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: Arp ... [et al.], donated by private  
collectors, artists and American &  
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Thirtieth Anniversary Fund of the  
Museum of Modern Art, New York :  
public auction ... April 27 ... Parke  
Bernet Galleries, Inc., New York, 1960**

Date

1960

Publisher

Parke-Bernet Galleries, inc.

Exhibition URL

[www.moma.org/calendar/exhibitions/3407?  
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The Museum of Modern Art's exhibition history—  
from our founding in 1929 to the present—is  
available online. It includes exhibition catalogues,  
primary documents, installation views, and an  
index of participating artists.

# FIFTY MODERN PAINTINGS AND SCULPTURES

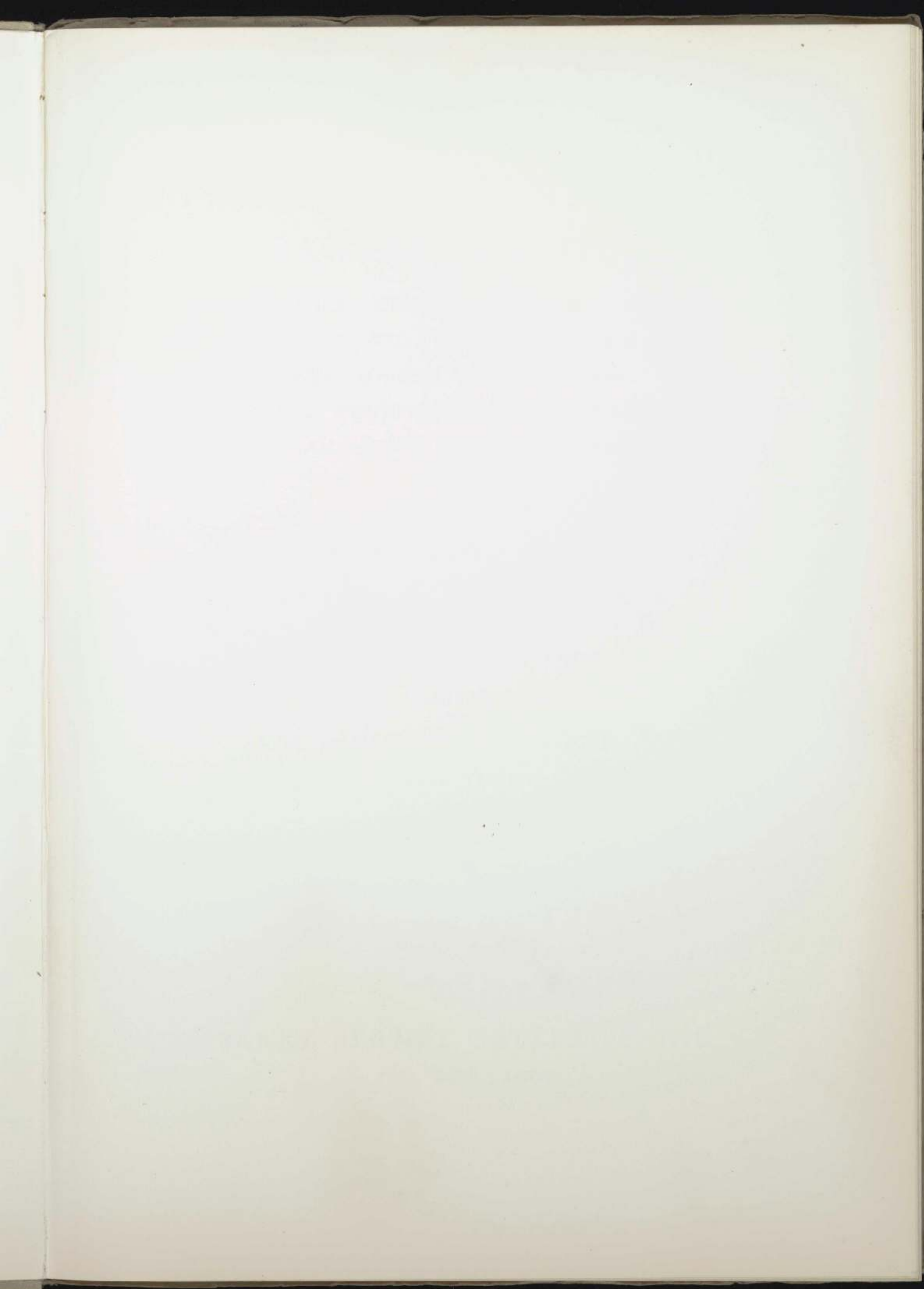
ESPECIALLY DONATED FOR THE BENEFIT  
OF THE 30TH ANNIVERSARY FUND OF

The Museum of Modern Art  
NEW YORK

PUBLIC AUCTION  
WEDNESDAY • APRIL 27 AT 8:30 P.M.

PARKE-BERNET GALLERIES • INC  
980 MADISON AVENUE • NEW YORK • 1960

MUSEUM OF  
MODERN ART  
LIBRARY







# 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

DONATED BY

*Private Collectors • Artists and  
American & European Dealers*

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

Archive

MoMA

663

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MUSEUM OF  
MODERN ART  
LIBRARY

EXHIBITION AND SALE AT THE  
PARKE-BERNET GALLERIES · INC  
980 MADISON AVENUE · NEW YORK 21  
TRAFALGAR 9-8300

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PUBLIC EXHIBITION — ADMISSION \$1

*Saturday, April 23 from 10 a. m. to 5 p. m.*

*Sunday, April 24 from 2 to 6 p. m.*

*Monday, April 25 from 10 a. m. to 5 p. m.*

*Tuesday, April 26 from 10 a. m. to 8 p. m.*

*No Exhibition on Wednesday, April 27*

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PUBLIC AUCTION SALE

*Wednesday Evening · April 27 at 8:30 p. m.*

*Eastern Daylight Time*

*In the Main Salesroom of the Parke-Bernet Galleries*

ADMISSION BY CARD ONLY

*Address Applications to Parke-Bernet*

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CLOSED-CIRCUIT TELECAST OF THE AUCTION

THE ARTS CLUB OF CHICAGO · *Chicago, Illinois*

THE DALLAS MUSEUM FOR CONTEMPORARY ARTS · *Dallas, Texas*

LOS ANGELES COUNTY MUSEUM · *Los Angeles, California*

*In SUPPLEMENTARY SALESROOMS of the PARKE-BERNET GALLERIES*

*Admission by Card Only*

*Address Requests Direct to Respective Locations*



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(*Listing as of March 31, 1960*)



## INTRODUCTION

THIS AUCTION for the benefit of The Museum of Modern Art is a major event in the Museum's current 30th Anniversary campaign to raise \$25,000,000. If the Museum is to continue to develop and meet the urgent demands upon it, additional funds are required for building and program. A projected new wing will make it possible to exhibit a truly representative selection of its unrivaled collection of modern works of art, only a small portion of which can now be shown for lack of gallery space. Program funds will help bridge the gap between rising operating costs and earned and annually contributed income, enabling the Museum to expand its present services and initiate new ones.

The fund has already passed the \$10,000,000 mark, and it is hoped that the proceeds realized from the sale of works of art that have been contributed will substantially add to this figure. The Museum is deeply grateful to all the artists, private collectors and dealers who offered works of art for the auction. From among the many objects made available, only fifty have been chosen for inclusion in this sale. The selection was made by Alfred H. Barr, Jr, Director of Museum Collections, and was based upon the monetary as well as the artistic value of the works.

The membership of The Museum of Modern Art includes persons from every state in the Union and from forty-three foreign countries. It is, therefore, appropriate that this auction for its benefit should be nation-wide—the first art auction linking four cities from coast to coast by means of closed-circuit television. This has been made possible by Theatre Network Television, Inc, whose President, Nathan L. Halpern, developed the plan and generously made available the production skill and technical facilities of his organization.

We welcome the participation of friends and collectors in Chicago, Dallas and Los Angeles and acknowledge with thanks the cooperation of The Arts Club of Chicago and its President, Mrs Alfred P. Shaw; The Dallas Museum for Contemporary Arts and its Director, Douglas A. MacAgy; and the Los Angeles County Museum and its Chief Curator of Art, Richard L.



## INTRODUCTION—*Continued*

Brown. The handling of the auction in these cities will be under the supervision of Parke-Bernet executives.

All of us concerned with this project owe a special debt to the late Mrs David M. Levy who, as a Trustee of the Museum and Vice-Chairman of the 30th Anniversary Committee, encouraged us by her enthusiastic leadership and support.

Many members of the Museum's 30th Anniversary Committee have been especially active in the organizing of this auction. Mrs Louise R. Smith and Mrs E. Powis Jones ably served as Co-Chairmen of the Auction Committee. Larry Aldrich and Walter Bareiss were exceedingly helpful in obtaining works of art

The costs of printing the catalogue were generously contributed by Publishers Printing-Rogers Kellogg Corporation. A number of frames were kindly donated by APF Manufacturing, Inc [No. 29], Dain-Schiff, Inc [No. 33A], the House of Heydenryk [Nos. 36, 45, 48, 49, 50], Kulicke Frames, Inc [No. 41], and Raymond and Raymond, Inc [Nos. 1, 2, 3].

Among the members of the Museum's staff who have actively participated in this project, special mention should be made of Dolores B. Lamanna, who served as secretary and coordinator; Dorothy M. Dudley, Registrar, and David Vance, Assistant Registrar, who controlled the details of handling and recording; and Helen M. Franc, for research on works of art for the catalogue.

We are especially indebted to Parke-Bernet Galleries, Inc, for the generous contribution of its unique facilities and the expert collaboration of its staff, and in particular, that of Leslie A. Hyam, Louis J. Marion, Mary Vandegrift and Dr. Oswald Goetz. Without their patient and unfailing assistance this auction would not have been possible.

RENÉ D'HARNONCOURT

*Director, The Museum of Modern Art*

## CLOSED-CIRCUIT TELECAST BIDDING

AUDIENCES attending the inter-city telecast of the present sale will be able to bid in simultaneous competition with audiences present in each city, in the Supplementary Salesrooms at the Parke-Bernet Galleries in New York, and in its Main Salesroom, from which the telecast will originate and be carried over the TNT closed-circuit network.

An assisting auctioneer of the Parke-Bernet Galleries will preside at each of the outside locations. Bids from the audience will be relayed by the assisting auctioneers, by direct two-way audio connection, to the chief auctioneer, Louis J. Marion, who will conduct the sale in the Main Salesroom. All audiences will hear all bids as they are called, and, in all locations outside the Main Salesroom, will see the progress of the sale as it occurs on large screen television. At the close of the bidding for each lot, Mr Marion will clear with all his assisting auctioneers before dropping the hammer. The buyer will be required to sign a card confirming his purchase and, unless credit has previously been established with the Galleries, to make a deposit of 25% of the purchase price at the time of the sale. Check for the balance due should be mailed the following day to the Parke-Bernet Galleries, 980 Madison Avenue, New York, together with instructions for delivery. Make checks payable to The Museum of Modern Art.

The sale will commence at 8:30 p.m. Eastern daylight time in New York; in Chicago at 7:30 p.m. Central daylight; in Dallas at 6:30 p.m. Central standard; and in Los Angeles at 5:30 p.m. Pacific daylight time.

Admission to the sale in all locations is by card only and attendance is limited to the capacity of the respective auditoriums. Applications for cards of admission should be addressed as follows:

- NEW YORK: Parke-Bernet Galleries, 980 Madison Avenue; Louis J. Marion,  
*Executive Vice-President*
- CHICAGO: The Arts Club of Chicago, 109 E. Ontario Street; Mrs Alfred  
P. Shaw, *President*
- DALLAS: The Dallas Museum for Contemporary Arts, 3415 Cedar  
Springs Road; Douglas MacAgy, *Director*
- LOS ANGELES: Los Angeles County Museum, Exposition Park; Richard F.  
Brown, *Chief Curator of Art*

PARKE-BERNET GALLERIES • INC



IMPORTANT NOTICE  
REGARDING REMOVAL OF PURCHASES

*All purchases not removed by the buyer by 5 p.m. on  
Tuesday, May 3, 1960, will be turned over to  
Messrs. Day and Meyer-Murray and Young  
1166 Second Avenue, New York, for removal  
and storage at the expense and risk  
of the purchaser.*

*The Parke-Bernet Galleries*  
will execute your bids without charge  
if you are unable to attend the sale in person  
Telephone: Trafalgar 9-8300  
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## CONDITIONS OF SALE

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Museum," whenever used in these Conditions of Sale, means The Museum of Modern Art; the word "Galleries" means the Parke-Bernet Galleries, Inc.
2. The Museum and the Galleries have endeavored to describe and catalogue correctly the property to be sold, but all property is sold "as is" and neither the Museum nor the Galleries warrants or represents, or shall be responsible for, the correctness of description, provenience or condition of said property, and no statement contained in the catalogue or made orally at the sale or elsewhere shall be deemed to be such a warranty, representation or assumption of liability.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot," then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer shall have absolute discretion to determine the successful bidder, and his decision shall be final; or the auctioneer, in his discretion, may reoffer and resell the article in dispute. If any dispute arises after the sale, the Galleries' sales records shall be conclusive as to who is the purchaser.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall immediately be made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled and the article, or lot, reoffered for sale.
7. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
8. All property purchased is to be paid for in full and taken away at the buyer's risk and expense immediately after the conclusion of the sale. As to all articles not so cleared or paid for in full, in addition to all other remedies available to the Museum and the Galleries by law, including without limitation the right to hold the purchaser liable for the bid prices, the Museum or the Galleries may either (a) cancel the sale, in which event all payments made by the purchaser shall be retained as liquidated damages, or (b) resell the same without notice to the purchaser and for the purchaser's account and risk, either publicly or privately, and, in such event, the purchaser shall be liable for the payment of any deficiency plus all costs, including warehousing and the expenses of both sales, including the Galleries' commissions at its regular rates. All property not



CONDITIONS OF SALE—*concluded*

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promptly removed is subject to removal to a warehouse for the account and risk and at the cost of the purchaser.

9. Payment shall be made by check payable to The Museum of Modern Art. No New York City sales tax is applicable. (The Museum has been advised by counsel that, because the transaction is a purchase rather than a charitable contribution, the purchase price is not deductible by the buyer for income tax purposes.)

10. The Galleries, without charge for its services, will undertake to make bids for responsible parties approved by it, subject to the Conditions of Sale and to such other terms and conditions as it may prescribe. The Galleries reserves the right, however, to decline to undertake to make such bids and shall in no case be responsible for failure to do so.

11. The Galleries, at the purchaser's risk and expense, will facilitate the employment of carriers and packers, but will not be responsible for their acts in any respect whatsoever.

12. Any and all claims of the purchaser shall be deemed to be waived and shall be without validity unless made in writing to the Galleries within ten days after sale.

13. In any dispute as to the amount of the bid, the records of the Galleries shall be accepted by the bidder as final and correct. The bid shown by the records of the Galleries shall in all cases be accepted by the bidder or purchaser as the value of the property with respect to any and all claims of any nature whatsoever against the Museum or the Galleries.

14. Neither the auctioneer nor any other representative of the Museum or the Galleries shall have the authority to waive or alter, in whole or in part, any of these Conditions of Sale.

*Sales Conducted by*      LOUIS J. MARION  
ANTHONY N. BADE • WILLIAM A. SMYTH  
CHARLES RETZ • THEODORE J. MULDOON

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CHARLES RETZ • OSWALD GOETZ • *Assistant Vice-Presidents*

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# CATALOGUE

\$4000. J.A.



[NUMBER 1]

256 3000

## EVENING SESSION

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

CATALOGUE NUMBERS 1 TO 50 INCLUSIVE

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### WATERCOLORS AND DRAWINGS

GEORGES BRAQUE

FRENCH: B. 1882

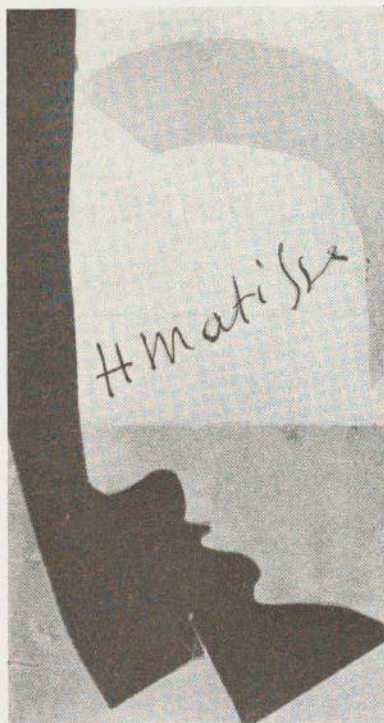
1. *COMPOSITION*. Geometrical and irregular shapes in grayish-blue, old rose and black and white before a lemon yellow background, with a winged insect at upper left. Signed in centre G. BRAQUE, and at lower left with initials G.B. *Watercolor: 8 $\frac{5}{8}$  x 4 $\frac{5}{8}$  inches*

*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*



\$2600 h.y.e.



15 to 2000

HENRI MATISSE

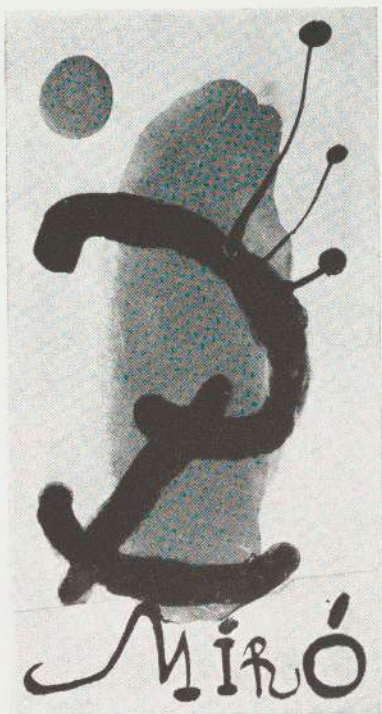
FRENCH: 1869-1954

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

Gouache:  $8\frac{1}{2} \times 4\frac{1}{2}$  and  $8\frac{7}{8} \times 4\frac{5}{8}$  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



\$2300.  
h-y.c.

15 to 2000. (for Collé)

JOAN MIRO  
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

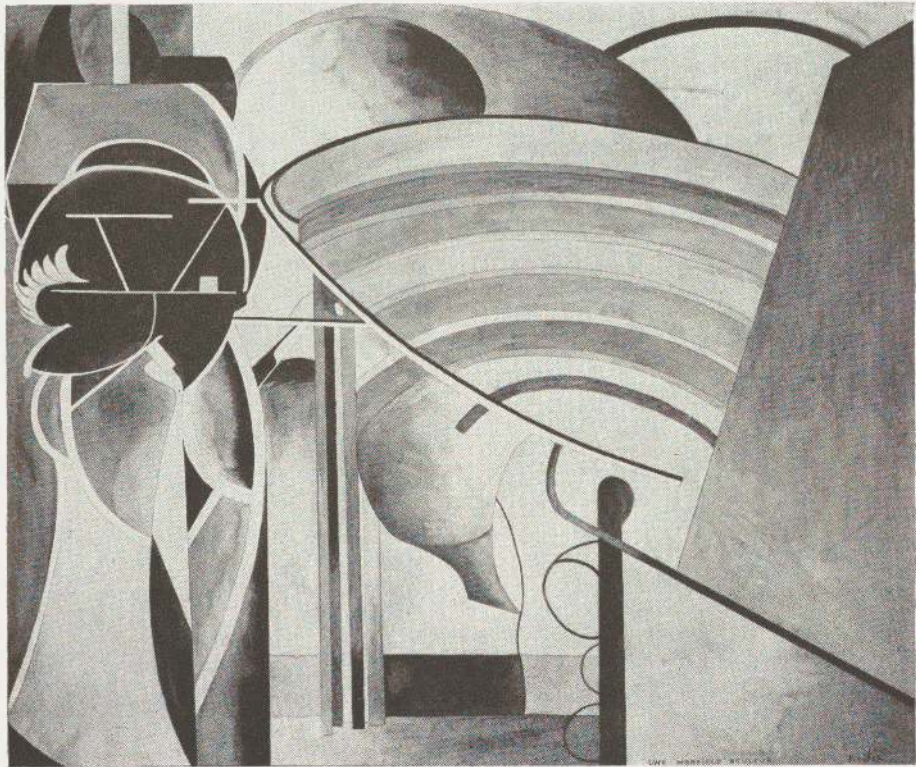
Note: The first is a cover design done in 1958 for the booklet *Joan Miró: Bois Gravés pour un Poème de Paul Eluard*, published by Berggruen & Cie., Paris, in conjunction with the Galerie Berggruen's exhibition of Eluard's *A Toute Epreuve*, with 80 color woodcuts by Miró. On the reverse is a design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



\$2700. n.y.c.



2500 6 2010

FRANCIS PICABIA

FRENCH: 1878-1953

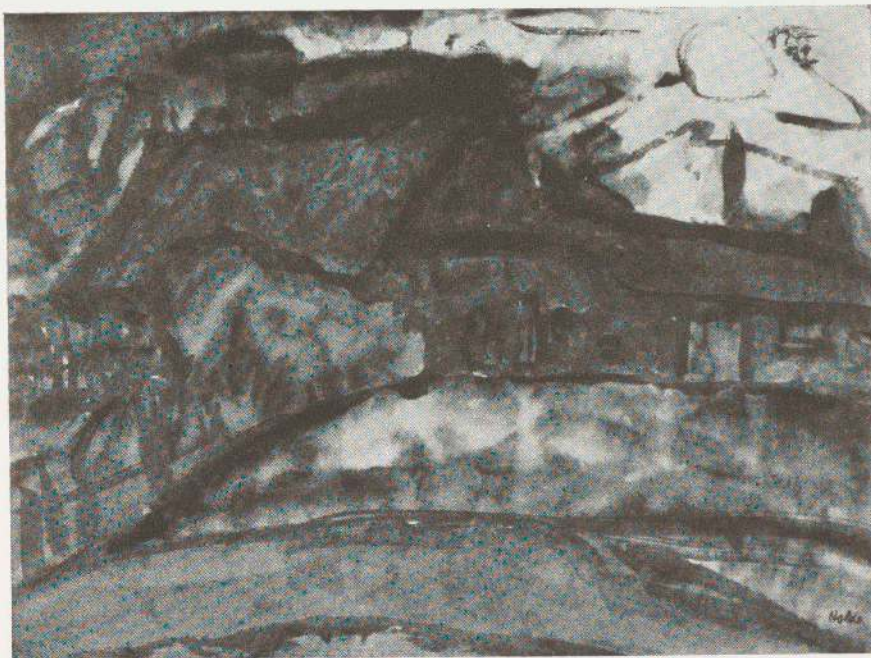
4. *UNE HORRIBLE DOULEUR (A DREADFUL SORROW)*. Abstract curved figure in black and white depicted before a gray construction; fan-shaped circular forms in the centre; inclining plane at right. Inscribed below with the title; signed at lower right PICABIA, and dated *St. Tropez* 1914.

*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*

\$2600.  
h.y.c.



2500 to 2000.

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.*





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 $\frac{3}{4}$  x 14 $\frac{3}{4}$  inches

Painted in 1909

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



MODERN SCULPTURES



\$3500.  
Chicago

2500 to 2500

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 $\frac{7}{8}$  inches

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

*Donated by the Artist, Milan*

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*





[NUMBER 8]



\$13,000.  
h.g.e.

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. 18½ x 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.*

8000 670,000



[NUMBER 9]

\$15,000 J.A.

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 $\frac{5}{8}$  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

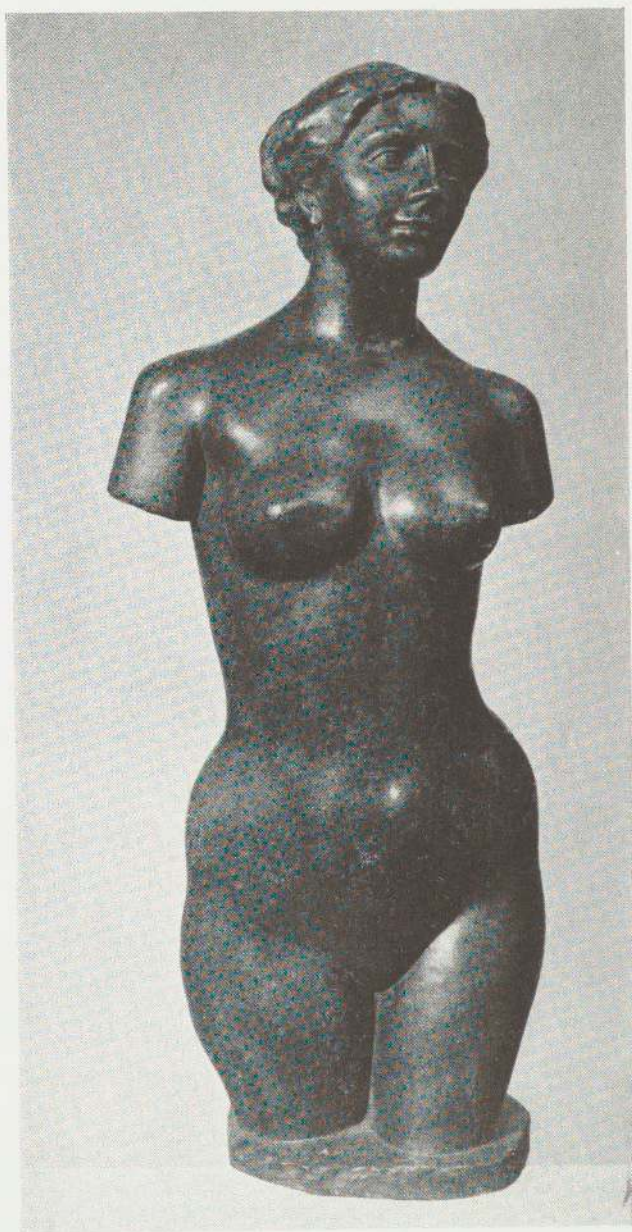
Cf. John Rewald, *Maillol*, 1949, no. 93

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

*Donated by Fine Arts Associates, New York*

9500 6/2/50





[NUMBER 10]

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*

FRENCH SUDAN: DOGON

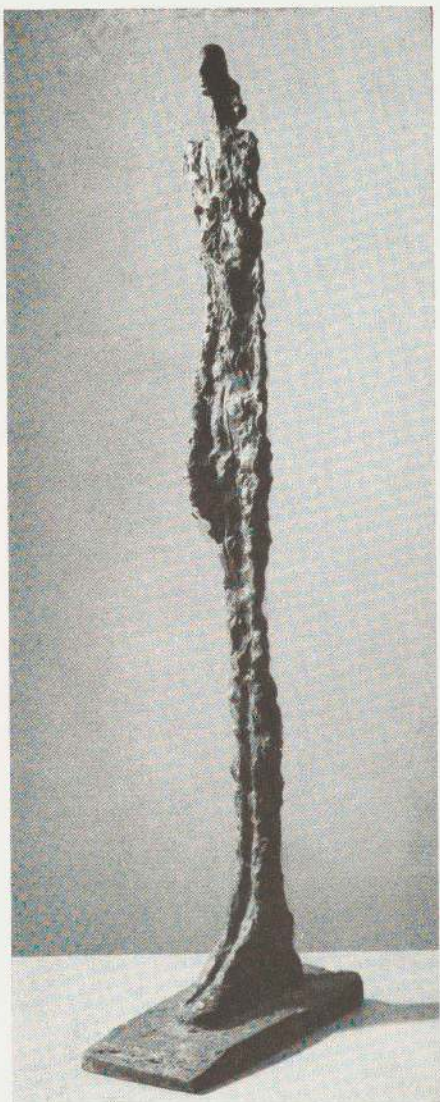
12. *HOUSE-POST WITH FIGURE OF A WOMAN. Wood (lignum vitae).* Head, neck and breasts protruding from a Y-shaped beam. On metal base; steel support.

*Height: 68½ 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*





4500 5000

[NUMBER 11]



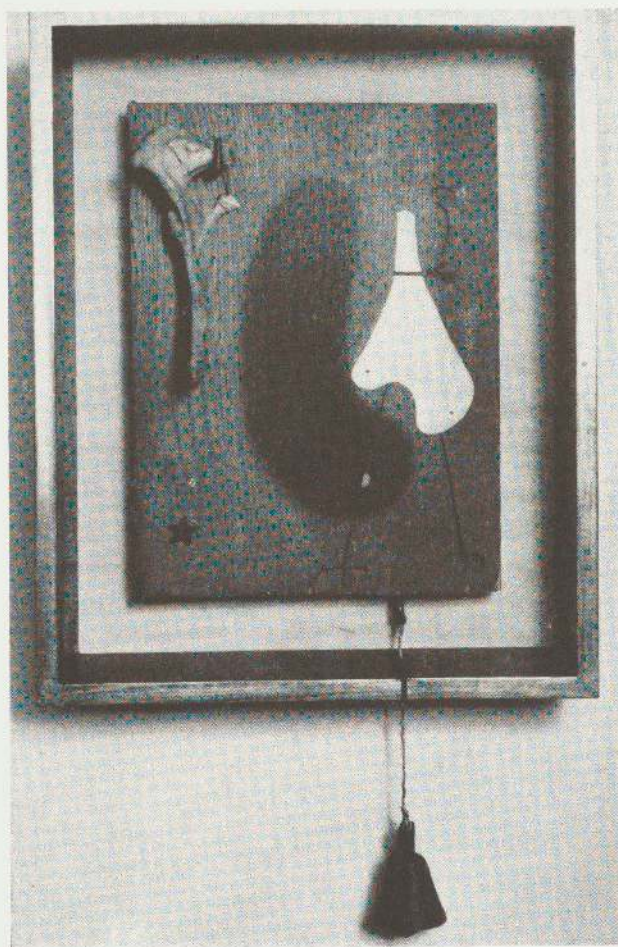
[NUMBER 12]

4500.



\$5500.  
Chicago

## MODERN PAINTINGS



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.

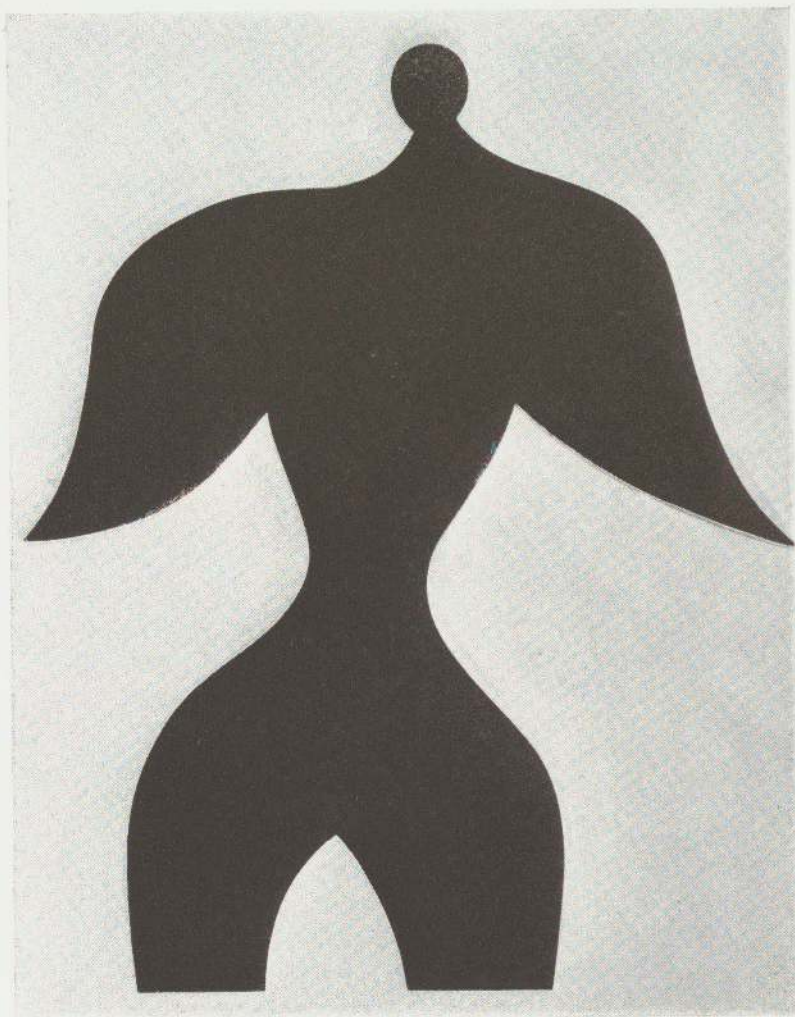
Panel: 12 x 8 $\frac{5}{8}$  inches

*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*

\$5500.  
1971



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*



\$8000 h.y.e.



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.

25 1/2 x 21 1/4 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

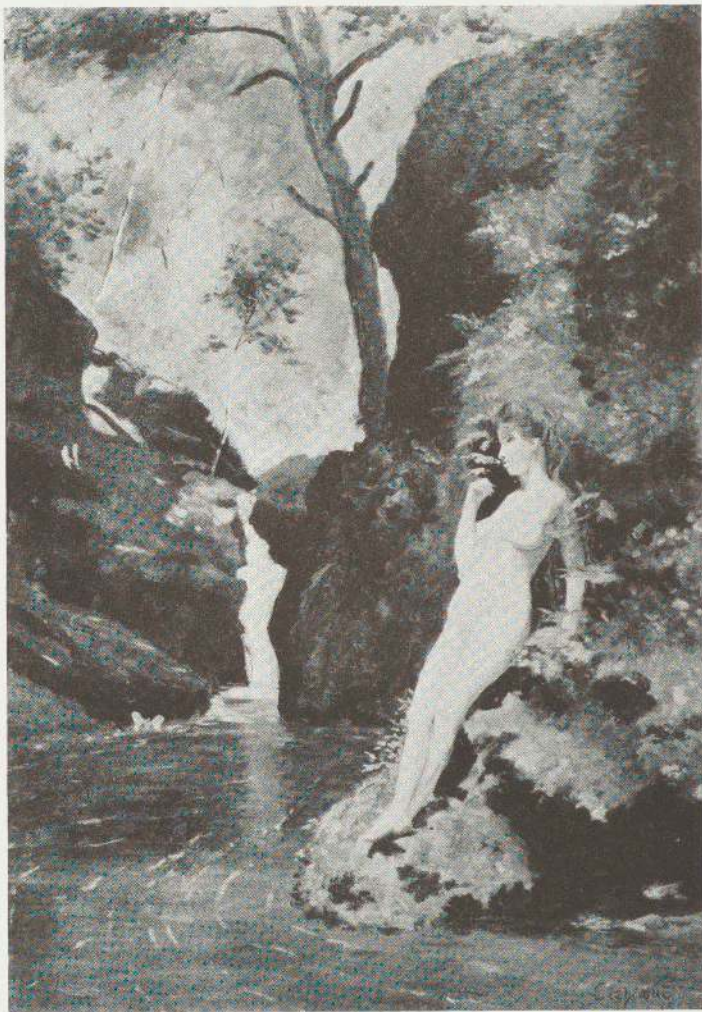
Exhibition, Jules Pascin, 1885-1930, Perls Galleries, New York, 1952, no. 6

*Donated by the Perls Galleries, New York*

5000 6000



\$2750.  
h. y. e.



1750 5 2000

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 EILSHEMIUS (*sic*), and dated 1907.

Cardboard:  $38\frac{1}{8} \times 26\frac{1}{4}$  inches

From the Valentine Galleries, New York

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

*\$20,000. h y e .*

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.*

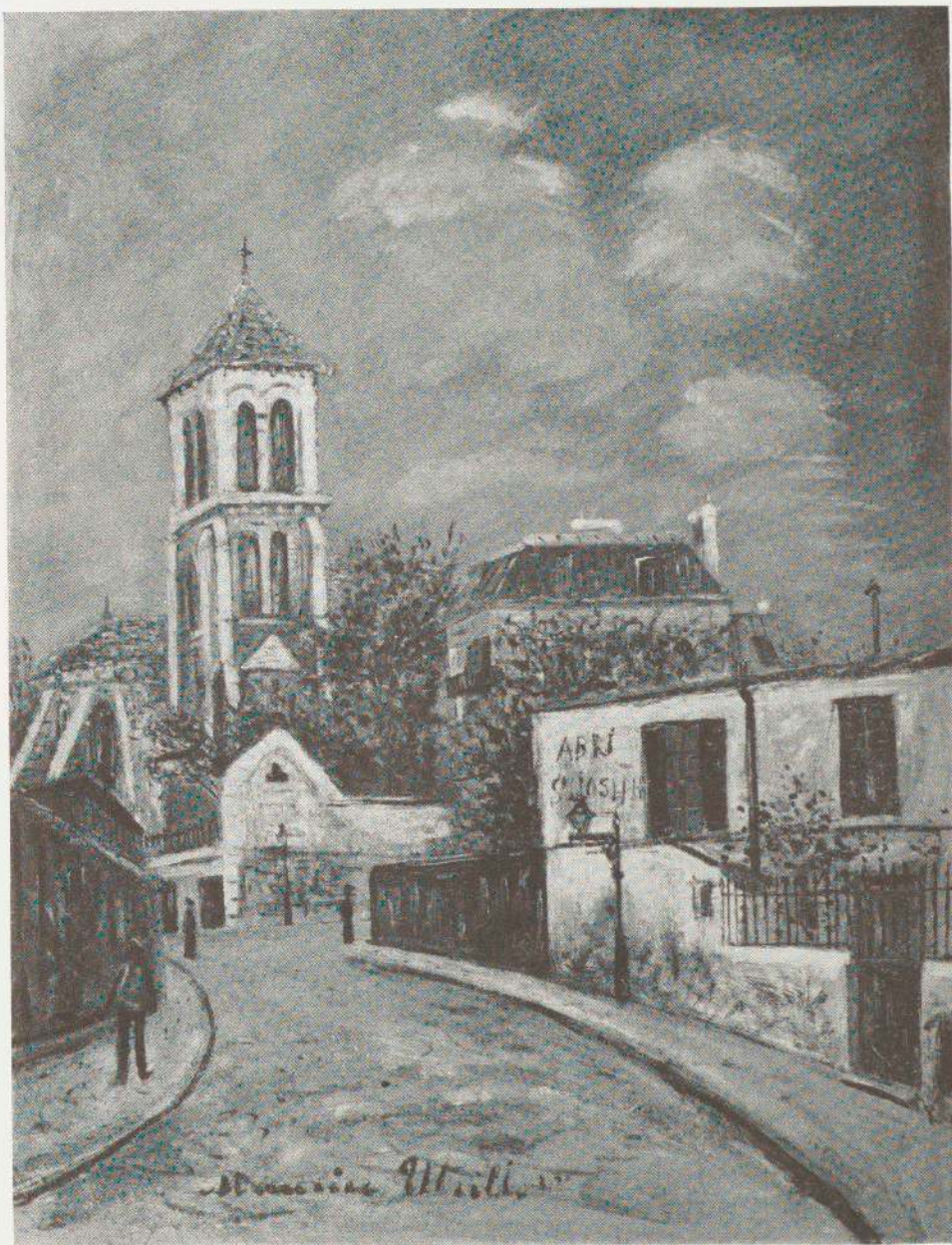
*Cradled board: 25 $\frac{5}{8}$  x 19 $\frac{1}{2}$  inches*

Painted about 1917-18

Collection of Stanley Barbee, Beverly Hills, Calif.

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





[NUMBER 17]

14, 5 16, 870.



\$27.00  
h-j.e.

HENRI MATISSE

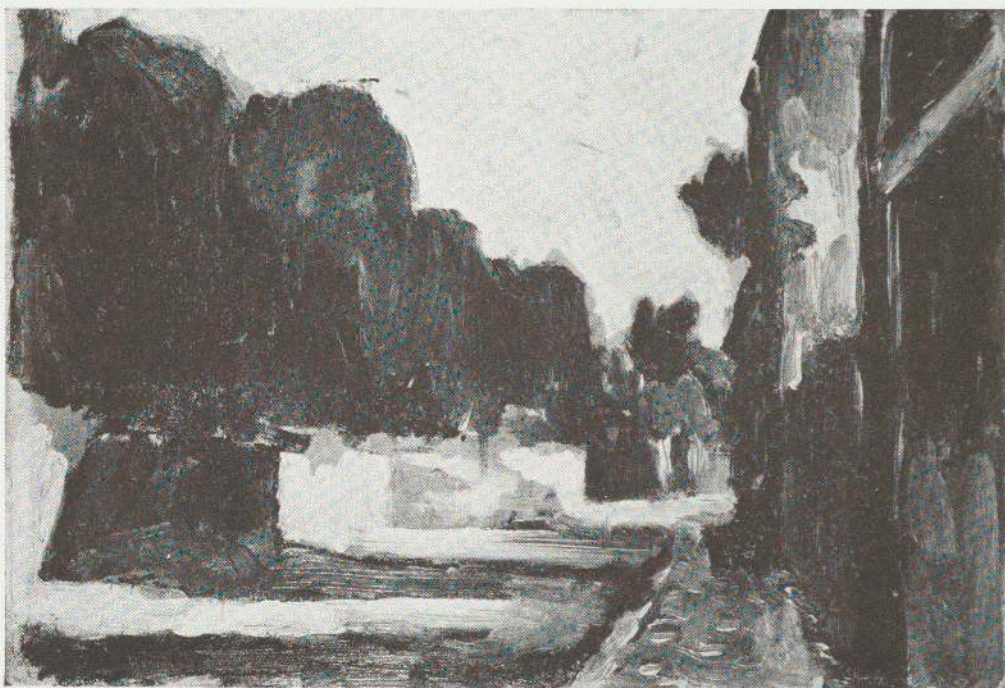
FRENCH: 1869-1954

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*



[NUMBER 18]

25000, [ 30,000 -

\$31,000.  
h.y.c.

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 $\frac{7}{8}$  x 18 $\frac{3}{8}$  inches

Painted in 1906

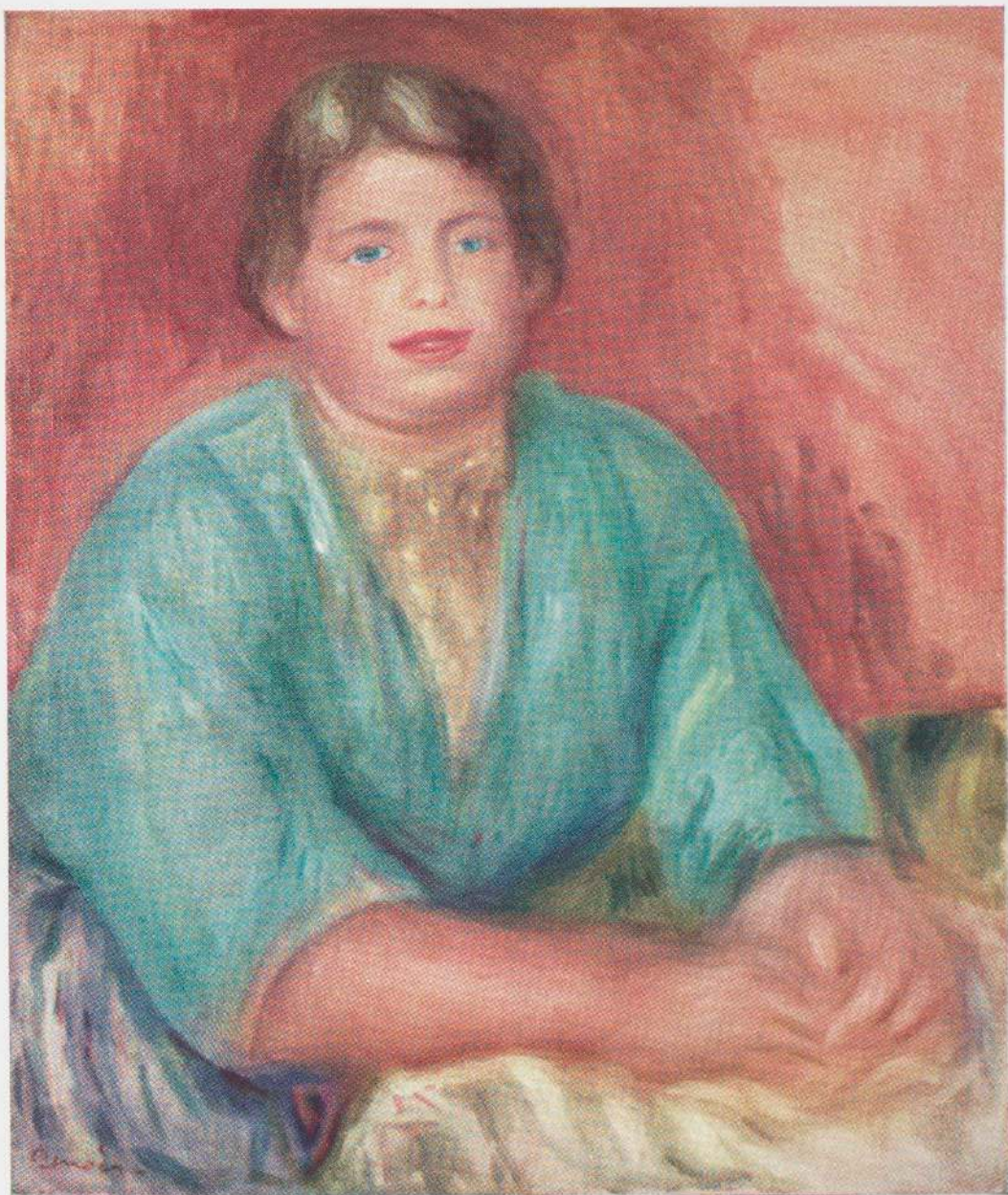
From Edouard Jonas, Paris

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*

40,000 + 15,000



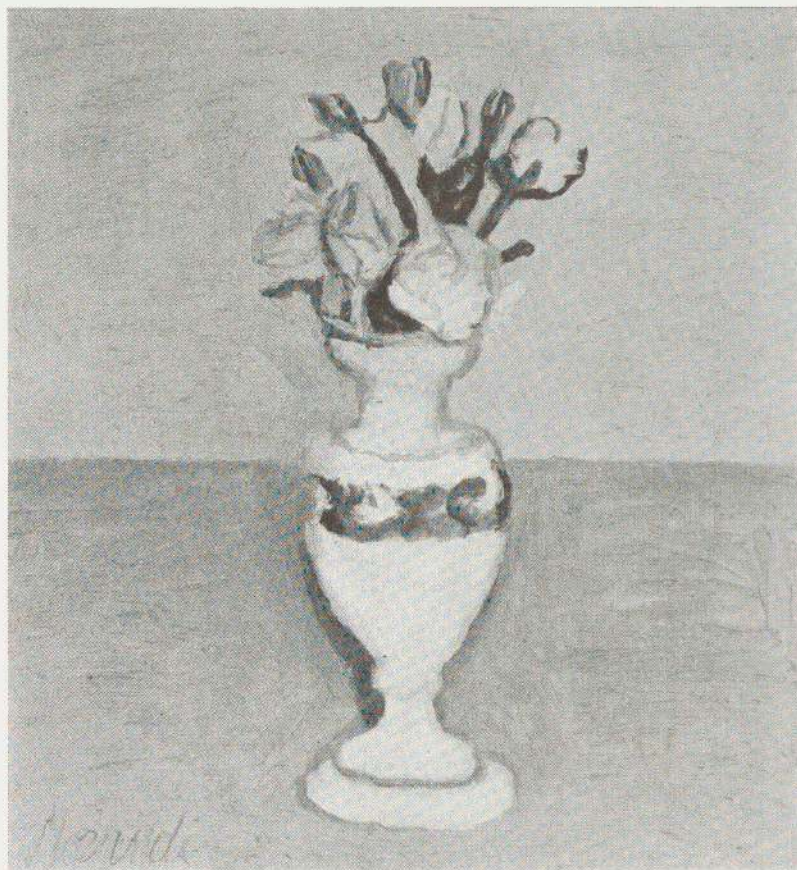


*Femme au Chemise Bleu* BY RENOIR





#4000.  
J.Q.



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*

566,000



\$7,500.  
p.a.

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*



[NUMBER 21]

859500



\$6,250.  
h.y.e.

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*



[NUMBER 22]

97 12,000.



\$18,000.  
h.y.c.

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, Ridgfield, Conn.*



[NUMBER 23]

17,500 to 20,000.



\$23,000.  
n y e

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.  $10\frac{1}{8} \times 15\frac{3}{4}$  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

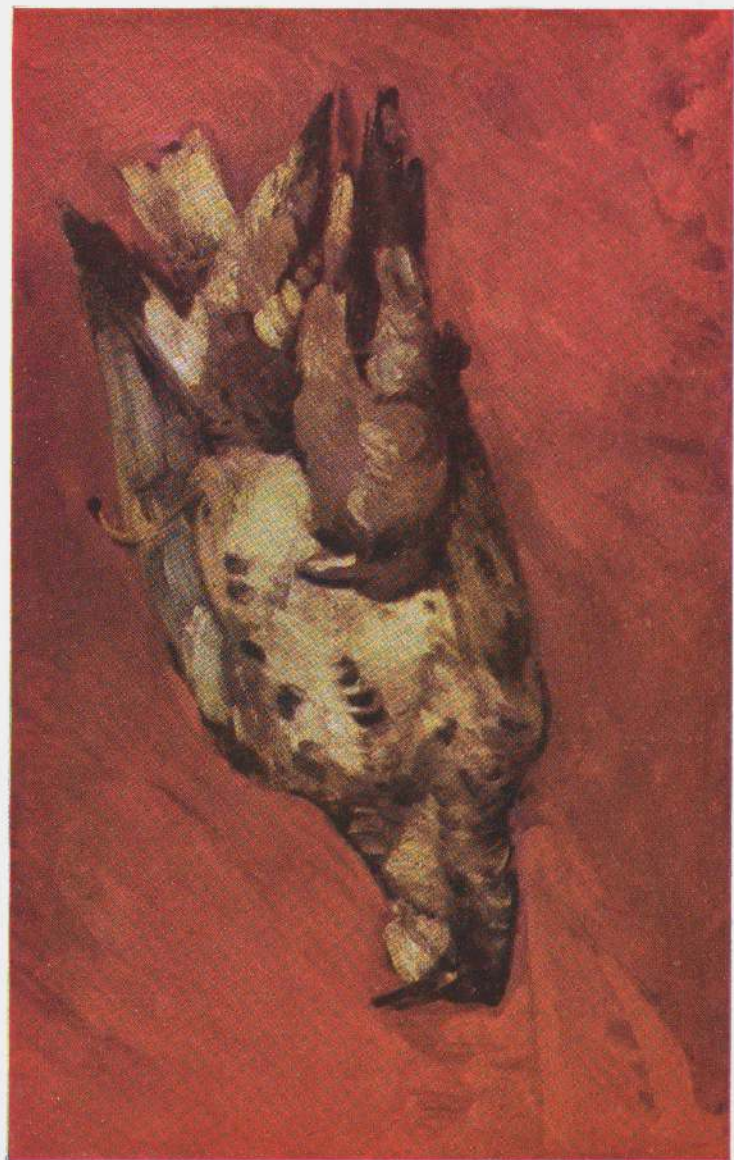
Collection Buron, Paris

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*

30635,000.

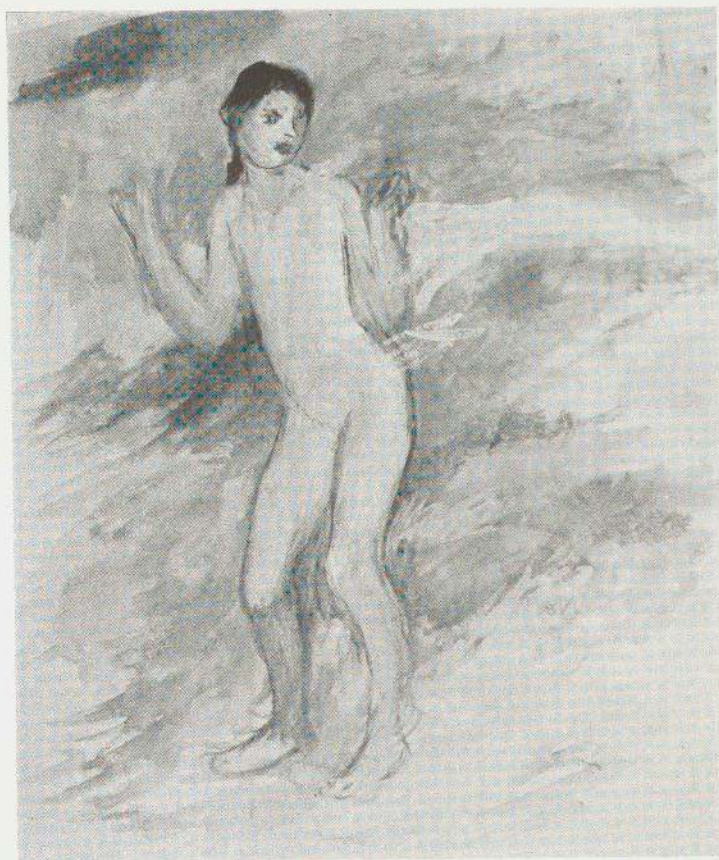


*Birds* BY CEZANNE





\$5,100.  
h. j. e.



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:  $11\frac{5}{8} \times 9\frac{1}{2}$  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*

6500 6 7500.



\$17,000.  
h.y.e

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.  $16\frac{1}{8} \times 13$  inches

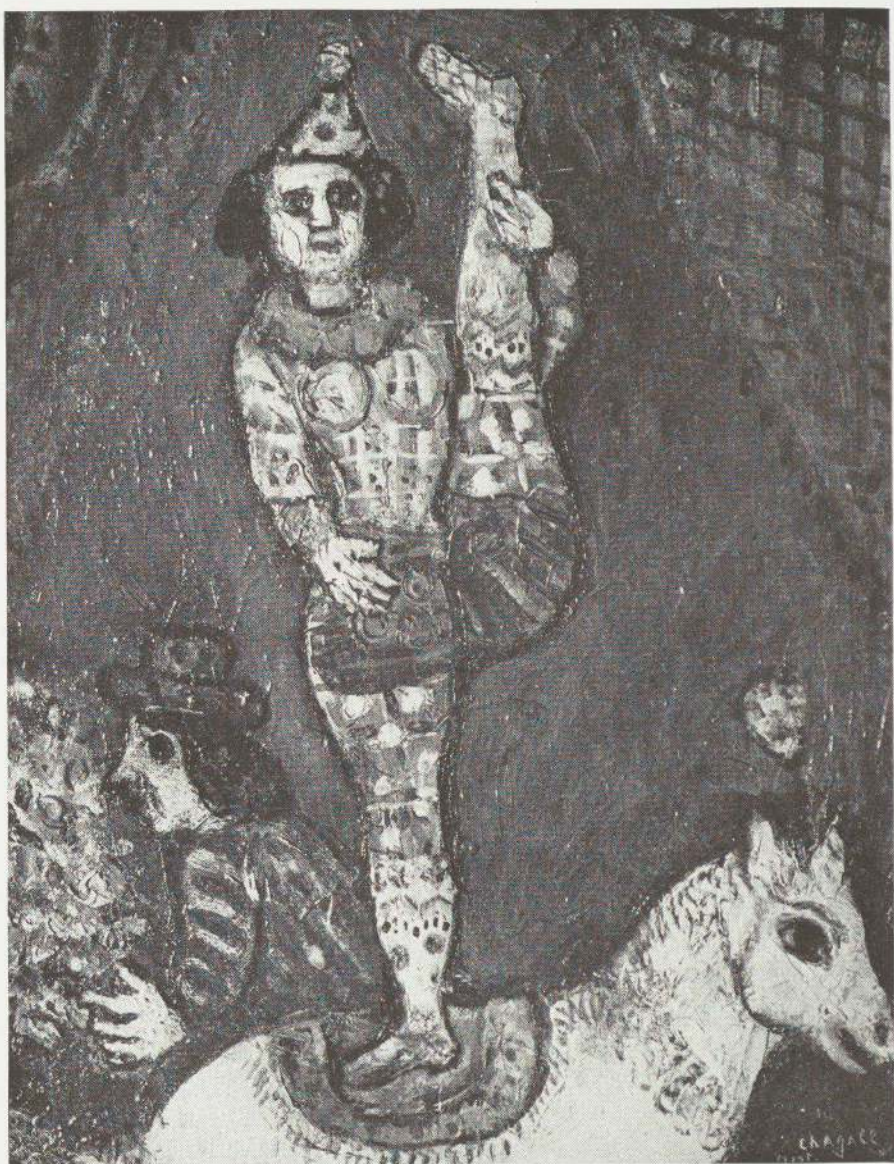
From the Lilienfeld Galleries, New York

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*



[NUMBER 26]

15,000 to 18,000.



\$32,500.  
n.y.c.

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*



*Deux Femmes* BY PICASSO

40,000 To 45,000.





\$7,000.  
Dollars



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.

8500 to 10,000-



\$11,000.  
h-y e.

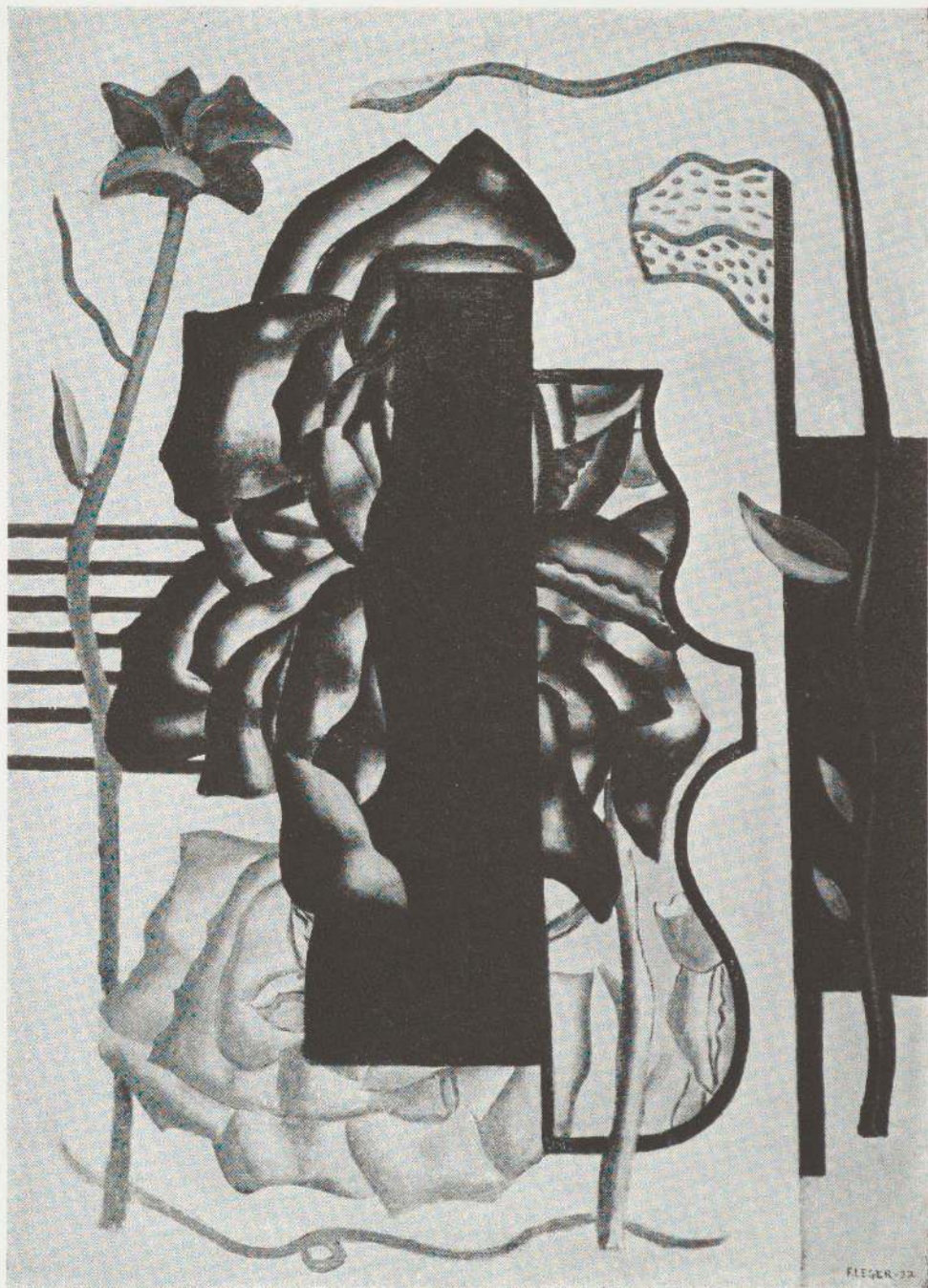
FERNAND LEGER

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*



[NUMBER 29]

18 to 20,000.



\$200,000.  
n.y.c.

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. I, pl. 19

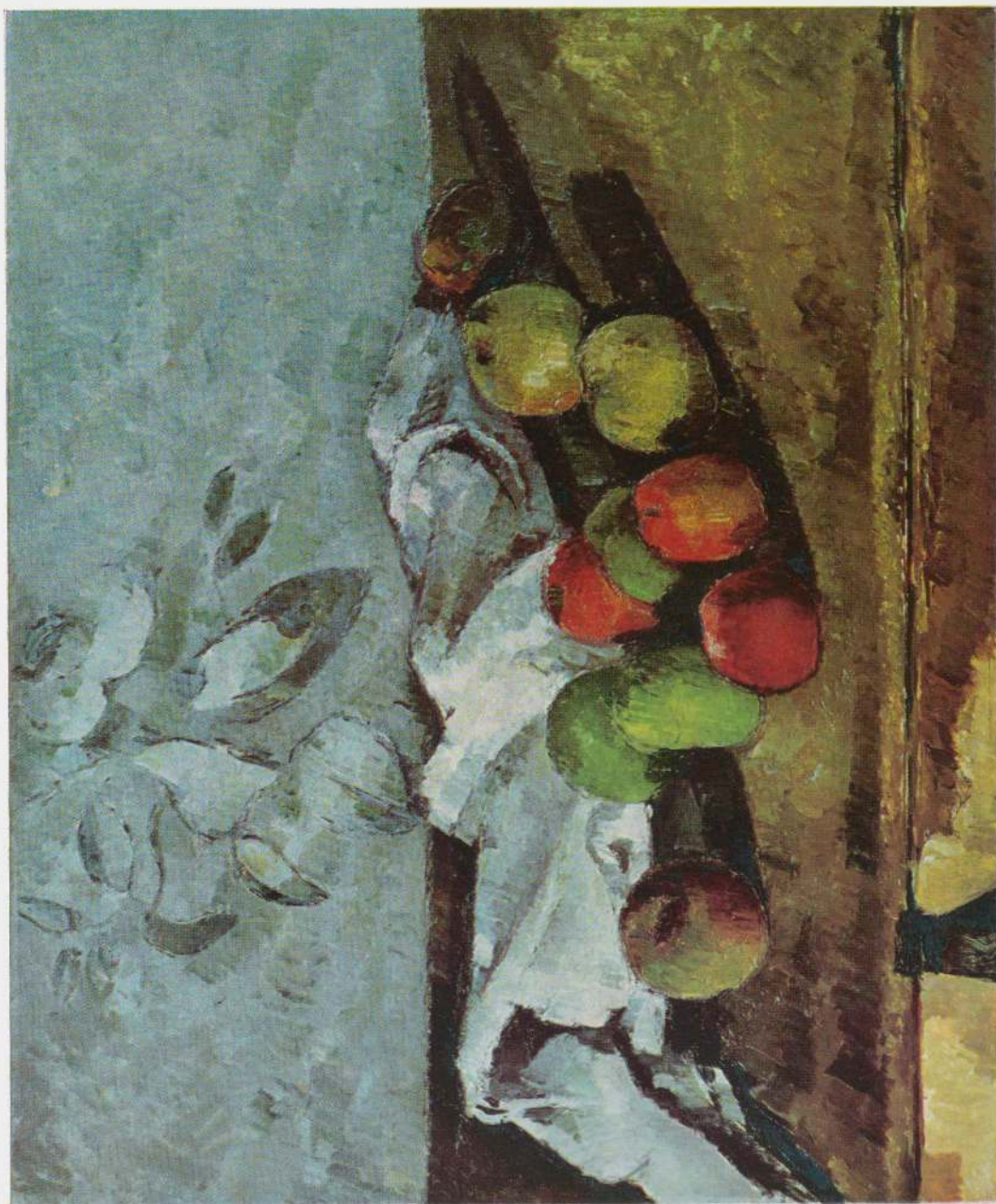
Recorded and illustrated in L. Venturi, *Cézanne—Son Art, Son Oeuvre*, 1936,  
no. 346

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*

200 to 250,000.

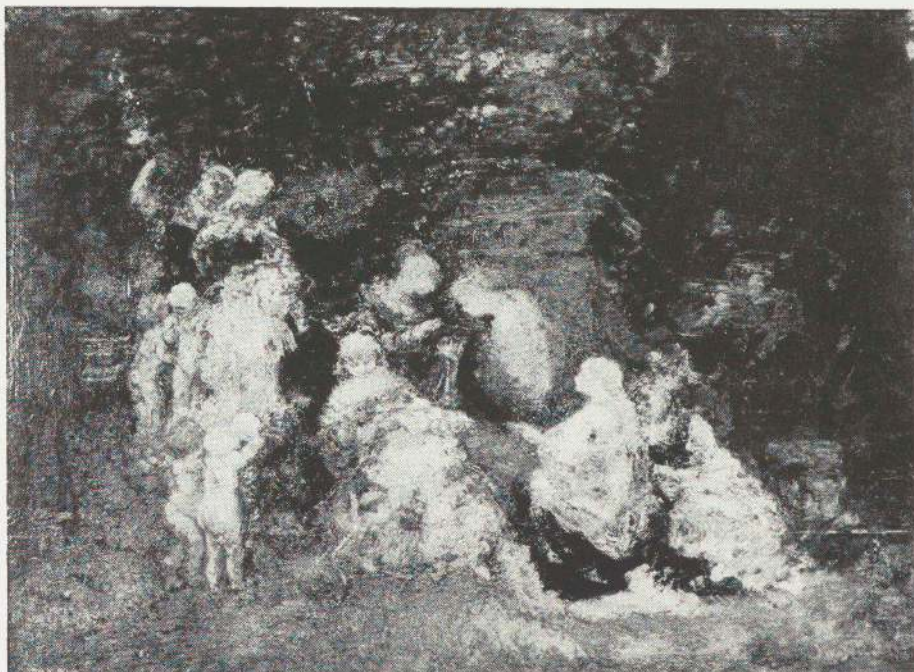


*Les Pommes* BY CÉZANNE





\$5,200.  
h.y.e.



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 25 1/2 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*

45 to 5500.



\$21,000.  
h.j.e.

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.*

30,000 to 35,000.



[NUMBER 32]



\$23,000-  
J.A.

JUAN GRIS

SPANISH: 1887-1927

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*

20 G 22,500.



*In the Lamplight* BY GRIS







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*



451000.  
h.g.c.

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<sup>7</sup>/<sub>8</sub> x 21<sup>1</sup>/<sub>4</sub> 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

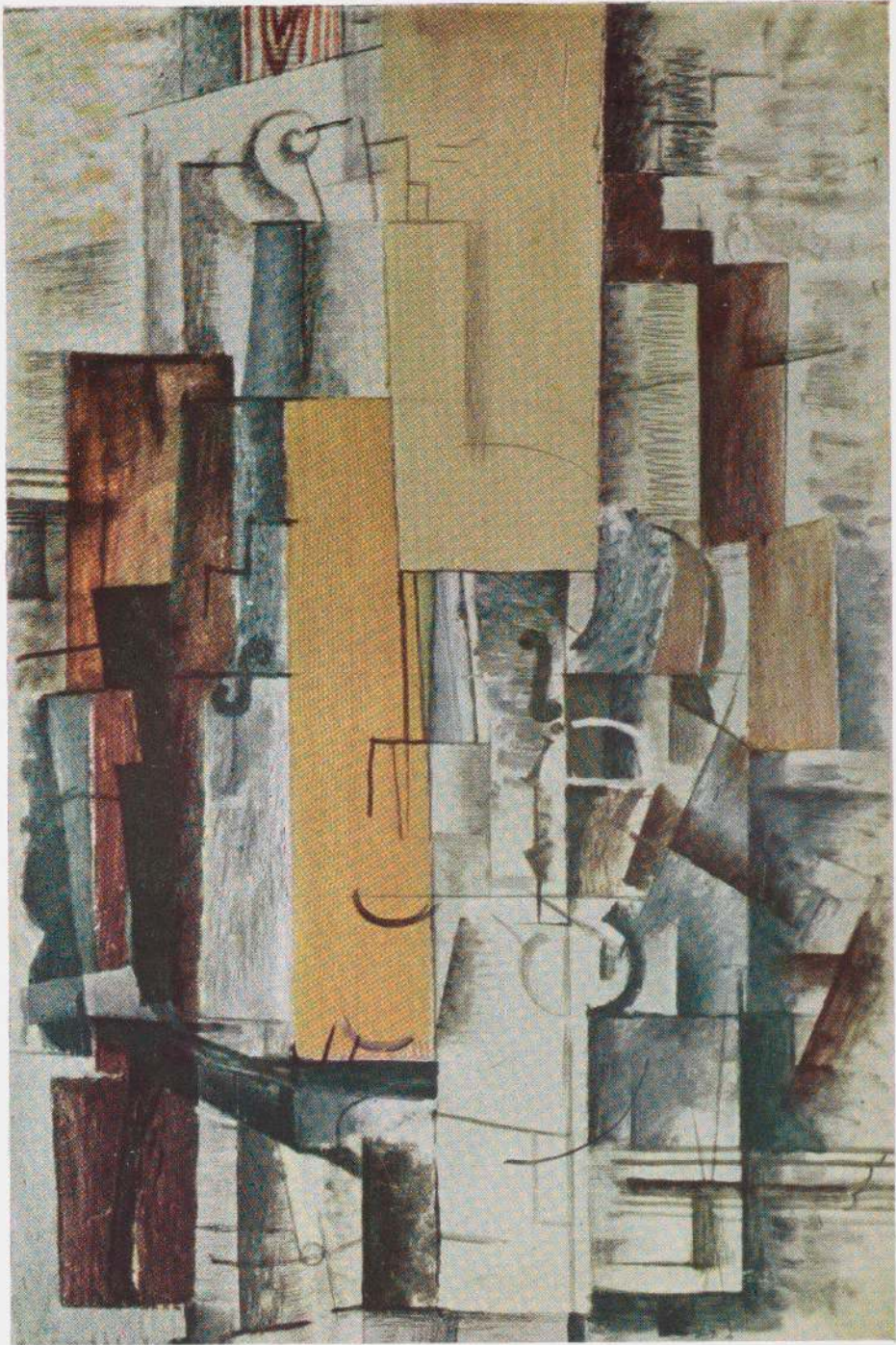
Reproduced in *Cahiers d'Art*, vol. VIII, 1933, pp. 22-23

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*

9061101000.





*Composition: The Violin* BY BRAQUE





\$6750.  
h.j.e



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

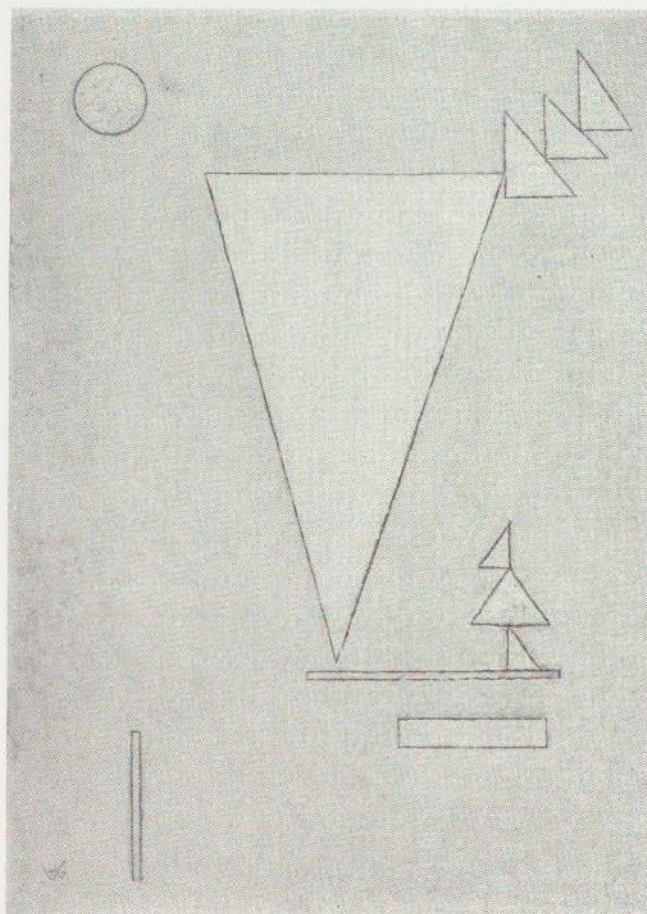
From Julius Carlebach, New York

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

5000 to 6000.



\$17,200.  
h. j. e.



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

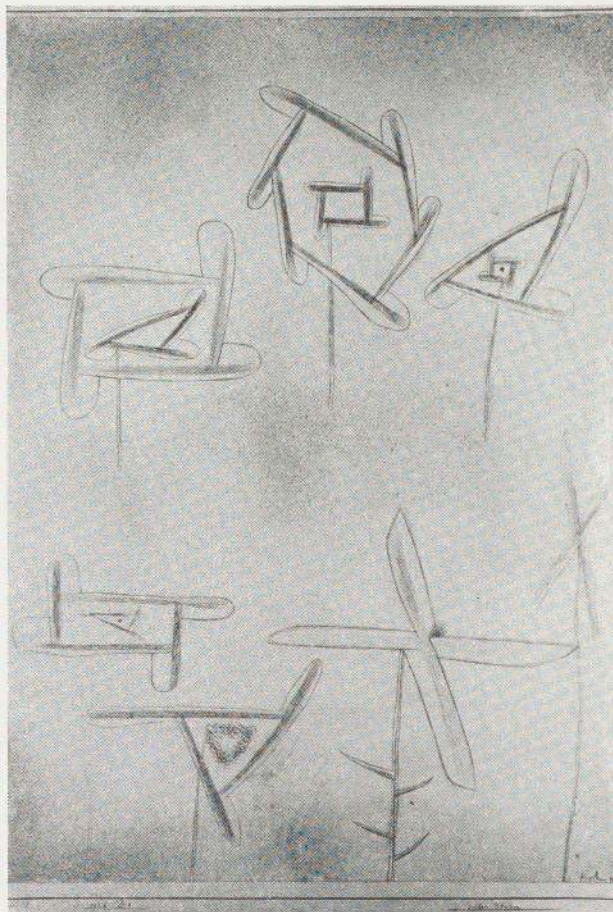
Exhibition, Connecticut Collects, Wadsworth Atheneum, Hartford, Conn., 1957

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*

86 10,000





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*



37,000  
h. y. e.

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*

40 50,000.



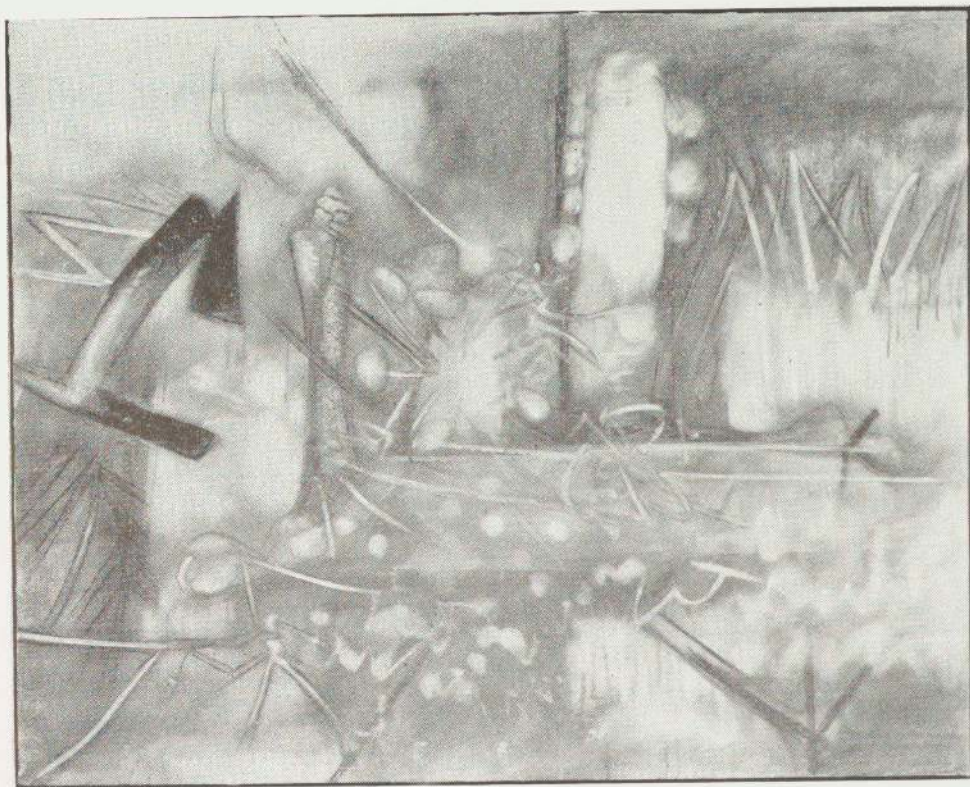


*Grand Portrait: Profil de Femme* BY PICASSO





\$5,170.  
n.y.e.



MATTA (SEBASTIAN ANTONIO ECHAURREN)

CHILEAN: B. 1912

41. *LA LUMIERE COMPLETE*. Iridescent and transparent forms in greenish-blue, vivid red and yellow-green are displayed before a cloudy and dark brown background. Inscribed on the reverse of the canvas in red paint MATTA/  
*LA LUMIERE COMPLETE*.

45 $\frac{1}{4}$  x 57 $\frac{1}{8}$  inches

Painted in 1955

Acquired from the artist

*Donated by Mr and Mrs Joseph Slifka, New York*

3500 to 4500.



\$123,000.  
Steinfi

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*

137620,000.



[NUMBER 42]



\$27,000  
Bausch

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 1/8 x 57 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

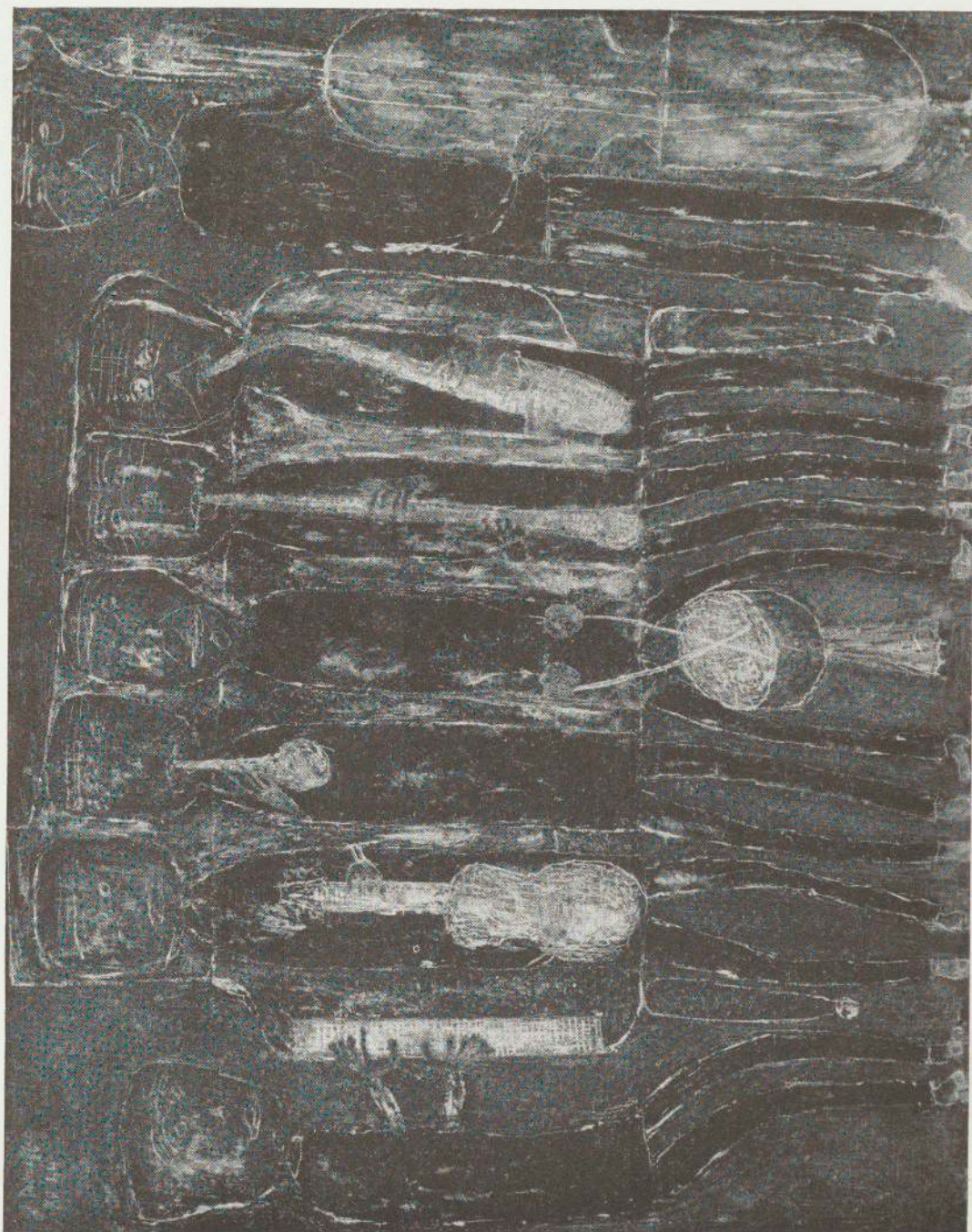
Compare Georges Limbour, *Tableau Bon Levain à Vous de Cuire la Pâte:*

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

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

20,000.

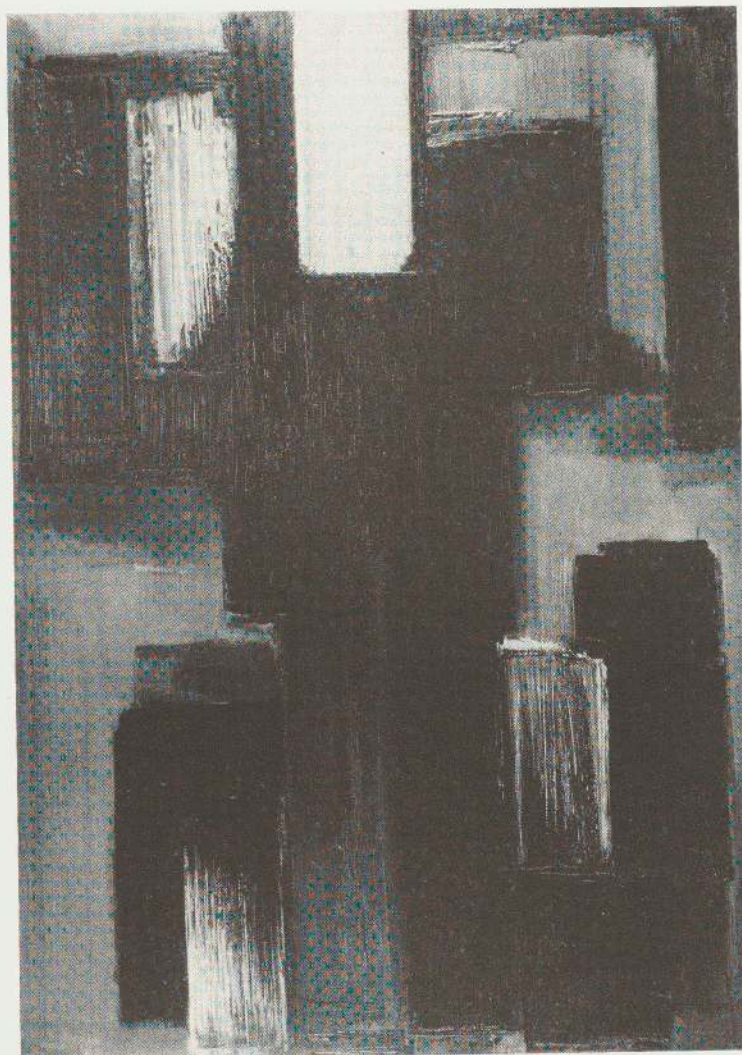




[NUMBER 43]



\$19,000.  
J. A.



PIERRE SOULAGES

FRENCH: B. 1919

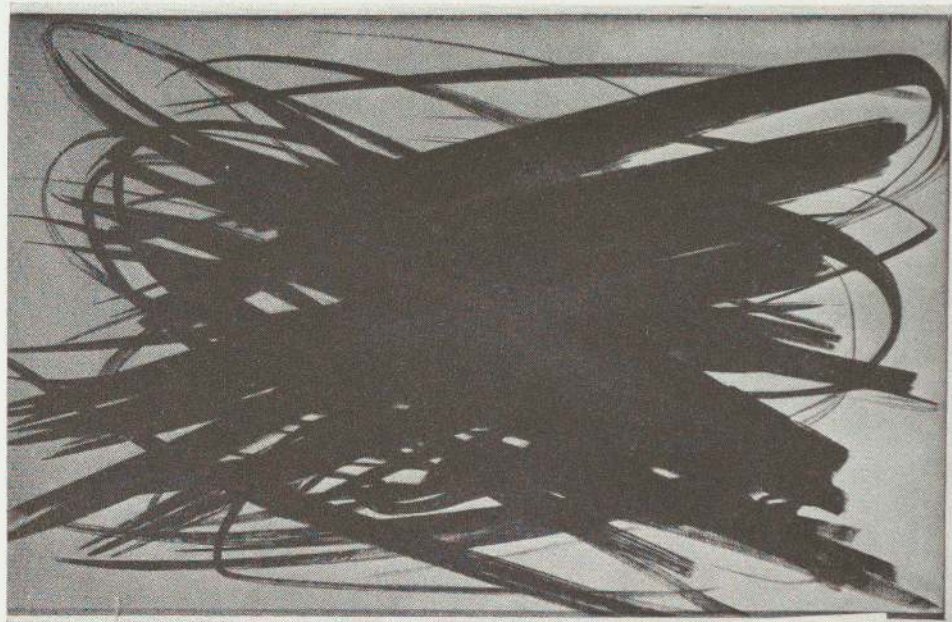
44. *PAINTING*. Vertical block-shaped forms in black, reddish brown and white are displayed before a neutral gray background. Signed at lower right SOULAGES; also signed on reverse of canvas.

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

Painted about 1955-57

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

465,000.



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; Kölner Kunstverein, Köln, no. 74

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

*Donated by the Galerie de France, Paris*



\$13,500.  
h.j.e.

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*

8 6 10,000.

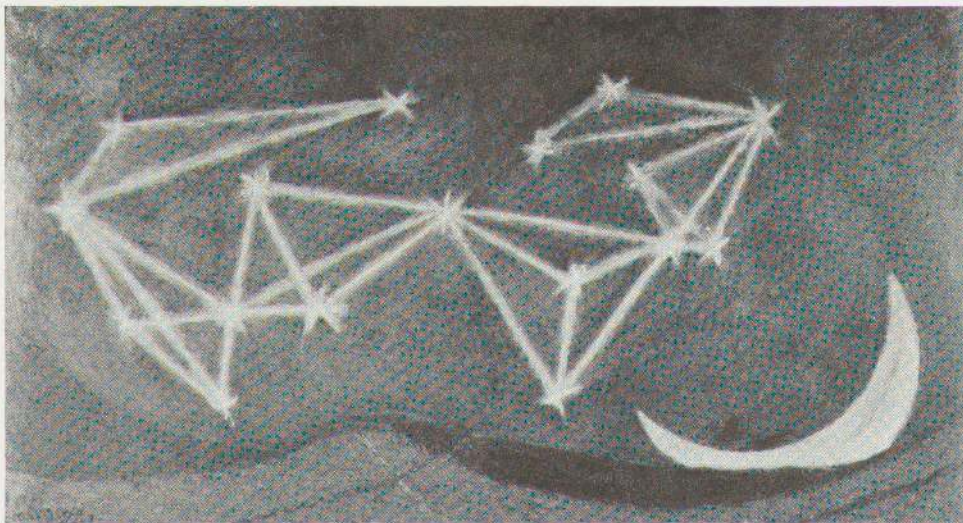




[NUMBER 46]



\$5,250.  
h.g.e.



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*

4500 to 6000.



\$6,250.  
Dallas



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

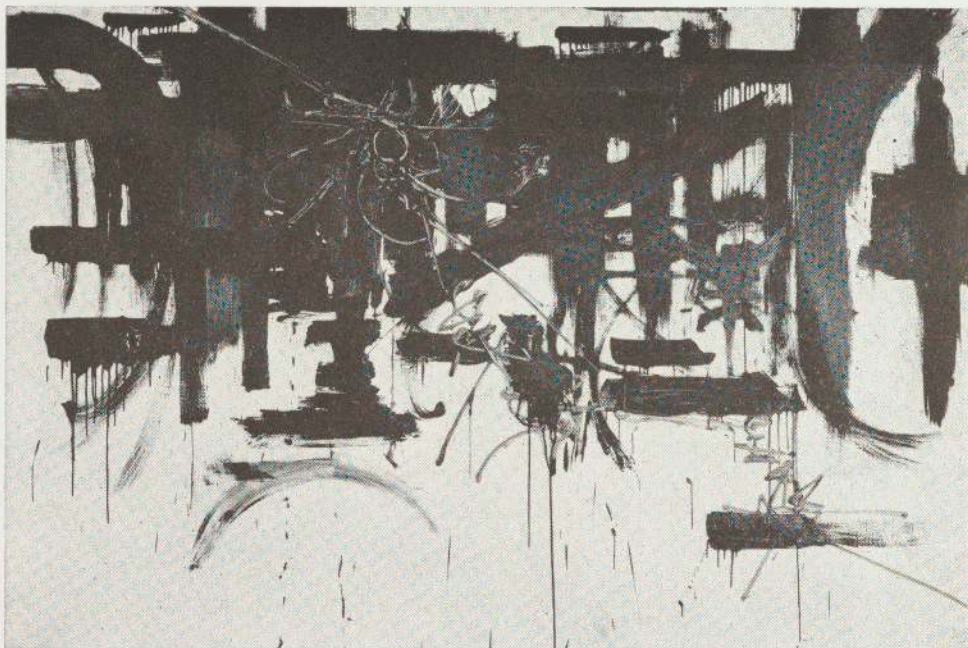
Painted in 1959

Acquired from the artist

Donated by M Daniel-Henry Kahnweiler, Paris



\$3,750.  
h.j.c.



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.

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

From René Drouin, Paris

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

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

3500 64500

\$3,750.  
h-y.c.



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

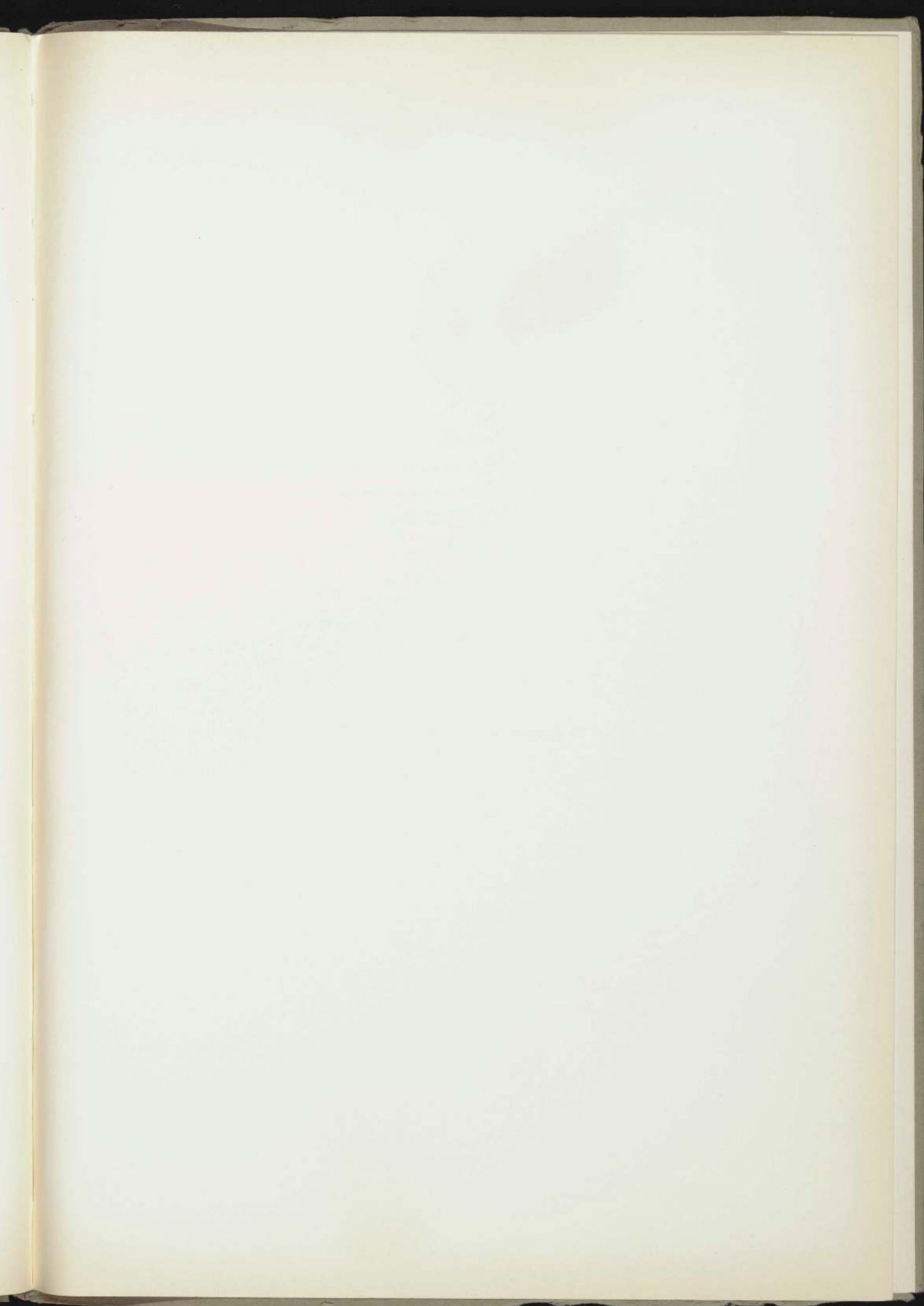
Exhibition, Pierre Tal Coat—Etienne Hajdu, Kunsthalle, Berne, 1957, no. 22

*Donated by Aimé Maeght, Paris*

7,000. 68,000. [END OF SALE.]







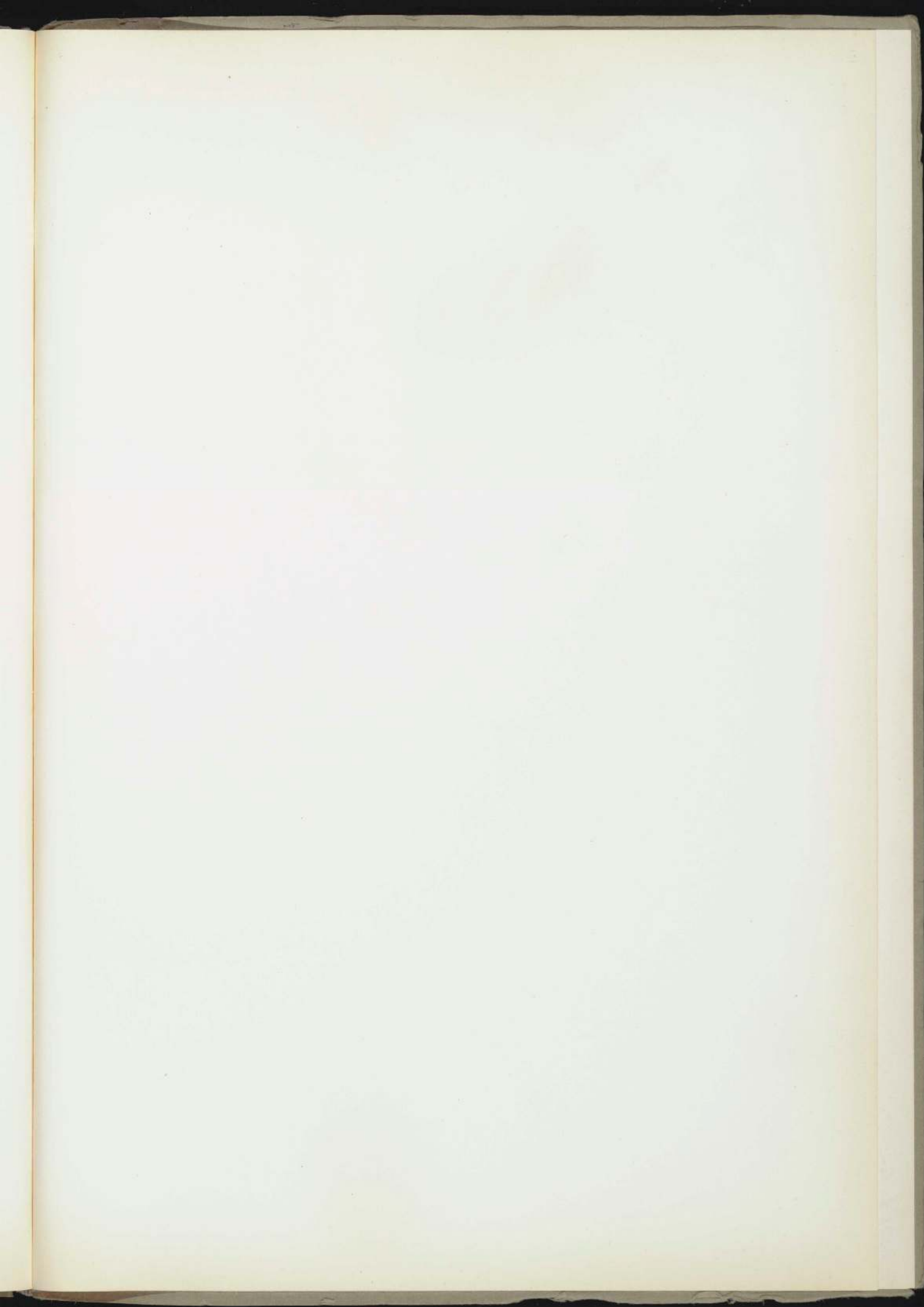


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300062208

J. O. \$17, 000.

Total \$71, 000.



