French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor

The Nelson-Atkins Museum of Art

4525 Oak Street, Kansas City, Missouri 64111 | **nelson-atkins.org**

Jean-Baptiste Greuze, *Head of a Girl*, ca. 1770 or later

Artist	Jean-Baptiste Greuze, French, 1725–1805
Title	*Head of a Girl*
Object Date	ca. 1770 or later
Medium	Oil on canvas
Dimensions (Unframed)	17 1/2 x 14 1/2 in. (44.5 x 36.8 cm)
Credit Line	The Nelson-Atkins Museum of Art. Purchase: William Rockhill Nelson Trust, 31-55

doi: 10.37764/78973.5.318

Catalogue Entry

Citation

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Richard Rand, "Jean-Baptiste Greuze, *Head of a Girl*, ca. 1770 or later," catalogue entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2022), https://doi.org/10.37764/78973.5.318.5407.

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Rand, Richard. "Jean-Baptiste Greuze, *Head of a Girl*, ca. 1770 or later," catalogue entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2022. doi: 10.37764/78973.5.318.5407.

This painting depicts the bust of an adolescent girl looking over her left shoulder at the viewer. Her reddish-blonde hair, parted in the middle, braided and coiled at the top of her head, is held in place by a blue ribbon; loose strands fall next to her right eye. She wears a white chemise and an off-white scarf that fall loosely to reveal her bare shoulder and neck. A strong light illuminates her from the left, throwing her form into strong relief against the dark background. The compositional forms—the curves of the drapery folds; the rounded contours of the model's shoulder, neck, and cheeks; the coiled braid of her hair—echo the oval format of the canvas. The artist's smooth and creamy brushwork enhances the intimacy of the conceit. Indeed, the effect is startlingly intimate, as if we have surprised the girl from behind, causing her to turn suddenly, although her expression is more one of pleasing recognition than of fear or consternation.

Greuze made something of a specialty of such small-scale, bust-length paintings of young women, especially later in his career. Having earned, early on, a reputation in Paris as a painter of genre subjects and portraits, by the 1770s he was no longer exhibiting at the biennial Salons in Paris,[1] preferring to show works in his studio in the Louvre and to sell privately. Intimate paintings such as *Head of a Girl* found a steady market with collectors, and Greuze produced a great many variations on the theme—more than 250 by one count—and rarely repeated himself.[2] These popular works were frequently copied, and a fine version of the Nelson-Atkins canvas, done around 1785, recently emerged on the international art market (Fig. 1).[3] Its quality is nearly high enough for us to attribute it to the artist himself,

Fig. 1. After Jean-Baptiste Greuze, *The Demure Protest*, ca. 1785, oil on canvas, framed: 18 1/2 x 15 7/16 in. (47 x 39 cm), private collection; sold at *Alte Meister, I. Teil; Old Master Paintings, Part I*, Dorotheum, Vienna, October 6, 2009, no. 114

Fig. 2. Jean-Baptiste Greuze, *Head of a Girl Looking Up*, undated, red chalk, 14 x 11 3/16 in. (35.6 x 28.4 cm), Metropolitan Museum of Art, New York.

even if that would make it a rarity in his oeuvre; good and nearly convincing copies of these types of paintings were in circulation even from a very early period.[4] A recent cleaning of the Kansas City painting revealed its high quality and fine condition, as well as numerous pentimenti.[5] These adjustments suggest that it is the prime, fully autograph version of the painting; the recently discovered version (Fig. 1) is in all likelihood a good early copy by another hand. These proliferating "Greuze Girls," as they have come to be called,[6] formed a lucrative part of the artist's production in the years following his disassociation with the Royal Academy of Painting and Sculpture in 1769. Often seeming to represent adolescents on the verge of sexual awakening, such works, in the words of one modern art historian, would "make [the artist's] fortune and damn his posthumous reputation."[7]

The early provenance of *Head of a Girl* is unknown, but it was undoubtedly made for the delectation of a private collector, a connoisseur who could appreciate the aesthetic quality of the impastos in the folds of the girl's chemise, the subtly reflected light in the shadow of her cheek, or the delicately articulated curls of her hair, as much as its ostensible subject. Small paintings of heads, dramatically lit from the side and exhibiting a particular expression or mood, had roots in the French academic tradition; aspiring artists, as part of their training, would be required to copy all manner of facial expressions based on a menu of types developed by Charles Le Brun (1619–1690), one of the founding artists of the Royal Academy of Painting and Sculpture.[8] Although Greuze was somewhat of a self-taught artist (he had studied with a provincial painter in Lyons before arriving in Paris in about 1750), he attended drawing classes at the Royal Academy and was noted early on for his particular skill at portraiture and depicting human expression. Throughout his career, he made a habit of drawing the human face, making numerous studies for the characters whom he placed in his genre scenes (one can get a sense of this quality in his art in *The Nursemaids* in the Nelson-Atkins). Many of these conform rather closely to Le Brun's prototypes, even if they are obviously based on life. The undated red chalk *Head of a Girl* (Fig. 2), for example, has been compared to Le Brun's model for the term "rapture."[9] Moreover, Greuze would have been aware of the vogue for *tronies* produced by Dutch and Flemish artists in the previous century, numerous examples of which were entering Parisian collections in

the last decades of the eighteenth century.[10] Such was Greuze's talent that his drawn studies, as much as his painted heads, became eagerly sought after in the marketplace, and some were even engraved as models for art students.

Fig. 3. Jean-Baptiste Greuze, *A Girl with a Dead Canary*, 1765, oil on canvas, 21 x 18 1/8 in. (53.3 x 46 cm), Scottish National Gallery, Edinburgh. Bequest of Lady Murray of Henderland 1861, NG

Fig. 4. Jean Baptiste Greuze, *Young Girl Seen from Behind*, ca. 1770–1780, oil on canvas, 18 1/8 x 14 15/16 in. (46 x 38 cm), Musée Fabre, Montpellier

The expressive meaning that Greuze seems to convey in painting *Head of a Girl* is less easy to codify than some other examples. The notion that sexual awakening is often, if not always, the theme of the "Greuze Girls" derives from the reading by Denis Diderot (1713–1784) of one of the most famous—and beautiful—examples of the type: Greuze's *Girl Weeping Over her Dead Bird* (Fig. 3), exhibited at the Salon in 1765, which Diderot read as an allegory of lost virginity.[11] Yet, many of the "Greuze Girls" seem forever caught in a sexual limbo, which was described in the late nineteenth century by Edmond and Jules de Goncourt as "a mischievous coquetry, a thousand tantalizing creases upon the most virginal attire and yet contrives that it should be still suggestive of chastity."[12] This aspect was sometimes evoked in the titles given to the paintings in Greuze's lifetime and in the following decades: "Innocence," "Admiration," and "Voluptuousness," among others. A variant of the Kansas City type, *Girl Seen from Behind* (Fig. 4), was engraved in the nineteenth century with the title *La pudeur agaçante* (*False Modesty*), but such provocative inscriptions were often added to reproductive engravings to entice buyers.[13] The girl in the Nelson-Atkins painting appears quick-witted and somewhat coquettish, her glance penetrating and lively as she turns sharply to engage the viewer over her bare shoulder. But it would be rash to assign her a specific state of mind or expressive meaning intended by the artist. Part of the appeal of these paintings is that much is left to the viewer's imagination.

Richard Rand
August 2018

Notes

1. In 1769, Greuze was voted a member of the Royal Academy. However, he was humiliated to discover that his colleagues had not received him as a history painter but as a genre painter. Enraged, he did not exhibit at the Salon again until 1800.

2. See Bernadette Fort, "The Greuze Girl: The Invention of a Pictorial Paradigm," in Philip Conisbee, ed., *French Genre Painting in the Eighteenth Century* (Washington, DC: National Gallery of Art, 2007), 129.

3. *Alte Meister, 1. Teil; Old Master Paintings, Part 1* (Vienna: Dorotheum, October 6, 2009), lot 114, as *La Pudeur Agacante—Die sittsame Provokation*. According to the auction catalogue, this version had been in a Swedish private collection since about 1790.

4. Edgar Munhall had previously considered the Kansas City painting "a contemporary copy, not by Greuze himself but probably by one of his students" (Munhall to the author, September 9, 2013), but revised his opinion after the cleaning of the painting: "I am convinced that in its cleaned state this *Head of a Girl* is a genuine work by Jean-Baptiste Greuze" (Munhall to the author, January 5, 2015). Yet another version of the Kansas City painting—by all appearances a copy—appeared at auction in 1991 in Lille, implausibly attributed to Ernest Dupont (1816/1825–1885); *Art d'Afrique et d'Asie, Jouets et Poupées de Collection, Armes Anciennes, Objets d'Art et de Bel Ameublement, Céramiques, Bijoux; Tableaux Anciens, Modernes, Mobilier des XVIIe, XVIIIe et XIXe Siècles* (Lille: Mercier, Velliet, Thullier, Duhamel, December 15, 1991), no. 218.

5. For example, several changes may be observed in the edge of the dress below the proper left shoulder and in the contour of the hair at the back of the head; See Scott A. Heffley, "Discoveries of Technique in Greuze's *Head of a Girl*, 31-55," July 29, 2014, NAMA curatorial files.

6. Emma Barker, “Reading the Greuze Girl: The Daughter’s Seduction,” *Representations* 117 (Winter 2012): 86–119. Barker noted that the first use of the term “Greuze Girl” appears to have been by John Rivers in “Of the Greuze Girl,” chapter 1 of his book *Greuze and His Models* (London: Hutchinson, 1912).

7. Thomas E. Crow, *Painters and Public Life in Eighteenth-Century Paris* (New Haven: Yale University Press, 1985), 153.

8. On Greuze’s relationship to this tradition, see Melissa Percival, *The Appearance of Character: Physiognomy and Facial Expression in Eighteenth-Century France* (London: W. S. Maney, 1999), 113–30.

9. Edgar Munhall, *Greuze the Draftsman*, exh. cat (London: Merrell, 2002), no. 52, pp. 158–59. For other examples, see nos. 51 and 54.

10. Dagmar Hirschfelder, *Tronie und Porträt in der niederländischen Malerei des 17. Jahrhunderts* (Berlin: Gebr. Mann Verlag, 2008).

11. “This child is crying about something else, I tell you”; in John Goodman, ed. and trans., *Diderot on Art* (New Haven: Yale University Press, 1995), 1:96–100. Barker, in “Reading the Greuze Girl,” has challenged the commonly held interpretation.

12. Edmond and Jules de Goncourt, *French Eighteenth-Century Painters: Watteau, Boucher, Chardin, La Tour, Greuze, Fragonard*, trans. Robin Ironside (Ithaca: Cornell University Press, 1981), 248.

13. *Chefs-d’œuvre du Musée Fabre de Montpellier*, exh. cat. (Lausanne: Fondation de l’Hermitage, 2006), no. 32.

Technical Entry

Citation

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Mary Schafer, “Jean-Baptiste Greuze, *Head of a Girl*, ca. 1770 or later,” technical entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2022), https://doi.org/10.37764/78973.5.318.2088.

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Schafer, Mary. “Jean-Baptiste Greuze, *Head of a Girl*, ca. 1770 or later,” technical entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2022. doi: 10.37764/78973.5.318.2088.

Fig. 5. Radiograph of *Head of a Girl* (ca. 1770 or later)

Painted by Jean-Baptiste Greuze (1725–1805) around 1770, *Head of a Girl* is a delicately painted *tête d’expression*, or expressive head, made up of thin washes, scumbles, and opaque fluid applications. The oval canvas was a widely popular format from 1761 to 1789, and its oval shape is echoed in the sitter’s round face and the curving forms of her draped clothing and braided hair.[1]

Although there are few opportunities to study the original canvas or the painting edges because the painting has been lined, radiography confirms the presence of a plain-weave fabric with numerous weave irregularities (Fig. 5).[2] Stretcher cracks at the perimeter edges of the painting do not align with the location of the underlying support members, indicating that the current stretcher is a modern replacement. However, the combination of the stretcher cracks and cusping (right,

left, and bottom edges) suggests that the dimensions of the painting have not been significantly altered.

Although Greuze occasionally painted on canvases prepared with a double ground,[3] only a single layer of white ground is evident between the cracks of the Nelson-Atkins painting. No underdrawing is detected beneath the paint layers using infrared reflectography (IRR) or examination with the stereomicroscope. Greuze initially blocked in the figure with preliminary washes of gray and brown, and many of these initial layers remain visible and provided the basis for the shadows, as illustrated by the proper right eye in Figure 6. The sitter's smooth skin and rosy cheeks are rendered with opaque, fluid layers of peach and pink, applied with light crisscrossing movements of the brush. In the artist's modelling of the face, back, and shoulder, he applied scumbles—cool, pale gray in color—to establish the mid-tones between highlights and shadow. Highlights on the forehead and shoulder were thickly painted with loose, diagonal brushwork that produced some low impasto. Light, painterly touches of bright red, pink, and magenta, applied wet-into-wet, delineate the lips, while subtle strokes of bright blue are evident at the corner of the mouth and inner edge of the proper right eye (Figs. 6 and 7). In the final stages of painting, Greuze applied strokes of semitransparent orange to accent the sitter's neck, eyebrows, and the part of her hair.

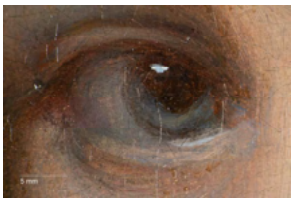

Fig. 6. Photomicrograph of the proper right eye, *Head of a Girl* (ca. 1770 or later)

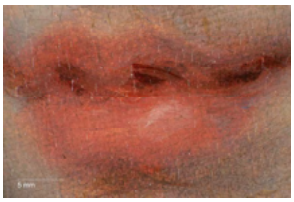

Fig. 7. Photomicrograph of *Head of a Girl* (ca. 1770 or later), showing painterly touches of bright red, pink, and magenta on the lip as well as bright blue strokes at the lower right corner

Fig. 8. Photomicrograph of *Head of a Girl* (ca. 1770 or later), showing the thickly painted folds of the garment at the lower left

The folds of the sitter's garments were convincingly portrayed using a combination of thickly painted highlights and thin fluid layers of gray, yellow, and brown in the shadows (Fig. 8). Greuze used a similar technique to render the young women's blouses in *Contemplation* (about 1790; Metropolitan Museum of Art) and *A Girl with Right Arm Raised* (ca. 1765-80; National Gallery of Art, London). With a loaded brush and loose handling, the highlights of the fabric were modeled with thicker paint, forming some low to moderate impasto that projects out toward the viewer in a departure from the thin paint applications found elsewhere on the painting (Fig. 9).

In stark contrast to the lively brushwork at the lower left, the thinly painted background consists of opaque gray, followed by darker washes and pale scumbles that were softly blended to produce gradual transitions from light to shadow. Light gray paint in the background stops short of the sitter's proper right cheek, and dark gray paint overlaps the draped fabric at her proper right shoulder (Fig. 10), both of which confirm that Greuze fully developed the figure before turning his attention to

Fig. 9. Raking illumination, *Head of a Girl* (ca. 1770 or later)

the subtle gradations of this gray backdrop.

Pentimenti reveal that Greuze made several adjustments to the composition. The braid adorning the sitter's head was initially positioned roughly one centimeter lower; the pentimento associated with this shift is faintly visible to the naked eye and also evident with infrared reflectography (Fig. 11). Underlying paint strokes reveal that the thick contours of the beige garment once dropped slightly, approximately two centimeters, at the center of the sitter's back (Fig. 12). This artist change is also readily visible in the radiograph (Fig. 5). Lastly, Greuze added light gray background paint to the hair at the nape of the sitter's neck, cropping the hair by roughly half of a centimeter (Fig. 13).

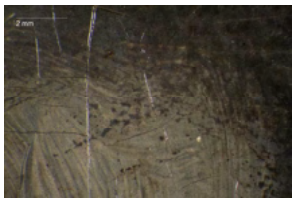

Fig. 10. Photomicrograph of the gray background paint overlapping the sitter's garment at her proper right shoulder, *Head of a Girl* (ca. 1770 or later)

Fig. 11. The pentimento of the braid's earlier position is evident in the reflected infrared digital photograph (left) and raking illumination detail (right), *Head of a Girl* (ca. 1770 or later).

Fig. 12. Photomicrograph of a thick, underlying paint stroke that reveals the former drape of the garment at the sitter's back, *Head of a Girl* (ca. 1770 or later)

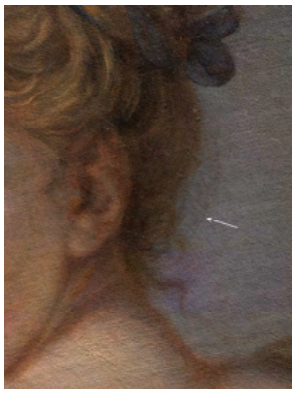

Fig. 13. Detail of a pentimento at the back of the sitter's hair, *Head of a Girl* (ca. 1770 or later)

Although Greuze's palette during this period is known to have included lake pigments that were prone to fading, no analysis has been conducted to determine the presence of any impermanent materials on the Nelson-Atkins painting.[4] The canvas is glue-lined; the tacking margins have been removed; and gray paper is adhered to the painting's outermost edges. The lining caused an overall enhancement of the canvas weave texture and a slight flattening of impasto on the sitter's forehead. The painting was last treated in 2014, at which time discolored varnish, retouching, and overpaint on the face and hair were removed.[5] A small amount of abrasion on the upper section of the hair, blue bow, and among the thin gray washes of the clothing was carefully toned. The present synthetic varnish saturates the paint film and is in good condition.

Mary Schafer
March 2021

Notes

1. James Thompson and Everett Fahy, "Jean-Baptiste Greuze," *The Metropolitan Museum of Art Bulletin*

47, no. 3 (1989): 47. In their discussion of oval formats, Thompson and Fahy describe how "the artist is forced to demonstrate his or her virtuosity in an instinctive, felicitous inner sequence of curves and countercurves that must relate in an occult balance to the outer shape of the picture."

2. Film-based radiograph no. 564, Nelson-Atkins conservation file, 31-55.

3. Humphrey Wine, *The Eighteenth-Century French Paintings* (London: National Gallery, 2018), 221–42.

4. A clear instance of a fugitive pigment on a work by Greuze is *A Child with an Apple* (ca. 1800; National Gallery, London), in which a yellow lake has faded and caused the green apple to now appear blue. See David Saunders and Jo Kirby, "Light-induced Colour Changes in Red and Yellow Lake Pigments," *National Gallery Technical Bulletin* 15 (1994): 81.

5. Scott Heffley, November 2014, treatment report, Nelson-Atkins conservation file, 31-55.

Documentation

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Provenance

Probably with [Baron] Nicolas (né Falsenburg, 1882–1952) and Paula (née Schaposchnikoff, d. after 1973) de Koenigsberg, Moscow and Paris [1];

With Bachstitz Gallery, New York, stock no. Ru-63, as *Portrait of a Young Girl Looking Over her Shoulder*, by January 26, 1931 [2];

Purchased from Bachstitz Gallery, through Harold Woodbury Parsons, by The Nelson-Atkins Museum of Art, Kansas City, MO, 1931.

Notes

[1] The Koenigsberg (Königsberg) collection is listed on Kurt Walter Bachstitz's invoice to The Nelson-Atkins Museum of Art (see NAMA curatorial file). It is unclear whether they were acting as dealers or if they owned this painting personally. A "Koenigsberg, Paris" (along with Wildenstein and Co., New York) is listed in the provenance of Jean Baptiste Greuze's *Portrait of a Young Woman*, sold at *Important Old Master Paintings and European Works of Art*, Sotheby's, New York, January 25–26, 2007, lot 97. Wildenstein believes that this is a reference to the art dealers Nicolas and Paula (née Schaposchnikoff) de Koenigsberg, Russian-born émigrés who specialized in seventeenth- and eighteenth-century French art. See email from Wildenstein and Co., Inc., New York, to Glynnis Stevenson, NAMA, October 26, 2020.

See also Larissa Murray and Anatol Shmelev, "Basily Treasures at the Hoover Institution," *Slavic and East European Information Resources* 17, no. 3 (2016): 132–50, for more on the De Koenigsbergs and the myths surrounding Nicolas' claim to being a Russian land-owning baron. The authors also note that, during the window the De Koenigsbergs likely had the painting, they were selling art from Russian collections.

[2] According to a note in the Bachstitz Gallery Archive, Metropolitan Museum of Art, New York, Box 15, folder 19 (copy in NAMA curatorial file), the Bachstitz Gallery acquired the painting in New York in January 1931. Bachstitz Gallery began negotiating the painting's sale to the Nelson-Atkins by January 26, 1931. See letter from J. C. Nichols, NAMA, to Arthur M. Hyde, NAMA, January 26, 1931, NAMA curatorial file.

Related Works

Jean-Baptiste Greuze, *Young Girl Seen from Behind*, ca. 1770–1780, oil on canvas, 18 1/8 x 14 15/16 in. (46 x 38 cm), Musée Fabre, Montpellier.

Jean-Baptiste Greuze, *Head of a Young Girl*, oil on canvas, 18 15/16 x 15 9/16 in. (48 x 39.5 cm), sold at *Van Gogh, Gauguin, Renoir: Collection Mme Théa Sternheim, La Hulpe,*

près Bruxelles, Frederik Muller et Cie, Amsterdam, February 11, 1919, no. 14.

Jean-Baptiste Greuze, *A Young Girl*, pastel on paper, 17 3/10 x 13 4/5 in. (44 x 35 cm), Gösta Serlachius Museum, Mänttä, Finland.

Jean-Baptiste Greuze, *Head of a Girl Looking Up*, undated, red chalk, framing lines in brown and black ink, 14 x 11 3/16 in. (35.6 x 28.4 cm), Metropolitan Museum of Art, New York.

Known Copies

After Jean-Baptiste Greuze, *The Demure Protest*, ca. 1785, oil on canvas, 18 1/2 x 15 7/16 in. (47 x 39 cm), sold at *Alte Meister, I. Teil; Old Master Paintings, Part I*, Dorotheum, Vienna, October 6, 2009, no. 114.

After Jean-Baptiste Greuze, *Youth Seen from Behind*, second half of the eighteenth century, oil on canvas, 18 1/8 x 15 in. (46 cm x 38 cm), Museo nacional del Prado, Madrid.

After Jean-Baptiste Greuze, *Portrait of a Young Woman*, oil on canvas, 19 15/16 x 15 3/4 in. (49 x 40 cm), sold at *Art d'Afrique et d'Asie, Jouets et Poupées de Collection, Armes Anciennes, Objets d'Art et de Bel Ameublement, Céramiques, Bijoux; Tableaux Anciens, Modernes, Mobilier des XVIIe, XVIIIe et XIXe Siècles* (Lille: Mercier, Velliet, Thuillier, Duhamel, December 15, 1991), no. 218, as attributed to Ernest Dupont, *Portrait de jeune femme*.

Follower of Jean-Baptiste Greuze, *Portrait of a Young Woman*, undated, oil on canvas, 17 1/2 x 14 1/4 in. (44.5 x 36.2 cm), sold at *Fine Art: Old Masters To Contemporary*, Sotheby's, New York, June 13–14, 2007, lot 128, as *Portrait of a Young Woman*.

After Jean-Baptiste Greuze, *Head of a Young Girl*, 17 9/10 x 14 3/4 in. (45.5 x 37.5 cm), oil on canvas, with Gottschewski und Schäffer, Berlin, 1928.

After Jean-Baptiste Greuze, *Portrait of a girl in the lid of a round ivory box*, 2 1/4 x 2 19/20 in. (8.3 x 7.5 cm), sold at *Kunst-Sammlung und Innen-Einrichtung der Villa des Geh. Kommerzienrats Hammerschmidt: Französisches und deutsches Porzellan des 18. und 19. Jahrhunderts, altdeutsche Gläser, Arbeiten in Silber, Halbedelsteinen, Elfenbein, Bronzen, Email, Cloisonnè, Bildnisminiaturen, Dosen; Bücher, Speiseservice, Gläsergarnituren, Barock-Sandsteinfiguren, reiches Antikes und neuzeitliches Mobiliar, Beleuchtungskörper, Dekorationen, Gemälde alter und neuzeitlicher Meister, Perser-Teppiche, Bahnen-Teppiche*, Kunsthaus Lempertz, Cologne, December 4–7, 1928, no. 405, as *Mädchenbildnis im Deckel einer runden Elfenbeindose*.

Henri Legrand, after Jean-Baptiste Greuze, *The Modest Provocation*, engraving, 16 7/10 x 20 2/3 in. (42.5 x 52.5 cm), offered on *Antique-Authie.com*, as of November 2020, https://antique-authie.com/boutique-brocante-vintage/tableaux-et-gravures/estampe-la-pudeur-agacante-dapres-greuze-grave-par-henri-legrand/

Exhibitions

Kansas City's Art Purchases, Kansas City Art Institute, October 1931, no cat., as *Portrait of a Young Girl Looking Over her Shoulder*.

Portraits from Four Centuries, The Nelson-Atkins Museum of Art, Kansas City, February 1957, no cat.

References

M[inna] K. P[owell], "Art: Large Crowd at Art Institute Sees Seven Canvases Under Consideration for the William Rockhill Nelson Gallery of Art and H. A. Botkin's Ultra-Modern Water Colors; Pupils of Nora LaMar Moss in Recital," *Kansas City Times* 94, no. 10 (January 12, 1931): 6.

Possibly "Half-Million for Art: A Rembrandt in New Purchases for Nelson Gallery; Works Acquired Should Not Be Judged Solely by Their Financial Value, Herbert V. Jones Points Out," *Kansas City Star* 51, no. 156 (February 20, 1931): 3.

"Kansas City Gets $1,000,000 Art Here: William Rockhill Nelson Trust Buys Paintings by Rubens, Rembrandt and Others. Guelph Objects Included Treasures to Be Placed in New Structure Being Built by Publisher's Endowment," *New York Times* 80, no. 26,690 (February 20, 1931): 16.

"A Treasure Island of Art Masterpieces; From Kansas City's Art Purchases: Now on Display at the Kansas City Art Institute," [*Kansas City Visitor*?] (October 1931): 6, (repro.), as *Portrait of a Young Girl Looking Over Her Shoulder*.

"Art Tangle for Others: Nelson Trustees Say They Are Not Involved in Dispute; 'Old Parr' Was Bought in a Group and the Legal Differences Are for Agent and Dealer to Solve," *Kansas City Star* 52, no. 100 (December 26, 1931): 12.

"What to See In Kansas City: A guide to principal Points of Interest Presented in the Style of A Baedeker," *Kansas City Star* 52, no. 101 (December 27, 1931): 3C, as *Portrait of a Young Girl*.

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