

# MODERN PAINTINGS DRAWINGS • SCULPTURES

ARP • BRAQUE • CEZANNE • CHAGALL • DUBUFFET  
GIACOMETTI • GRIS • JAWLENSKY • KANDINSKY  
KLEE • LEGER • MAILLOL • MATISSE • MIRO • MOORE  
PICASSO • PRENDERGAST • RENOIR • UTRILLO  
AND OTHER NOTABLE ARTISTS

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FOR THE BENEFIT OF THE  
THIRTIETH ANNIVERSARY FUND OF  
The Museum of Modern Art  
NEW YORK



*Public Auction*

*Wednesday • April 27 at 8:30 p. m.*

PARKE-BERNET GALLERIES • INC  
New York • 1960

## EVENING SESSION

Wednesday, April 27, 1960 at 8:30 p. m.

CATALOGUE NUMBERS 1 TO 50 INCLUSIVE

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## WATERCOLORS AND DRAWINGS

BA-53

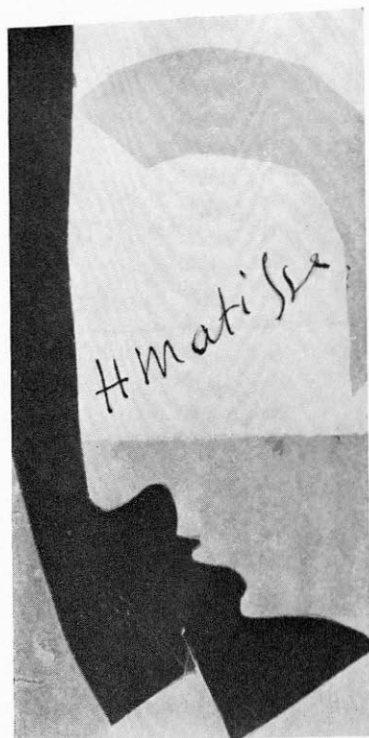
GEORGES BRAQUE

FRENCH: B. 1882

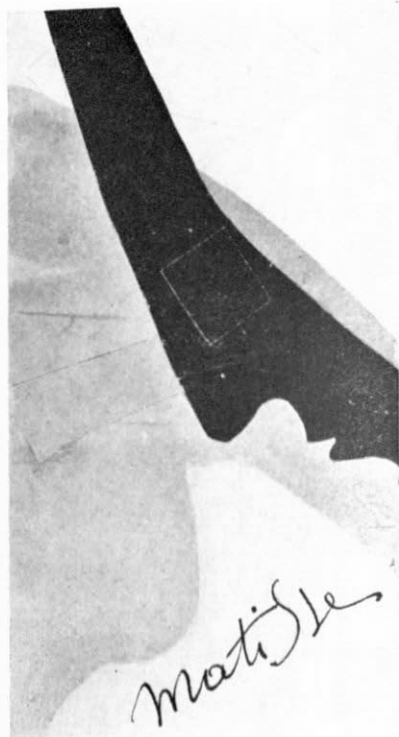
1. *COMPOSITION*. Geometrical and irregular shapes in grayish-blue, old rose and black and white before a lemon yellow background, with a winged insect at upper left. Signed in centre G. BRAQUE, and at lower left with initials G.B. *Watercolor: 8 $\frac{5}{8}$  x 4 $\frac{5}{8}$  inches*

*Note:* Executed by the artist for the cover of the booklet *Braque Graveur*, published by Berggruen & Cie., Paris, 1953, in an edition of 1200 copies. The design was also reproduced as an exhibition poster in color lithograph by Mourlot. Cf. Fernand Mourlot, *Art in Posters*, 1959, pl. 7.

*Donated by Mr Heinz Berggruen, Paris*



BA-54



BA-50

HENRI MATISSE

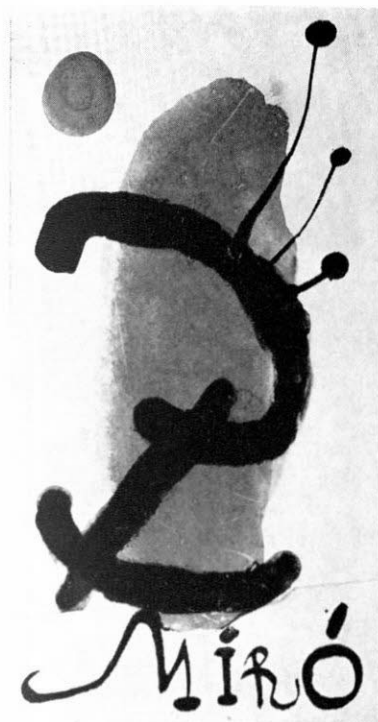
FRENCH: 1869-1954

2. *TWO COMPOSITIONS: COLLAGES.* Each depicting profiles in cut-and-pasted paper in blue, green, orange and light yellow. Both signed.

*Gouache: 8 1/2 x 4 1/2 and 8 7/8 x 4 5/8 inches*

*Note:* Done by the artist in 1952 for the upper and lower covers of the booklet, *Henri Matisse: Papiers Découpés*, published by Berggruen & Cie., Paris.

*Donated by Mr Heinz Berggruen, Paris*



BA-52



BA-51

JOAN MIRÓ  
HENRY MOORE

SPANISH: B. 1893

BRITISH: B. 1898

3. [A] COMPOSITION. [B] THREE RECLINING FIGURES. TWO DRAWINGS: [A] Irregular black forms on a green patch; at upper left a red disc. Signed below MIRÓ. [B] Three reclining figures above each other, indicated by brown and black lines before a slate blue background. Signed MOORE.

[A] Gouache and india ink:  $8\frac{3}{4} \times 4\frac{3}{4}$  inches

[B] Watercolor, colored crayon and collage:  $8\frac{1}{2} \times 4\frac{1}{2}$  inches

Note: The first is a cover design done in 1958 for the booklet *Joan Miró: Bois Gravés pour un Poème de Paul Eluard*, published by Berggruen & Cie., Paris, in conjunction with the Galerie Berggruen's exhibition of Eluard's *A Toute Epreuve*, with 80 color woodcuts by Miró. On the reverse is a design of three stars drawn in ink on paper printed with a wood-grain design.

The Henry Moore is an unused maquette for the cover design of the booklet *Henry Moore, Sculptures et Dessins*, published by Berggruen & Cie., Paris, in 1957.

Donated by Mr Heinz Berggruen. Paris





BA-7

FRANCIS PICABIA

FRENCH: 1878-1953

4. *UNE HORRIBLE DOULEUR (A DREADFUL SORROW)*. Abstract curved figure in black and white depicted before a gray construction; fan-shaped circular forms in the centre; inclining plane at right. Inscribed below with the title; signed at lower right PICABIA, and dated *St. Tropez 1914*.

*Watercolor: 20<sup>7</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>8</sub> inches*

From Maurice Lefebvre-Foinet, Paris

*Donated by Mr Leo Castelli, New York*



BA-5

EMIL NOLDE

GERMAN: 1867-1956

5. *RED HOUSE*. View across a dark moss green meadow toward a deep purple Schleswig farmhouse, the orange sun in the right upper corner. Signed at lower right NOLDE.

*Watercolor: 13 1/4 x 18 inches*

Executed about 1920

*Donated by Mr and Mrs Eugene Victor Thaw, Alpine, N. J.*



BA-69

MAURICE PRENDERGAST

AMERICAN: 1859-1924

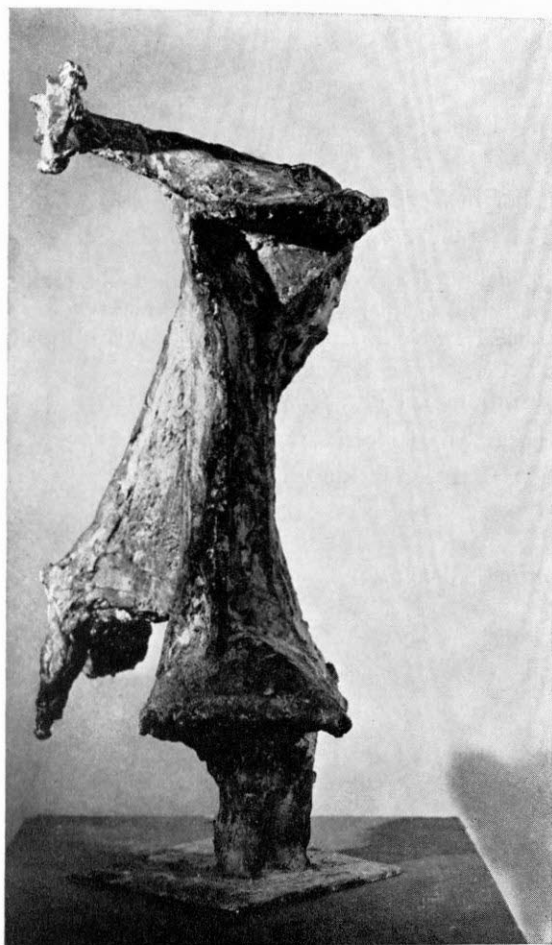
6. *BATHERS, ST. MALO*. Women and children are depicted on the rocks and in the water of a small cove, with the open sea at left. Signed at lower left MAURICE PRENDERGAST. In an original carved and gilded frame by Charles Prendergast.

*Watercolor: 10<sup>3</sup>/<sub>4</sub> x 14<sup>3</sup>/<sub>4</sub> inches*

Painted in 1909

*Donated by Mrs Charles Prendergast, Westport, Conn.*

MODERN SCULPTURES



[BA-7]

MARINO MARINI

ITALIAN: B. 1901

7. *PICCOLO MIRACOLO (SMALL MIRACLE)*. Bronze. Abstract rearing horse with falling rider. Green patina. Signed on base M.M.

Height: 16<sup>7</sup>/<sub>8</sub> inches

Subject recorded in Umbro Apollonio, *Marino Marini*, 3rd edition, 1958

*Donated by the Artist, Milan*

BA-46

JEAN (HANS) ARP

FRENCH: B. 1887

8. *FIGURE RECUEILLIE (SELF-ABSORBED)*. Bronze. Curved form of a kneeling woman, her head bent downward. Embossed inside with the monogram H.J.A., and cast number; no. 3 of 5 casts. Height: 21 $\frac{5}{8}$  inches

*Note:* The bronze is derived from a carving in limestone (1956) still owned by the artist; a marble version is in the collection of Dr. and Mrs. John Alfred Cook, New York. Another cast is in the Musée des Beaux-Arts, Strasbourg.

Compare Carola Giedion-Welcker, *Jean Arp*, 1957, no. 144

Compare The Museum of Modern Art, New York, *Arp* (ed. by James Thrall Soby), 1958, no. 107, reproduced

*Donated by the Artist, Meudon*

BA-73

HENRY MOORE

BRITISH: B. 1898

9. *THREE MOTIVES AGAINST A WALL. Bronze.* Three formalized figures, one seated on a block, one reclining on a pedestal, the third standing and bending forward, set before a wall with square and oblong niches. Green patina. No. 3 of 12 casts. On bronze and wood base.  $18\frac{1}{2} \times 42$  inches

Executed in 1958-59

Exhibition, 19th and 20th Century European Masters, Marlborough Fine Art, Ltd., London, 1959, no. 92, illus. in the catalogue

Recorded and illustrated in Will Grohmann, *Henry Moore*, 1959, no. 189

*Donated by the Artist, Much Hadham, Herts.*



BA-1

ARISTIDE MAILLOL

FRENCH: 1861-1944

10. *LA JEUNESSE*. Bronze. Three-quarter-length figure of a young woman, her head slightly turned to the right. Signed on base A. MAILLOL. Light patina. No. 6 of 6 casts by Alexis Rudier. *Height: 39<sup>5</sup>/<sub>8</sub> inches*

*Note:* The plaster study was executed in 1910; a white marble version is in the Musée National d'Art Moderne, Paris (formerly in the Musée du Luxembourg, from the Jacques Zoubaloff bequest). The casting was done later, possibly about 1925, under the artist's supervision. Other casts are in The Museum of Modern Art, New York (Sam A. Lewisohn bequest) and the Kunsthhaus, Zurich.

From the artist's estate, Paris

Exhibition, Painting, Watercolors, Sculpture, Fine Arts Associates, New York, 1958, no. 37, illus. in the catalogue

Cf. Exhibition, Aristide Maillol, Paul Rosenberg & Co., New York, 1958, no. 19

Cf. John Rewald, *Maillol*, 1949, no. 93

Cf. Boris Ternoletz, *Aristide Maillol*, 1950, pl. XXI

*Donated by Fine Arts Associates, New York*

BA-60

ALBERTO GIACOMETTI

SWISS: B. 1901

11. *FIGURE DE VENISE*. *Bronze*. An elongated figure of a girl. Signed at right side of base ALBERTO GIACOMETTI. No. 3 of 6 casts by Susse, Paris.

*Height: 46 inches*

*Note:* A first version of this figure, in plaster, was included in the French representation at the XXVIII Biennale, Venice, 1956 (illustrated in *XX<sup>e</sup> Siècle*, Nouvelle série, no. 8, Jan. 1957, p. 3); it was somewhat altered by the artist before being cast in 1957.

Exhibition, Giacometti: Sculpture—Painting—Drawings, Pierre Matisse Gallery, New York, 1958

Cf. Exhibition, Giacometti, Marini, Matisse, Moore, Hanover Gallery, London, 1958, no. 8, illus. in the catalogue

*Donated by the Artist, Paris*

BA-63

FRENCH SUDAN: DOGON

12. *HOUSE-POST WITH FIGURE OF A WOMAN*. *Wood (lignum vitae)*. Head, neck and breasts protruding from a Y-shaped beam. On metal base; steel support.

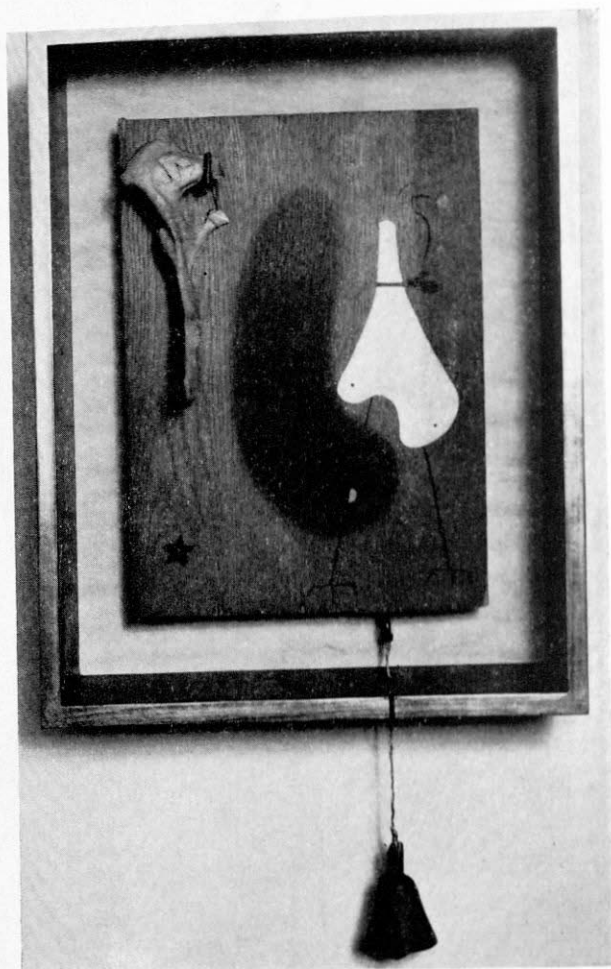
*Height: 68 1/2 inches*

*Note:* Only a few examples of these house-posts, carved in this manner with human figures or birds, have been collected; they cannot be dated with any precision. A similar house-post from the same area, belonging to the Museum of Primitive Art, New York, was shown in its exhibition "Sculpture from Three African Tribes—Senufo—Baga—Dogon," Spring, 1959 (no. 15, illus. in the catalogue, which also reproduces a photograph showing a *Tegouna* or shrine of the region with house-posts of this type still *in situ*).

*Donated by Mr J. J. Klejman, New York*



## MODERN PAINTINGS



BA-4

JOAN MIRO

SPANISH: B. 1893

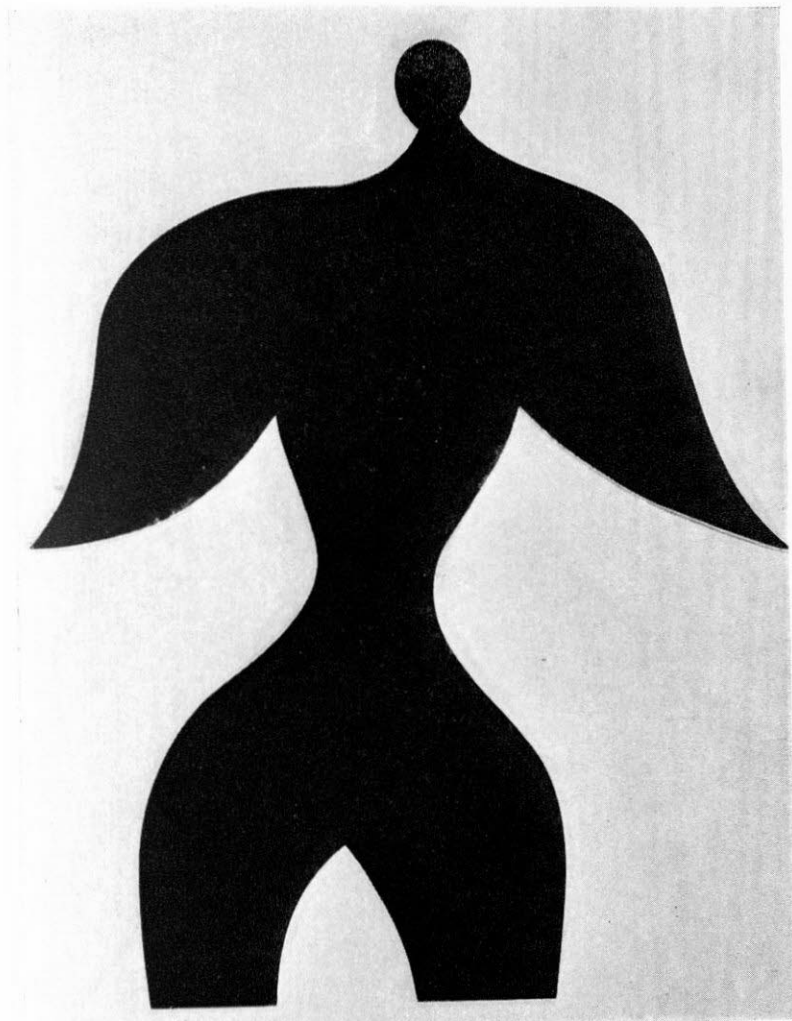
13. *OBJET-PEINTURE*. In the center, a curved dark form flanked by a stylized white figure on bird-like legs, and by an actual bone hanging from a nail; at lower left is a star-shaped tack; a bell hangs down from the edge of the board. Signed on reverse of the board MIRO, and dated 1931. The signature on the front at the lower left was added by the artist in New York, 1959. In shadow box.

*Panel: 12 x 8 5/8 inches*

*Note:* Made by the artist for his then dealer Valentine Dudensing, in whose private collection it remained until 1958.

Collection of Valentine Dudensing, New York  
From the Perls Galleries, New York

*Donated by an Anonymous Private Collector*



BA-31

JEAN (HANS) ARP

FRENCH: B. 1887

14. *HOMME-OISEAU*. Three-quarter-length figure of a winged man in black, silhouetted against a lemon-yellow background.

*Relief appliqué; sprayed lacquer on masonite: 38 $\frac{3}{4}$  x 29 $\frac{5}{8}$  inches*

*Note:* According to a label on the back of the panel, signed by the artist, this *relief appliqué* was executed by him in 1956 after a drawing of 1927. The drawing is reproduced in pochoir on blue paper in *XX<sup>e</sup> Siècle*, Nouvelle série, no. 8, Jan. 1957, facing p. 16, to illustrate an article by Arp, *Encyclopédie Arpadienne*.

Collection of Gualtieri di San Lazzaro, Paris (editor of *XX<sup>e</sup> Siècle*)

From Richard L. Feigen & Co., Chicago

From the Grace Borgenicht Gallery, New York

*Donated by Mrs Grace Borgenicht and Mrs Margarete Schultz, New York*



BA-2

JULES PASCIN

AMERICAN: 1885-1930

15. *JEUNE FEMME SE CHAUSSANT*. An auburn-haired woman, seated on a *fauteuil*, is seen bending forward, lacing her black shoes. Signed at lower left PASCIN, and with the stamp of the *Atelier Pascin* at lower right.

25½ x 21¼ inches

*Note:* According to an inscription on the reverse of the canvas in the handwriting of Mme Lucy Krogh, Pascin's friend and the executrix of his estate, the painting was done in 1916.

Collection of Mme Lucy Krogh, New York

Exhibition, Jules Pascin, 1885-1930, Perls Galleries, New York, 1952, no. 6

*Donated by the Perls Galleries, New York*



BA-42

LOUIS M. EILSHEMIUS

AMERICAN: 1864-1941

16. *BEAUTY BY THE WATERFALL*. An auburn-haired nude girl is seen resting against a rock formation overgrown with leaves at the edge of a stream, with a waterfall in the rear centre between rocks. Signed at lower right ELSHEMUS (*sic*), and dated 1907.

*Cardboard: 38 1/8 x 26 1/4 inches*

From the Valentine Galleries, New York

*Donated by Mr Roy R. Neuberger, New York*

BA-72

MAURICE UTRILLO

FRENCH: 1883-1955

17. *ST. PIERRE-DE-MONTMARTRE*. The medieval church, with red-tiled roof and bell-tower, is seen from the bend of a street, with a low white building at right inscribed ABRI ST. JOSEPH, and a gray wall at left; three figures on the street. Signed at lower centre MAURICE UTRILLO V.

*Cradled board: 25<sup>5</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>2</sub> inches*

Painted about 1917-18

Collection of Stanley Barbee, Beverly Hills, Calif.

*Donated by Mr and Mrs Fernand Leval, New York*

BA-61

HENRI MATISSE

FRENCH: 1869-1954

18. *AU BORD DE LA ROUTE*. A road recedes past purple buildings at the right, towards a red-roofed house in the centre; on the left side, strips of purple interspersed with white walls, and colorful trees beneath a pink sky. Signed at lower left HENRI MATISSE.

*Cardboard: 9 1/2 x 14 1/4 inches*

*Note:* The purchaser will be given a photograph authenticating this work and signed by the artist, dated Nice, July 17, 1954; he identifies the work as a landscape painted by him in 1901. Matisse often used to paint with his friend Marquet in the suburbs of Paris about the year 1900. Marquet writes: "We worked, Matisse and I, before the exposition from about 1898, in what was called much later the *fauve* manner. The first Indépendants where I believe we were the only two painters to express ourselves in pure tones was in 1901" (quoted in Georges Duthuit, *The Fauvist Painters*, New York, 1950).

From Bernheim-jeune, Paris

*Donated by Mr Sam Salz, New York*



BA-77

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

19. *FEMME AU CHEMISE BLEU*. A dark-haired woman, wearing a blue blouse, is depicted at three-quarter-length seated beside a table, with her hands resting on the tablecloth; rose-red background. Signed at lower left RENOIR.

21<sup>7</sup>/<sub>8</sub> x 18<sup>3</sup>/<sub>8</sub> inches

Painted in 1906

From Edouard Jonas, Paris

Reproduced in Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre-Auguste Renoir*, 1918, vol. I, p. 25, no. 97

*Donated by Hillman Periodicals, Inc., New York*



BA-29

GIORGIO MORANDI

ITALIAN: B. 1890

20. *VASE OF FLOWERS*. A bouquet of pink roses displayed in a decorated white porcelain vase, before a neutral yellowish-gray background. Signed at lower left MORANDI. 15<sup>7</sup>/<sub>8</sub> x 14<sup>3</sup>/<sub>8</sub> inches

*Note:* The canvas, done in the late 1940's, is inscribed on the reverse with the dedication by the artist ALLA SIGNORA ZADOK, and the date 25-6-1950. A similar vase appears in *Flowers*, 1946 (color reproduction in catalogue of the exhibition, Giorgio Morandi, World House Galleries, New York, 1957, no. 16).

Acquired from the artist

Exhibition, Contemporary Italian Art: Painting—Drawing—Sculpture, City Art Museum of St. Louis, Mo., 1955, no. 98

*Donated by Mr and Mrs Charles Zadok, New York*



BA-30

ALEXEJ VON JAWLENSKY

RUSSIAN: 1864-1941

21. *JAPANESE FLOWERS (JAPANISCHE BLUME)*. A bouquet of exotic flowers in a conical green pitcher is surrounded by a Japanese figurine, a coffee pot and fruit; dark blue cloth and purplish-pink background. Signed at upper left A. JAWLENSKY, and dated 1913; also signed on back of board.

*Cardboard: 21 x 19 1/4 inches*

Illustrated in catalogue, Auction 25, Stuttgarter Kunstkabinett R. N. Ketterer, November 27-28, 1956, Pl. 17

From the Galerie Fricker, Paris

*Donated by Mr and Mrs Walter Ross, New York*

BA-8

ALEXEJ VON JAWLENSKY

RUSSIAN: 1864-1941

22. *SICILIAN GIRL IN BLUE SHAWL*. Large bust-length figure of a girl to half-left, wearing a blue scarf decorated with red flowers over her black hair and shoulders; dark wine red vesture. *Cardboard: 27 x 19 1/4 inches*

*Note:* Painted in 1913, as one of a series of similar heads which Jawlensky did at this date. It is also known as *Neapolitan Girl in Blue Shawl* and *Spanish Girl in Blue Shawl*.

Collection of Dr Werner Rusche, Köln-Braunsfeld

Illustrated in the catalogue, Auction 22, Stuttgarter Kunstkabinett R. N. Ketterer, November 30, 1955, no. 1263

Exhibition, A. v. Jawlensky: 9 Erlesene Bilder der Jahre 1905-1913, Dr Werner Rusche, Köln-Braunsfeld, 1956, no. 9, illus. in the catalogue

Jawlensky Exhibition, Sidney Janis Gallery, New York, 1957, no. 12, illus. in the catalogue

*Donated by the Sidney Janis Gallery, New York*

BA-45

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

23. *PAYSAGE A BENERVILLE*. View of a large expanse of the hazy blue sea from a winding road, with a woman pushing a cart towards an old church, silhouetted against the sky and sea. Signed at lower right RENOIR.

13 x 16 $\frac{1}{8}$  inches

*Note:* Bénerville is a small village in Normandy on the Channel coast between Honfleur and Trouville, noted for its fine beaches and its 11th-century church. Renoir made several excursions to this area in 1897 and 1898.

Painted in 1897-98

Collection of Gaston Bernheim de Villers, Paris

From Bernheim-jeune, Paris

From Sam Salz, Inc., New York

*Donated by Mr and Mrs Henry R. Luce, Ridgefield, Conn.*

BA-55

PAUL CEZANNE

FRENCH: 1839-1906

24. *BIRDS*. Still-life of three birds, the two smaller lying against the larger, depicted before a warm darkish-red background. 10 $\frac{1}{8}$  x 15 $\frac{3}{4}$  inches

*Note:* Painted in 1873 at Auvers-sur-Oise while Cézanne was working in the studio at the house of Dr. Paul Gachet (later the friend and physician of van Gogh). Venturi in his *catalogue raisonné* (*vide infra*) notes that it appears as "*Un oiseau sur un fond rouge*" in an unpublished manuscript in the Bibliothèque Nationale, Paris, listing Dr. Gachet's collection.

Collection of Dr Paul Gachet, Auvers-sur-Oise

Collection Buron, Paris

Segunda Exposición de Obras Clásicas de la Pintura Europea, Museo de Bellas Artes, Caracas, 1956, no. 25

Recorded in L. Venturi, *Cézanne—Son Art, Son Oeuvre*, 1936, vol. I, p. 347

*Donated by Wildenstein & Co., Inc., New York*



BA-44

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

25. *BAIGNEUSE*. Full-length figure of a nude girl, turned to half-left with her arms raised, and standing in the water before a colorful hilly coast. Signed at lower right with initial R. *Watercolor and gouache: 11 $\frac{5}{8}$  x 9 $\frac{1}{2}$  inches*

*Note:* This composition originally formed the right half of a horizontal sheet, on the left half of which was another watercolor, *Girl in Blue* (also in the collection of the present donors) which is possibly a preliminary sketch for Renoir's painting *By the Seashore* in the Metropolitan Museum of Art (Havemeyer Collection), painted by Renoir at Guernsey in 1883.

From Ambroise Vollard, Paris

Reproduced in Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre-Auguste Renoir*, 1918, vol. II, pl. 88

*Donated by Mr and Mrs Robert Lehman, New York*

BA-48

MARC CHAGALL

FRENCH: B. 1889

26. *L'ACROBATE (ACROBAT ON A WHITE HORSE)*. A young woman in harlequin costume is seen balancing on one leg on the back of a white horse; behind the group, a young man with a bouquet of flowers rushing to left; blue background. Signed at lower right CHAGALL. 16 1/8 x 13 inches

From the Lilienfeld Galleries, New York

From the James Vigeveno Galleries, Los Angeles, Calif.

Collection of Miss Paulette Goddard

From the Dalzell Hatfield Galleries, Los Angeles, Calif.

*Donated by Mr and Mrs David Rockefeller, New York*

BA-38

PABLO PICASSO

SPANISH: B. 1881

27. *DEUX FEMMES*. Two female nudes of classical type, one seated and one standing, resting their heads against each other, and holding hands; a drapery is loosely slung about the shoulder of the standing model and partially lying over a stone block. Signed at lower left PICASSO, and dated 28-4-20.

*Pastel and pencil: 26 1/4 x 19 1/8 inches*

*Note:* The work remained in the artist's possession until acquired by the donor in 1937 and appears in a photograph of Picasso's studio taken in January, 1934 (reproduced in *Cahiers d'Art*, vol. X, 1935, p. 180.)

Collection of Mr and Mrs Justin K. Thannhauser, New York

Recorded and illustrated in Iseda Usaburō, "Picasso, 1901-1925," *Mizue* (Tokyo), 1938, pl. 20 (text in Japanese)

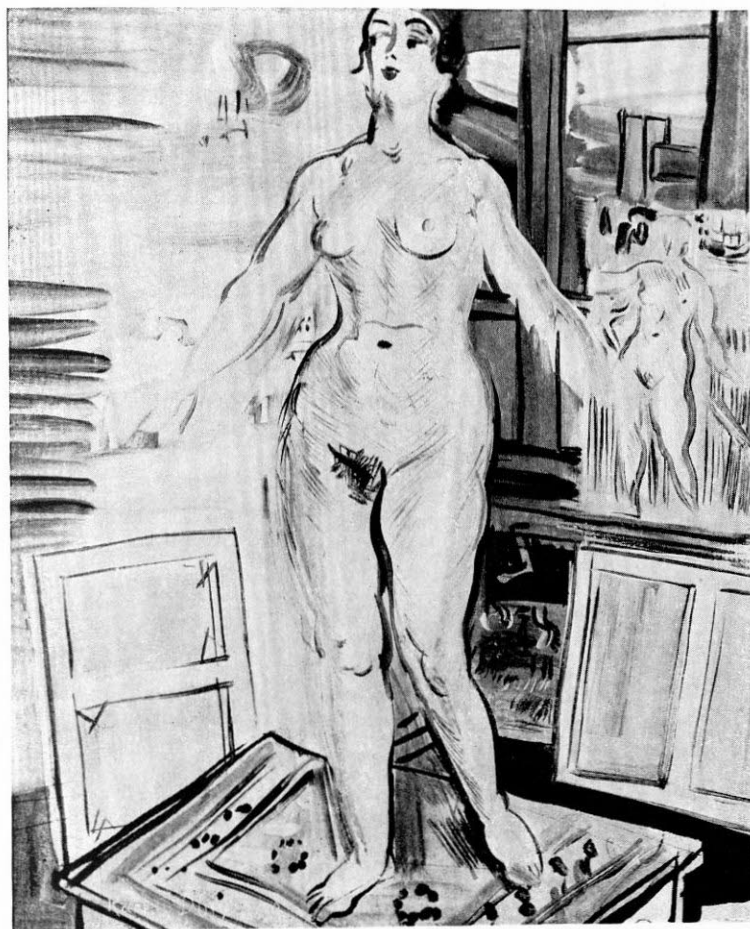
Illustrated in Jean Cassou, *Picasso*, 1940, pl. 106

Recorded and illustrated in Ramón Gómez de la Serna, *Completa y Verídica Historia de Picasso y el Cubismo*, 1945, pl. XVIII

Reproduced in color in *Picasso: Fifteen Drawings*, New York, 1946, no. 8

Recorded and illustrated in Christian Zervos, *Pablo Picasso*, vol. IV, 1951, no. 58, pl. 17

*Donated by the Thannhauser Foundation, Inc., New York*



BA-81

RAOUL DUFY

FRENCH: 1877-1953

28. *MODELE A L'ATELIER*. Depicting a nude female model standing on a platform, posing with her arms outstretched; in the rear of the studio, a cupboard and various canvases. Signed at lower left RAOUL DUFY, and dated '39.

Panel: 16 x 13 $\frac{1}{4}$  inches

From the Galerie de Berri, Paris

From the Perls Galleries, New York

Recorded and illustrated in *Maîtres de la Première Génération du Vingtième Siècle: A Group of Paintings in the Collection of Peter and Elizabeth Rübel, New York* (Zurich, The Swiss Institute for Art Research), 1957, p. 54, no. 21

Exhibition, Raoul Dufy, San Francisco Museum of Art and Los Angeles County Museum, 1954, no. 63, illus. in the catalogue

Exhibition, The Rübel Collection, Santa Barbara Museum of Art, Santa Barbara, Calif.; Phoenix Art Museum, Phoenix, Ariz.; Atlanta Art Association, Atlanta, Ga., 1959-60

Donated by Mr and Mrs Peter A. Rübel, Cos Cob, Conn.



BA -34

FERNAND LEGER

FRENCH: 1881-1955

29. *FLEURS*. Oversized wine red and orange yellow roses partially hidden behind a vertical dark blue plane, with gray flower stems flanking the central composition; background of salmon pink, yellow and gray forms. Signed at lower right F. LÉGER, and dated '32.

35½ x 25⅝ inches

*Note:* The reverse of the canvas bears the painted inscription *FLEURS/ F. LEGER* 32. The painting was acquired by the donor from the artist and, as far as is known, has never been published or reproduced.

*Donated by an Anonymous Private Collector*

BA-23

PAUL CEZANNE

FRENCH: 1839-1906

30. *LES POMMES*. Ten green and red-cheeked apples are displayed on a wooden table beside a bluish-white crumpled cloth, before a slate blue wallpaper with blue leaves.

19<sup>3</sup>/<sub>8</sub> x 23<sup>3</sup>/<sub>4</sub> inches

*Note:* The date of 1879-82 has been given to this painting and several others with the same wallpaper in the background, on the hypothesis that this background represents a paper either in the house at Melun where Cézanne resided in 1879 and 1880, or at 32, rue de l'Ouest, Paris, where he lived in 1881-82.

Collection of Théodore Duret, Galerie Georges Petit, Paris, 1894, no. 4

Collection of M. Gauguin, Hôtel Drouot, Paris, 1901, no. 2

Collection of Gaston Bernheim de Villers, Paris

From the Galerie Bernheim-jeune, Paris

From Sam Salz, Inc., New York

Exhibition, Cézanne, Galerie Bernheim-jeune, Paris, 1906 and 1922

Exhibition, Cézanne, Musée de l'Orangerie, Paris, 1936, no. 36

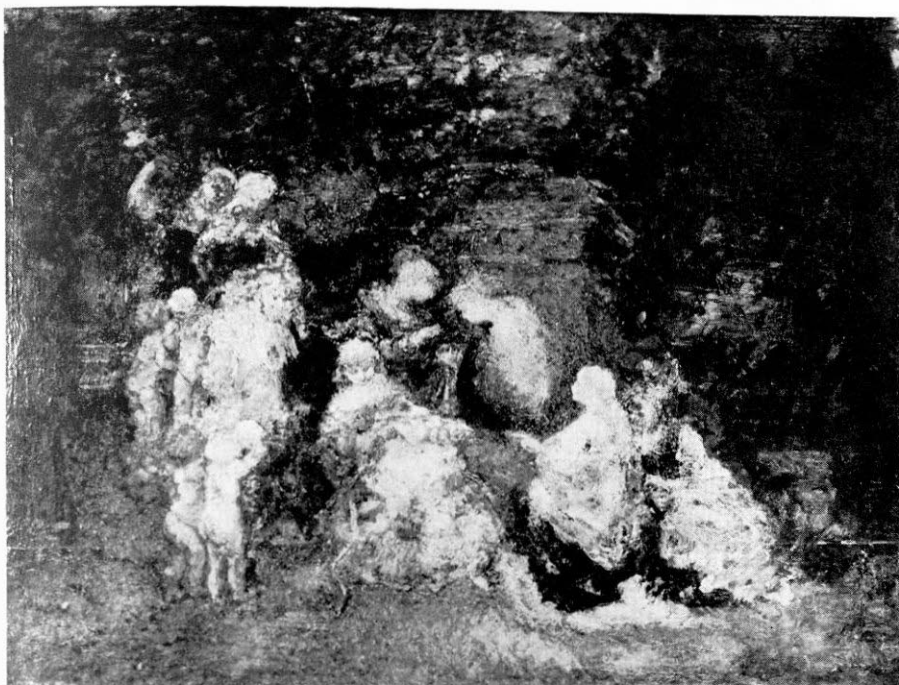
Illustrated in *L'Art Moderne et Quelques Aspects de l'Art d'Autrefois*, 173  
*Planches d'Après la Collection Privée de MM. J. & G. Bernheim-jeune*,  
1919, vol. 1, pl. 19

Recorded and illustrated in L. Venturi, *Cézanne—Son Art, Son Oeuvre*, 1936,  
no. 346

Illustrated in Gaston Bernheim de Villers, *Petites Histoires sur des Grands  
Artistes*, 1940

Illustrated in Gaston Bernheim de Villers, *Little Tales of Great Artists* (trans.  
and ed. by Denys Sutton), Paris and New York, 1949

*Donated by Ambassador William A. M. Burden and Mrs Burden, Brussels and  
New York*



BA-43

ADOLPHE MONTICELLI

FRENCH: 1824-1886

31. *FEMMES SUR UNE TERRASSE*. Before a rock formation, a group of women in light summer dresses is gathered, one seated and reading to the others; at left six *amorette*. Signed at lower right MONTICELLI.

*Cradled panel: 18 x 25½ inches*

From Cailleux, Paris

Exhibition, Monticelli, Galerie Ariel, Paris, 1949

Exhibition, Plaisir de France, Galerie Charpentier, Paris, 1951, no. 38

Exhibition, Monticelli, Galerie Bénézit, Paris, 1952

*Donated by Mr and Mrs Robert Lehman, New York*

BA-39

GEORGES BRAQUE

FRENCH: B. 1882

32. *PROFILES*. Composition of a head seen in multiple aspects, in brown and gray hues, set before a dark green and russet background. Signed at lower right G. BRAQUE, and dated '30.

18 $\frac{1}{8}$  x 15 $\frac{1}{4}$  inches

From Paul Rosenberg & Co., New York

Reproduced in *Cahiers d'Art*, vol. VIII, 1933, p. 70

*Donated by Mr and Mrs Walter Bareiss, Greenwich, Conn.*

BA-49

SPANISH: 1887-1927

JUAN GRIS

33. *IN THE LAMPLIGHT*. On a wooden table, an old kerosene lamp, a wine glass and apples are arranged on a greenish tablecloth; terra-cotta background. Signed at lower left JUAN GRIS, and dated '25. 15 x 18 inches

From the Galerie Simon, Paris

Collection of Mme Forshain, Cambridge, Cambs.

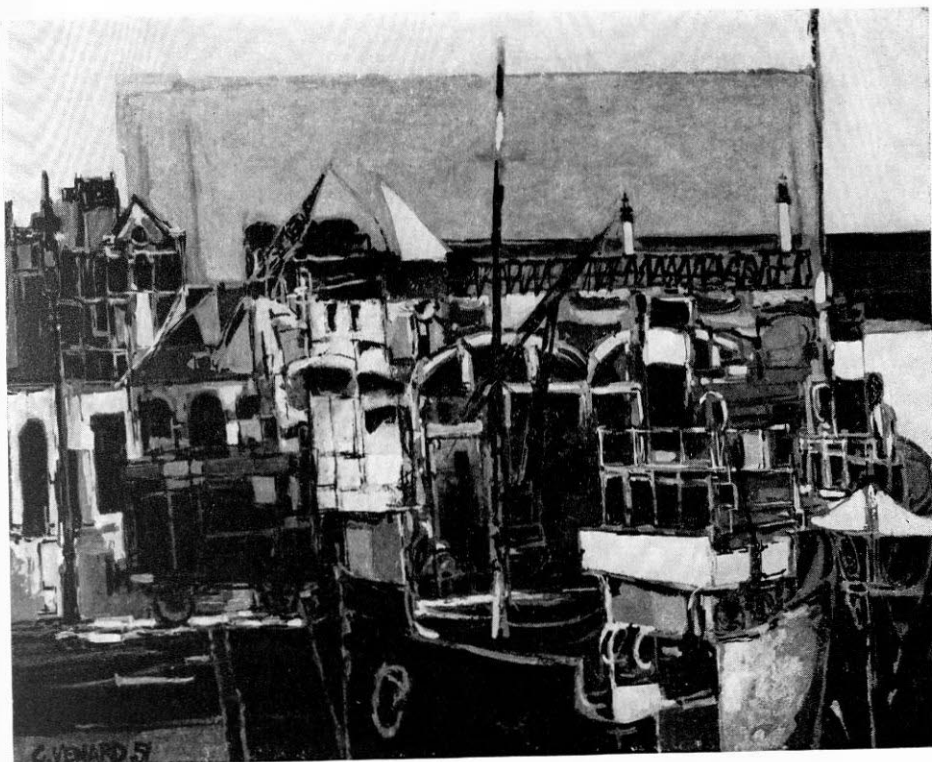
From the Mayor Gallery, London

From the Saidenberg Gallery, New York

Exhibition, *In Memoriam Juan Gris, 1887-1927*, Galerien Flechtheim, Berlin, 1930, no. 43

Exhibition, The Aldrich Collection, The Virginia Museum of Fine Arts, Richmond, Va., and Atlanta Art Association Galleries, Atlanta, Ga., 1959, no. 14, illus. in the catalogue

*Donated by Mr Larry Aldrich, New York*



BA-75

CLAUDE VENARD

FRENCH: B. 1913

33A. *LE PORT*. A steamer and sailing boats are moored before a quay lined by harbor buildings, with the open sea in the background. Signed at lower left C. VENARD, and dated '51.

28 $\frac{3}{4}$  x 36 $\frac{1}{4}$  inches

Acquired from the artist

*Donated by Mr and Mrs David M. Solinger, New York*



BA-66

FERNAND LEGER

FRENCH: 1881-1955

34. *COMPOSITION AUX FEUILLES*. Various leaves in yellow, rose, green, black and white are displayed, together with egg-shaped forms, before a yellow, green and black background. Signed at lower right with initials F. L., and dated '48.

*Gouache and india ink: 25 1/2 x 19 1/2 inches*

*Note:* This and the following item are compositions for lithographs issued by the Swiss publisher Louis Grosclaude, *Edition des Gaules*, Lausanne.

Collection of Louis Grosclaude, Lausanne

Collection Desseux, Paris

*Donated by the Galerie Chalette, New York*



BA-67

FERNAND LEGER

FRENCH: 1881-1955

35. *LA BARRIERE*. Three yellow planks of a fence with knot-holes are displayed between a curved black and white form and a constricted cylinder of rose and white, before a background of blue, green and black. Signed at lower right with initials F. L., and dated '48.

*Gouache and india ink: 18 1/2 x 26 inches*

*Note:* See note to the preceding.

Collection of Louis Grosclaude, Lausanne

Collection Desseux, Paris

*Donated by the Galerie Chalette, New York*



BA-62

GEORGES BRAQUE

FRENCH: B. 1882

36. *COMPOSITION: THE VIOLIN*. Upright planes and grained boards in dark brown and light brown, saffron, slate blue and white colors are interspersed with parts of a violin, before a gray wall. Signed at lower left under backing G. BRAQUE.

31 $\frac{7}{8}$  x 21 $\frac{1}{4}$  inches

*Note:* This painting, previously considered to date from 1914, has recently been assigned by Golding in his history of Cubism (*vide infra*) to the winter of 1912-13. He believes that the work marks a transition in the artist's style and states that, like Picasso's *Violon au Café* (Galerie Rosengart, Lucerne), it shows the influence of the *papiers collés*: "The subjects of both paintings are treated in terms of long upright or slightly tilted planes that recall the strips of paper used in *papier collé*: both paintings are flatter than hitherto, and there is an element of directness and immediacy."

Collection of Arthur B. Davies, New York

Collection of Erhard Weyhe, Nova Scotia

From the Weyhe Gallery, New York

Exhibited in *Variety in Abstraction*, a circulating exhibition organized by The Museum of Modern Art, New York, and shown at Alfred University, Alfred, New York; Cornell University, Ithaca, New York; Rochester Memorial Art Gallery, Rochester, New York; Arts Club of Chicago, Chicago, Ill.; and the Museum of Cranbrook Academy of Arts, Bloomfield Hills, Mich., 1945-1946

Exhibited in *Three Modern Styles*, a circulating exhibition organized by The Museum of Modern Art, New York and shown at Williams College, Williamstown, Mass.; Wellesley College, Wellesley, Mass.; Vassar College, Poughkeepsie, N. Y.; Skidmore College, Saratoga Springs, N. Y.; George Walter Vincent Art Museum, Springfield, Mass.; Baltimore Museum of Art, Baltimore, Md.; The Museum of Modern Art, New York; Art Gallery of Toronto, Toronto, Ont.; University of Manitoba, Winnipeg; High Museum of Art, Atlanta, Ga.; Museum of Cranbrook Academy of Art, Bloomfield Hills, Mich.; Adelphi College, Garden City, L. I.; Lyman Allyn Museum, New London, Conn.; Addison Gallery of American Art, Andover, Mass.; University of Illinois, Chicago, Ill.; University of Michigan, Museum of Art, Ann Arbor, Mich.; University of Miami, Coral Gables, Fla.; Wesleyan College, Macon, Ga.; Lauren Rogers Library and Museum of Art, Laurel, Miss.; School of the Museum of Fine Arts, Boston, Mass., 1949-1952

Reproduced in *Cahiers d'Art*, vol. VIII, 1933, pp. 22-23

Recorded and illustrated in John Golding, *Cubism: A History and an Analysis*, 1907-1914, 1959, p. 118, pl. 34B

Donated by Governor Nelson A. Rockefeller, New York



BA-33

ARSHILE GORKY

AMERICAN: 1904-1948

37. *ABSTRACT COMPOSITION*. Organic and leaf-like forms in terra-cotta, black, yellow and white are displayed against a mottled background of light blue and white. Signed at left centre A. GORKY.  $27\frac{1}{4} \times 35\frac{1}{2}$  inches

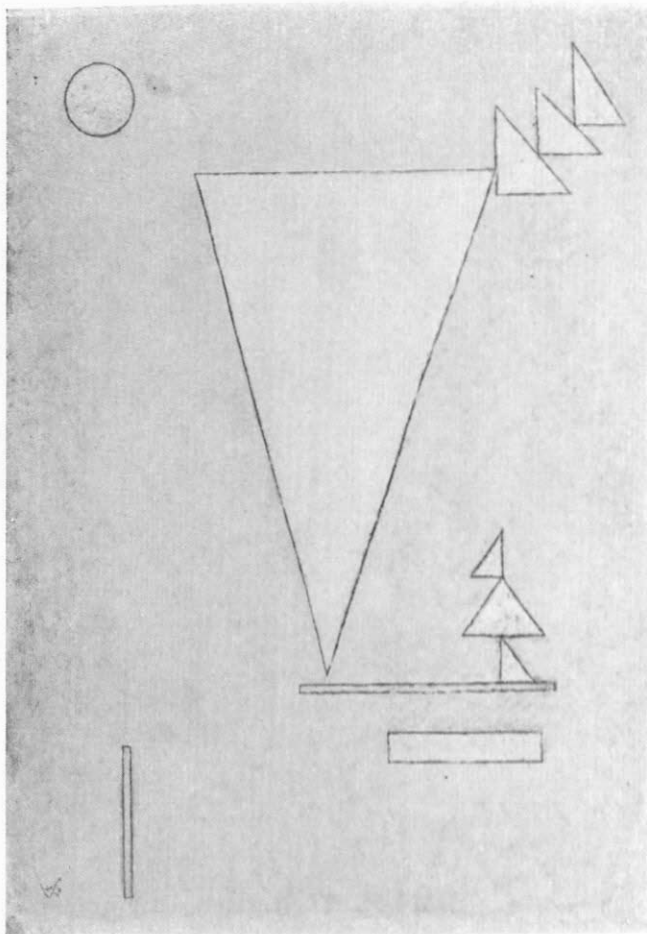
*Note:* An inscription by the artist on the reverse (now covered by the backing) reads: *A. Gorky/New York 1942-1943/ to our lovely Jean*. This refers to Jean Lamson Hebbeln, wife of the architect Henry Hebbeln. The Gorkys lived with the Hebbelns in Sherman, Conn., for a while in 1945, and from 1947 until the artist's death in the following year rented from them the Glass House that Hebbeln had built for their use (see Ethel K. Schwabacher, *Arshile Gorky*, 1957, pp. 114, 138).

Collection of Mrs Jean Hebbeln, New York

Collection of B. H. Friedman, New York

From Julius Carlebach, New York

*Donated by Mr and Mrs Allan D. Emil, New York*



BA-27

WASSILY KANDINSKY

RUSSIAN: 1866-1944

38. *WHITE*. An inverted isosceles triangle surrounded by bars, a pink disc and two groups of smaller triangles, before a light bluish-green mottled background. Signed at lower left with initial K, and dated '30; also signed, inscribed and dated on the back of board.

*Cardboard: 19 1/8 x 13 7/8 inches*

*Note: The reverse of the painting is inscribed in ink by the artist:*

K.-NO. 512-1930-WEISS.

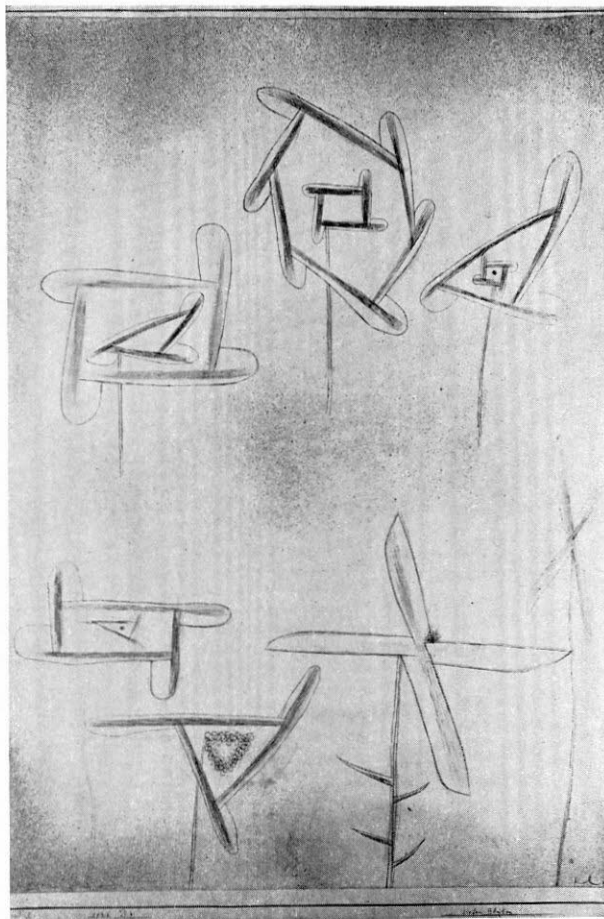
From the Galerien Flechtheim, Berlin and Düsseldorf

Wassily Kandinsky Memorial Exhibition, Museum of Non-Objective Painting,  
Solomon R. Guggenheim Foundation, New York, 1945, no. 171

Exhibition, Connecticut Collects, Wadsworth Atheneum, Hartford, Conn.,  
1957

Recorded and illustrated in Will Grohmann, *Wassily Kandinsky: Life and  
Work*, 1958, pp. 217, 338 and 378, pl. 361

*Donated by Mr and Mrs Alexis Zalstem-Zalessky, New York*



BA-25

PAUL KLEE

SWISS: 1879-1940

39. *SIEBEN BLUETEN (SEVEN BLOSSOMS)*. Seven geometrically constructed blossoms, in blue, rose and olive green, are displayed before a mottled pink background. Signed at lower right KLEE, and dated on the mount in the artist's hand, 1926. *Watercolor, pen and ink: 20 1/8 x 14 1/2 inches*

*Note:* Klee, who often graded his own works, wrote in pencil on the mount of this one, in addition to the title and the date, the abbreviation SOND. CL. (*Sonder Classe*, "Exceptional Quality").

From the Buchholz Gallery, New York

Private collection of J. B. Neumann, New York

Exhibition, *Everything Is Growing*, Junior Art Gallery, Louisville, Ky., 1955

Exhibition, *The Magical Worlds of Redon, Klee, Baziotes*, Contemporary Arts Museum, Houston, Texas, 1957, illus. in the catalogue

Paul Klee Exhibition, Saidenberg Gallery, New York, 1957, no. 23

Recorded and illustrated in Will Grohmann, *Paul Klee*, 1954, p. 399, no. 118

*Donated by Mr and Mrs Daniel Saidenberg, New York*

BA-~~11~~ 11

PABLO PICASSO

SPANISH: B. 1881

40. *GRAND PORTRAIT: PROFIL DE FEMME*. Three-quarter-length figure of a woman in profile to the right, in dark purple hues outlined in white and black; surrounded by a number of dumbbell-like forms in green, yellow, red and black. Signed at lower left PICASSO, and dated on back 19.3.49.

45<sup>7</sup>/<sub>8</sub> x 35<sup>1</sup>/<sub>8</sub> inches

Acquired from the artist

Collection of Mr and Mrs Leigh B. Block, Chicago, Ill.

Exhibition, *Oeuvres Récentes de Picasso*, 1946-1949, Maison de la Pensée Française, Paris, 1949

Reproduced in Christian Zervos, *Oeuvres Récentes de Picasso Exposés à la Maison de la Pensée Française*, in *Cahiers d'Art*, vol. XXIV, 1949, p. 269

*Donated by Mrs Albert D. Lasker, New York*

BA-47

JOAN MIRO

SPANISH: B. 1893

42. *PERSONNAGES*. Before a reddish-brown background, three abstract figures and a crescent are displayed in red, black and white. Signed at lower right MIRÓ; also signed on the reverse, and dated 20/6/34.

*On paper: 42 $\frac{1}{8}$  x 28 inches*

*Note:* In sending this gift, the artist stated that the painting is an unpublished work never before shown or photographed, which he had been keeping for himself.

*Donated by the Artist, Palma de Mallorca*

BA-56

JEAN DUBUFFET

FRENCH: B. 1901

43. *GRAND JAZZ BAND*. A group of elongated musicians playing a piano and other instruments are shown against a wine-red background. Signed at upper left J. DUBUFFET, and dated XII '44.

*Oil mixed with tempera: 45 $\frac{1}{8}$  x 57 $\frac{5}{8}$  inches*

*Note:* There are two other versions of this subject, also dated 1944, but smaller (38 x 51 inches); one of these is in the collection of André Malraux. Michael Ragon writes of the jazz groups that the artist painted between 1943 and 1945, "Jean Dubuffet was very fond of jazz at the time. He had always played the piano, since his childhood, but he became a Duke Ellington fan and could listen to him for days on end. . . . Jazz, in fact, influenced his painting. He tried, as a painter, to achieve the equivalent of what the colored musicians produced" (*Dubuffet*, 1959).

Collection Fautrier, Châtenay-Malabry

Exhibition, Jean Dubuffet, Cercle Volney, Paris, 1954, no. 17

Reproduced in color on cover of the special number, "Le Jazz et la Musique,"

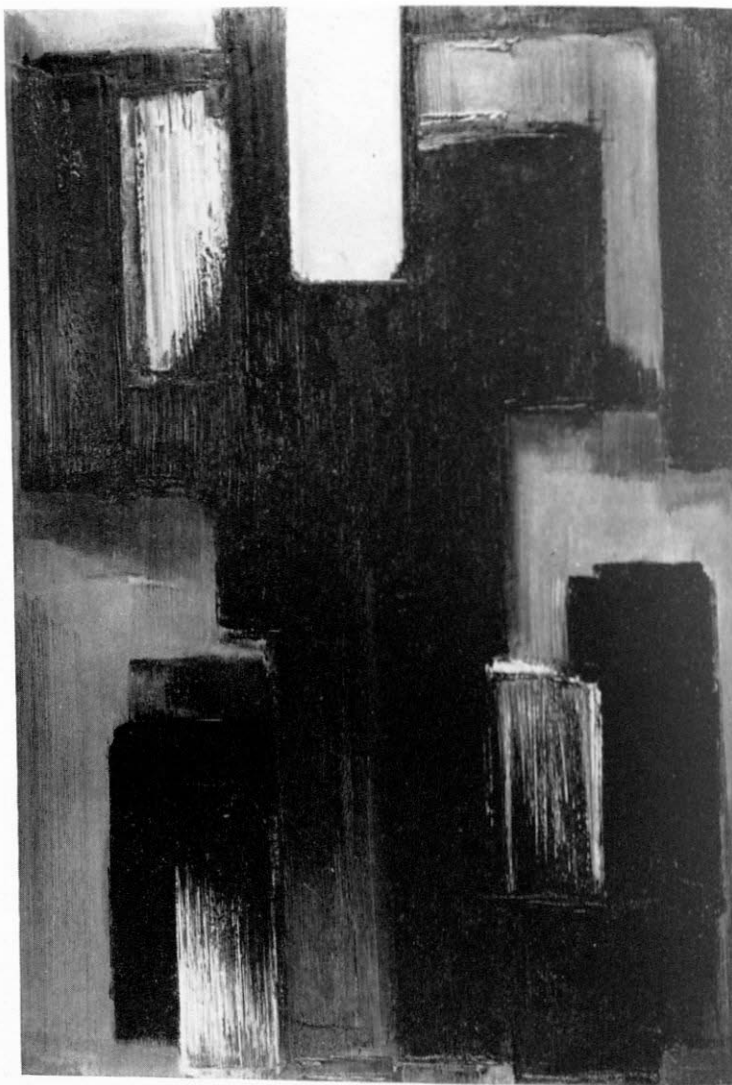
*America: Revue France-Amérique Latine*, 1947, no. 5

Compare Georges Limbour, *Tableau Bon Levain à Vous de Cuire la Pâte:*

*L' Art Brut de Jean Dubuffet*, 1953, p. 51

*Donated by Mr and Mrs Pierre Matisse, New York*





BA-20

PIERRE SOULAGES

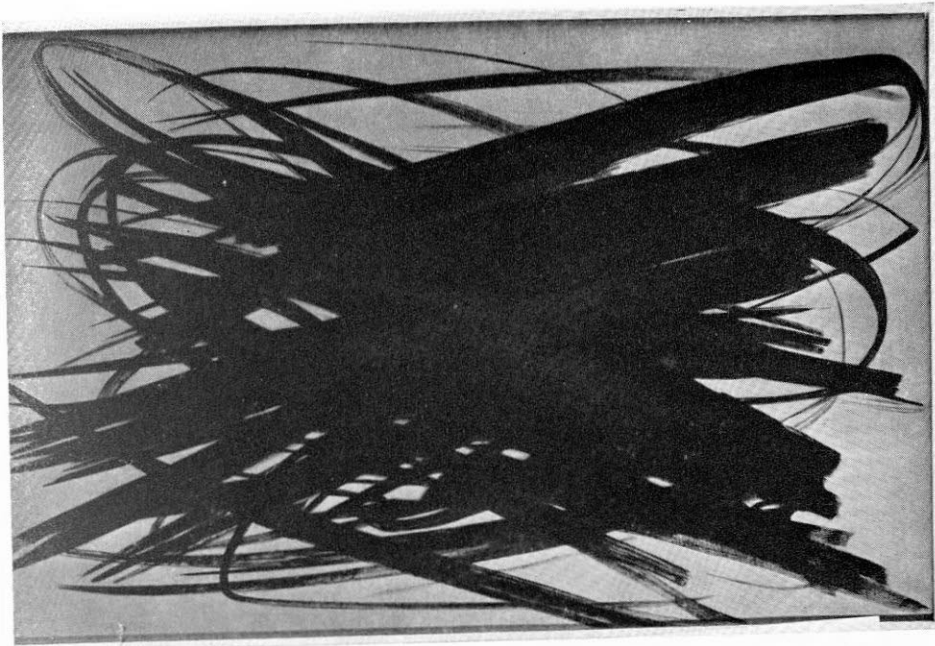
FRENCH: B. 1919

44. *PAINTING*. Vertical block-shaped forms in black, reddish brown and white are displayed before a neutral gray background. Signed at lower right SOULAGES; also signed on reverse of canvas.

51 $\frac{1}{4}$  x 34 $\frac{7}{8}$  inches

Painted about 1955-57

*Donated by Mr Lee A. Ault, New York*



BA-78

HANS HARTUNG

FRENCH: B. 1904

45. T 56—12. Thick and thin black and very dark green strokes running diagonally are depicted before a brilliant light brown background.

48½ x 77¼ inches

Painted in 1956

Exhibition, Hartung, Galerie de France, Paris, 1956

Exhibition, Hans Hartung, Kestner-Gesellschaft, Hannover, 1957, and circulated thereafter to the Württembergische Staatsgalerie, Stuttgart; Haus am Waldsee, Berlin; Kunsthalle, Hamburg; Germanisches Nationalmuseum, Nürnberg; Kölnischer Kunstverein, Köln, no. 74

Exhibition, Hartung, Musée d'Antibes, Château Grimaldi, Antibes, 1959

*Donated by the Galerie de France, Paris*

BA-68

JEAN DUBUFFET

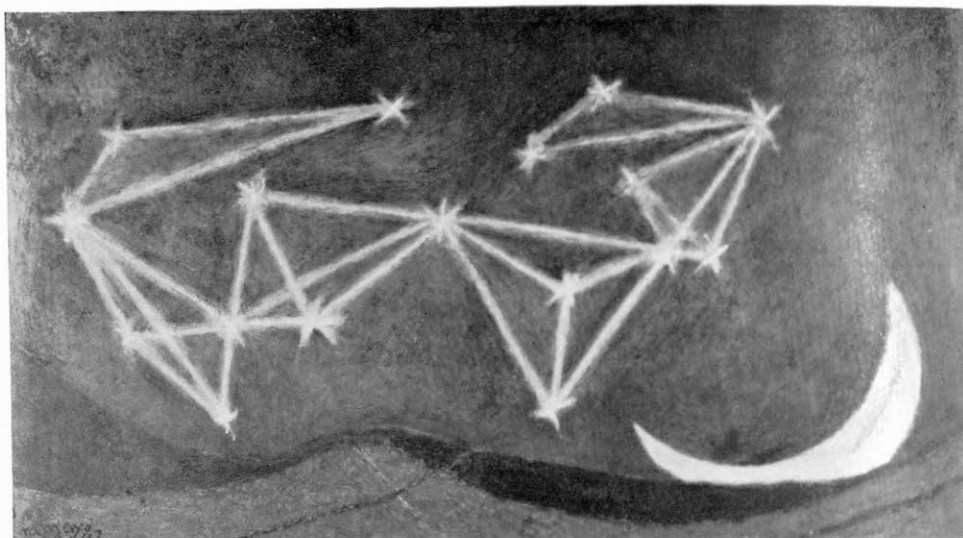
FRENCH: B. 1901

46. *L'AME DES SOUS-SOLS*. The artist describes this as "a collage composed of scraps of aluminum foil, tinted with oil paint and then molded over a plastic material; this gives its surface a great variety of relief, so that the work assumes entirely different aspects according to the way in which it is lighted." Dated on the reverse, December, 1959.

*Collage of aluminum foil tinted with oil, on masonite: 58 $\frac{7}{8}$  x 76 $\frac{3}{4}$  inches*

*Note:* According to the artist, this painting is one of a series called *Matériologies*, on which he is currently engaged.

*Donated by the Artist, Paris*



BA-58

RUFINO TAMAYO

MEXICAN: B. 1899

47. *CONSTELACION*. An imaginary constellation of yellow stars joined by lines is seen before the dark blue sky, with the crescent moon at lower right. Signed at lower left TAMAYO, and dated '47.

*Oil and sand on canvas: 26 x 41 inches*

*Note:* A similar composition with the same title, painted in the same year, but somewhat smaller (21 x 38 inches) is reproduced in Robert Goldwater's monograph on Tamayo, 1947, pl. LXXVII.

From the Galeria Central de Arte Moderno, Mexico, D. F.

Exhibition, Tamayo, Pan-American Union, Washington, D.C., 1952, illus. on cover of the catalogue

*Donated by Mr and Mrs Henry J. Heinz II, New York*



BA-80

ANDRÉ MASSON

FRENCH: B. 1896

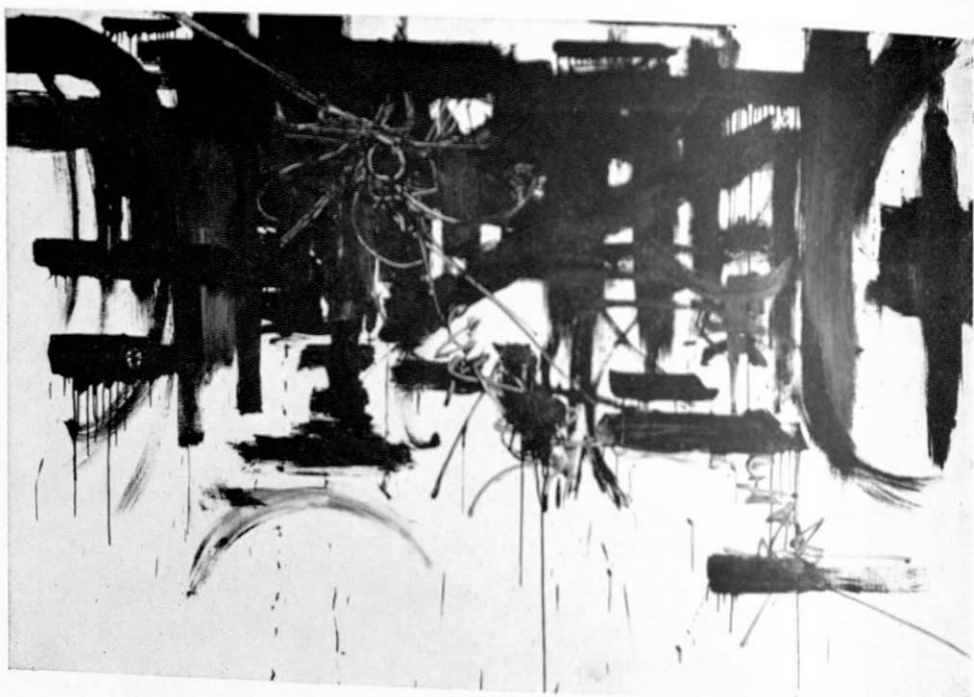
48. *SORCELLERIE (SORCERY)*. Composition of irregular black, upright forms overlaid with calligraphic strokes of brilliant red, yellow, orange, green, blue and purple, against a mauve gray background. Signed below at left ANDRÉ MASSON; also signed in pencil on reverse of stretcher, and inscribed on back of canvas with title and date.

63 $\frac{1}{4}$  x 51 $\frac{3}{8}$  inches

Painted in 1959

Acquired from the artist

Donated by M Daniel-Henry Kahnweiler, Paris



BA-60

GEORGES MATHIEU

FRENCH: B. 1921

49. *PAINTING*. 1951. Abstraction in black on white, overlaid with curved, zigzagged and straight strokes of thick red and black pigment. Signed at lower right MATHIEU, and dated '51.

From René Drouin, Paris

58 $\frac{1}{8}$  x 76 $\frac{1}{4}$  inches

Exhibition, *The Struggle for New Form*, World House Galleries, New York, 1957, no. 49

*Donated by Mr and Mrs Donald H. Peters, New York*



BA-79

RENE PIERRE TAL COAT

FRENCH: B. 1905

50. *SUR LE TRACE NOIR (OVER THE BLACK LINE)*. Abstract composition of black strokes overlaid with neutral brown and white, over a beige background heightened with white. Signed at lower right T.C.

*Oil on paper backed with canvas: 42½ x 76 inches*

Painted in 1953

Acquired from the artist

Exhibition, Pierre Tal Coat—Etienne Hajdu, Kunsthalle, Berne, 1957, no. 22

*Donated by Aimé Maeght, Paris*

[ END OF SALE ]