

Artist: Valentin de Boulogne (French, 1591 - 1632)

Title: *The Concert*

Accession No.: 56.162

Date: about 1615

Creation Location: France

Medium and Support: oil on canvas

Dimensions: 47-7/8 x 62-3/4 in. (canvas)

58-7/16 x 73-15/16 x 5-3/4 in. (framed)

Provenance: (Galerie Heim, Paris, France) by 1956; {1}
Purchased from them by the John Herron Art Institute, Indianapolis,
Indiana, now the Indianapolis Museum of Art at Newfields, in 1956
(56.2).

{1} Valentin's painting was included in an exhibition showcasing
François Heim's recent acquisitions. See Galerie Heim, Paris,
"Tableaux de Maîtres Anciens," Paris, 1956, cat. no. 1 (ill.) and the
review by W.V., "Current and Forthcoming Exhibitions," Burlington
Magazine 98 (December 1956), pp. 458-459.

Credit Line: William A. Zumpfe Memorial Fund

Current Location: [H214] IMA - William L. and Jane H. Fortune
Gallery - H214



Artist: Anthony van Dyck (Flemish, 1599 - 1641)

Title: *The Entry of Christ into Jerusalem*

Accession No.: 58.3

Date: about 1617

Creation Location: Flanders

Medium and Support: oil on canvas

Dimensions: 59-1/2 x 90-1/4 in. (canvas)
approximately 71-1/8 x 103 x 7-1/2 in. (framed)

Provenance: Dr. Paul Mersch [1859-?], Paris, France; {1}
Sale at (Keller & Reiner, Berlin, Germany) in 1905. {2}
Rudolf Kohtz, Berlin, by 1909. {3}
Paal Kaasen [1883-1964], Christiania (today Oslo), Norway, by 1924;
{4}
Purchased by (P. & D. Colnaghi & Co., London, England) through an
unidentified intermediary; {5}
Purchased by Mr. and Mrs. Herman C. Krannert;
Given to the John Herron Art Institute, Indianapolis, Indiana, now the
Indianapolis Museum of Art at Newfields, in 1958 (58.3).

{1} Paul Mersch was the vice-consul of Luxembourg, residing in Paris,
and son-in-law of the art dealer Charles Sedelmeyer [1837-1925],
Paris. It remains unknown if he obtained this painting with
Sedelmeyer's assistance. On Mersch, see the online publication of
Biographie nationale du pays de Luxembourg, fasc. 19, p. 216
available at www.luxemburgensia.bnl.lu

{2} See Katalog der Sammlung Dr. Paul Mersch, Paris: II. Teil, Keller
& Reiner, 27-28 November 1905, lot 31, pl. 1.

{3} Kohtz is given as the owner in Emil Schaeffer, Van Dyck, des
Meisters Gemälde, (Klassiker der Kunst series) Stuttgart, 1909.

{4} See the photocopy of a letter to Paal Kaasen from Gustav Pauli of
the Kunsthalle Hamburg, dated 25 September 1924, in the IMA
Historical File (58.3), stating that the painting had been on loan to
Hamburg for several years. See David G. Carter's article, "Christ's
Triumphal Entry into Jerusalem," Bulletin John Herron Art Institute
Indianapolis, vol. 45 (1958), p.23, footnote 1, for additional details on
the provenance of the painting.

{5} See a letter from Colnaghi & Co. to David Carter, dated 23 May
1958, in IMA Historical File (58.3).

Credit Line: Gift of Mr. and Mrs. Herman C. Krannert

Current Location: [H215] IMA - William C. Griffith Jr. and Carolyn
C. Griffith Gallery - H215



Artist: Jean-Léon Gérôme (French, 1824 - 1904)

Title: *The Guard*

Accession No.: 55.220

Date: 1889

Creation Location: France

Medium and Support: oil on canvas

Dimensions: 21-7/8 x 18-3/8 in.

33-1/4 x 29-1/2 in. (framed)

Provenance: (Boussod, Valadon & Cie, Paris, France). {1}

Sale at (Parke-Bernet, New York, New York) October 1955); {2}

sold to David G. Carter; {3}

sold by Carter to the John Herron Art Institute, Indianapolis, now the Indianapolis Museum of Art at Newfields, in November 1955 (55.220).

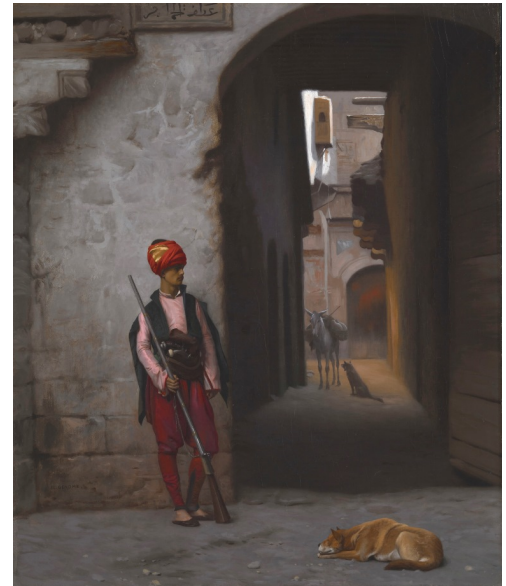
{1} As given in Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme with a catalogue raisonné*, New York, 1986, no. 372 (ill.).

{2} Parke-Bernet Galleries, New York, Dutch, Flemish and British Paintings of the XVII-XVIII Century, XIX Century Landscapes [from] various New York Private Collectors and other owners, 26 October 1955, lot 63, as property of a "Baltimore Private Collector." Ackerman suggests that the consignor was Marburg, possibly estate of Theodore Marburg [1862-1946]?

{3} David G. Carter was an art collector and curator at the John Herron Art Institute.

Credit Line: Delavan Smith Fund

Current Location: [H211] IMA - Norb and Ruth Schaefer, Sr. & Norb and Carolyn Schaefer Gallery - H211



Artist: Jacob Jordaens (Flemish, 1593 - 1678)

Title: *Portrait of a Lady*

Accession No.: 56.73

Date: late 1640s

Creation Location: Flanders

Medium and Support: oil on canvas

Dimensions: 48-1/8 x 35-1/8 in.
approximately 60 x 47 x 3 in. (framed)

Provenance: Duke of Anhalt, Palace of Dessau, at least by 1910.{1}
(W. A. Luz [1892-1959], Berlin, by 1937).{2}
Hermann Voss [1884-1969];{3}
(Julius Böhler, Munich), by 1953;{4}
Purchased by the Indianapolis Museum of Art, now the Indianapolis
Museum of Art at Newfields in 1956 (56.73).

{1}The painting, lent by the Duke of Anhalt, was included in the
Exposition d'Art Ancien: L'Art Belge au XVIIe Siècle, Brussels, June to
November 1910 as cat. no. 245 and identified there as a Portrait of
Catherine van Noort. Paintings in aristocratic collections were often
sold by their owners in the 1920s and early 1930s for financial gain
after the Revolution of 1918.

{2}The painting was included in the exhibition "Kaleidoskop" held at
the Gemäldegalerie Dr. W.A. Luz, Berlin, in Fall 1937, cat. no. 34 (ill.).
Wilhelm August Luz was active as a dealer in Berlin from at least 1935
on; see his regular advertisements in the periodical *Weltkunst*, and
the short essay by Sibylle Ehringhaus, "Galerie Dr. W. A. Luz," in
Christine Fischer-Defroy, ed., *Gute Geschäfte: Kunsthandel in Berlin*,
1933-1945, Berlin 2011, pp. 67-72.

{3}Correspondence between the IMA and Julius Böhler in May and
June 1956 notes that Böhler acquired the painting directly from
Hermann Voss and that it was "in Voss' possession during the war."
This has not yet been verified, but the painting was submitted to the
Art Loss Register database and cleared from suspicion of having been
looted. The art historian Herman Voss is, of course, a controversial
figure, due to his appointment as Director of the Linz Special
Commission during WWII.

{4} See "Notable Works of Art Now on the Market," *Burlington*
Magazine, vol. 95, No. 609 (December 1953), pl. 27.

Credit Line: Martha Delzell Memorial Fund

Current Location: [H215] IMA - William C. Griffith Jr. and Carolyn
C. Griffith Gallery - H215



Artist: Joseph Mallord William Turner (English, 1775 - 1851)

Title: *The Fifth Plague of Egypt*

Accession No.: 55.24

Date: 1800

Creation Location: England

Medium and Support: oil on canvas

Dimensions: 48 x 72 in. (canvas)
56 x 80 x 2-1/4 in. (framed)

Provenance: Purchased from the artist in April 1800 by William
Beckford [1759-1844] of Fonthill;
Fonthill Sale, held at Fonthill Splendens, Wiltshire, England, 24 August
1807, no. 581;
Bought by Henry Jeffrey.{1}



Thomas Tudor [1785-1855], Wyesham near Monmouth;{2}
Thomas Griffith, London, England, Turner's agent, in 1847.{3}
George Young, by 1853;
Sale at (Christie's, London) in 1866;{4}
purchased by Earl Grosvenor in 1866 and until at least 1871.{5}
Sir J.C. [John Charles] Robinson [1824-1913], London;{6}
bought from him by Sir Francis Cook [1817-1901], Doughty House,
Richmond Hill, Surrey, England in 1876;{7}
by descent within the Cook family until 1951 when purchased by
(Thomas Agnew and Sons, London);
Sir Alexander Korda [1893-1956], London, in 1951;{8}
sold to (John Mitchell, London) in 1955;{9}
purchased for the John Herron Art Institute, Indianapolis, now the
Indianapolis Museum of Art at Newfields, through Kurt Pantzer with
funds from the Lilly family in 1955 (55.24).

{1} This early provenance appears in Martin Butlin and Evelyn Joll,
The paintings of J.M. W. Turner, New Haven, 1977, vol. I, cat. no. 13
(ill.). Unless otherwise noted, all subsequent owners listed below also
appear in Butlin and Joll. On the Fonthill Sale and Jeffrey's
purchases, see Robert J. Gemmett, The old palace of tertian
fevers: 'The Fonthill Sale of 1807,' Journal of the History of
Collections, 2010, pp. 1-12.

{2} See Martin F. Krause, Turner in Indianapolis, Indianapolis, 1997,
no. 26, p. 98. Tudor's ownership was first noted by Margery Probyn,
"A Letter to the Editor," Turner Society News, no. 74 (December
1996), p. 13.

{3} Ibid. Probyn had access to Tudor's diary where the sale to Griffith
is recorded.

{4} Christie's, London, Modern pictures, 19 May 1866, lot 26.

{5} See the article Modern Pictures, The Times (London), 21 May
1866 which identifies the purchaser as Earl Grosvenor.

{6} See Robinson obituary in The Times (London), 11 April 1913. He
is often characterized as an advisor to Cook in building his collection.

{7} On the Cook family collection, see Elon Danziger, The Cook
collection, its founder and its inheritors, The Burlington Magazine, July
2004, pp. 444-458. See also the "Concordance of Cook collection
paintings" available at
http://burlington.org.uk/media/files/cook_concordance.pdf (8/30/11).

{8} See Korda's statement on Bill of Sale, in IMA Historical Files
(55.24). Perhaps Agnew's only served as an intermediary.

{9} See Bill of Sale, in IMA Historical Files (55.24). Mitchell may have
served only as an agent.

Credit Line: Gift in memory of Evan F. Lilly

Current Location: [H213] IMA - Charles O. McGaughey Gallery -
H213