauguin, and Henri de Toulouse-Lautrec, as well as Georges Seurat's monumental *A Sunday on La Grande Jatte—1884*.⁵ Robert Harshe and Frederic Bartlett, along with Charles Hutchinson and Martin Ryerson, eagerly began buying for what would be called the Joseph Winterbotham Collection.

They lost no time in making their first purchase, a Matisse canvas painted in Nice in 1919 entitled *Woman Standing at the Window* (fig. 4), which not only represented that artist for the first time in the Art Institute, but was among the first works by Matisse in an American museum. Early in 1922, they purchased two works by contemporary German and Austrian artists Max Clarenbach and Julius Paul Junghanns, whose paintings had been shown at the 1914 Carnegie Institute International Exhibition. Although these two paintings and others acquired during the early years of the collection's formation did not pass the test of time and were subsequently replaced by finer pictures, it was the special feature of the Winterbotham gift to take such risks. It must have lessened the burden felt by the early executors to know that their purchases were not necessarily irrevocable. They could pick from the current art of the day and bring to

the Midwest examples of the most recent European artistic activity. If, in time, their choices proved to be of lesser interest, other pictures of greater significance to the museum's overall collections could take their places. Thus, implicit requirements for constant reevaluation and gradual growth—in quality rather than quantity—were integral parts of the Winterbotham Plan. To provide a complete picture of the collection's changing composition, a chronological list of all of the paintings acquired for it is included at the end of this issue (see "Checklist of the Joseph Winterbotham Collection, 1921–1994," pp. 182–88).

Impatient to see the collection grow, on three occasions Joseph Winterbotham, hearing of impending visits to Europe by Art Institute trustees, sent checks to buy paintings. For one check, given in 1922, he specified that the painting to be purchased "be of superior excellence, of a beautiful landscape."⁶ This charge was dispatched with the acquisition of the Art Institute's first painting by Gauguin, a lyrical landscape of 1892 entitled *The Burao Tree (Te Burao)* (p. 131). In 1923, the Arts Club, which administered a gallery in the museum between 1922 and 1927, mounted an exhibition of paintings by

Jean Louis Forain, from which the Art Institute purchased Forain's *Sentenced for Life* (p. 141), one of the artist's characteristically insightful works of social commentary. During the next few years, a painting by Leo Putz, an Austrian colorist living in Munich, and another by Gauguin, the ravishing 1890 *Portrait of a Woman in front of a Still Life by Cézanne* (p. 129), were added to the collection, bringing the number of works to seven. Shortly before he died in 1925, Winterbotham experienced the great satisfaction of seeing Toulouse-Lautrec's arresting and unconventional composition of 1887–88, *Equestrienne (At the Circus Fernando)* (p. 125), added as the collection's eighth picture. Earlier that year, the canvas had been shown in Chicago's first exhibition of paintings by that artist, also organized under the aegis of the Arts Club.

After their father's death, Rue Carpenter and John Winterbotham augmented the principle of his gift to \$70,000. Six more paintings were acquired in 1929. Five of them were purchased in Europe by Frederic Clay Bartlett, who wrote back to the director that he had wrangled with the dealers to reduce their prices in order to meet Winterbotham's original \$2,500 per-painting terms. "I think we must try very hard to change the terms of the gift, otherwise as things are going, we could never get together a collection worthy of Mr. Winterbotham's aim," he lamented.⁷ Nevertheless, he returned to Chicago with a still life by Georges Braque (p. 155) and four

other works by artists he thought quite promising: Jean Lurçat, Charles Dufresne, Jean Marchand, and an Australian-born Frenchman named Edouard Goerg, whose work he liked so much that he bought one of his paintings for himself. The final acquisition of the year, André Dunoyer de Segonzac's *Summer Garden (The Hat with the Scottish Ribbon)* of 1926, had been initially purchased by Rue Carpenter and then was bought by the museum for the Winterbotham Collection, bringing the number of works to a total of fifteen at the close of the decade. Of these, five—two by Gauguin and one each by Forain, Toulouse-Lautrec, and Braque—have been of such enduring significance and value that they are still part of the collection and mark an extraordinary period of vitality and experimentation, both by European artists and by the Art Institute.

In 1935, Joseph Winterbotham, Jr. (fig. 5) suggested that the composition of the Winterbotham Committee be changed to include the active participation of a family member, along with the museum director and a trustee. Highly qualified to represent the family, this younger son of the original benefactor had assembled his own worthy collection of European and Asian art. In fact, the Arts Club opened its new quarters in the Wrigley Building in 1936 with an exhibition of paintings and drawings from his collection. At the time the younger Winterbotham assumed a position on the Winterbotham Committee, he also proposed an amendment to the 1921 deed of gift that formalized an emphasis on contemporary art, stating: "No picture is to be purchased for the Winterbotham Collection executed by an artist who has been dead over ten years—only foreign, contemporary, living artists' work to be purchased."⁸

During the 1930s, because of the worsening political situation in Europe, trips there became less frequent. Chaim Soutine's 1929 canvas *Small Town Square, Vence* was bought in Paris in 1931, but, soon after, the

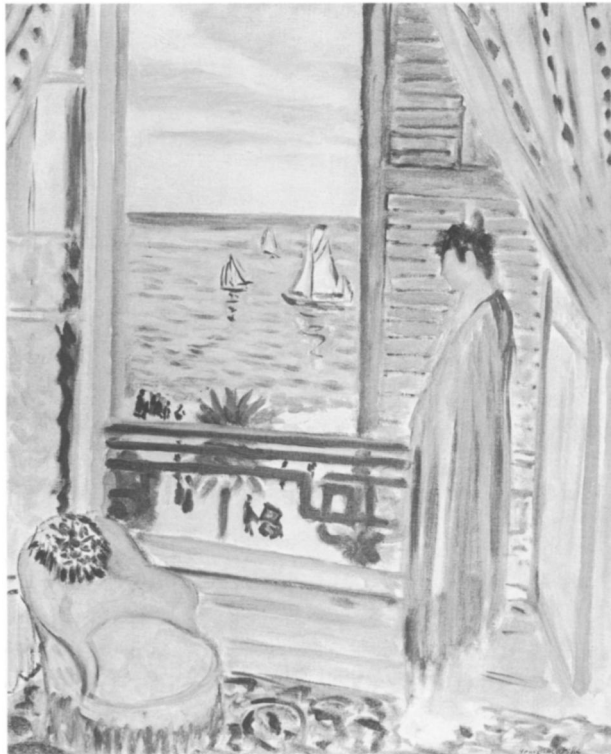


FIGURE 4. Henri Matisse (French, 1869–1954). *Woman Standing at the Window*, 1919. Oil on canvas. Private collection. This painting, which is no longer in the Art Institute's collection, was the first work purchased for the Winterbotham Collection. Acquired in 1921, it was the first work by Matisse in the Art Institute's collection and one of the first works by the artist in an American museum.



FIGURE 5. Joseph Winterbotham, Jr., late 1940s. A discerning collector of European and Asian art, this younger son of Joseph Humphrey Winterbotham (fig. 1) had a prominent role in acquiring twentieth-century works for the Winterbotham Collection. Photo courtesy of the Winterbotham family.

Winterbotham Committee began to look to the New York galleries, which were representing more and more European artists, many of whose work had been banned by the Nazis. Soon after it was constituted, the new committee bought pictures by Raoul Dufy, Derain, Karl Hofer, Matisse (p. 135), Modigliani (p. 151), another by Soutine (p. 161), and a third version of Marc Chagall's *The Praying Jew* (p. 149), painted in 1923 and exhibited at New York's Museum of Modern Art in 1932. Joseph Winterbotham, Jr., donated the collection's first Surrealist example, a mysterious canvas by Salvador Dalí entitled *Shades of Night Descending*, which was later traded for Dalí's *Inventions of the Monsters* of 1937 (p. 169). With the help of the committee, Daniel Catton Rich, the director of the Art Institute from 1938 to 1958, engineered a number of remarkable purchases for the collection: Giorgio de Chirico's haunting early canvas *The Philosopher's Conquest* of 1914 (p. 147); Oskar Kokoschka's color-saturated 1919 landscape *Elbe River near Dresden*, which had been confiscated in Austria, but was smuggled out of the country to a New York art dealer; and Picasso's Cubist *Fernande Olivier* of 1909 (p. 139), formerly among Gertrude Stein's famed collection of early twentieth-century art. The committee decided to loosen the restriction on purchases of only European art after several exhibitions in the United States of the exciting work of Mexican muralists and painters José Clemente Orozco, Rufino Tamayo, and Diego Rivera. During the 1940s, paintings by each of these artists were acquired, with Rivera's *Mother Mexico* of 1935 coming as a gift from Joseph Winterbotham, Jr. In deference to the collection's original conception, these pictures were replaced many years later by works of European artists. In 1946, with the purchase of Yves Tanguy's Surrealist landscape *The Rapidity of Sleep* (p. 177), painted the previous year, the Joseph Winterbotham Collection finally achieved its designated goal of thirty-five paintings.

The complete Joseph Winterbotham Collection was shown as a group for the first time in 1947 (see fig. 6) in a special month-long exhibition. An illustrated catalogue, written by Katharine Kuh, who would shortly become the Art Institute's first Curator of Modern Painting and Sculpture, was published in conjunction with the exhibition. One of Joseph Winterbotham's original stipulations had specified that, once the collection was complete, a room should be equipped for its permanent installation. In 1945, his son modified this directive to require only an annual showing of the group.⁹ During the rest of the year, each painting was placed where the museum deemed it could be shown to best advantage, among other works of its type or period. Every year, for many years, the collection was mounted together at regular intervals. On one occasion in 1949, a selection of twenty-four paintings was requested by the Dallas Museum of Fine Arts for exhibition at the Texas State Fair, under the title "The Joseph Winterbotham Collection of Twentieth-Century European Paintings." The paintings have never again traveled together as a group, in part because they are integrated prominently within the museum's collection of late nineteenth- and twentieth-century art, and their absence would be keenly felt.

The time had now arrived when, according to the deed of gift, exchanges and replacements in the collection could be made with the objective of improvement. As mentioned earlier, the elder Winterbotham foresaw the necessity of providing more money for this purpose and required that each replacement cost no less than \$5,000. An astute businessman, he seems to have anticipated the upward spiral of the art market. The first opportunity to make an exchange came in 1949, when Joseph Winterbotham, Jr., offered to sell to the Art Institute, for a modest sum, one of the centerpieces of his own collection, El Greco's *The Feast in the House of Simon* (c. 1610–14). In making this generous offer,

Winterbotham rescinded his earlier amendment requiring the purchase of only contemporary art and proposed a return to his father's broader stipulation.¹⁰ Thus began an era of major contributions to the collection by the Winterbotham family, replacing pictures of lesser quality purchased in the 1920s and 1930s. Fernand Léger's *The Railway Crossing* (Preliminary Version) of 1919 (p. 157), originally purchased by Rue Carpenter, was given in her memory by her daughter Mrs. Patrick Hill in 1953. Also, in 1953, the Art Institute acquired van Gogh's *The Drinkers* (after Daumier) of 1890 (p. 127) from Winterbotham, Jr., and accepted his gift of Cézanne's *Apples on a Tablecloth* (c. 1886–90); when he died at age seventy-six, in 1954, he bequeathed the major portion of his private collection of European and Asian art to the Art Institute. A total of eight works were eventually added to the Winterbotham Collection.

Rue Winterbotham Shaw (fig. 7), granddaughter of the elder Joseph Winterbotham, had assumed the mantle of her aunt Rue Carpenter as president of the Arts Club in 1940, and she was the natural heir to her uncle's position on the Winterbotham Committee. In both realms, she provided firm and perspicacious leadership. She had studied painting with Walt Kuhn in New York and with Nathalie Gontcharova in Paris. After settling in Chicago with her husband Alfred Phillips Shaw, a prominent architect, she followed in the art activist footsteps of her predecessors. For thirty-nine years (1940–79), as president of the Arts Club, she directed a program of exhibitions, lectures, and concerts that assured and maintained the club's international reputation. A tireless defender of the

avant-garde, she brought to Chicago its first exhibitions of works by Max Ernst, Hans Hofmann, Jacques Lipchitz, Wifredo Lam, Arthur B. Davies, Jackson Pollock, Isamu Noguchi, Robert Motherwell—only a few in a lengthy list of adventurous shows. She counted among her close friends many great artists, composers, and authors in both the United States and Europe, including Marianne Moore, Virgil Thompson, and Alexander Calder. One of Calder's finest stables, commissioned by her in the early 1940s, still can be seen in the Arts Club foyer. When the club moved to its present day location in 1951, members could boast of an interior designed by Ludwig Mies van der Rohe, for Rue Shaw had persuaded the great architect of the International Style, who was teaching in Chicago at the Illinois Institute of Technology, to donate his services. The club's modernist elegance reflected the taste, gentility, and integrity that Rue Shaw brought to her work, earning her a reputation as the most esteemed and influential member of the Chicago art community.

At the time Rue Shaw began to represent the family on the Art Institute's Winterbotham Committee, the collection was taking a direction quite different from one that emphasized contemporary European art. Along with other committee members—Daniel Catton Rich, trustee Leigh Block, and Katharine Kuh—Mrs. Shaw believed that the collection would be enhanced by adding to it some of the predominantly nineteenth-century paintings included in her uncle's bequest. The first group of additions consisted of Cézanne's *House on the River* (1885/90; p. 121), van Gogh's masterful *Self-Portrait* (c. 1886/87; p. 123), Odilon Redon's luminous *Sita* (c. 1893; p. 133), and a canvas thought to be by Gauguin called *Of Human Misery*. Four other pictures from Joseph Winterbotham, Jr.'s bequest were brought into the collection several years later; these included an undated pastel by Matisse called *Dancer in Red*; Edgar



FIGURE 6. Left to right: Mrs. Joseph Winterbotham, Jr., Mrs. Rue Winterbotham Shaw, Miss Rue Diana Hill, and Joseph Winterbotham, Jr., at the first exhibition of the Winterbotham Collection at the Art Institute, 1947.

FIGURE 7. Rue Winterbotham Shaw on the stairs of the Arts Club of Chicago, 1951. Mrs. Shaw was instrumental in persuading the architect Mies van der Rohe to design the interior of the Arts Club at 109 East Ontario Street in Chicago. Her efforts at the Art Institute resulted in the addition to the Winterbotham Collection of many of its finest nineteenth-century paintings. Photo courtesy of the Winterbotham family.



Degas's *Portrait after a Costume Ball (Portrait of Mme Dietz-Monin)* of 1877/79 (p. 115); a landscape by a student of Gustave Courbet named Marcel Ordinaire, which was thought to be by the master; and a portrait by Edouard Manet entitled *Young Woman* (c. 1879). The composition of the Winterbotham Collection thus began to appear as one featuring key artists and styles in the history of modern art. To further develop this new direction, Katharine Kuh was able to find and propose the purchase of three important paintings by early twentieth-century pioneers: Oscar Kokoschka's 1908 *Commerce Counselor Ebenstein* (p. 137); Joan Miró's 1918 *Portrait of Juanita Obrador* (p. 153); and Robert Delaunay's 1911 *Champs de Mars: The Red Tower* (p. 143). A. James Speyer, who succeeded Kuh as Curator of Twentieth-Century Painting and Sculpture and as a Winterbotham Committee member in 1961, continued to look for paintings that would highlight the major accomplishments of twentieth-century art. In the ensuing years, Speyer suggested the purchase of Ben Nicholson's *November, 1956 (Pistoia)* of 1956; Balthus's *Solitaire* of 1943 (p. 175); Dubuffet's *Genuflection of the Bishop* of 1963 (p. 179); and, in 1970, René Magritte's *Time Transfixed* of 1938 (p. 171). In 1973, the committee added a painting by Claude Monet, *Etretat: The Beach and the Falaise d'Amont* of 1885 (p. 119), that had been given earlier to the Art Institute by Rue Shaw's mother, Mrs. John H. Winterbotham.

For fourteen years the composition of the collection remained the same. Since 1987, however, the Winterbotham Committee has made a series of purchases and changes that have added eight new paintings to the collection. Patrick Shaw, the son of Rue Shaw, joined the committee in 1979 as the representative of the Winterbotham family; the other current committee members are James N. Wood, director and president of the Art Institute, and

Stanley M. Freehling, who succeeded James W. Alsdorf as chairman of the museum's Committee on Twentieth-Century Painting and Sculpture in 1990. This committee has greatly enhanced the Surrealist component of the collection, adding Yves Tanguy's untitled screen of 1928 (p. 167), one of the masterpieces of this artist's career, as well Max Ernst's *The Blue Forest* of 1925 (p. 159) and Paul Delvaux's *The Awakening of the Forest* of 1939 (p. 173). The committee acquired Lyonel Feininger's 1911 *Carnival in Arcueil* (p. 145) after the rediscovery of a group of important paintings from this artist's early career. Two other paintings purchased during this time by the committee—Max Beckmann's *Reclining Nude* of 1927 (p. 163) and Gerhard Richter's *Christa and Wolfi* of 1964 (p. 181)—add considerably to the Art Institute's holdings in twentieth-century German art. Finally, the addition of two earlier paintings—Gustave Courbet's 1862 *Reverie (Portrait of Gabrielle Bourreau)* (p. 113) and Arnold Böcklin's 1883 *In the Sea* (p. 117)—can be seen, in part, as reflecting the committee's continuing desire to represent nineteenth-century art in the collection.

In the nearly seventy-five years of its existence, the Joseph Winterbotham Collection has taken on various forms, each attempting to fulfill the objective of its creator to give the Art Institute a group of European paintings of the highest quality. So astute were many of the early choices that fourteen of the original group of thirty-five paintings remain in the collection.¹¹ Guided by the capable hands and unfailing generosity of succeeding generations of the Winterbotham family, the Joseph

Winterbotham Collection now contains some of the signal works in the museum's permanent holdings of nineteenth- and twentieth-century art. Yet, according to the terms of this farsighted gift, the current composition of the collection is not immutable. It will continue to be reassessed on a regular basis and, undoubtedly, opportunities will arise to make advantageous exchanges. There seems to be little question that the collection's future will be just as it was envisioned by its founder; and because of that vision, visitors to the Art Institute will continue to enjoy outstanding examples of European art.

Notes

1. Quoted in Emmett Dedmon, *Fabulous Chicago* (New York, 1953).
2. Joseph Winterbotham Deed of Gift to The Art Institute of Chicago, Apr. 9, 1921, The Art Institute of Chicago Archives (hereafter referred to as AIC Archives).
3. Ibid.
4. Charles L. Hutchinson to Joseph Winterbotham, Apr. 18, 1921, AIC Archives.
5. For a discussion of Frederic Clay Bartlett and the Helen Birch Bartlett Memorial Collection, which was given to the Art Institute in 1926, see *The Art Institute of Chicago Museum Studies* 12, 2 (1986), which is devoted entirely to this collection.
6. Joseph Winterbotham to Charles L. Hutchinson, June 8, 1922, AIC Archives.
7. Frederic Clay Bartlett to Robert B. Harshe, June 5, 1929, AIC Archives.
8. Joseph Winterbotham, Jr., modification to Deed of Gift, Nov. 25, 1935, AIC Archives.
9. Joseph Winterbotham, Jr., to Chauncey McCormick, Mar. 17, 1945, AIC Archives.
10. Joseph Winterbotham, Jr., to Chauncey McCormick, Sept. 27, 1949, AIC Archives. El Greco's *The Feast in the House of Simon* was later moved from the Winterbotham Collection into the general collection of the Art Institute.
11. The fourteen paintings from the original group of thirty-five that remain in the Winterbotham Collection are: Forain's *Sentenced for Life*, Gauguin's *The Burao Tree (Te Burao)* and *Portrait of a Woman in front of a Still Life by Cézanne*, Toulouse-Lautrec's *Equestrienne (In the Circus Fernando)*, Braque's *Still Life*, Dufy's *Open Window, Nice*, Soutine's *Dead Fowl*, Matisse's *The Geranium*, Chagall's *The Praying Jew*, Modigliani's *Madame Pompadour*, de Chirico's *The Philosopher's Conquest*, Picasso's *Fernande Olivier*, Dali's *Inventions of the Monsters*, and Tanguy's *The Rapidity of Sleep*. Seven additional paintings from the original group remain in the Art Institute's permanent collection: Albert Besnard's *By the Lake*, Edouard Geog's *The Epicure*, Karl Hofer's *Girls Throwing Flowers*, José Clemente Orozco's *Zapata*, Rufino Tamayo's *Woman with Bird Cage*, El Greco's *The Feast in the House of Simon*, and Marcel Ordinaire's *Landscape*.