

First loan exhibition, New York, November, 1929: Cézanne, Gauguin, Seurat, van Gogh

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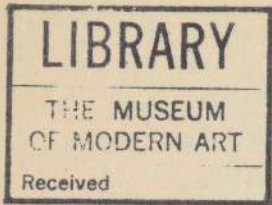
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**THE MUSEUM OF MODERN ART
FIRST LOAN EXHIBITION
NEW YORK
NOVEMBER
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**CÉZANNE
GAUGUIN
SEURAT
VAN GOGH**

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GAUGUIN
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F O R E W O R D

Ingres, Constable, Delacroix, Corot, Daumier, Courbet, Manet, Renoir, Degas, Cézanne, Seurat, Gauguin, van Gogh, Toulouse-Lautrec: for us in 1929, looking back upon 19th century painting, these men seem pre-eminent.

To set apart several of them as exclusively the ancestors of our own day's painting would be folly. In fact the genealogy of contemporary painting extends far beyond this 19th century European group to almost every preceding period and almost every exotic culture. Yet, by the painters of the first quarter of the 20th century, four men of previous generations were especially honored as pioneers who founded new traditions and, more important perhaps, rediscovered old ones.

They are Cézanne and Seurat, Gauguin and van Gogh.

Cézanne and Gauguin died about 1905, Seurat and van Gogh about 1890, almost forty years ago. Yet so revolutionary are certain aspects of their work that it is still subject to misunderstanding and, for a recalcitrant few, battleground of controversy.

All four had one element in common—Impressionism as a point of departure, as a background from which their individual attitudes emerged. Since late medieval times painters had been stimulated and seduced by various problems in the "realistic" imitation of nature. Anatomy, the appearance, structure, and movement of the human body, making painted forms seem round by sculptural modeling in light and shade, giving the illusion of space by perspective, each of these scientific problems was solved by groups of research specialists. The Impressionists, Pissarro, Monet, Sisley, were specialists in the problem of outdoor lighting and, like that of their predecessors in science, their art was unbalanced, eccentric in relation

to the great "central" tradition of European painting. For in their eager effort to represent the shimmer of sunlight they lost interest in definite convincing forms, in arrangement and composition, as well as in all dramatic and psychological values. There are few monuments in the history of art so removed from aesthetic intention and so closely approximating a laboratory experiment as are Monet's series of "Haystacks" conscientiously painted at different hours of the day in order to catch exact momentary effects of light.

During the early eighties Cézanne, Seurat and Gauguin and a little later van Gogh, worked in the Impressionist manner. But before 1890 all four had come out of the Impressionist blind-alley, though by very different paths. Cézanne and Seurat gradually modified Impressionism but Gauguin and van Gogh rebelled against it far more suddenly and overtly. It is not surprising therefore that their heresies, more conspicuous and more easily understood, should have become powerful influences considerably before the subtle and profound discoveries of Cézanne and Seurat.

Much of Gauguin's and van Gogh's comparatively early fame and continued popularity can be explained by the fact that each was an extraordinary example of the romantic man.

Gauguin destroyed a conventional career as a stock-broker in order to become the perfect bohemian, the vagrant, self-exiled four times to Denmark, the West Indies, Tahiti, from which he returned to Paris for periods of amazing self-advertisement. Exasperation with the vulgarity and tedium of bourgeois life, the necessity for exotic stimulation, the love of self-display, the belief that Utopia really existed among primitive peoples—all these orthodox romantic furies were continually hounds at his heels. Yet, though there was something of the charlatan in his conduct, his romanticism was pathetically genuine. Not long after he had arrived in Tahiti he writes, "I think that in the Marquesas . . . with wholly new and more primitive surroundings I shall accomplish great things. Here my imagina-

tion is beginning to cool." True grandson of Jean Jacques Rousseau!

In spite of his importunate temperament Gauguin's painting was for several years a gently decorative and often mediocre emulation of Pissarro's Impressionism. A visit to Martinique in 1886 heightened the brilliancy of his color but it was not till 1888 when he visited van Gogh in Provence that he seems to have found his own direction. To this period belongs *The Women of Arles* (No. 40). In this one extraordinary composition we find the unnaturally tilted perspective, the bizarre section of figures, and the flat tones of color which Manet and especially Degas had discovered in Japanese prints, together with the violent yellows, greens and vermilions which van Gogh was then flinging on his canvases. Bolder even than any Degas, more ingeniously contrived than any van Gogh, more "abstract" than either, this painting prepares us for the works of the following year, the *Meyer de Haan* (No. 36) portrait and the *Yellow Christ* (No. 41), both painted at Pouldu in Brittany. They completely contradict Impressionism. For soft contours they substitute rigid angularities; instead of hazy atmosphere they offer color surfaces, lacquer-hard. Instead of denying to painting all "literary" flavor Gauguin saturates these works with positive psychological content.

In Tahiti during the nineties the strident qualities of the Arles and later Breton period were eliminated. High-keyed barbaric dissonances in color gave way to the deep sumptuous harmonies of *The Spirit Watching* (No. 44) and the *Tahitian Woman with Children* (No. 49). Gauguin also discarded the flatness of his earlier work for solid modeling admirably shown in the Worcester *Seated Woman* (No. 43), who exists with all the convincing gravity of Egyptian sculpture. His love of pattern which is rudimentary or crude in his early work develops into the complicated rhythms of *Mahana no Atua* (No. 46). Occasionally he devises the sweeping linear arabesque of the *Self Portrait* (No. 35) or the heraldic ribbon painted on glass (No. 54) which reminds one of an enlarged fragment

of Coptic textile. But as decorator he has been overemphasized.

Subject matter, "human interest", was of considerable importance to Gauguin. Whoever looks at his work as mere decoration or experiment in "form" sadly misconstrues the intention of the painter. Poe would have understood the fantastic humor of *Poèmes Barbares* (No. 47); Mallarmé would have felt direct sympathy with the half diffident idyllic sentiment of *The Bathers* (No. 48).

Strindberg wrote of Gauguin: "Who then is he? He is Gauguin the wild man . . . the titan who, jealous of his creator, knocks together a little creation of his own at odd moments; a child who destroys his toys to make new ones of the fragments; a man who challenges ordinary opinion, who prefers to paint the sky red instead of blue." But Gauguin wrote of himself: "I have escaped from the false and have entered into Nature confident that tomorrow will be as free and as lovely as today. Peace wells up within me."

As early as 1890 Gauguin gained an important place among the progressive younger painters of the period. At Pouldu Gauguin became the leader of the so-called Pont-Aven group of Synthetists of which Serusier and Maurice Denis were the best known. In his *Théories* Denis quotes a little homily by Gauguin against the broken color of the Impressionists. "How does that tree look to you? Green? All right, then use green, the greenest green on your palette. And that shadow, a little bluish? Don't be afraid. Paint it as blue as you can!" Later Denis writes: "Gauguin freed us from all the restraints which the idea of copying nature had placed upon us. For instance, if it was permissible to use vermilion in painting a tree which seemed reddish . . . why not stress even to the point of deformation the curve of a beautiful shoulder or conventionalize the symmetry of a bough unmoved by breath of air? Now we understood everything in the Louvre, the Primitives, Rubens, Veronese."

This is of the greatest importance, for it is one of the earliest delib-

erate statements of an attitude which has dominated painting during the last thirty years.

The possibilities of this "expressionist" attitude were little realized in the pleasant art of Denis and his associates. But in Paris about 1905 another and younger generation calling themselves *Les Fauves*—Matisse Derain, Friesz, Vlaminck—carried Gauguin's emancipating ideas far beyond the limits which Gauguin himself had reached. A little later, in Germany, partially through the Norwegian, Edvard Munch, Gauguin and van Gogh inspired the first group of expressionists, *Die Brücke*, which included such vigorous painters as Kirchner, Pechstein and Schmidt-Rottluff. In Russia as early as 1904 works by Gauguin had been appreciated and later purchased by such collectors as Morosov and Tchukine so that Gauguin became for a time the principal foreign influence in the *Bobnovy Valet* out of which came Gontcharova, David Burliuk, and Kandinsky who was to become the first "abstract" expressionist. In England and America Gauguin became generally known at a considerably later time.

Vincent van Gogh had neither the intelligence nor the hardihood of his friend Gauguin. He was passionately single-minded, a fanatic whether in love, religion, or art. His pathetically tragic life is too well known to need recounting. "To what end can I be put? What purpose can I serve? There is some power within me but I know not what it is." His thwarted boyhood as the son of a Dutch Protestant pastor, his two disastrous love affairs, his brief uneasy careers as picture salesman and French tutor, his bitter disillusion as a student in a theological school, his terrible ordeal as an evangelist among Belgian miners, all these cumulative fiascos left him poisoned in spirit and weak in mind when at the age of twenty-eight he determined to become a painter. For five years more he lived an outcast's life in Holland supported occasionally by his

long-suffering brother but living for the most part in destitution. He copied Millet and Bargue, studied a while with Anton Mauve and with the excellent Breitner, but seemed unable to emerge from a style in which clumsily drawn figures move in a murk of green and brown monochrome.

Finally in 1886 he left Holland for Paris where the Impressionist battle was nearly over and the Neo-Impressionist reforms of Seurat and Signac were well under weigh. Slowly Vincent's palette began to brighten. Japanese prints revealed to him the possibilities of color pattern. He attempted to discipline himself by painting in Seurat's systematic "dot" system, but the dots lengthened into lines and the lines began to twist and curl across the canvas.

Under the burning sun of Provence he at last discovered himself. For six months during the summer of '88 he worked continuously with the most violent energy. He painted in bold unbroken patches of scarlet, startling greens and yellow. His brush swirled and leapt in staccato rhythms as if he found joy in the very action of his hand and wrist. Forgotten were the gloom of the Dutchmen, the softness of the Impressionists, the meticulous confetti of the "pointillists". With jubilant bravura he painted portraits of Millet, *the Zouave* (No. 96), of his landlady, Madame Ginoux (No. 73), and of the *Postman*, M. Roulin (No. 76). He seemed to feel as did certain Dutch and Rhenish heretics of the 14th century that all visible objects were informed with a physical and spiritual vitality. In his *Ravine* (No. 84) the strata heave and buckle crowding out the horizon. In *Les Paveurs* (No. 86) the muscles of the tree trunks bulge as they dig their roots into the earth. He diagrams the crackling energy radiating from a bunch of grapes. He sees with such intolerable intensity that painting alone can give him release from his torment. Van Gogh the evangelist is transmuted into van Gogh the artist, the seer, the mystic, apprehending, making visible the inner life of things.

In his enthusiasm over his new found paradise he insisted upon Gau-

guin's joining him. But Gauguin who was to travel to the Antipodes in search of primitive simplicity could not understand the passionate ingenuousness of van Gogh. He writes to Bernard: "We rarely agree, especially when it comes to art. Van Gogh admires Daubigny, Ziem, Theodore Rousseau, all of whom I cannot endure; while he detests Ingres, Raphael and Degas whom I admire." For two months they quarreled bitterly. Finally van Gogh lost his head and threatened Gauguin with a razor. That night in mad remorse he cut off his own ear, the beginning of two years of periodic insanity.

In the hospital at Arles, in the nearby asylum of St. Rémy, he continued working "like one possessed, for my unhappy condition drives me to paint unceasingly, slowly, but without looking back, from morning till night." While at St. Rémy he produced one of his most terrible pictures, the *Cypresses* (No. 85), in the asylum garden. They seem to bristle and writhe like swart flames, enormous, of suffocating density. But the abandoned vehemence of the previous year is restrained and compressed by a more deliberate method, less startling but more powerful. At times, even, he seems to relax as in the several improvisations on themes by Millet. Of these *The First Steps* (No. 88) is most remarkable for its gentle sentiment and the almost Corot-esque tenderness of the greens.

Van Gogh's last months were spent in the care of Dr. Gachet at Auvers, not far from Paris. His work became less forced. The calligraphy of the *Houses at Auvers* (No. 90) seems almost gay in comparison with similar subjects of two years earlier. But in spite of his apparent happiness he saw madness again before him. One day toward the end of July 1890 he walked into the country, sat down beneath a tree and shot himself. He had scribbled a last note to his brother, "I have risked my life for my work; for it I have lost my reason."

It is increasingly usual to call van Gogh a French painter, a category

which is convenient but unconvincing. For two years van Gogh tried to be a French painter, tried to model himself after Pissarro and Seurat. The Impressionists helped him to clear his palette and break up his tones but the amazing pattern of the subsequent Provence and Auvers periods is more a personal translation of Japanese prints and Provençal sunlight than of anything Parisian. His dynamic drawing, in its essentials, and his heavy impaste had already developed during his six years study in Holland. More significant still, the inner character of his work, trenchant, disproportioned, lacking in "taste", but burning with a spiritual ardor, seems defiantly un-French, especially when one recalls his contemporaries, Monet, Degas, Toulouse, Seurat, Cézanne, Renoir. Van Gogh is above all individual, an *isolé*, but if any race may claim him, it should surely be Northern.

And it is the North that has done him justice. The collections of England, Scandinavia, Holland, Germany and Russia are rich in his work. The public museums of Germany exhibit over twenty of his paintings, while France can show only a scant half-dozen. More significant is the fact that among French painters he has had no lasting influence save in the more arbitrary use of color by such painters as Matisse. Derain imitated him for a brief period but only such foreign-born Parisians as Soutine and to some extent Vlaminck can be said to carry on his vehement tradition. In Germany on the other hand the foremost painters of the older generation, the "expressionists" Kokoschka, Nolde, Kirchner, Meidner, owe more to van Gogh than to any other inspiration. Van Gogh is in fact the archetype of *expressionism*, of the cult of pure uncensored spontaneity.

By 1910 the influence of Gauguin and van Gogh had begun to wane. The wild young men of 1905, *les Fauves*, had grown older. Derain, Friesz, and, from a different angle, Picasso and Braque began to discover treasure

in the art of Cézanne who had died in 1906, the year before cubism was born.

Almost fifty years earlier Paul Cézanne had come up to Paris from the provincial town of Aix-en-Provence. Prodigiously ambitious but abnormally sensitive, he was badly equipped temperamentally to endure the discouragements which the 19th century invariably offered to its great innovators. He soon became acquainted with the young rebels of the 1860's, Renoir, Monet, Pissarro, Degas and their leader, Manet. Yet, although Cézanne painted and later exhibited with the Impressionists, he was never essentially one of them. Until 1870 he tried to fuse into one style three of his enthusiasms, the thick rich surface of Courbet, (Self-Portrait No. 1), the extreme contrasts of light and shade which he found in Daumier, and something of the dramatic swirling composition and nervous drawing of Delacroix. The results were extraordinarily inept, at times crudely powerful, at times absurd. But they are important, for they prove that at the very time when Monet and Pissarro were working their way toward the impasse of Impressionism Cézanne was concerning himself with those problems of composition and form which Daumier, Delacroix, and Courbet had previously rediscovered in the works of the great painters of the Renaissance and Baroque. In this way and through study in the Louvre, Cézanne began very early in his career to feel his way among the masters of the European tradition, especially Titian, Tintoretto, Rubens, Poussin, Louis Le Nain, Rembrandt, and the sculptor, Puget. El Greco whom he might have admired above the others was practically unknown to him.

About 1870 Cézanne began to realize that he was not destined to become a great painter of romantic allegories and stories. He abandoned or, better, suppressed this outmoded ambition and in 1873 turned himself resolutely to the problem of Impressionism under the guidance of Pissarro, retaining for a time the rich impaste and much of the dark tonality of

Courbet (Landscape No. 14). Gradually he learned to paint more thinly, to lighten his tone and break up his surfaces into small strokes. By 1880 he had learned all he could from the Impressionists and, disgruntled by his ill success with the public, he settled down in Provence, an eccentric recluse, concentrating himself utterly and exclusively to painting.

In the '60's Cézanne seemed determined to become a second Rubens or Tintoret. In the '70's, chastened by failure, he gave himself humbly to the study of nature using a quasi-Impressionist technique. From 1880 till his death in 1906 Cézanne saw his path lying clear before him. It was a synthesis of his baroque and Impressionist decades. Twice he defined his program: "We must make of Impressionism something solid like the art of the museums." And, again: "What we must do is to paint Poussin over again from nature." In these pregnant sentences he insists both upon the importance of tradition and the validity of contemporary discovery.

To remain faithful both to Poussin and Pissarro! A task of incredible difficulty. For Poussin never painted directly "from nature" and so could organize his compositions without being troubled by an attempt to represent the infinitely complex experience of seeing. On the other hand, Pissarro rarely troubled much about "solidity" or arrangement or even about painting more than the fugitive aspect of light and air.

With the exception of his early work and the sporadic *baignades* and *bacchanales* which appear during the '80's and '90's, Cézanne was purely a realist, that is, he depended entirely upon the look of things which he made no conscious effort to alter. But he looked not once as might, ideally, an Impressionist but a thousand times. When Ambroise Vollard moved, while his portrait was being painted, Cézanne flew into a rage. "I told you to keep as still as an apple. Does an apple fidget?" Poor M. Vollard gave Cézanne one hundred and fifteen sittings of over three hours each only to have him remark, with the portrait still unfinished, "I am not entirely dissatisfied with the upper part of the shirt

front." Cézanne preferred artificial to real flowers because they did not wilt.

Such was Cézanne's dependence upon the stimulation given him by the object—whether human, landscape, or the convenient apple. "One cannot be too scrupulous or too sincere or too submissive to nature; but one should be master of one's model and certainly of one's manner of expression." "I work very slowly," he once wrote Emile Bernard, "for nature appears very complex to me and the progress to be made interminable."

What did Cézanne really see in nature? Let him answer: "An optical sensation is produced in our eyes which makes us classify [grade] by light—half tones and quarter tones—each plane represented by a sensation of color." He gives us here the key to the technical understanding of his later work. Each plane of light in nature is represented on his canvas by a plane of color (e.g. Nos. 2 and 9). If we examine a landscape (e.g. No. 21), or a still life (e.g. No. 24 or 28), we find the paint broken up into a series of small planes, each one of which, especially in the landscapes, is made up of several subtly graded parallel strokes or hatchings. By this technique which Cézanne developed only after twenty years of painting he "realized" what he modestly called his "petite sensation".

And, curiously, the result brings us nearer to Poussin. A landscape by Poussin—and he is perhaps the greatest of European landscape designers—is composed of a vast number of superbly ordered forms which superficially make a landscape by Cézanne seem very elementary. A Cézanne is, however, just as complex but its complexity depends not upon the arrangement of objects but rather upon the composition of color planes.

While we study a Cézanne we can feel these planes shifting forward and back, taking their appointed distances until after a time the painted world into which we are drawn becomes almost more actual than the real world. The grandeur of a Poussin is perceived, is read, remains as it were at arm's length. But a great Cézanne is immanent; it grows around one

and includes one. The result is at times almost as hypnotic as listening to great music in which strength and order are overwhelmingly made real. But, of course, in order to experience a Cézanne, which has required some thirty years of experiment and three or four hundred hours of terrific concentration in actual painting, some little time is necessary.

However time may rank Cézanne it is certain that his influence during the last thirty years is comparable in extent to that of Giotto, Roger van der Weyden, Donatello or Michelangelo. He called himself "The primitive of the way which I have found". The efforts of our contemporaries to emulate this "primitive" have made a period in the history of art.

During his lifetime Cézanne exhibited with the Impressionists and long after his death was popularly classified with them. But as early as 1888 when the reaction against Impressionism first became self-conscious certain of the younger painters, especially Emile Bernard, Gauguin and van Gogh, had appreciated the decorative quality of Cézanne's singing color. The ideas of Gauguin and van Gogh reigned among the advance guard between 1900 and 1905. But at the Salon d'Automne of 1907, a year after Cézanne's death, over fifty of his paintings were exhibited. Their effect was immediate. Derain and Friesz seized upon the solid simplified forms in Cézanne's landscapes and bathers, but neglected his difficult method of color-graduation by which these simple forms were established. Picasso and Braque saw in Cézanne's design abbreviations and angularities which approached geometry. Moreover, had not Cézanne remarked that the fundamental forms of nature were the sphere, the cone and the cylinder? The earliest phase of cubism is but a step beyond such Cézannes as the *Boy with a Skull* (No. 7) and *Gardanne* (No. 20).

As has happened with most great masters, followers of Cézanne, unable to master the whole, select some easier part which they develop as their own. All over Europe and America fragments of Cézanne's art reappear in a thousand disguises. His mannerisms have become academic but his

essential power is inimitable. Men of such stature do not live today.

Gauguin's ideas were so obvious that they were adopted by his followers almost before he himself had realized them. Cézanne's innovations were so difficult and so little advertised that they were not understood until twenty-five years after he had made them. But Georges Seurat died almost forty years before the world began thoroughly to appreciate his extraordinary art. The world was not entirely blind, it was merely misled by judging his art as it was reflected in the sterile mirror of his theories.

With a certain poetic injustice Seurat, the man of science, was placed together with Signac and such secondary painters as van Rysselberghe and Cross upon a shelf neatly labeled Neo-Impressionism. And there he remained until it was discovered that while Signac continued to be a charming watercolorist Seurat, who had died long before, was one of the great artists of modern times.

Seurat's theory of art rested upon a very simple and purely formal aesthetic. He believed that the art of painting depended upon the relations between tones (lights and darks), colors, and lines, and on the harmony of these three elements. His theories of line and tone were simple enough and were based apparently upon his own studies in the Louvre. But his color theories which he developed with Signac were far more elaborate, and more conspicuous in their application. He pored over the notebooks of Delacroix and over the treatises on the physics of light and color by such men as Chevreul, Helmholtz, as well as the Americans, Professors Rood of Columbia and Henry of Princeton. A few years earlier the Impressionists had taken hints from the theory of complementary reflexes, had painted purple shadows and broken up their surfaces into little dabs of more or less pure color. Seurat, the logician, found this method too inexact. He asserted that color in painting should consist only of "red and

its complementary green, orange and blue, yellow and violet." He then proceeded to apply these six primary colors systematically in little round dots of equal size, thereby eliminating, theoretically at least, all trace of the personal "touch." He even painted the frames in such a way that their colors were complementary to the adjacent colors in the picture. With such a fool-proof Cartesian method Seurat might have set himself up as a pedagogue. Instead he painted pictures which were dismissed with such insulting epithets as *pointillisme*, spot painting. For almost everyone laughed at such a bizarre technique without perceiving the quality of mind behind it.

After four years' study in the Ecole des Beaux-Arts Seurat began, about 1881, to work independently. Ten years later at the age of thirty-two he was dead.

His work falls easily into four divisions: the pencil drawings, notes and exercises in light and shade; the small oil sketches and studies on wooden panels; a series of medium sized landscapes, most of them sea-ports or marines (Nos. 57, 58, 59, 60, and 61), of which *Le Phare à Honfleur* (No. 60) is one of the finest; and, lastly, a scant seven major paintings in which his genius is conclusively concentrated.

His earliest work is Impressionist in technique but carefully controlled with little of the vagueness and uncertainty of Impressionism (Nos. 62 and 63). In 1884 he completed his first great painting, *La Baignade*, which was acquired by the Tate Gallery, London, in 1924. Even though it is the earliest of the seven, it is bafflingly original. Its cold tonality, its silent objectivity of sentiment suggest Piero della Francesca, and, again, Vermeer of Delft, but these analogues are a tribute rather than a suggested source.

For the next two years he worked on the *Dimanche à la Grande-Jatte*, which he constructed with infinite pains out of dozens of drawings (Nos. 67, 68 and 69) and oil sketches (Nos. 64 and 65). Since 1925 it has hung

in the Art Institute of Chicago, the chief ornament of the Birch-Bartlett Collection. An excellent final study (No. 56), however, gives a smaller version of this extraordinary masterpiece in which Seurat's color technique first appears in its developed stage. But just as systematic as the color spots is the careful pattern of light and shade, dark against light, light against dark, curved line against straight, in vertical and horizontal rhythms. More subtle is the ordering of space which, on analysis, is seen to be marked off by trees and figures as deliberately arranged as pieces on a chessboard. To choose two of the more obvious devices, the group of seated figures at the left is repeated on a diagonal by the two girls in the center and again by two seated women in the upper right corner, while the walking couple in the foreground finds its echo, on a counter diagonal, in the figures of the woman and the child in the center, and the man to the left and rear with the helmet shaped hat. No Cézanne or Renoir approaches the precision and perfection of such organization. We must look back to Perugino and Mantegna for comparable clarity, and to Tintoretto and Rubens for comparable complexity. One need not comment, of course, upon the witty simplification of contemporary silhouettes, of bustles and bodices which are their own caricatures. What is equally fascinating is the serenity, the strange, almost breathless poise in a scene where one would expect picturesque confusion.

After *Les Poseuses* of 1888, now in the Barnes Foundation, Seurat painted in 1889 *Le Chahut* of the Kröller-Müller Collection in the Hague and *La Parade* (Side Show) (No. 55), which is one of the most important paintings in the present exhibition. In *La Parade* the geometric perspective of the *Grande Jatte* is compressed into three planes, the lively row of heads in the foreground, the trombone player, the boy and the impresario in the middle ground, and, against the back drop, other musicians. In its formality and symmetry the composition is quite without parallel in its day. Consciously or unconsciously Seurat has surely been

affected by Egyptian reliefs, which he had seen in the Louvre. The extreme frontality and rigidity of the figures, the parallel repetitions, the indication of space by different levels or tiers, are all very Egyptian. Even the frieze of gas jets suggests ornament used in the Egyptian manner. Of the seven great Seurats this is the most geometric in design as well as the most mysterious in sentiment. How carefully he plays the decorous rank of musicians at the left against the vivacity of the group at the right. In the center, aloof and austere, stands the hieratic figure of the trombone player while the whole scene is suffused with a penetrating uncanny light, yellow against violet.

Seurat's last picture, *Le Cirque*, of 1891 was bequeathed by the late John Quinn to—alas!—the Louvre.

Seurat was the inventor of a method, the constructor of a system without parallel in the history of art for its logical completeness. What other man, artist or layman, came so near realizing the 19th century illusion of possible perfection through science? But Seurat, the artist, was greater than Seurat, the scientist. In his work, from the least drawing to the most elaborate composition, great intelligence is completed by consummate sensibility.

The combined influence of the color theories and technique of Seurat and Signac was considerable during the '80's and '90's. Toulouse-Lautrec, van Gogh, Gauguin, even Pissarro were affected by them. As late as 1902 Derain and Matisse experimented with the pointillist method. But none of these seem to have seen more than a technical device in Seurat's work. The cubists, it is true, found some encouragement in Seurat's theory of design, but it is only during the so-called neo-classic phase of the last ten years that Seurat's greatness as a composer and stylist has been generally recognized. At present such teachers as André L'Hôte have turned his method to academic uses with considerable success. But no amount of academic repetition can dull the perfection of Seurat's classicism.

Gauguin whose burning color and exotic sentiment conceal sombre power; van Gogh the master—and victim—of spontaneous artistic combustion; Cézanne arriving by infinitely patient trial and error at conclusions which have changed the direction of the history of art; Seurat who proves that great art can proceed from cool exquisite calculation; here are four painters!

A. H. B. Jr.

O T H E R M U S E U M S

Paintings by Cézanne, Gauguin, Seurat and van Gogh are in the collections of the following public museums. The number of paintings by each artist is given and in parenthesis the date of the earliest acquisition, if known. Temporary loans are, of course, not included nor are drawings or watercolors. The complete *Catalogue raisonné* by Dr. J. B. de la Faille has made it possible to list considerably more paintings by van Gogh than by any of the other three artists. This hastily prepared list is necessarily incomplete, but may suggest what widespread official recognition has been given these artists during the last thirty years.

AUSTRIA

Vienna, National Gallery
van Gogh 1 (1925)

BELGIUM

Brussels, Modern Museum
Gauguin 2

CZECHOSLOVAKIA

Prague, National Museum
van Gogh 1 (1924)

DENMARK

Copenhagen, National Museum
van Gogh 1
Glyptothek
van Gogh 2

ENGLAND

London, National Gallery, Millbank
Cézanne 2 (1926)
Gauguin 3 (1917)
Seurat 2 (1924)
van Gogh 4 (1924)

FINLAND

Helsingfors, Atheneum
Cézanne 1
van Gogh 1 (1903)

FRANCE

Lyons, Art Museum
Gauguin 1
Paris, Louvre
Cézanne 4 (1907)
Seurat 1 (1926)
van Gogh 1 (1907)
Luxembourg (now in Louvre)
Cézanne 2 (1895)
van Gogh 1 (1895)
Rodin Museum
van Gogh 3
Strasbourg, Art Museum
Gauguin 1

GERMANY

Berlin, National Gallery
Cézanne 3 (1897)

GERMANY—continued

Bremen, Art Gallery

Cézanne 1 (1918)

Gauguin 1 (1910)

van Gogh 1 (1911)

Cologne, Wallraf-Richartz Museum

Gauguin 2 (1909)

van Gogh 2 (1910)

Dresden, State Gallery

Gauguin 1 (1926)

van Gogh 1 (1920)

Elberfeld, Museum

Cézanne 1

Essen, Civic Art Museum

Cézanne 1

Gauguin 1

van Gogh 1 (1912)

Folkwang Museum

Gauguin 1

van Gogh 3

Frankfort, Staedel Institute

Cézanne 1

Gauguin 1

van Gogh 2 (1908)

Hamburg, Art Gallery

Cézanne 1 (1924)

van Gogh 1

Mannheim, Art Gallery

Cézanne 1

van Gogh 1 (1911)

Magdeburg, Kaiser Friedrich Museum

Cézanne 1

van Gogh 1 (1912)

Munich, New State Gallery

Cézanne 5 (1912)

Gauguin 3 (1912)

van Gogh 6 (1912)

Stettin, Museum

van Gogh 1

JAPAN

Tokio, Museum

van Gogh 1

THE NETHERLANDS

Amsterdam, Rijksmuseum

Gauguin 1

van Gogh 7 (1909)

Civic Museum

van Gogh 2 (1913)

The Hague, Museum of Modern Art

van Gogh 4 (1918)

Kröller-Müller Collection

Gauguin 4

Seurat 6

van Gogh 98

Rotterdam, Boymans Museum

van Gogh 1 (1903)

Utrecht, Central Museum

van Gogh 1

NORWAY

Oslo, National Gallery

Cézanne 1

van Gogh 1

SWEDEN

Göteborg, Museum

Cézanne 2

SWEDEN—continued

Gauguin 1
van Gogh 1 (1917)
Stockholm, National Museum
van Gogh 1 (1914)
Cézanne 2 (1916)
Gauguin 4 (1911)

SWITZERLAND

Geneva, Museum of Art and History
van Gogh 1 (1917)
Winterthur, Gallery
van Gogh 1
Zurich, Art Gallery
van Gogh 1 (1920)

U. S. S. R.

Moscow, Museum of Modern Western Art
Cézanne 26 (1908)
Gauguin 28 (1908)
van Gogh 10 (1908)

U. S. A.

Brooklyn Museum
Cézanne 1 (1923)
Gauguin 1 (1921)
Buffalo, Albright Art Gallery
Cézanne 1 (1924)
Gauguin 1 (1925)
Chicago, The Art Institute
Cézanne 2
Gauguin 3
Seurat 1 (1926)
van Gogh 4 (1926)
Detroit, Institute of Arts
van Gogh 1
New York, Metropolitan Museum
Cézanne 1 (1912), Havemeyer bequest, 5 (1928)
Worcester, Mass., Art Museum
Gauguin 2

NOTE: The Phillips Memorial Gallery, Washington, D. C., and the magnificent collections of the Barnes Foundation, Merion, Pa., are not included as they are private institutions.

C A T A L O G

NOTE: The following lists make no pretense at scholarly completeness. The title of the picture is given in English with a French translation and variations whenever advisable. In several instances notes of particular interest have been added. In the van Gogh list, reference is made to *L'œuvre de Vincent van Gogh, Catalogue Raisonné* by Dr. J.-B. de la Faille, four volumes, Paris and Brussels, 1928. It is noteworthy that no work of comparable authority has thus far been produced on Cézanne, Gauguin, or Seurat. The lists and the plates which follow the lists are similarly numbered.

P A U L

C É Z A N N E

Born, Aix-en-Provence, 1839. Painted in Paris intermittently 1860-1880, influenced at first by Daumier, Delacroix, Courbet, by study of the Renaissance and Baroque masters, and later, in the '70s, by Pissarro and the Impressionists with whom he exhibited. Retired in 1880 to Provence where he painted till his death in 1906.

1. SELF PORTRAIT

Oil on canvas $31\frac{3}{8}$ x $25\frac{1}{4}$ inches

Painted before 1870

Private Collection, New York

2. SELF PORTRAIT

Oil on canvas 24 x 20 inches

Collection: Lord Ivor Spencer Churchill, London

3. SELF PORTRAIT

Oil on canvas $23\frac{3}{4}$ x $18\frac{3}{4}$ inches

Painted about 1880

Collection: Phillips Memorial Gallery, Washington

4. SELF PORTRAIT

Oil on canvas $25\frac{1}{4}$ x 21 inches

Collection: Robert Treat Paine, 2nd, Boston

5. PORTRAIT OF MADAME CÉZANNE

Oil on canvas 22 x 18 inches

Private Collection, New York

CÉZANNE

6. MADAME CÉZANNE SEWING

Oil on canvas $23\frac{1}{2}$ x 18 inches

Painted about 1880

Collection: Joseph Hessel, Paris

7. BOY WITH A SKULL

Oil on canvas 52 x $38\frac{4}{5}$ inches

Painted after 1890

Collection: Dr. G. F. Reber, Lausanne

8. PORTRAIT OF A GIRL (*La femme accoudée*)

Oil on canvas 36 x 28 inches

Collection: Dr. and Mrs. Harry Bakwin, New York

9. CHOCQUET IN HIS STUDY

Oil on canvas $17\frac{3}{4}$ x $14\frac{1}{2}$ inches

Signed: P. Cézanne

Painted in Hattenville, Normandy about 1885

Private Collection, New York

10. HARLEQUIN

Oil on canvas 36 x $25\frac{1}{2}$ inches

Painted 1885-90

Private Collection, Paris

11. MALE FIGURE

Oil on canvas $49\frac{1}{4}$ x $37\frac{1}{4}$ inches

Possibly a study for *la Baignade*, 1877

Private Collection, New York

12. THE BATHERS

Oil on canvas $15\frac{3}{4}$ x 21 inches

Collection: Lord Ivor Spencer Churchill, London

CÉZANNE

13. BOY BY THE BROOK

Oil on canvas $21\frac{1}{4}$ x $25\frac{3}{4}$ inches

Painted about 1870

Private Collection: Josef Stransky, New York

14. LANDSCAPE

Oil on canvas $22\frac{1}{2}$ x $27\frac{1}{2}$ inches

Painted about 1875

Private Collection, New York

15. ROAD NEAR AUVERS

Oil on canvas 18 x $21\frac{1}{2}$ inches

Signed P. Cézanne

Painted about 1882

Collection: John Nicholas Brown, Boston

16. THE FARM

Oil on canvas $23\frac{3}{4}$ x 29 inches

Painted in Provence

Collection: Ambroise Vollard, Paris

17. LE THOLONET

Oil on canvas 26 x 36 inches

Painted in Provence

Collection: Paul Guillaume, Paris

18. LANDSCAPE AT ESTAQUE

Oil on canvas $31\frac{1}{2}$ x $39\frac{1}{4}$ inches

Painted in Provence

The Art Institute of Chicago, Martin A. Ryerson Collection

CÉZANNE

19. MONT STE.-VICTOIRE (Allée en Provence)

Oil on canvas $23\frac{1}{2}$ x $28\frac{1}{2}$ inches

Painted near Aix about 1885

Collection: Paul Rosenberg and Company, New York and Paris

20. GARDANNE

Oil on canvas 31 x 25 inches

Painted in Provence about 1885

Collection: Dr. F. H. Hirschland, New York

21. AISLE OF TREES (Jas de Bouffans)

Oil on canvas $23\frac{3}{4}$ x 29 inches

Painted in Provence

Collection: Ambroise Vollard, Paris

22. BLUE LANDSCAPE

Oil on canvas $31\frac{1}{2}$ x 25 inches

Private Collection, New York

23. THE PIGEON TOWER

Oil on canvas $26\frac{1}{2}$ x $33\frac{1}{2}$ inches

Painted about 1894

Collection: Mr. and Mrs. Ralph Coe, Cleveland

24. STILL LIFE

Oil on canvas 26 x 36 inches

Private Collection, New York

25. STILL LIFE

Oil on canvas 18 x $21\frac{1}{2}$ inches

Painted about 1885

Private Collection, Josef Stransky, New York

NOTE: Given originally to Claude Monet by the painter.

26. STILL LIFE

Oil on canvas $25\frac{1}{2}$ x $31\frac{1}{2}$ inches

Collection: Mr. and Mrs. Chester Dale, New York

CÉZANNE

27. APPLES

Oil on canvas 14 $\frac{1}{4}$ x 17 $\frac{1}{2}$ inches

Painted about 1890

Collection: Joseph Winterbothom, Burlington, Vermont

28. APPLES

Oil on canvas 18 x 23 $\frac{1}{2}$ inches

Painted about 1890

Collection: Étienne Bignou, Paris

29. STILL LIFE

Oil on canvas 38 x 45 inches

Collection: Adolph Lewisohn, New York

Watercolors

30. MONT STE.-VICTOIRE

Watercolor on paper 13 $\frac{1}{2}$ x 19 inches

Private Collection

31. PROVENCE

Watercolor on paper 18 x 22 $\frac{1}{2}$ inches

Collection: Lord Ivor Spencer Churchill, London

32. AUVERS

Watercolor on paper 18 x 22 $\frac{1}{2}$ inches

Collection: Lord Ivor Spencer Churchill, London

33. AUVERS

Watercolor on paper 18 x 22 $\frac{1}{2}$ inches

Collection: Lord Ivor Spencer Churchill, London

34. STILL LIFE

Watercolor on paper 19 x 24 $\frac{1}{2}$ inches

Collection: M. Knoedler and Co., New York, London and Paris

34a. LANDSCAPE, PROVENCE

Watercolor on paper 12 x 19 inches

Collection: Joseph Hessel, Paris

PAUL

GAUGUIN

Eugène Henri Paul Gauguin. Born in Paris, 1848. Childhood in Peru. Seaman 1865-68. Stockbroker 1868-83. Painted in France 1873-86. Influenced by the Impressionists, especially Pissarro. Martinique 1887. Arles 1888. Leader of Pont-Aven or Pouldu (Brittany) Synthetist Group 1889-90. Tahiti 1891-93. Paris 1893-95. Tahiti and the Marquesas 1895 till his death in 1903.

35. SELF PORTRAIT

Oil on canvas 24 x 20 inches

Signed: P. GO

Painted in Tahiti (?)

Collection: W. S. Stimmel, Pittsburgh

36. PORTRAIT OF MEYER DE HAAN (Meyer d'Hahn)

Oil on canvas 30 $\frac{3}{4}$ x 20 $\frac{1}{4}$ inches

Signed and dated: P. GO—'89

Painted at Pouldu, Brittany

Collection: Mr. and Mrs. Q. A. Shaw McKean, Boston

NOTE: Meyer de Haan, a dwarfish Dutchman, was one of Gauguin's most ardent admirers at Pouldu. He reappears as an intruder in certain paintings of the Tahitian period as in the *Contes Barbares* in the Folkwang Museum at Essen.

37. BRETON GIRL

Oil on canvas 26 $\frac{1}{2}$ x 18 $\frac{4}{5}$ inches

Signed and dated: P. Gauguin '94

Painted in Brittany

Collection: Flechtheim Gallery, Berlin

GAUGUIN

38. REVERIE

Oil on canvas 36 x 26 inches

Signed: P. Gauguin

Painted in Tahiti 1891

Private Collection: Josef Stransky, New York

39. BRETON CHILDREN

Oil on canvas $36\frac{3}{4}$ x $29\frac{1}{4}$ inches

Collection: Ambroise Vollard, Paris

40. WOMEN OF ARLES (Hospital Garden)

Oil on canvas $28\frac{3}{4}$ x 36

Painted at Arles, 1888

Collection: James W. Barney, New York

41. THE YELLOW CHRIST (Le Christ jaune)

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

Signed and dated: P. Gauguin '89

Painted at Pouldu, Brittany

Collection: Paul Rosenberg and Company, New York and Paris

42. WOMAN IN WAVES

Oil on canvas 36 x $28\frac{1}{4}$ inches

Signed and dated: P. Gauguin '89

Collection: Mr. and Mrs. Frank H. Ginn, Cleveland

43. SEATED WOMAN (Te Faaturuma) (La femme accroupie)

Oil on canvas 36 x 27 inches

Signed and dated: P. Gauguin '91

Painted in Tahiti

Collection: Worcester Art Museum, Worcester, Massachusetts

GAUGUIN

44. THE SPIRIT OF THE DEAD WATCHING (Manaò tupapaù)

(*L'esprit veille*)

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

Signed and dated: P. Gauguin '92

Painted in Tahiti

Private Collection, New York

NOTE: In *Noa Noa* Gauguin gives an elaborate analysis of this picture, part of which is reprinted here. It has been pointed out that the artful ingenuousness of this passage was probably suggested by Poe's analysis of his poem, *The Raven*, with which Gauguin was familiar. Under the heading *Genesis of a Picture* Gauguin writes:

"A young Tahitian girl is lying on her stomach showing part of her frightened face. She is lying on a bed covered with a blue *pareo* and a light chrome yellow sheet. The background is purplish violet, splashed with flowers like electric sparks; at the foot of the bed stands a weird figure.

". . . . I have made the sheet yellow because that colour suggests to the spectator the unexpected and saves me the trouble of suggesting a lamp-light effect. I need a rather awesome background so violet is naturally indicated. And that is the musical part of my picture. . . .

"The Tupapaou (Spirit of the Dead) at once suggests itself. It is the constant dread of the Tahitian. At night they keep a lamp burning. . . .

"What can be the Tahitian's notion of a ghost? She knows nothing of the stage, of novels, so, when she thinks of the dead she naturally thinks of some one she has already seen. Therefore, my ghost, my spirit, must be some sort of an old woman.

"My decorative sense leads to my strewing flowers on the background. The flowers are Tupapaou's flowers, phosphorescent, and are a sign that the spirit has you in mind—a Tahitian belief.

"The title, *Manao Tupapaou*, has a double meaning: either the girl is thinking of it, or the spirit is thinking of her.

"I recapitulate. The musical part: undulating horizontal lines, harmonies of orange and blue woven together by yellows and violets, their complementary colours, and lightened by greenish sparkles. The literary part: the Spirit of a Living Girl united with the Spirit of the Dead. Night and Day.

"This explanation of the genesis of my picture is written for the benefit of those who always insist on knowing the why and wherefore of everything.

"Otherwise it is simply no more than a study of the nude in Oceania."

GAUGUIN

45. HINA TEFATOU

Oil on canvas 44 $\frac{1}{4}$ x 24 inches

Signed and dated: Gauguin '93

Private Collection, New York

46. THE DAY OF THE GOD (Mahana no Atua)

Oil on canvas 26 $\frac{1}{2}$ x 35 $\frac{1}{2}$ inches

Signed and dated: Gauguin '94

Painted in France

The Art Institute of Chicago, Birch-Bartlett Collection

47. POÈMES BARBARES

Oil on canvas 25 $\frac{1}{2}$ x 19 inches

Signed and dated: P. Gauguin '96

Private Collection, New York

48. THE BATHERS

Oil on canvas 23 $\frac{1}{4}$ x 36 $\frac{1}{4}$ inches

Signed and dated: P. Gauguin '98

Painted in Tahiti

Collection: Adolph Lewisohn, New York

49. TAHITIAN WOMAN AND CHILDREN

Oil on canvas 37 $\frac{1}{2}$ x 28 $\frac{1}{2}$ inches

Signed and dated: Paul Gauguin 1901

The Art Institute of Chicago, Birch-Bartlett Collection

50. BRETON LANDSCAPE

Oil on canvas 26 x 36 $\frac{3}{4}$ inches

Signed: P. Go

Collection: Ambroise Vollard, Paris

GAUGUIN

51. LANDSCAPE TAHITI (Te tini na ve ite rata)

Oil on canvas 29 x 37 inches

Signed and dated: Paul Gauguin '99

Private collection, New York

52. FLOWERS AND FRUIT

Oil on canvas 18 x 26 inches

Painted in 1893

Collection: John T. Spaulding, Boston

53. STILL LIFE

Oil on canvas 9 x 12 inches

Collection: Percy Moore Turner, London

54. DECORATIVE PANEL

Oil on glass 24 x 14 inches

Painted at Tahiti in 1893

Signed on label: Rupe Tahiti 1893 (Hurrah for Tahiti)

Collection: Stephen Haweis, Greenwich, Connecticut

NOTE: The lower right hand panel of a pair of glass doors purchased by Mr. Haweis at Papeete, Tahiti in 1913, from a Madame Charbonnier in whose house Gauguin had lived for a time during his first Tahitian sojourn, 1891-93. Madame Charbonnier had succeeded in scraping away some of the paint.

Drawing

54a. L'ARLÉSIENNE

Crayon and chalk on paper 22 x 19 inches

Drawn at Arles, 1888

Collection: Dr. and Mrs. F. H. Hirschland, New York

NOTE: The painting *L'Arlésienne* by van Gogh, No. 74 of this catalog, is based upon this drawing.

G E O R G E S

S E U R A T

Georges-Pierre Seurat. Born in Paris 1859. Studied at the Ecole des Beaux Arts, 1875-1880. Painted in Paris 1880 till his death in 1891 at the age of thirty-two. Founder, with Paul Signac, of Neo-Impressionism. Six major works: *La baignade* 1884, *Un Dimanche d'Eté à la Grande-Jatte* 1885-1886, *Les poseuses* 1888, *La parade*, *Le chahut*, 1889, and *Le cirque* 1881.

55. SIDE SHOW (La Parade)

Oil on canvas 39½ x 59½ inches

Painted 1889

Collection: M. Knoedler and Company, New York, London and Paris

56. SUNDAY ON LA GRANDE-JATTE (Un Dimanche d'Eté à la Grande-Jatte)

Oil on canvas 27¾ x 41 inches

Signed: Seurat

Painted 1885-1886 as the final study for *Un Dimanche d'Eté à la Grande-Jatte*, the larger picture now in the Art Institute of Chicago, Birch-Barlett Collection

Collection: Adolph Lewisohn, New York

57. PORT-EN-BESSIN

Oil on canvas 21½ x 25½ inches

Painted 1885

Private Collection, New York

SEURAT

58. THE BRIDGE OF COURBEVOIE

Oil on canvas 18 x 21½ inches

Signed: Seurat

Painted 1887

Collection: Samuel Courtauld, London

59. THE BEACH AT LE CROTOY

Oil on canvas 27¾ x 34 inches

Painted 1889

Collection: Paul Rosenberg and Company, New York and Paris

60. THE LIGHT HOUSE AT HONFLEUR (Le Phare à Honfleur)

Oil on canvas 26⅔ x 33⅔ inches

Signed: Seurat

Collection: de Hauke and Company, New York

61. THE NAVAL BASE AT PORT-EN-BESSIN

Oil on canvas 21½ x 25½ inches

Signed: Seurat

Painted 1888

Collection: M. Knoedler and Company, New York, London and Paris

Oil Studies

62. THE BANK OF THE SEINE

Oil on wood panel 6⅞ x 10⅜ inches

Painted 1883

Study for the painting *La Baignade* in the National Gallery, Millbank, London

Collection: Stephen C. Clark, New York

SEURAT

63. THE MOWER

Oil on wood panel 6 x 9½ inches

Painted 1883 (?)

Private Collection: Josef Stransky, New York

64. STUDY FOR LA GRANDE-JATTE

Oil on wood panel 6 x 9½ inches

Painted 1884

Study for the background of *Un Dimanche d'Été à la Grande-Jatte*

now in the Art Institute of Chicago, Birch-Bartlett Collection

Collection: Mr. and Mrs. Howard J. Sachs, New York

65. WOMAN WITH A MONKEY

Oil on wood panel 9¾ x 6¼ inches

Painted 1884

Study for the right-hand group in *Un Dimanche d'Été à la Grande-*

Jatte now in the Art Institute of Chicago, Birch-Bartlett Collection

Private Collection, New York

Pencil Drawings

66. WOMAN WITH A DOG

Pencil on paper 10¾ x 6¾ inches

Private Collection, New York

67. SEATED WOMAN

Pencil on paper 18 x 11¾ inches

Drawn 1884

Drawing for the painting *Un Dimanche d'Été à la Grande-Jatte*,

Art Institute of Chicago, Birch-Bartlett Collection

Private Collection, New York

SEURAT

69. THE NURSE

Pencil on paper $9\frac{1}{4}$ x $12\frac{1}{4}$ inches

Drawn 1884

Drawing for the painting *Un Dimanche d'Eté à la Grande-Jatte*,

Art Institute of Chicago, Birch-Bartlett Collection

Private Collection, New York

69. THREE WOMEN

Pencil on paper $9\frac{1}{4}$ x $12\frac{1}{4}$ inches

Drawn 1884

Drawing for the painting *Un Dimanche d'Eté à la Grande-Jatte*,

Art Institute of Chicago, Birch-Bartlett Collection

Private Collection, New York

70. WOMAN READING

Pencil on paper $12\frac{1}{4}$ x $9\frac{1}{4}$ inches

Private Collection, New York

71. WOMAN SEWING

Pencil on paper $12\frac{1}{4}$ x $9\frac{1}{4}$ inches

Private Collection, New York

V I N C E N T

V A N G O G H

Vincent Willem van Gogh. Born at Zundert, The Netherlands, 1853. Art dealer, The Hague, London, and Paris, 1869-76. Theological student and evangelist, Holland and Belgium, 1877-79. Studied painting in Holland under Mauve and Breitner, 1880-86. Paris, 1886-88, influenced by Impressionists. Arles 1888-89. First fit of insanity 1888. Sanitarium at St. Rémy near Arles 1889-90. Last months at Auvers-sur-Oise where he shot himself July, 1890.

72. SELF PORTRAIT IN A STRAW HAT

Oil on canvas on wood 13¾ x 10½ inches

Painted at Arles, 1888-1889

de la Faille *Catalogue*, No. 526 (Portrait de l'artiste en chapeau de paille)

Collection: Detroit Institute of Arts

72a. SELF PORTRAIT

Oil on canvas 18 x 15 inches

Signed: a l'ami Laval, Vincent

Painted at Arles, 1889

de la Faille *Catalogue*, No. 501 (Portrait de lui-même)

Collection: Bernheim jeune, Paris

73. L'ARLÉSIENNE (Madame Ginoux)

Oil on canvas 36 x 29 inches

Painted at Arles, 1888

de la Faille *Catalogue*, No. 488 (L'Arlésienne)

Collection: Adolph Lewisohn, New York

VAN GOGH

74. L'ARLÉSIENNE (After a drawing by Paul Gauguin)

Oil on canvas 26 x 21½ inches

Painted at Arles, 1888-89

de la Faille *Catalogue*, No. 542 (L'Arlésienne [D'après un dessin de Paul Gauguin]) No. 54a of the present exhibition

Collection: Dr. and Mrs. Harry Bakwin, New York

75. YOUNG GIRL (La mousmé)

Oil on canvas 29 x 24 inches

Painted at Arles, 1888

de la Faille *Catalogue*, No. 431 (La mousmé)

Collection: Mr. and Mrs. Chester Dale, New York

76. POSTMAN (Le facteur Roulin)

Oil on canvas 31½ x 25 inches

Painted at Arles, 1888

de la Faille *Catalogue*, No. 432 (Le facteur Roulin)

Collection: Robert Treat Paine, 2nd, Boston

77. PORTRAIT OF A GIRL

Oil on canvas 19¾ x 19¾ inches

Painted at Auvers in 1890

de la Faille *Catalogue*, No. 786 (Portrait de Mademoiselle Ravoux)

Private Collection, New York

NOTE: History (not given in de la Faille): International Exhibition, Cologne, 1912, No. 65: *Mädchen-brustbild in blau*. International Exposition of Modern Art, New York, 1913: *Adolescence*. Collection: Katharine Dreier, New York, 1912-29. Private Collection, New York, 1929.

78. PIETÀ (After a drawing by Delacroix)

Oil on canvas 16¾ x 13½ inches

Painted at Auvers, 1890

de la Faille *Cat.*, No. 757 (Pietà d'après un dessin de Delacroix)

Collection: V. W. van Gogh, Amsterdam

VAN GOGH

79. VAN GOGH'S ROOM AT ARLES

Oil on canvas 29 x 36 inches

Painted at Arles, 1888 or Saint Rémy, 1889

de la Faille *Catalogue*, No. 484 (La chambre à coucher de Vincent)

Art Institute of Chicago, Birch-Bartlett Collection

80. VAN GOGH'S HOUSE AT ARLES

Oil on canvas $29\frac{2}{3}$ x $36\frac{2}{3}$ inches

Painted at Arles, 1888

de la Faille *Catalogue*, No. 464 (Maison de van Gogh à Arles)

Collection: V. W. van Gogh, Amsterdam

81. THE BRIDGE AT ARLES

Oil on canvas $22\frac{7}{8}$ x $28\frac{1}{2}$ inches

Signed: Vincent

Painted at Arles, 1888-1889

de la Faille *Catalogue*, No. 400 (Le Pont-levis)

Collection: V. W. van Gogh, Amsterdam

82. THE GARDENS OF ARLES

Oil on canvas $28\frac{3}{4}$ x 36 inches

Painted at Arles, 1888-1889

de la Faille *Catalogue*, No. 566 (L'entrée du jardin public à Arles)

Collection: Arthur and Alice Sachs, New York

83. THE HOUSE ON THE CRAU

Oil on canvas $25\frac{5}{8}$ x $19\frac{3}{4}$ inches

Signed: Vincent

Painted at Arles, 1888-1889

de la Faille *Catalogue*, No. 550 (La Maison de la Crau)

Private Collection, New York

VAN GOGH

84. THE RAVINE

Oil on canvas $28\frac{2}{5}$ x $35\frac{7}{8}$ inches

Painted at Saint Rémy, 1889

de la Faille *Catalogue*, No. 662 (Le ravin)

Collection: Keith McLeod, Boston

85. CYPRESSES

Oil on canvas $36\frac{3}{4}$ x $28\frac{2}{5}$ inches

Painted at Saint Rémy, 1889

de la Faille *Catalogue*, No. 613 (Les cyprès)

Collection: Justin Thannhauser, Berlin

86. STREET IN SAINT RÉMY (Les paveurs)

Oil on gingham 29 x $36\frac{1}{2}$ inches

Painted at Saint Rémy, 1889

de la Faille *Catalogue*, No. 657 (Les paveurs, boulevard de Saint-Rémy)

Collection: Mr. and Mrs. Gilbert E. Fuller, Boston

87. SUNSET OVER PLOUGHED FIELD

Oil on canvas 28 x $35\frac{1}{2}$ inches

Painted at Saint Rémy, 1890

de la Faille *Catalogue*, No. 737 (Paysage avec soleil couchant)

Collection: Julius Oppenheimer, New York

88. THE FIRST STEPS (after Millet)

Oil on canvas $28\frac{7}{8}$ x $35\frac{7}{8}$ inches

Painted at Saint Rémy, 1890

de la Faille *Catalogue*, No. 668 (Les premiers pas)

Collection: Julius Oppenheimer, New York

NOTE: One of several adaptations of works by other artists including, in addition to Millet, Delacroix, Rembrandt, Daumier, Hiroshige, Gustave Doré, and Gauguin.

VAN GOGH

89. STORMY LANDSCAPE (Paysage à Auvers)

Oil on canvas $19\frac{1}{2}$ x 39 inches

Painted at Auvers, 1890

de la Faille *Catalogue*, No. 778 (Champs sous un ciel orageux)

Collection: V. W. van Gogh, Amsterdam

NOTE: Painted in the last month of the artist's life.

90. HOUSES AT AUVERS

Oil on canvas $28\frac{1}{2}$ x $23\frac{1}{2}$ inches

Painted at Auvers, 1890

de la Faille *Catalogue*, No. 805 (Maisons à Auvers)

Collection: John T. Spaulding, Boston

91. STILL LIFE: Melon, Fish, Jar

Oil on canvas $21\frac{1}{4}$ x $17\frac{3}{4}$ inches

Signed: Vincent

Art Institute of Chicago, Birch-Bartlett Collection

92. POPPIES

Oil on canvas $25\frac{5}{8}$ x $19\frac{3}{4}$ inches

Painted in Paris, 1886-1888

de la Faille *Catalogue*, No. 280 (Fleurs des champs)

Private Collection, New York

93. FLOWERS

Oil on canvas $21\frac{2}{5}$ x $16\frac{3}{4}$ inches

Painted in Paris, 1886-1888

de la Faille *Catalogue*, No. 236 (Bouquet des fleurs)

Collection: James W. Barney, New York

VAN GOGH

94. FRUIT

Oil on canvas 18 x 21 $\frac{3}{4}$ inches

Painted in Paris, 1886-1888

de la Faille *Catalogue*, No. 382 (Nature morte, fruits)

Collection: Walter S. Brewster, Chicago

95. IRISES

Oil on canvas 27 $\frac{1}{2}$ x 36 $\frac{1}{4}$ inches

Signed: Vincent

Painted at Saint Rémy, 1888

de la Faille *Catalogue*, No. 608 (Les iris)

Collection: Jacques Doucet, Paris

Drawings and Watercolors

96. THE ZOUAVE

Watercolor on paper 12 x 9 $\frac{1}{4}$ inches

Signed and inscribed: à mon cher copain Emile Bernard, Vincent.

Painted at Arles, 1888-1889

de la Faille *Catalogue* of Drawings, etc., No. 1482 (Le zouave)

Collection: Walter E. Sachs, New York

97. HOSPITAL CORRIDOR, SAINT RÉMY

Gouache on paper 24 $\frac{3}{4}$ x 18 $\frac{1}{2}$ inches

Painted at Saint Rémy, 1888-1889

de la Faille *Catalogue* of Drawings, etc., No. 1529 (Couloir de l'hospice Saint-Pol à Saint-Rémy)

Private Collection, New York

98. MAN WITH A PATCH EYE (L'Invalide)

Pencil and lithographic crayon on paper 18 $\frac{3}{4}$ x 11 inches

Drawn at The Hague, 1882

de la Faille *Catalogue* of Drawings, No. 1003 (Vieillard de l'hospice à l'œil blessé)

Private Collection

P L A T E S

NOTE: All paintings, watercolors and drawings are illustrated with the exception of Numbers 31, 32, 33, 53 and 54a, photographs of which could not be had in time for reproduction. The numbers used on the plates are the same as those in the Catalog.



PRIVATE COLLECTION, NEW YORK

1 CÉZANNE

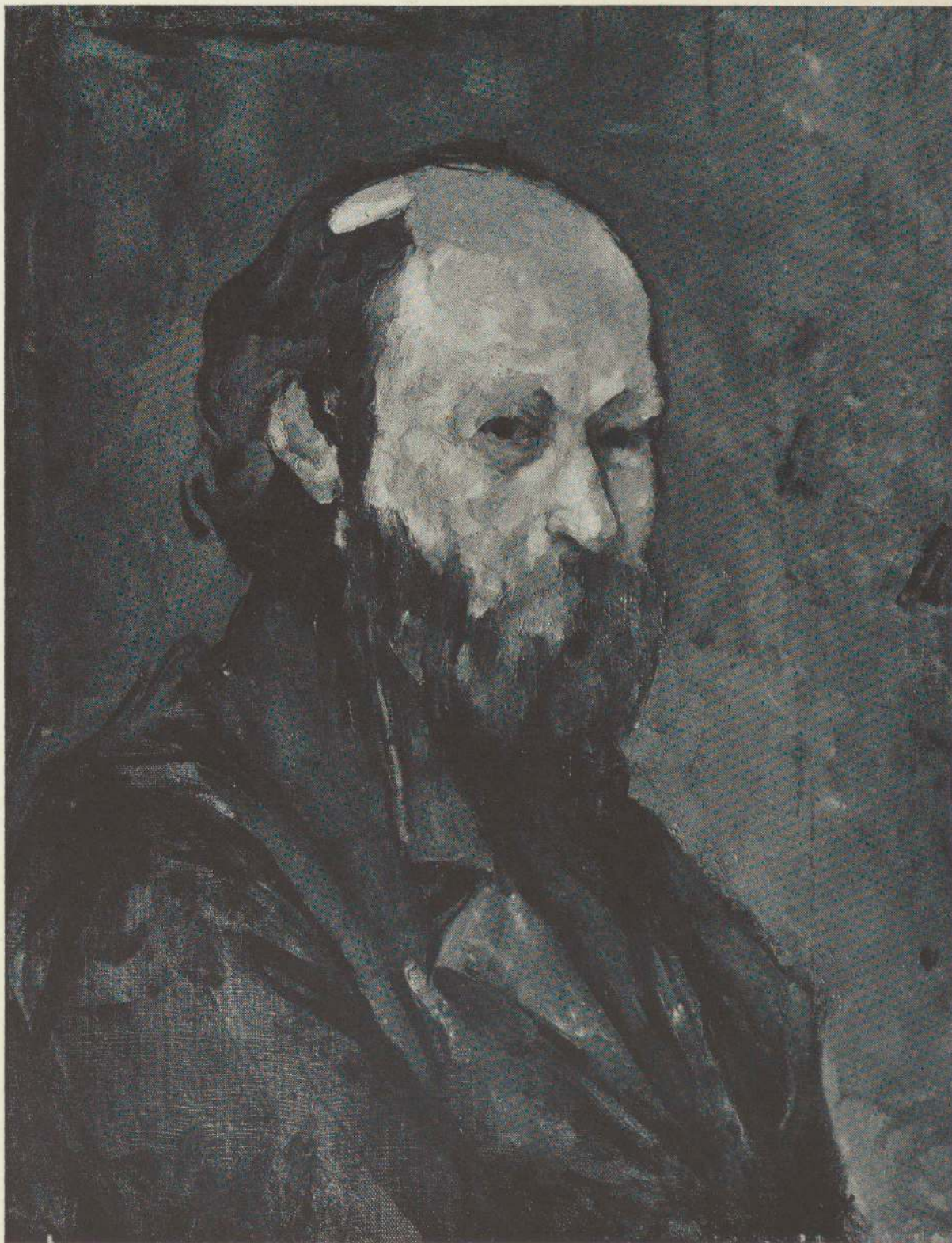
SELF PORTRAIT



COLLECTION. LORD IVOR SPENCER CHURCHILL, LONDON

2 CÉZANNE

SELF PORTRAIT



COLLECTION, PHILLIPS MEMORIAL GALLERY, WASHINGTON

3 CÉZANNE

SELF PORTRAIT



COLLECTION, ROBERT TREAT PAINE, 2ND, BOSTON

4 CÉZANNE

SELF PORTRAIT



PRIVATE COLLECTION, NEW YORK

5 CÉZANNE

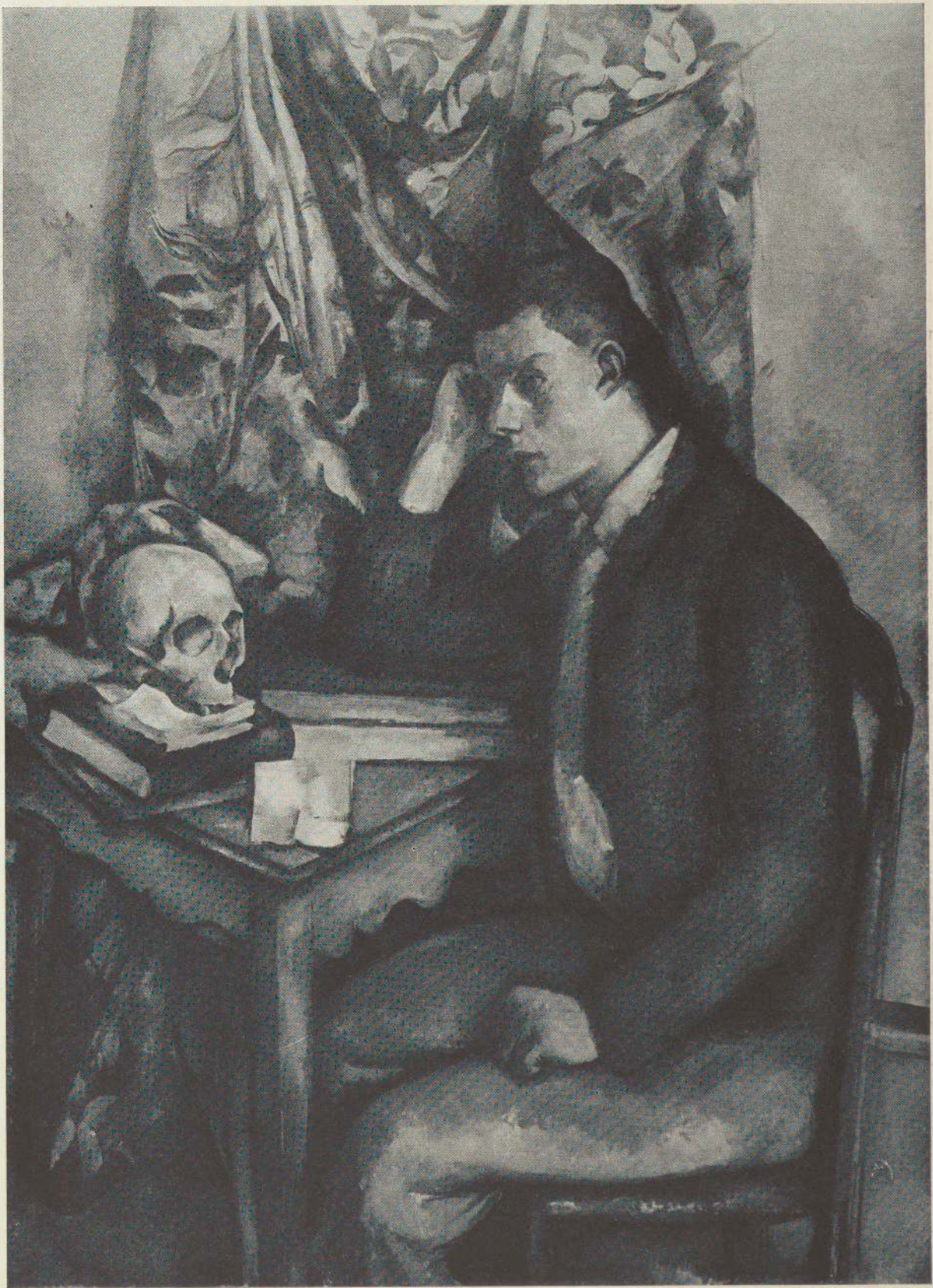
PORTRAIT OF MADAME CÉZANNE



COLLECTION. JOSEPH HERSEL, PARIS

6 CÉZANNE

MADAME CÉZANNE SEWING



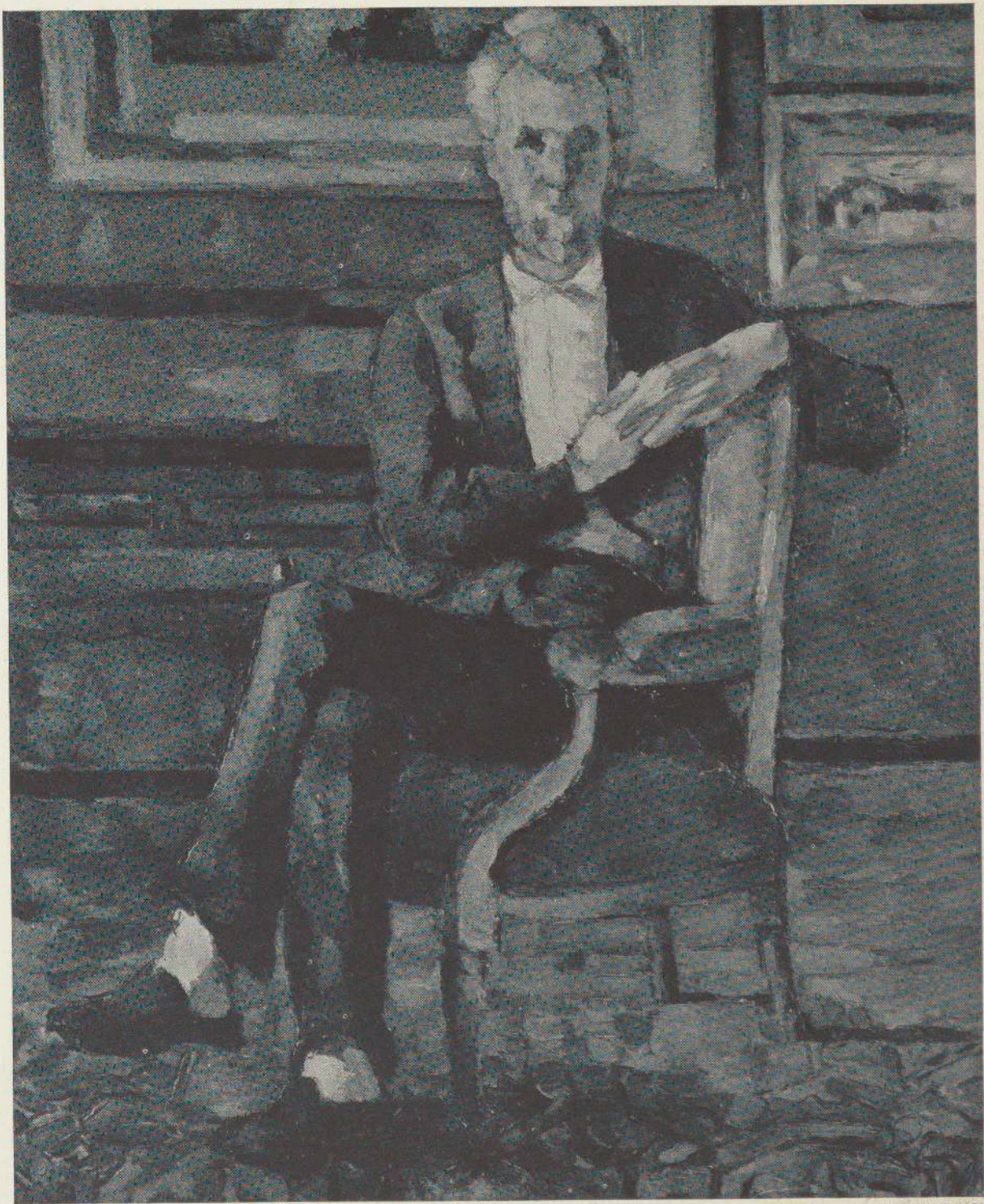
COLLECTION. DR. G. F. REBER. LAUSANNE



COLLECTION, DR. AND MRS. HARRY BAKWIN, NEW YORK

8 CÉZANNE

PORTRAIT OF A GIRL



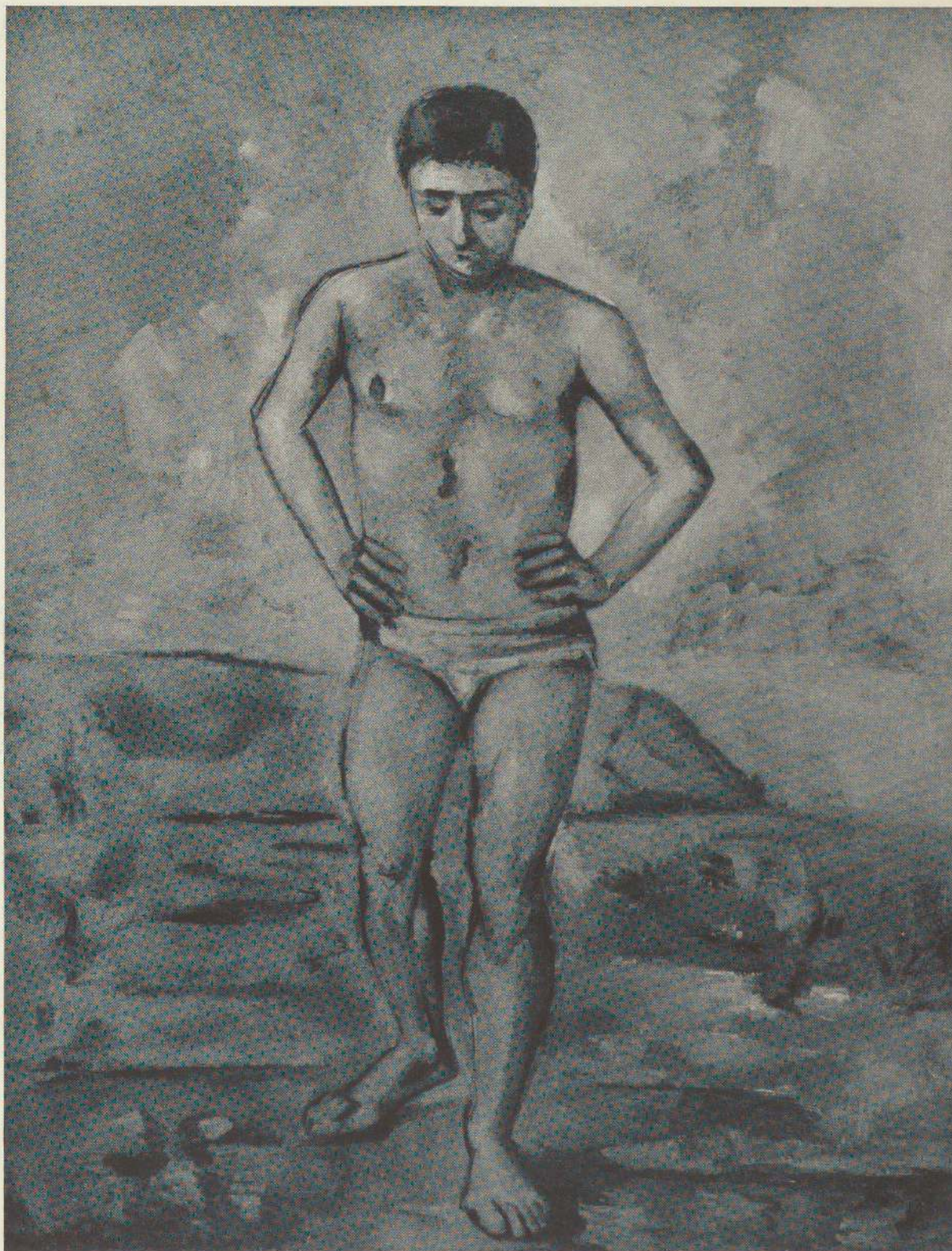
PRIVATE COLLECTION, NEW YORK

9 CÉZANNE

CHOCQUET IN HIS STUDY



PRIVATE COLLECTION, PARIS



PRIVATE COLLECTION, NEW YORK

11 CÉZANNE

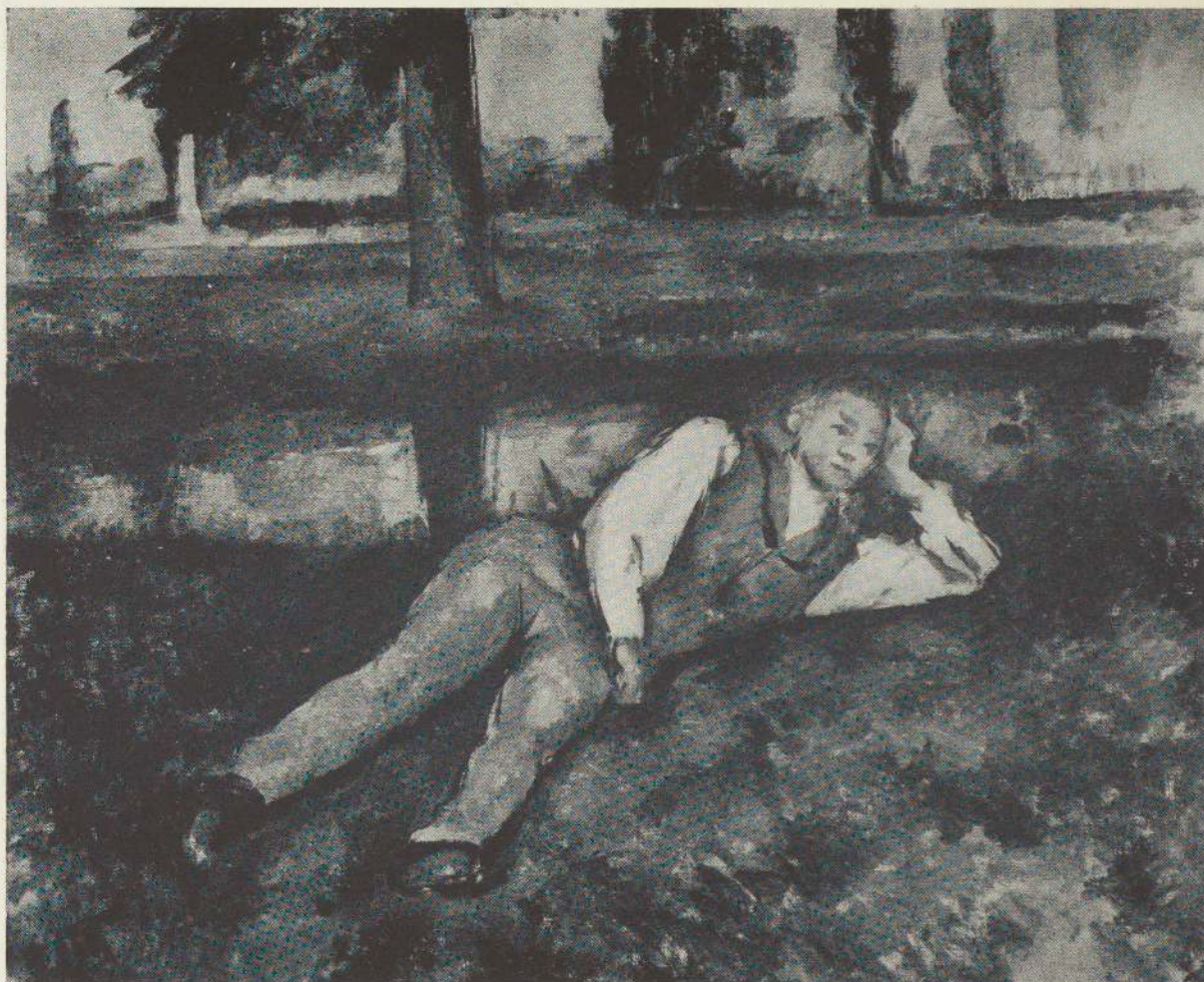
MALE FIGURE



COLLECTION, LORD IVOR SPENCER CHURCHILL. LONDON

12 CÉZANNE

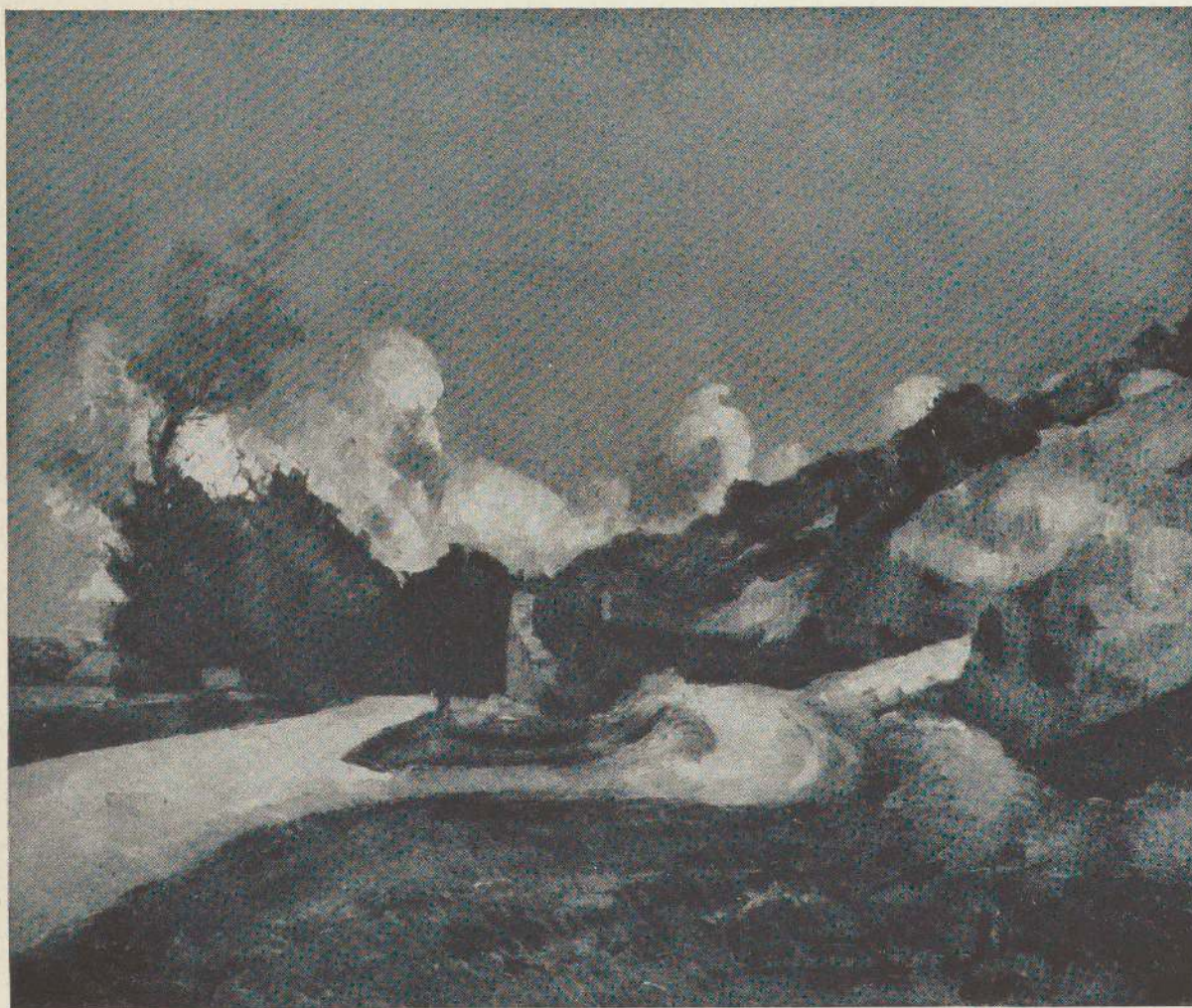
THE BATHERS



PRIVATE COLLECTION, JOSEF STRANSKY, NEW YORK

13 CÉZANNE

BOY BY THE BROOK



PRIVATE COLLECTION, NEW YORK

14 CÉZANNE

LANDSCAPE



COLLECTION, JOHN NICHOLAS BROWN, BOSTON

15 CÉZANNE

ROAD NEAR AUVERS



COLLECTION, AMBROISE VOLLARD, PARIS

16 CÉZANNE

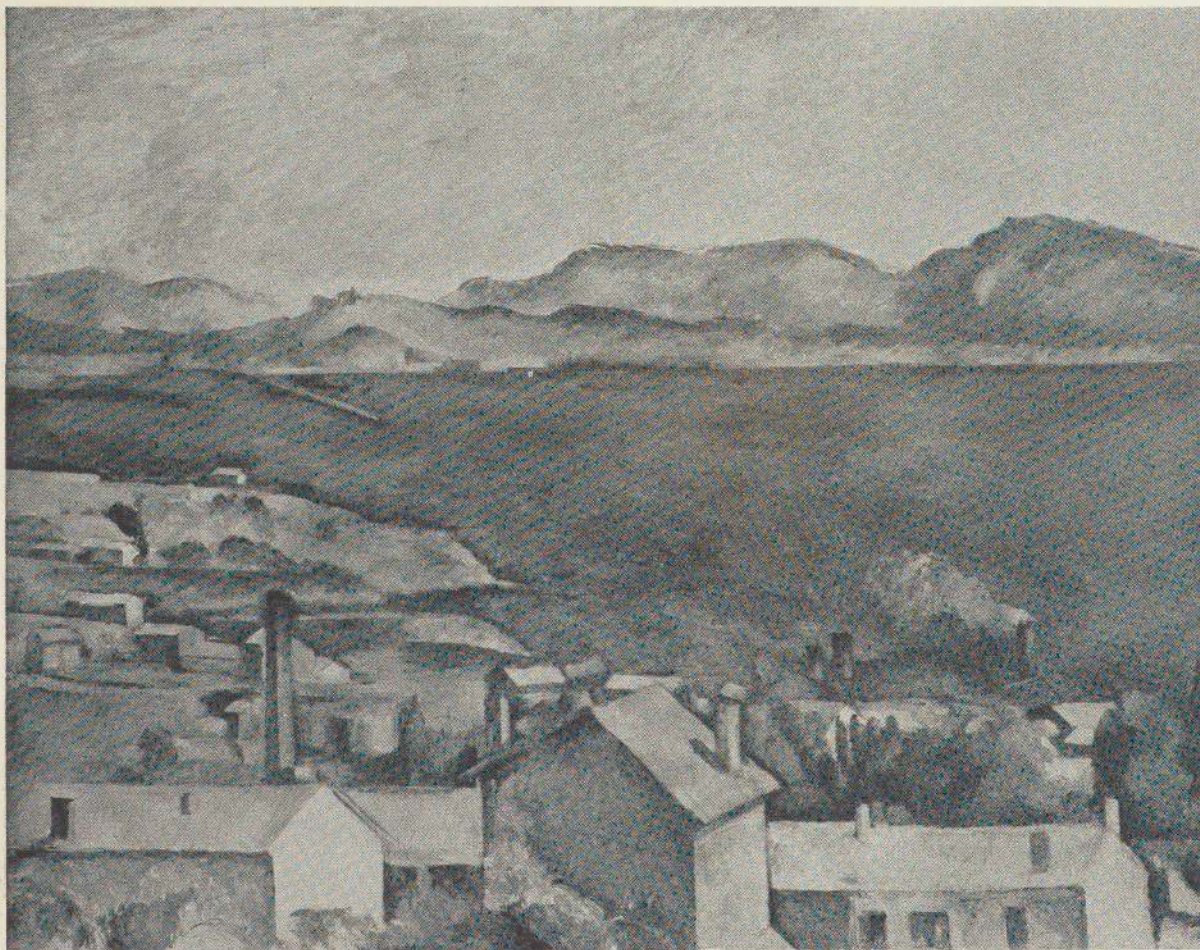
THE FARM



COLLECTION, PAUL GUILLAUME, PARIS

17 CÉZANNE

LE THOLONET



ART INSTITUTE OF CHICAGO, MARTIN A. RYERSON COLLECTION

18 CÉZANNE

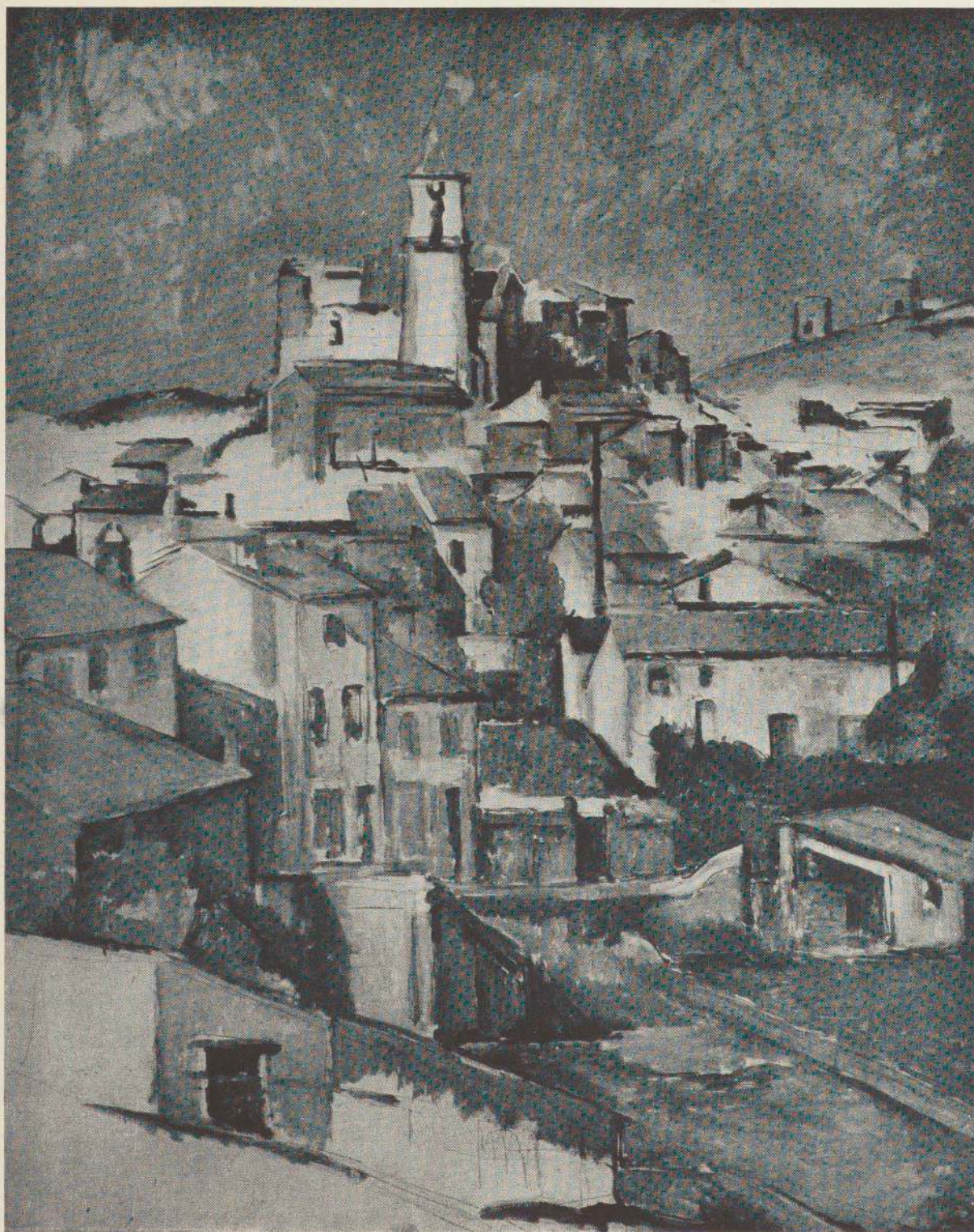
LANDSCAPE AT ESTAQUE



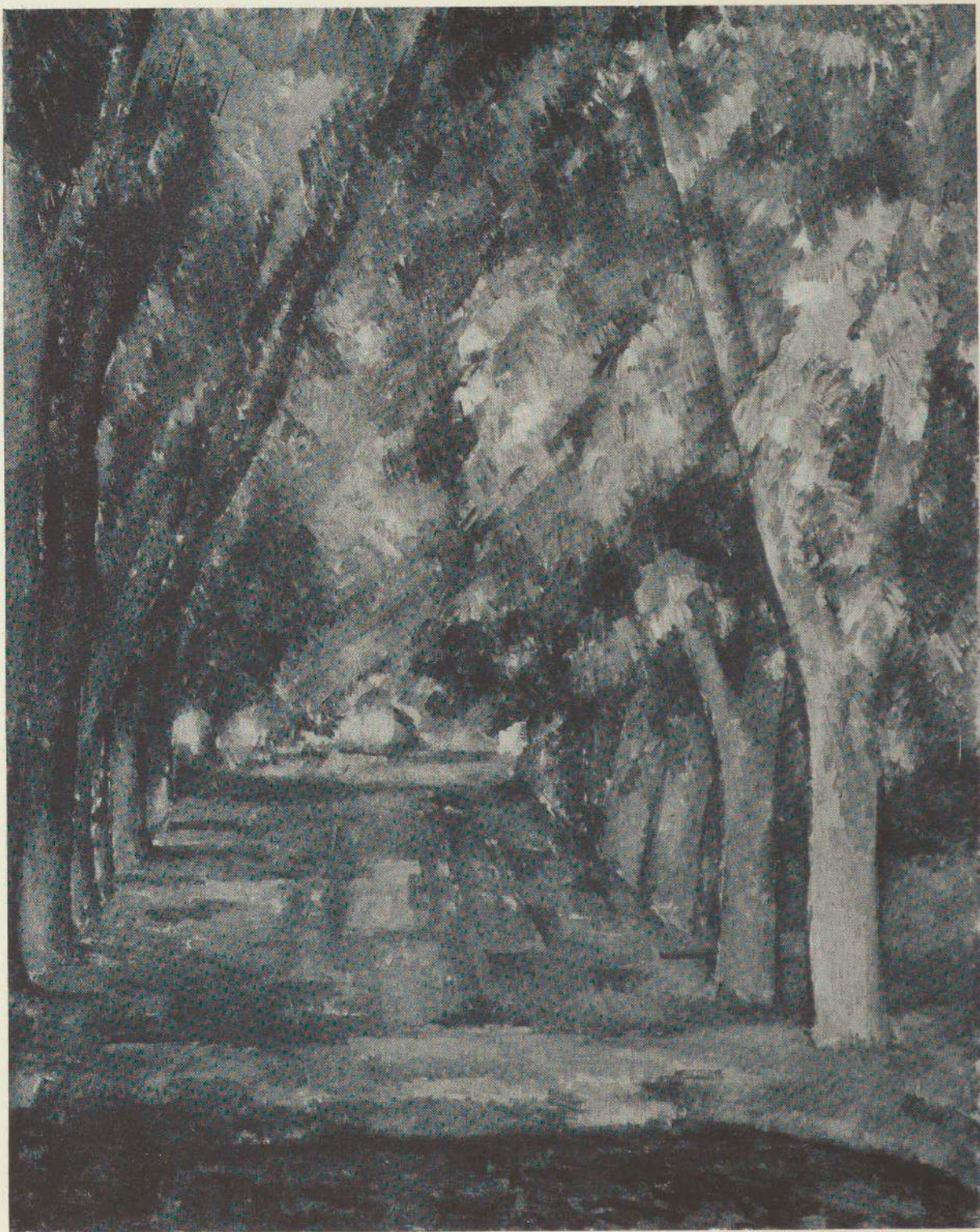
COLLECTION, PAUL ROSENBERG AND COMPANY

19 CÉZANNE

MONT SAINTE VICTOIRE



COLLECTION, DR. H. F. HIRSCHLAND, NEW YORK



COLLECTION, AMBROISE VOLLARD, PARIS

21 CÉZANNE

AISLE OF TREES



PRIVATE COLLECTION, NEW YORK

22 CÉZANNE

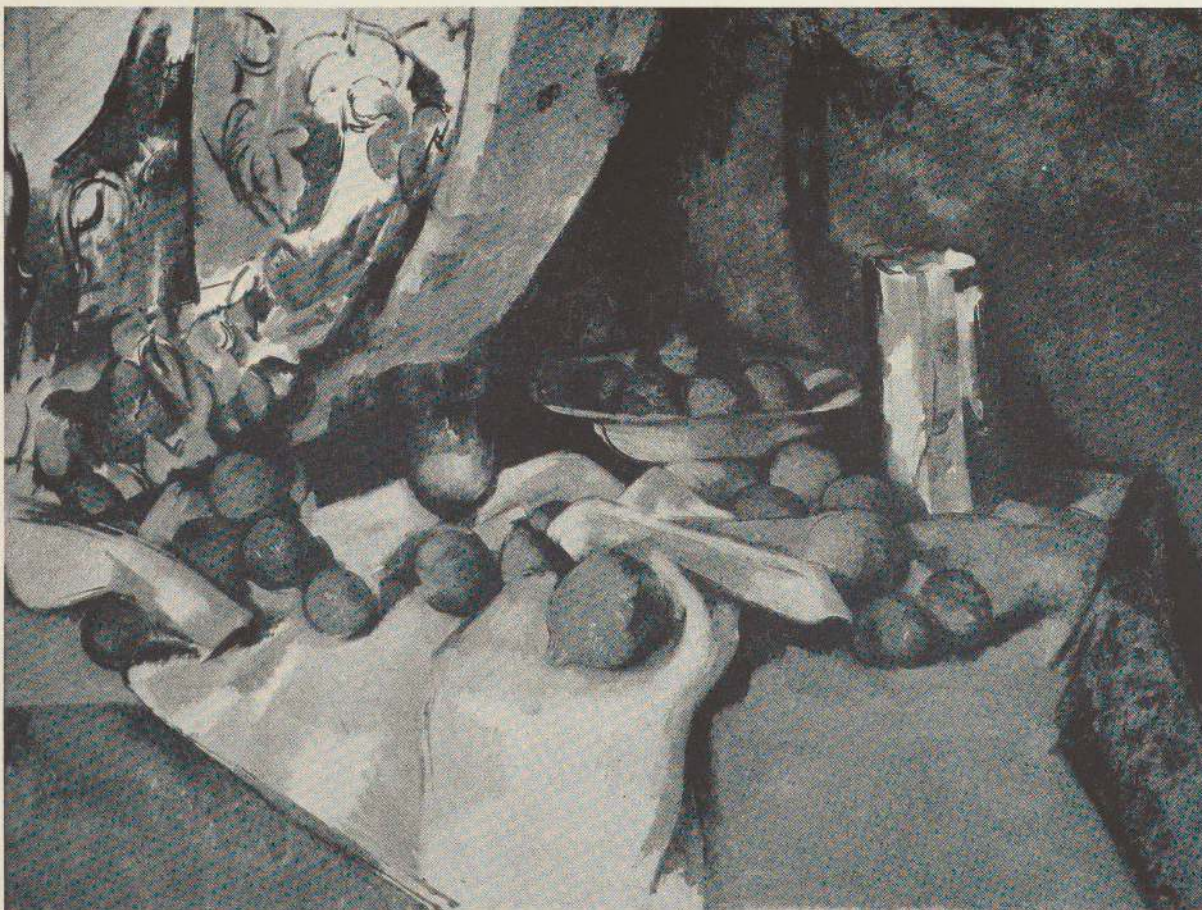
BLUE LANDSCAPE



COLLECTION, MR. AND MRS. RALPH COE, CLEVELAND

23 CÉZANNE

THE PIGEON TOWER



PRIVATE COLLECTION, NEW YORK

24 CÉZANNE

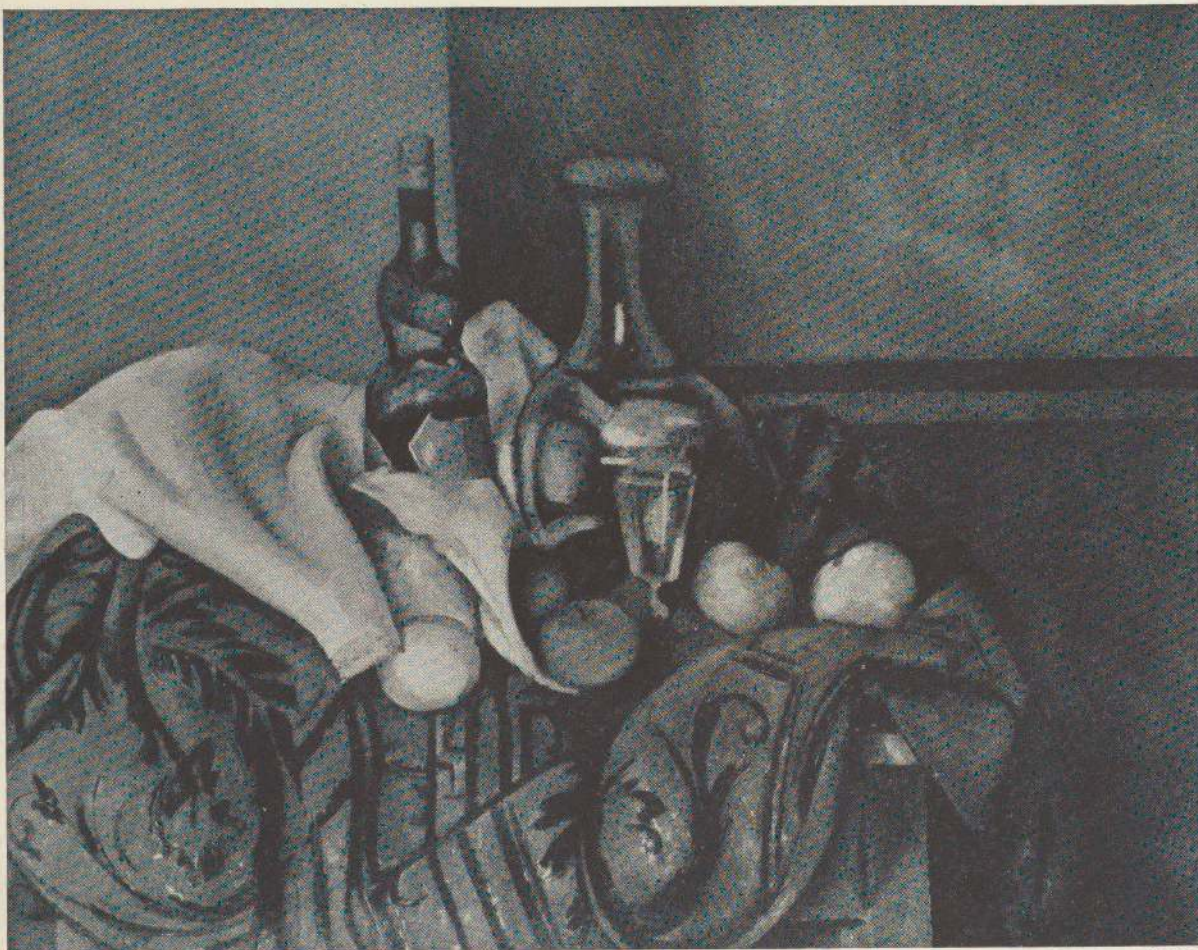
STILL LIFE



PRIVATE COLLECTION, JOSEF STRANSKY, NEW YORK

25 CÉZANNE

STILL LIFE



COLLECTION, MR. AND MRS. CHESTER DALE, NEW YORK

26 CÉZANNE

STILL LIFE



COLLECTION, JOSEPH WINTERBOTHOM, BURLINGTON, VERMONT

27 CÉZANNE

APPLES



COLLECTION, ÉTIENNE BIGNOU, PARIS

28 CÉZANNE

APPLES



COLLECTION, ADOLPH LEWISOHN, NEW YORK

29 CÉZANNE

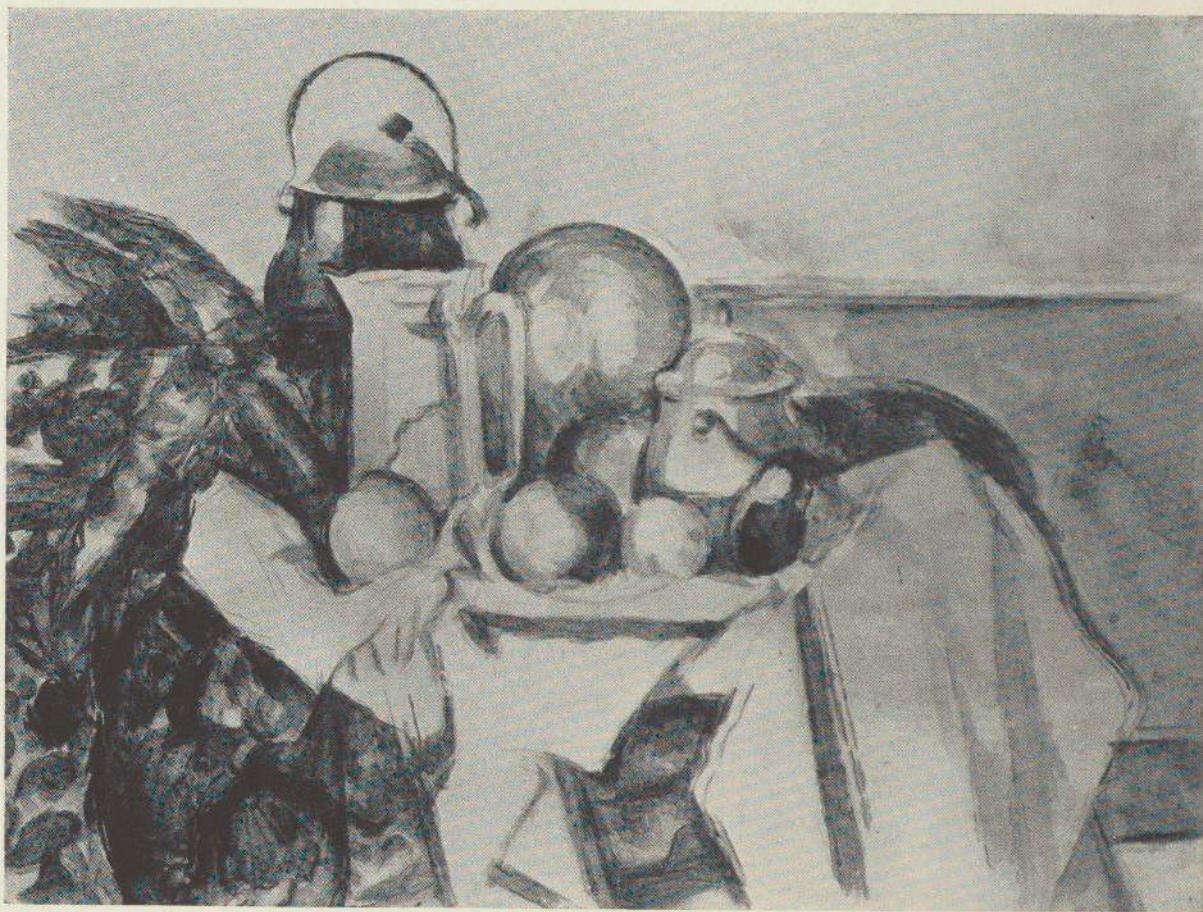
STILL LIFE



PRIVATE COLLECTION

30 CÉZANNE

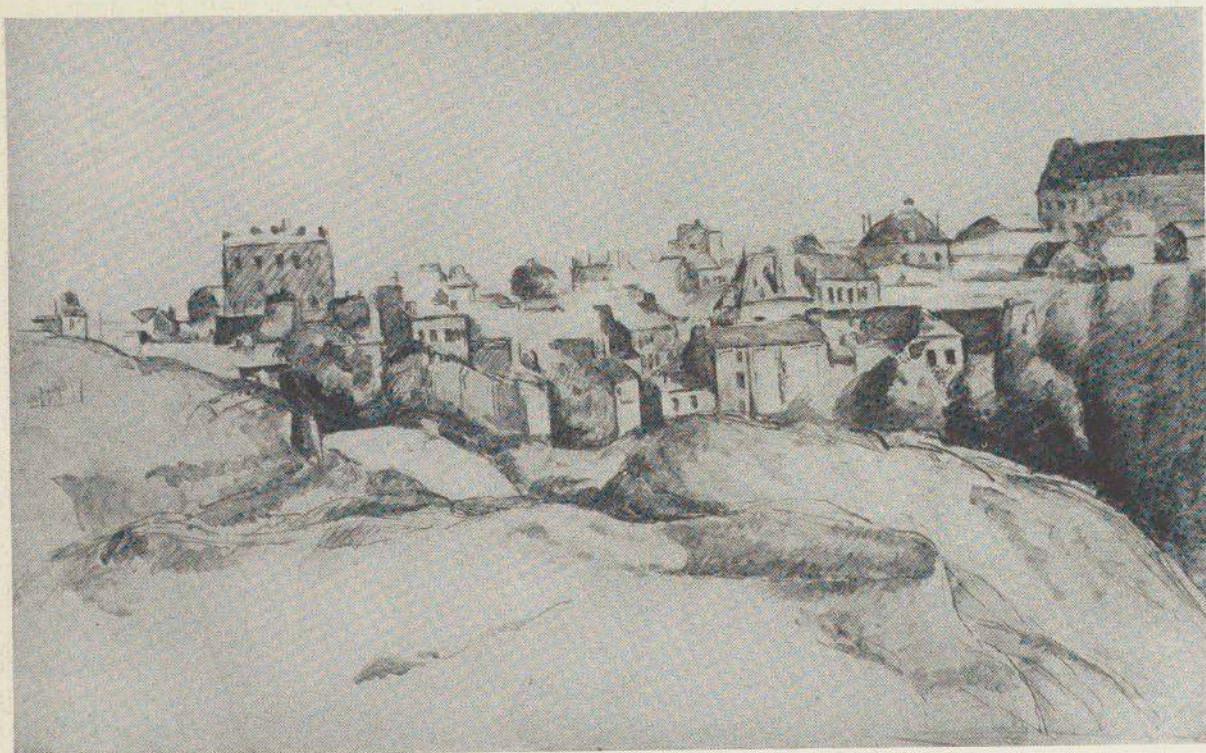
- MONT SAINTE VICTOIRE



COLLECTION, M. KNOEDLER AND COMPANY

34 CÉZANNE

STILL LIFE



COLLECTION, JOSEPH HESSEL, PARIS

34A CÉZANNE

LANDSCAPE, PROVENCE



COLLECTION, W. S. STIMMEL, PITTSBURGH

35 GAUGUIN

SELF PORTRAIT



COLLECTION, MR. AND MRS. Q. A. SHAW MCKEAN, BOSTON



COLLECTION, FLECHTHEIM GALLERY, BERLIN



PRIVATE COLLECTION, JOSEF STRANSKY, NEW YORK



COLLECTION. AMBROISE VOLLARD PARIS

39 GAUGUIN

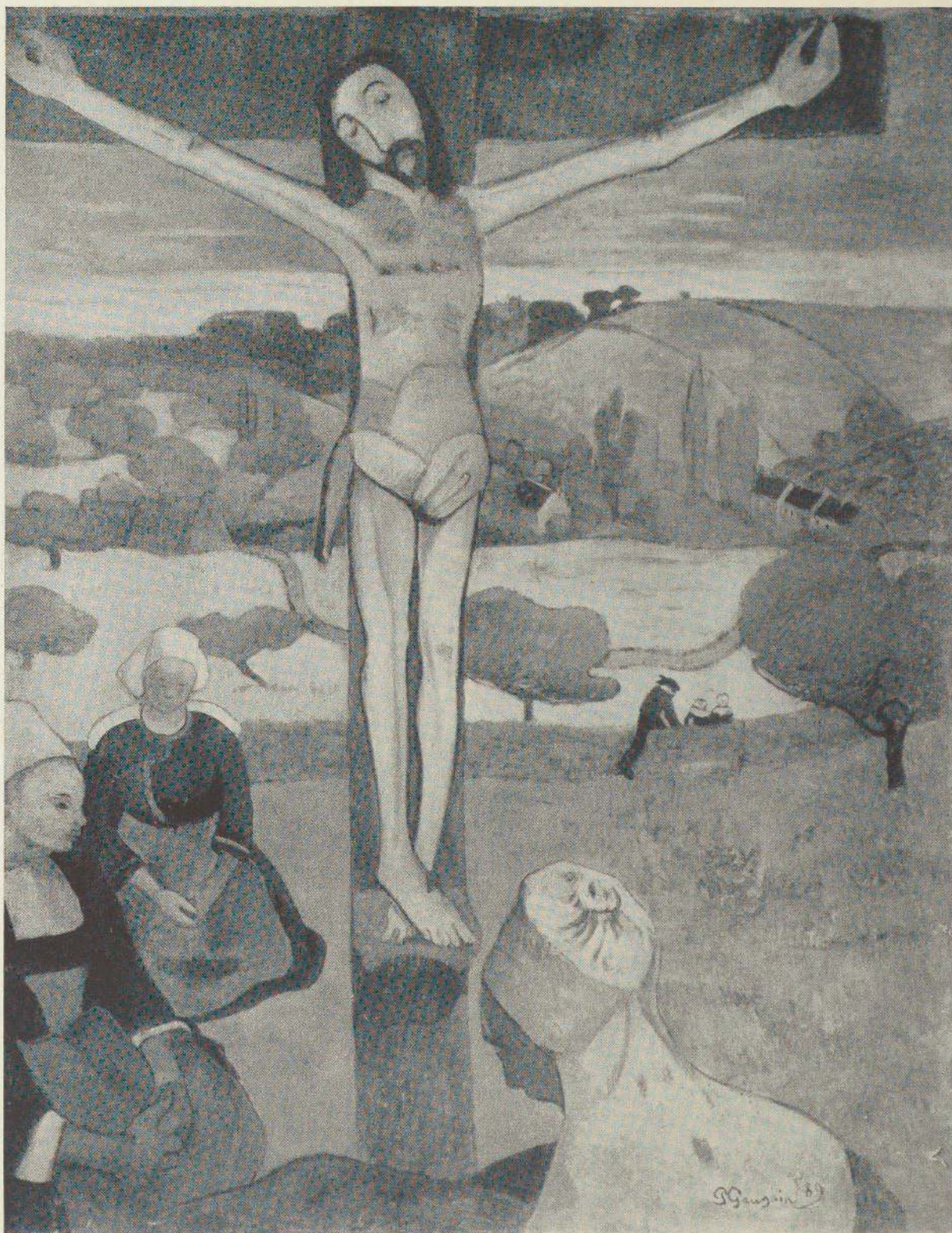
BRETON CHILDREN



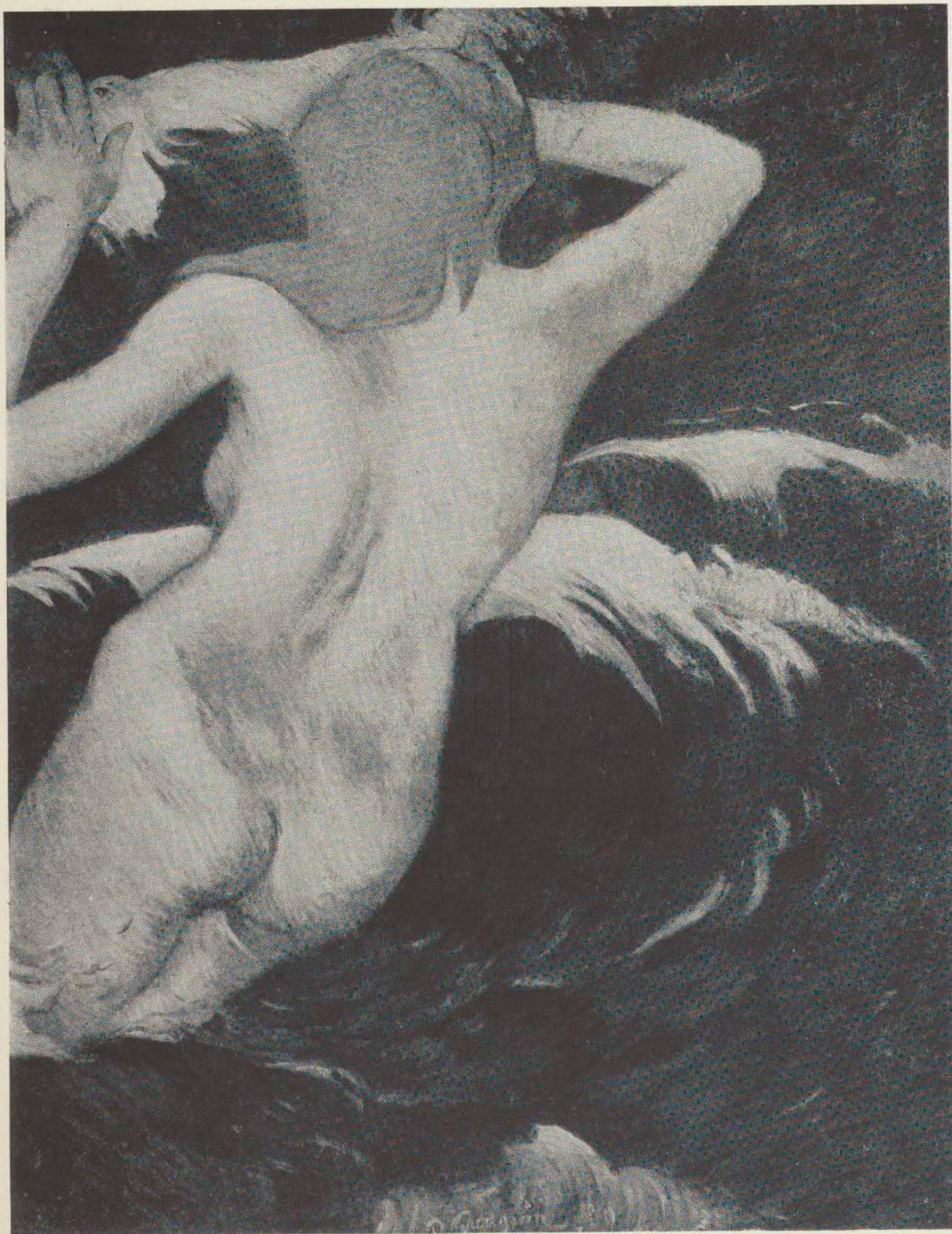
COLLECTION, JAMES W. BARNEY, NEW YORK

40 GAUGUIN

WOMEN OF ARLES



COLLECTION, PAUL ROSENBERG



COLLECTION, MR. AND MRS. FRANK H. GINN, CLEVELAND



COLLECTION. WORCESTER ART MUSEUM



PRIVATE COLLECTION, NEW YORK

44 GAUGUIN

THE SPIRIT OF THE DEAD WATCHING



PRIVATE COLLECTION, NEW YORK

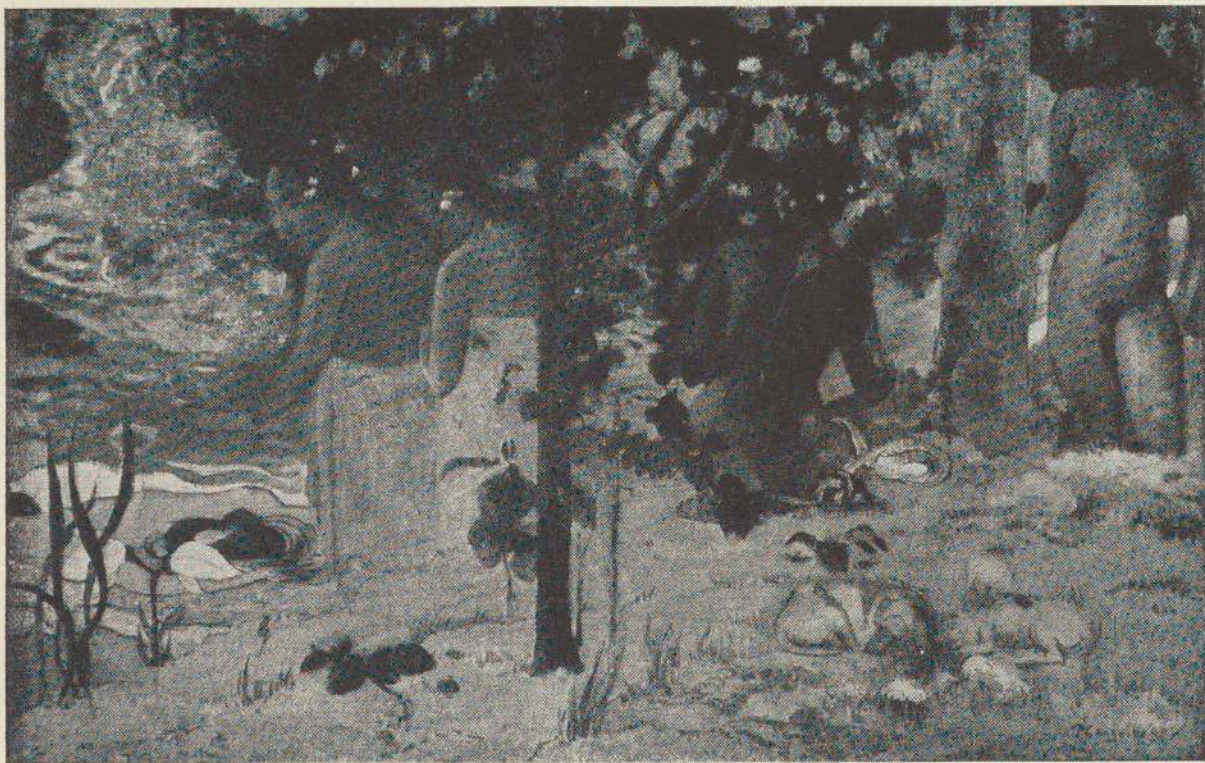


ART INSTITUTE OF CHICAGO, BIRCH-BARTLETT COLLECTION

46 GAUGUIN

THE DAY OF THE GOD





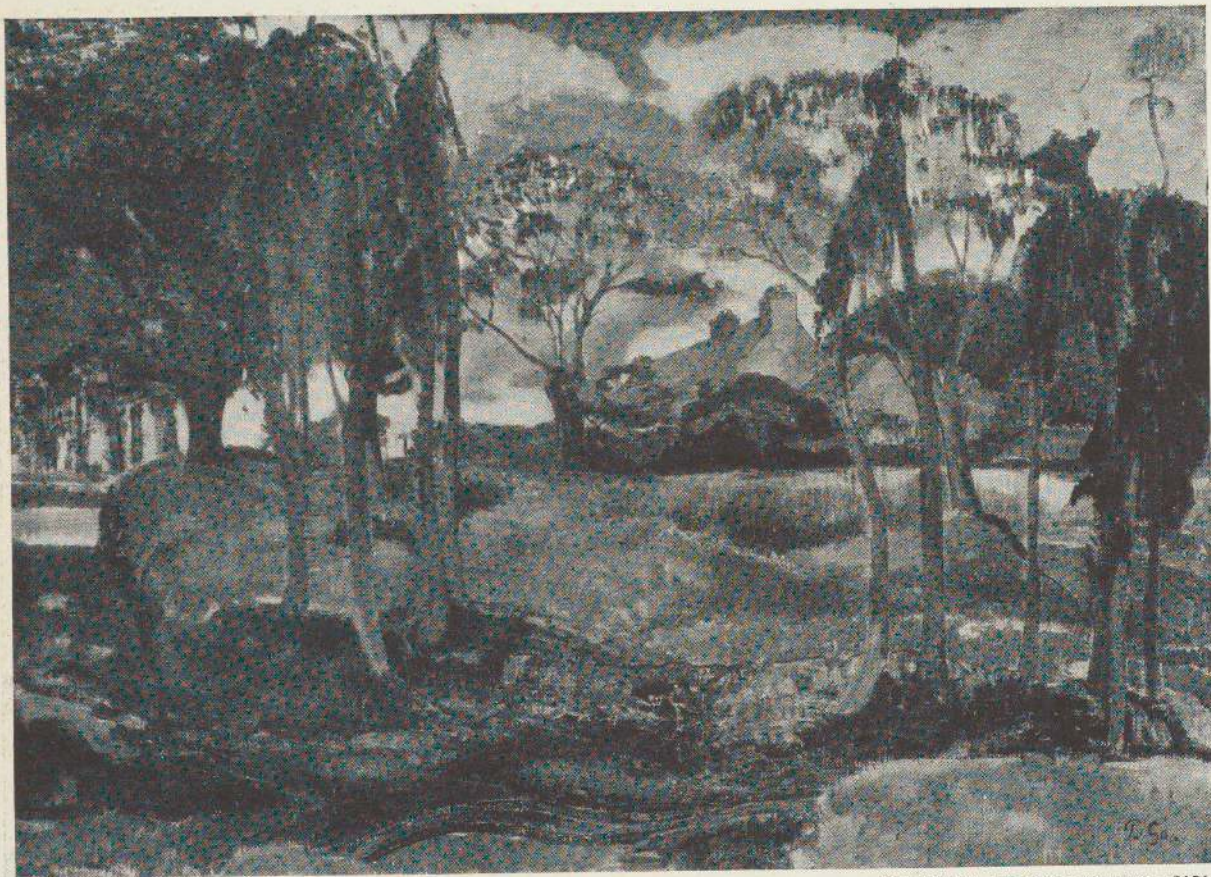
COLLECTION, ADOLPH LEWISOHN, NEW YORK

48 GAUGUIN

THE BATHERS



ART INSTITUTE OF CHICAGO, BIRCH-BARTLETT COLLECTION



COLLECTION. AMBROISE VOLLARD, PARIS

50 GAUGUIN

BRETON LANDSCAPE



PRIVATE COLLECTION, NEW YORK

51 GAUGUIN

LANDSCAPE TAHITI



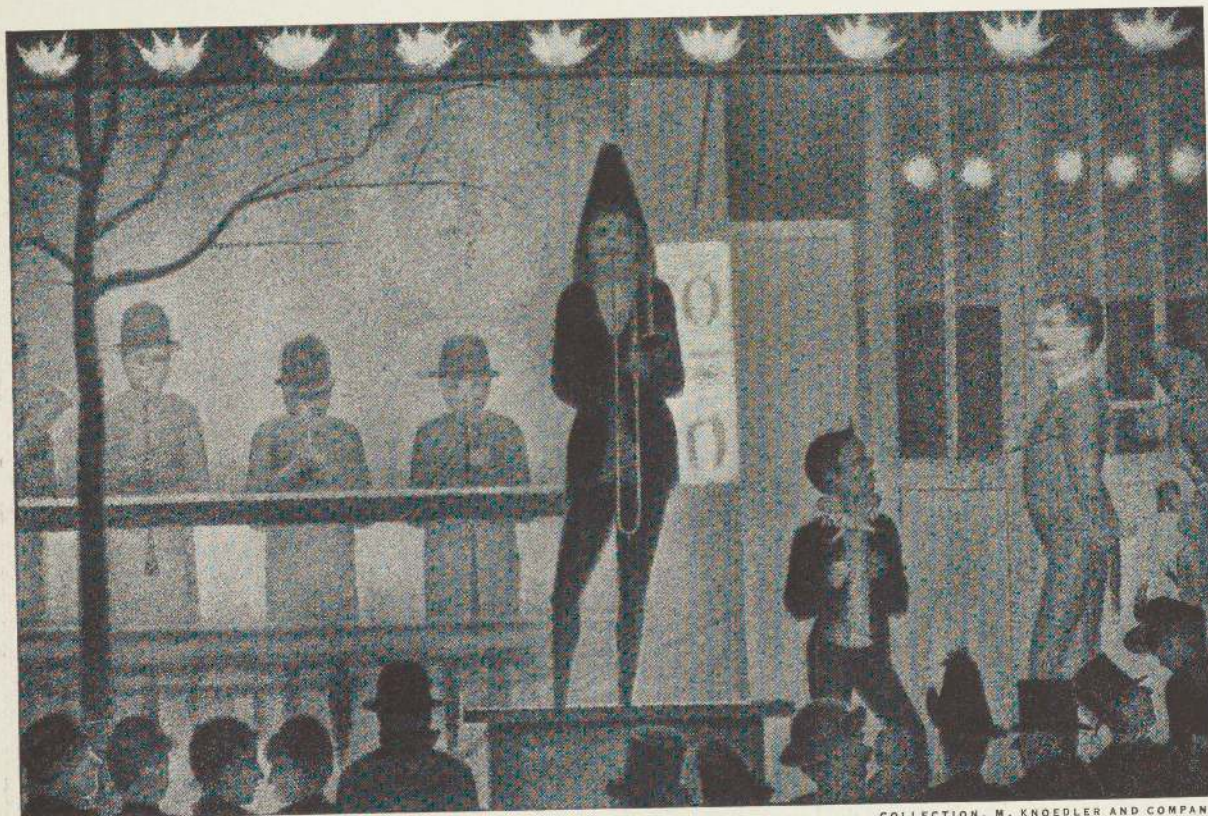
COLLECTION, JOHN T. SPAULDING, BOSTON

52 GAUGUIN

FLOWERS AND FRUIT



COLLECTION, STEPHEN HAWEIS, GREENWICH, CONNECTICUT



COLLECTION, M. KNOEDLER AND COMPANY

55 SEURAT

SIDE SHOW



COLLECTION, M. KNOEDLER AND COMPANY

55 SEURAT

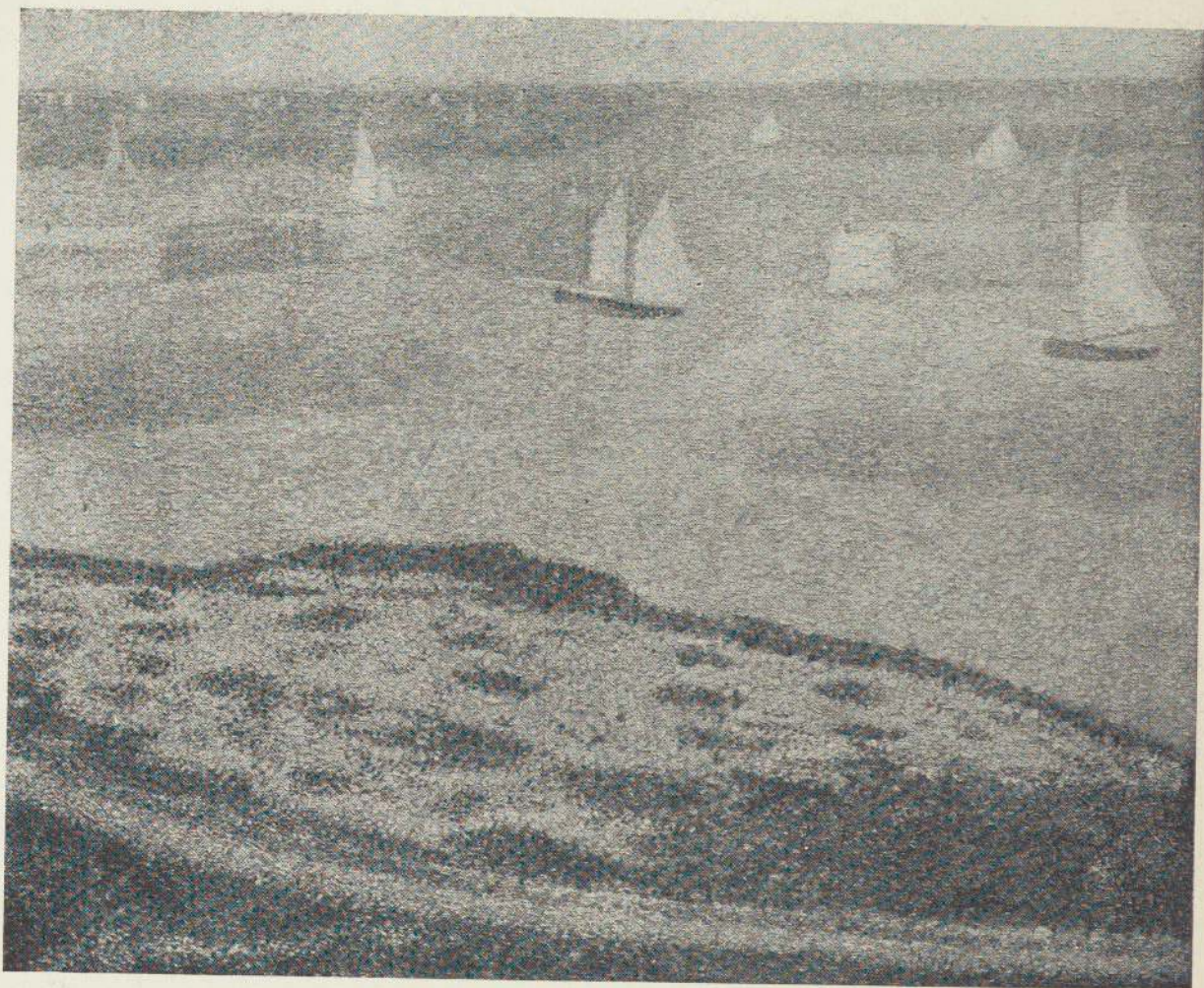
SIDE SHOW (DETAIL)



COLLECTION, ADOLPH LEWISOHN, NEW YORK

56 SEURAT

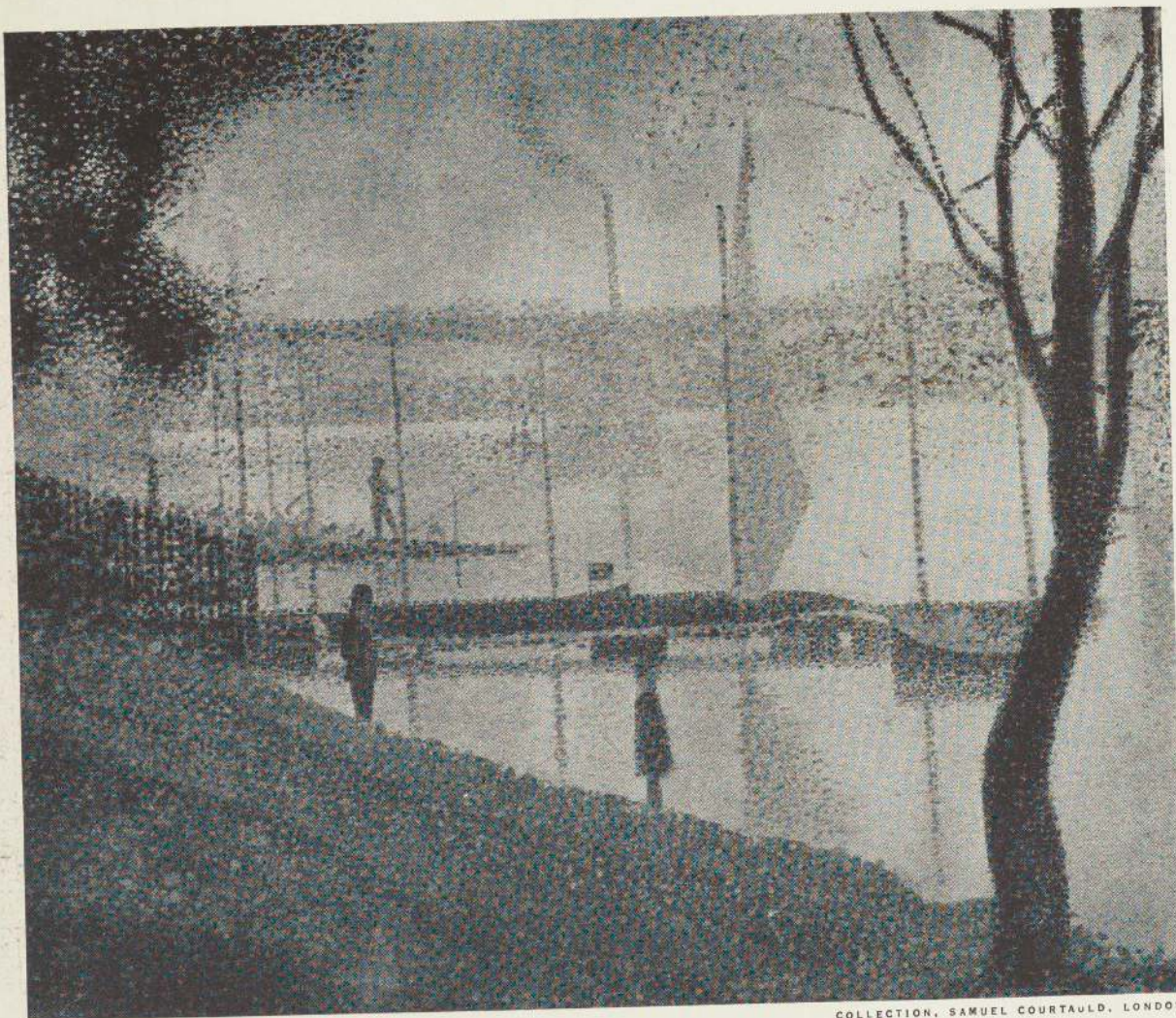
SUNDAY ON LA GRANDE-JATTE



PRIVATE COLLECTION, NEW YORK

57 SEURAT

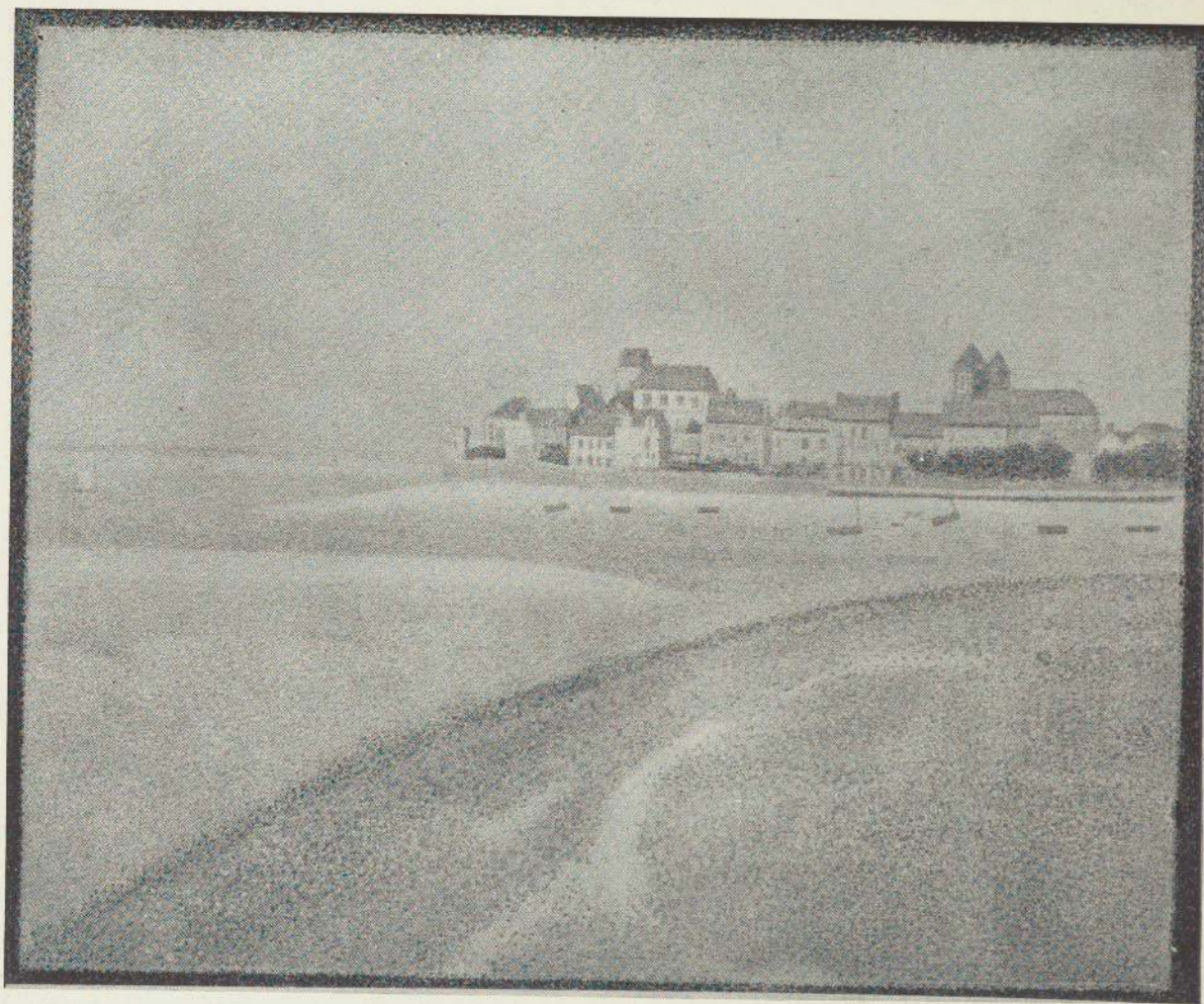
PORT-EN-BESSIN



COLLECTION, SAMUEL COURTAULD, LONDON

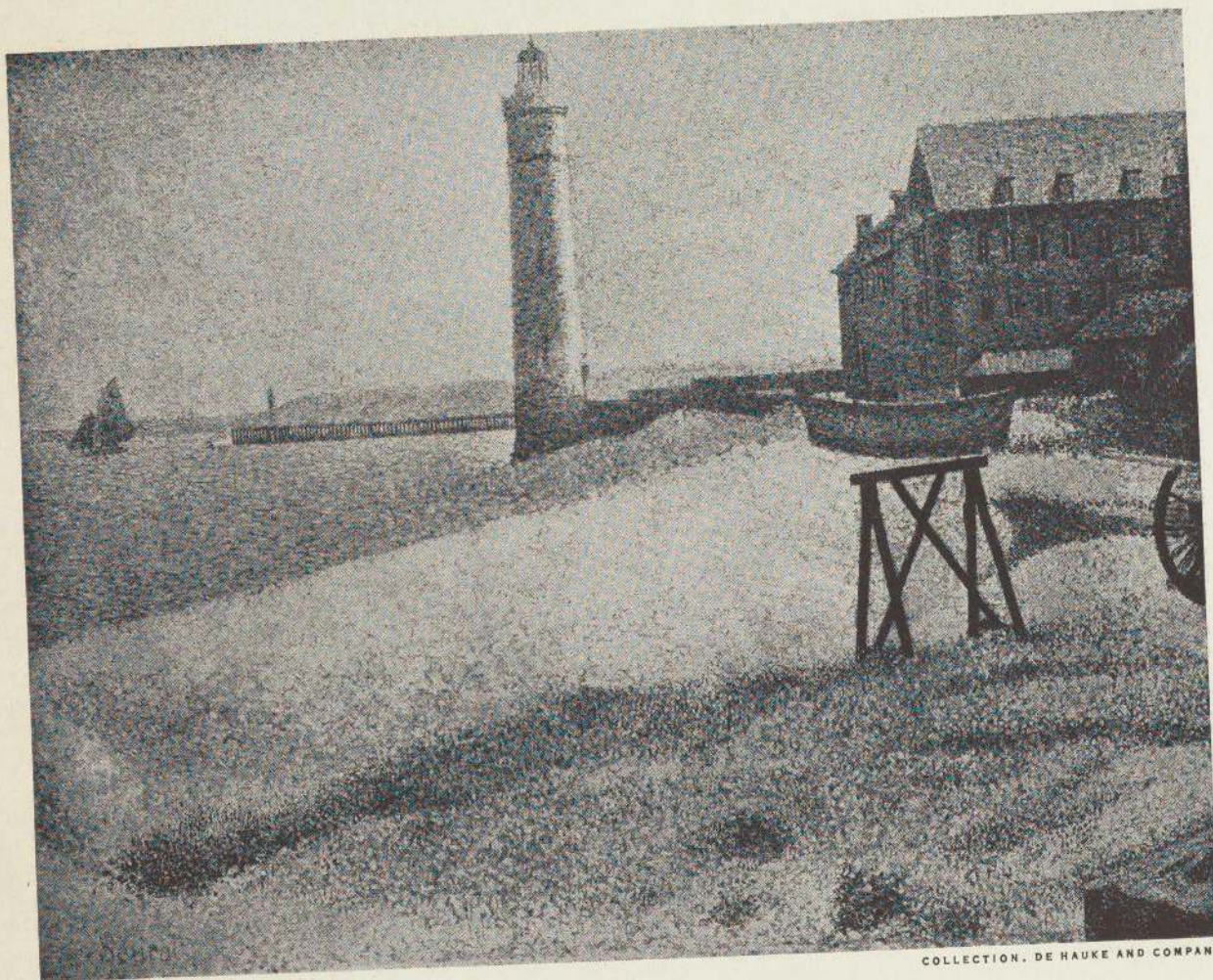
58 SEURAT

THE BRIDGE OF COURBEVOIE



59 SEURAT

COLLECTION, PAUL ROSENBERG AND COMPANY
THE BEACH AT LE CROTOY



COLLECTION, DE HAUKE AND COMPANY

60 SEURAT

THE LIGHTHOUSE AT HONFLEURS



COLLECTION. M. KNOEDLER AND COMPANY

61 SEURAT

THE NAVAL BASE AT PORT-EN-BESSIN



COLLECTION, STEPHEN C. CLARK, NEW YORK

62 SEURAT

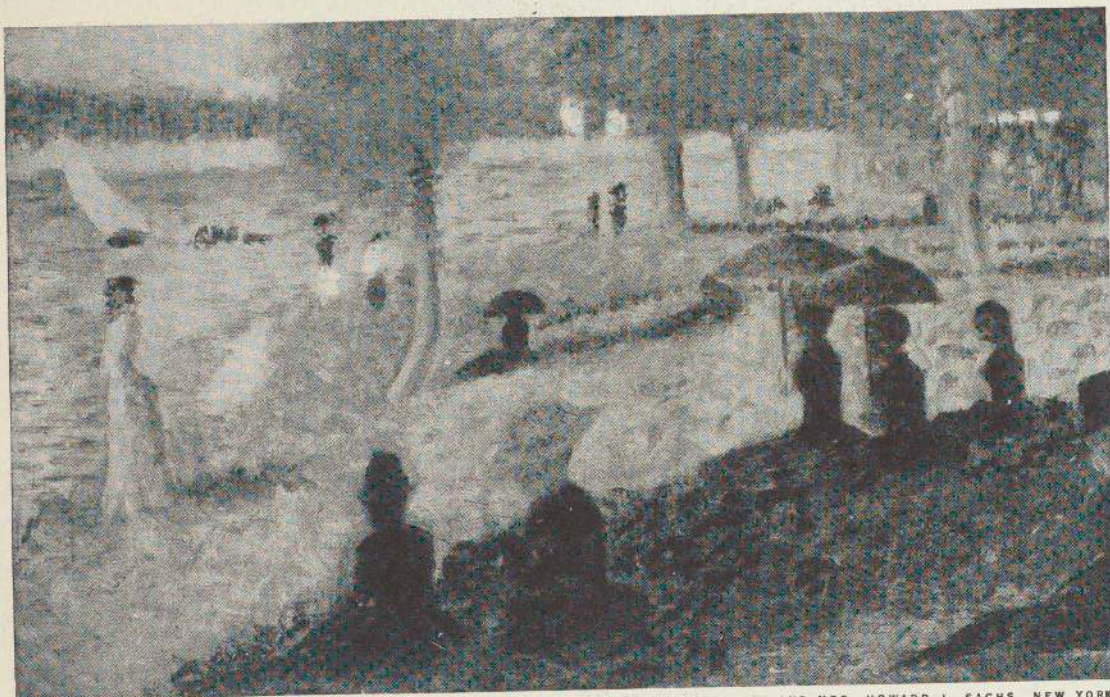
THE BANK OF THE SEINE



PRIVATE COLLECTION, JOSEF STRANSKY, NEW YORK

63 SEURAT

THE MOWER



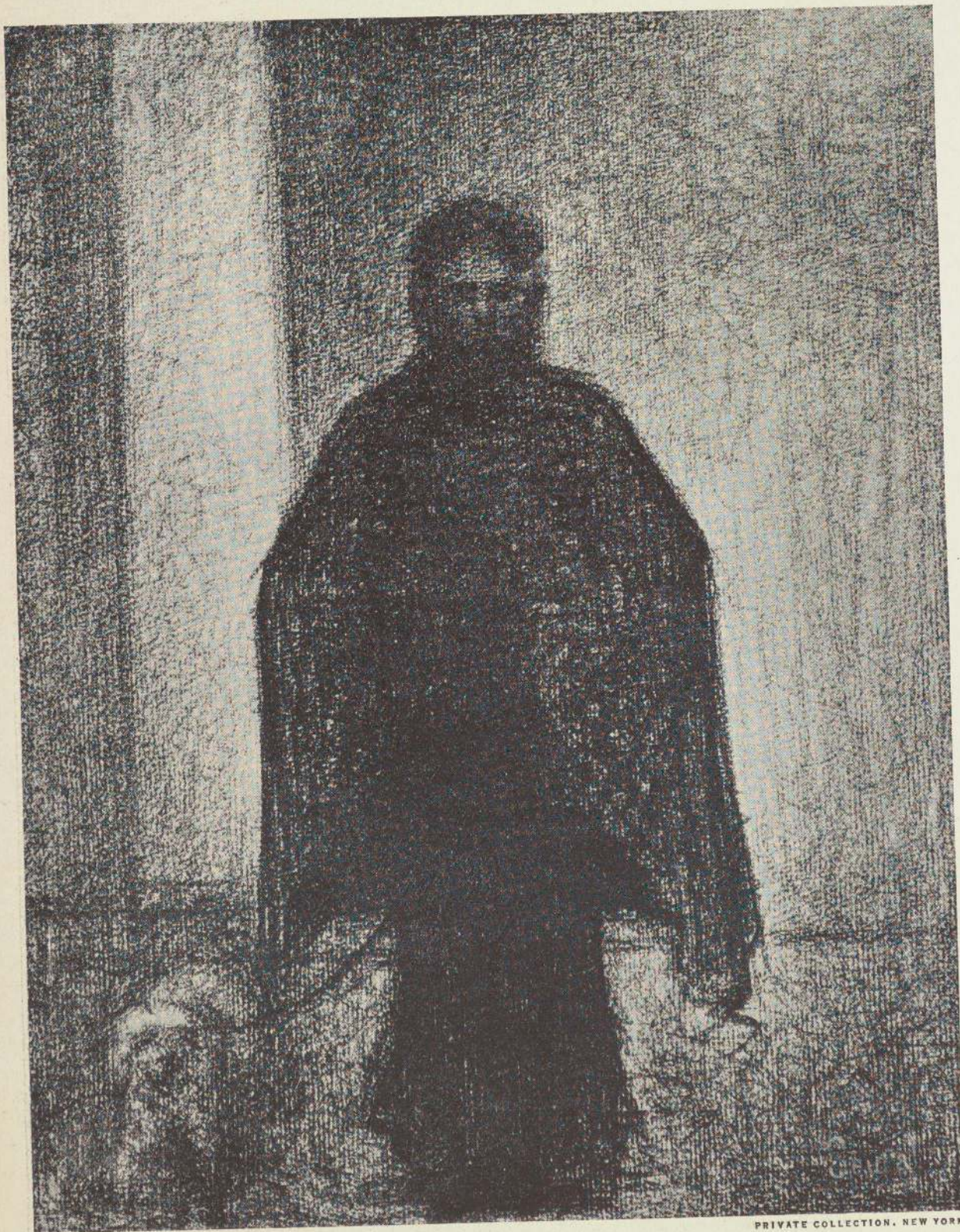
COLLECTION, MR. AND MRS. HOWARD J. SACHS, NEW YORK

64 SEURAT

STUDY FOR LA GRANDE-JATTE



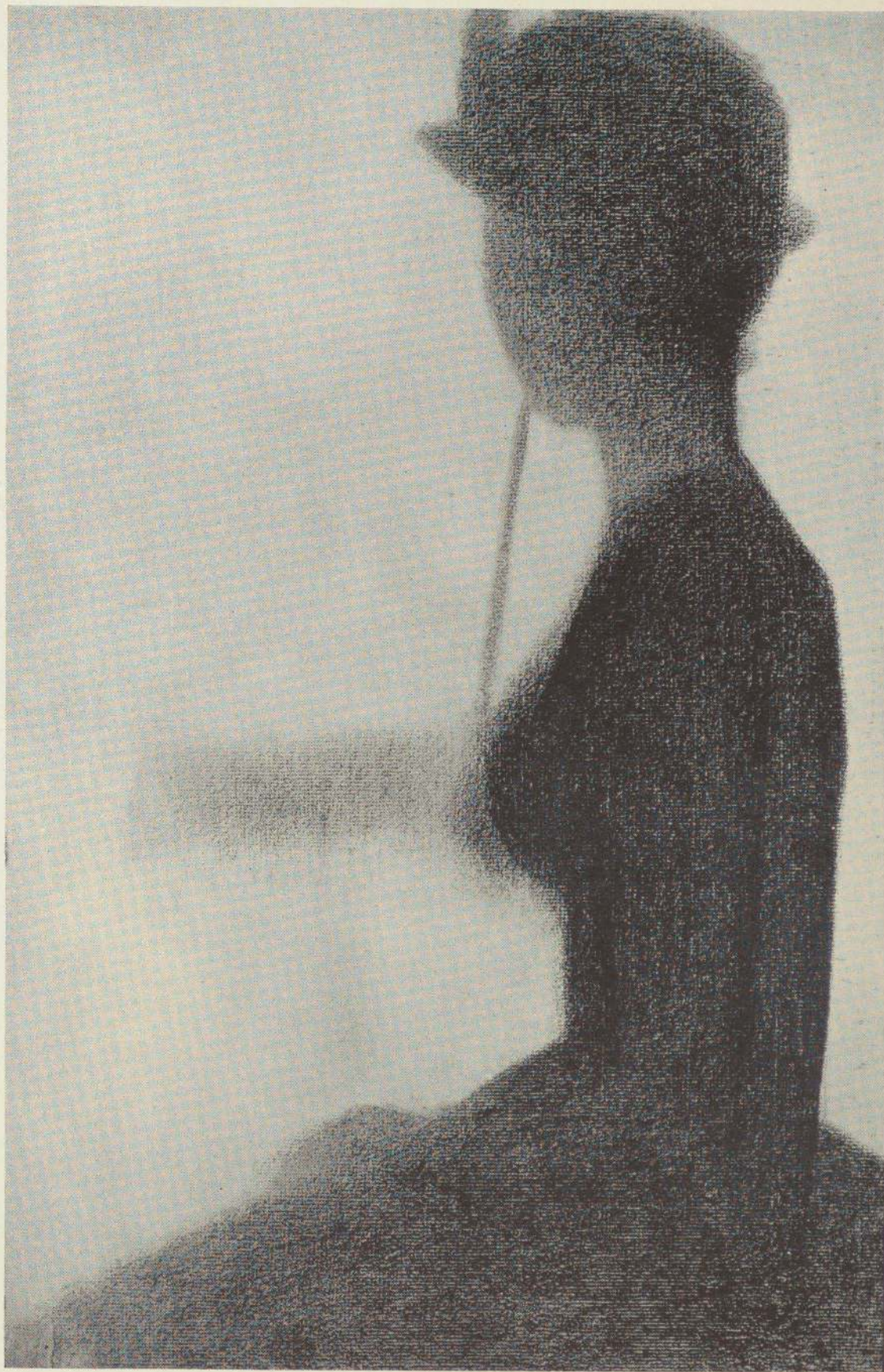
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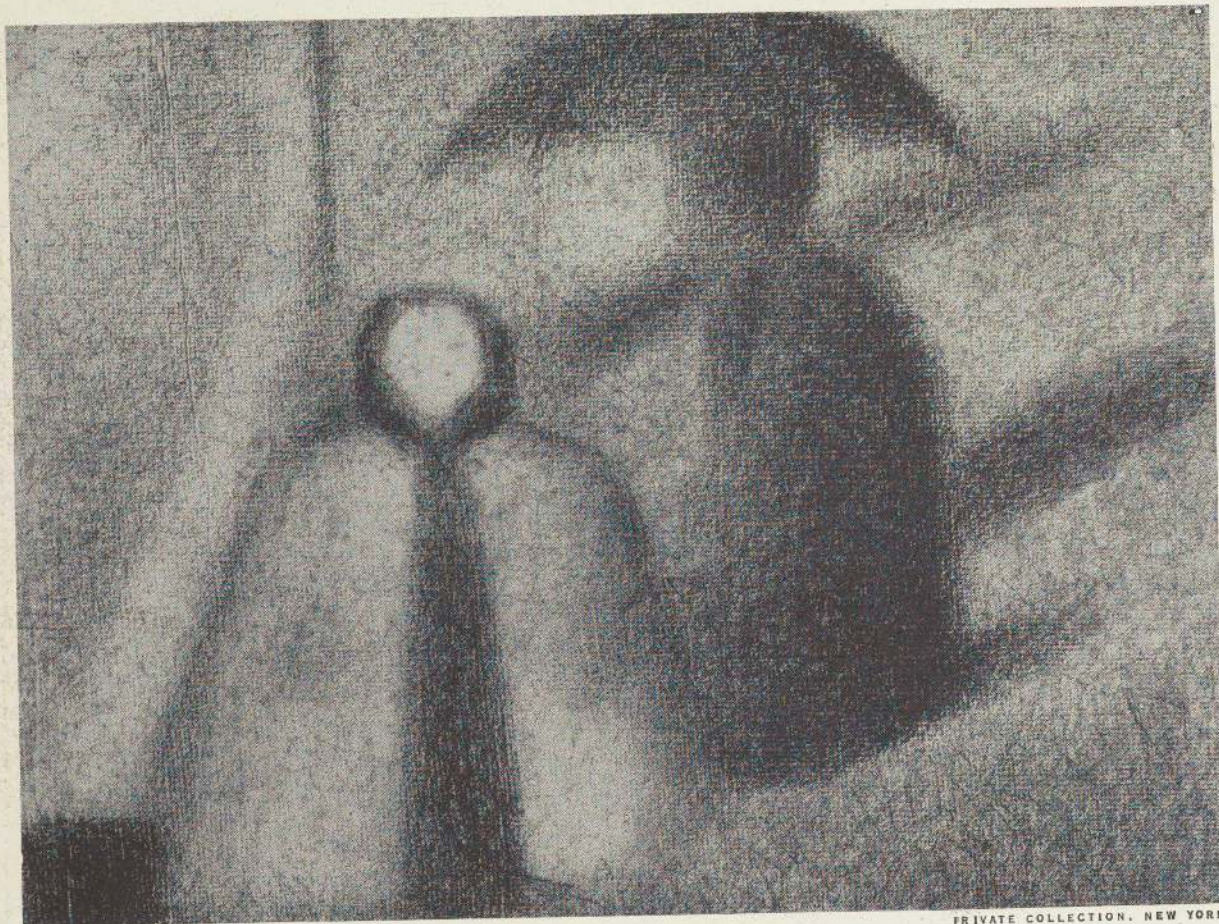
PRIVATE COLLECTION, NEW YORK

66 SEURAT

WOMAN WITH A DOG



PRIVATE COLLECTION. NEW YORK



PRIVATE COLLECTION, NEW YORK

68 SEURAT

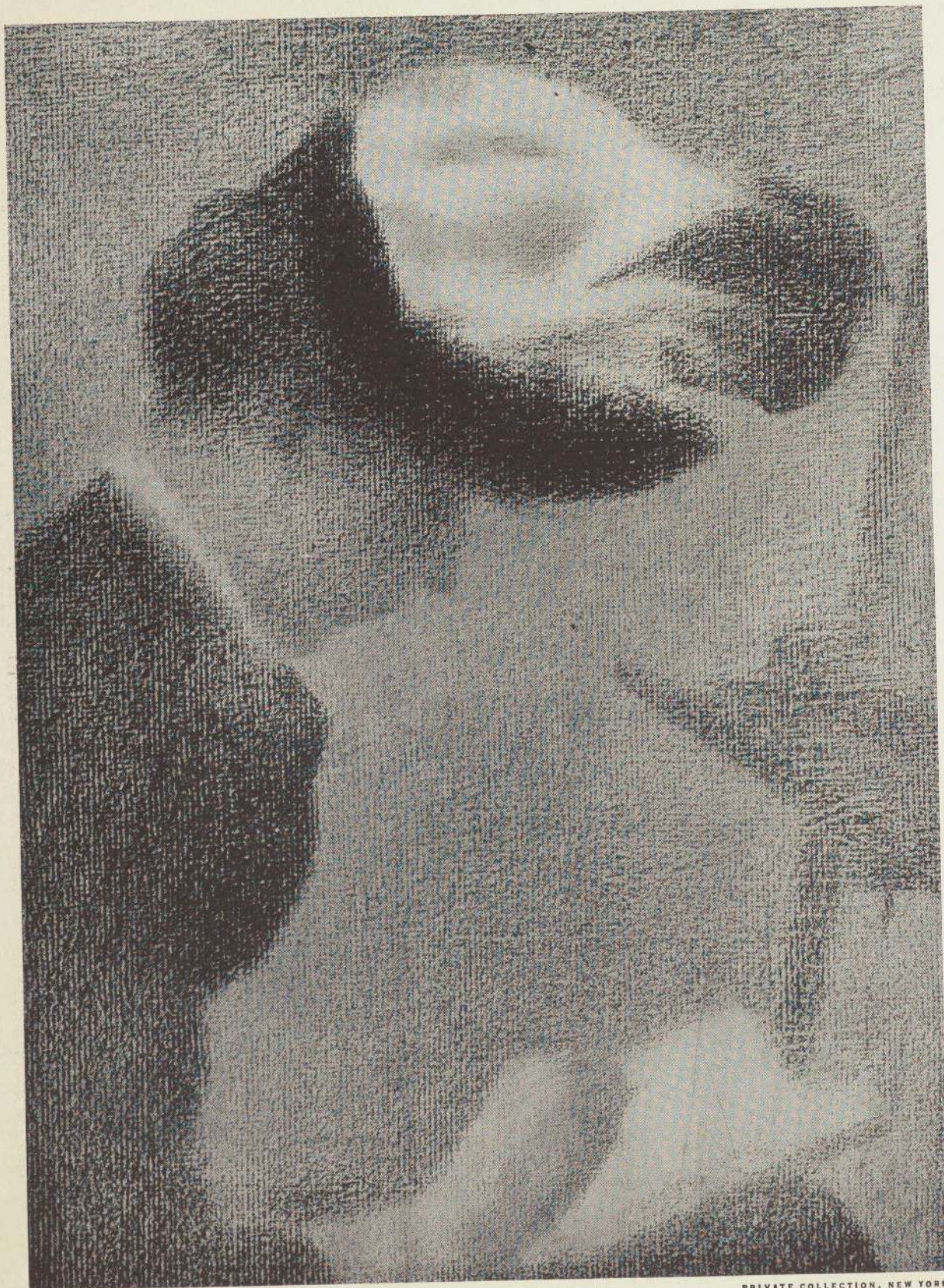
THE NURSE



PRIVATE COLLECTION, NEW YORK

69 SEURAT

THREE WOMEN



PRIVATE COLLECTION, NEW YORK

70 SEURAT

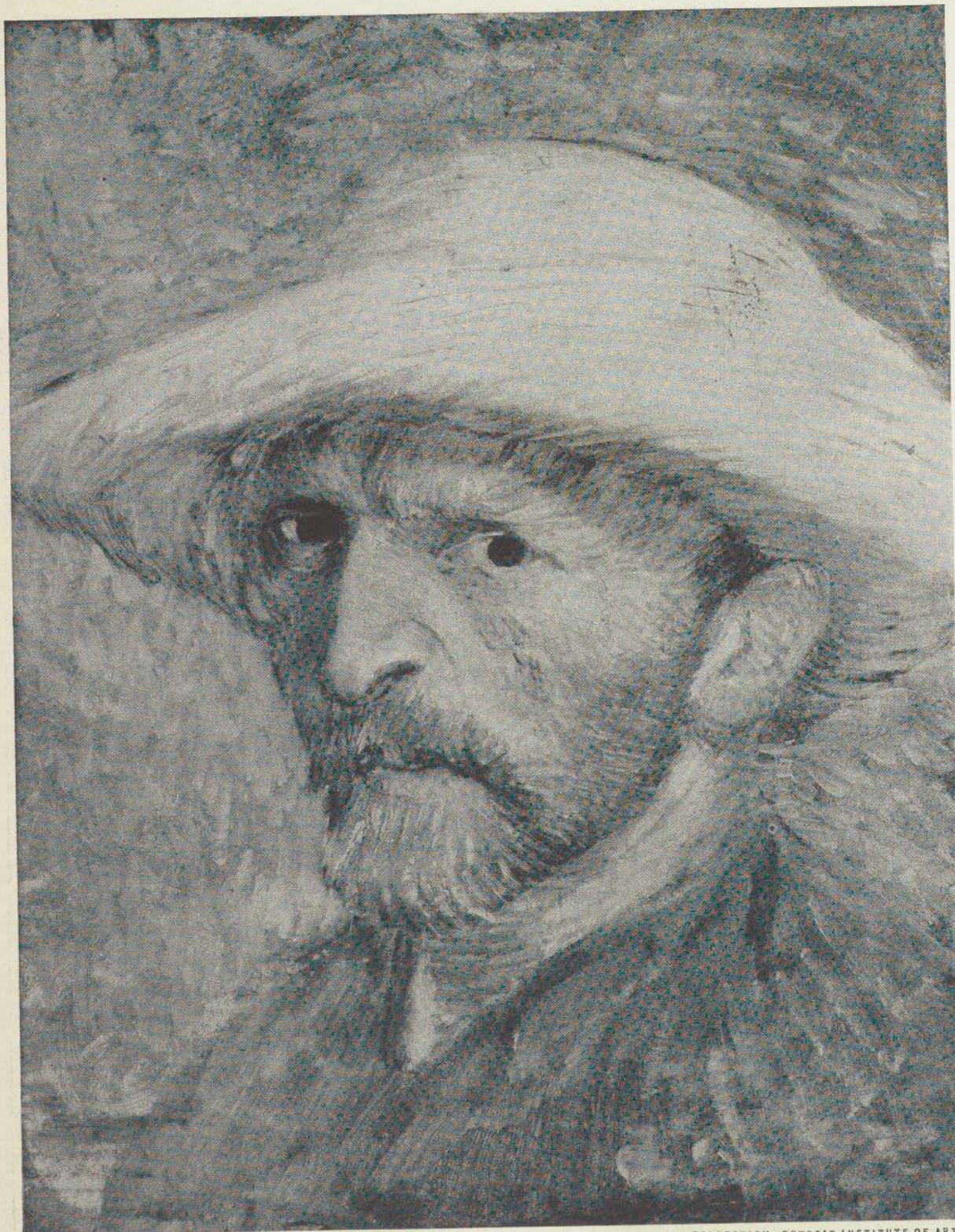
WOMAN READING



71 SEURAT

PRIVATE COLLECTION, NEW YORK

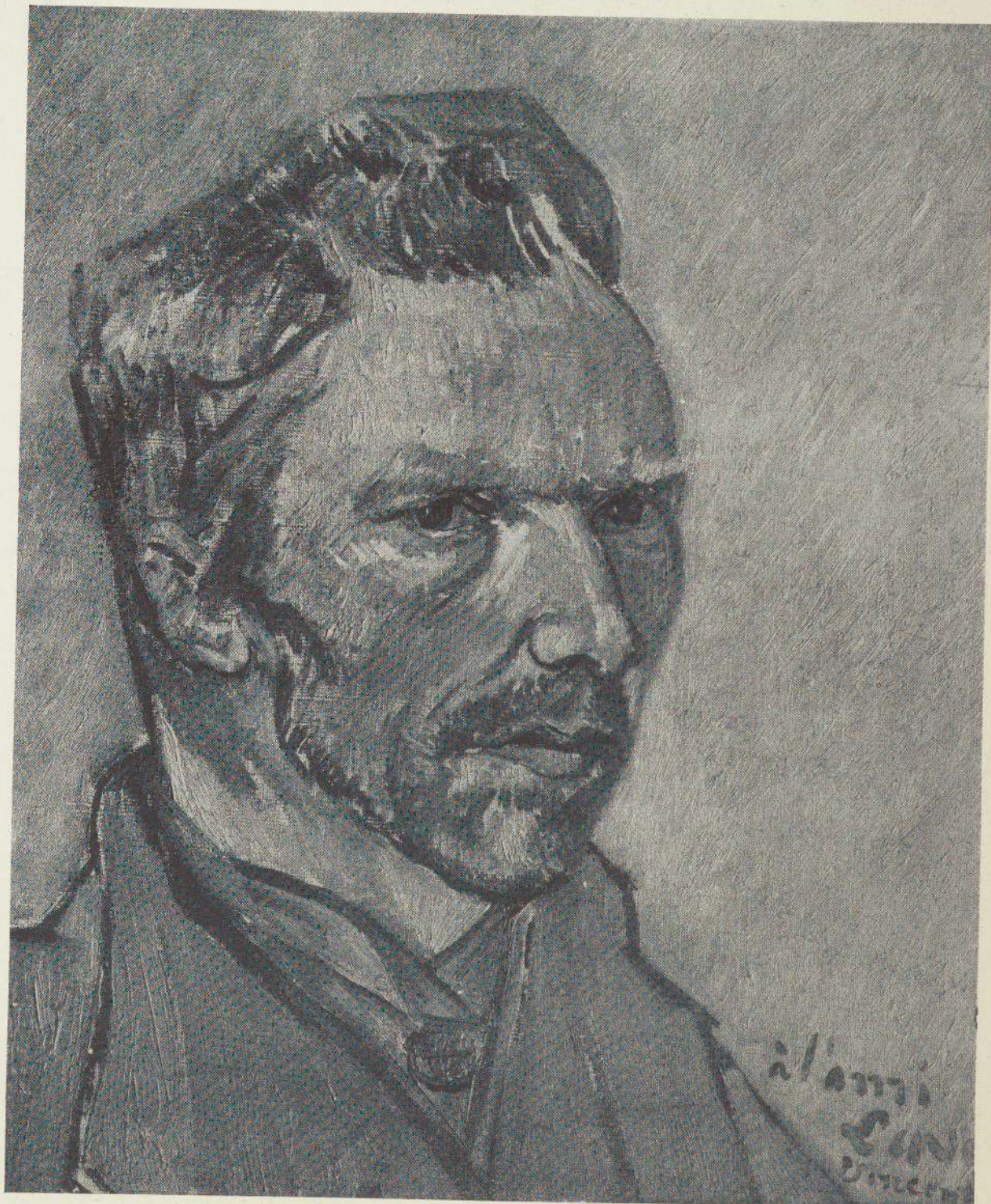
WOMAN SEWING



COLLECTION, DETROIT INSTITUTE OF ARTS

72 VAN GOGH

SELF PORTRAIT IN A STRAW HAT



72A VAN GOGH

COLLECTION. BERNHEIM JEUNE

SELF PORTRAIT



COLLECTION. ADOLPH LEWISOHN. NEW YORK

73 VAN GOGH

L'ARLÉSIENNE



COLLECTION, DR. AND MRS. HARRY BAKWIN, NEW YORK

74 VAN GOGH

L'ARLÉSIENNE



COLLECTION, MR. AND MRS. CHESTER DALE, NEW YORK

75 VAN GOGH

YOUNG GIRL



76 VAN GOGH

COLLECTION, ROBERT TREAT PAINE, 2ND, BOSTON

POSTMAN



PRIVATE COLLECTION, NEW YORK

77 VAN GOGH

PORTRAIT OF A GIRL



COLLECTION V. W. VAN GOGH, AMSTERDAM

78 VAN GOGH

PIETÀ



ART INSTITUTE OF CHICAGO, BIRCH-BARTLETT COLLECTION

79 VAN GOGH

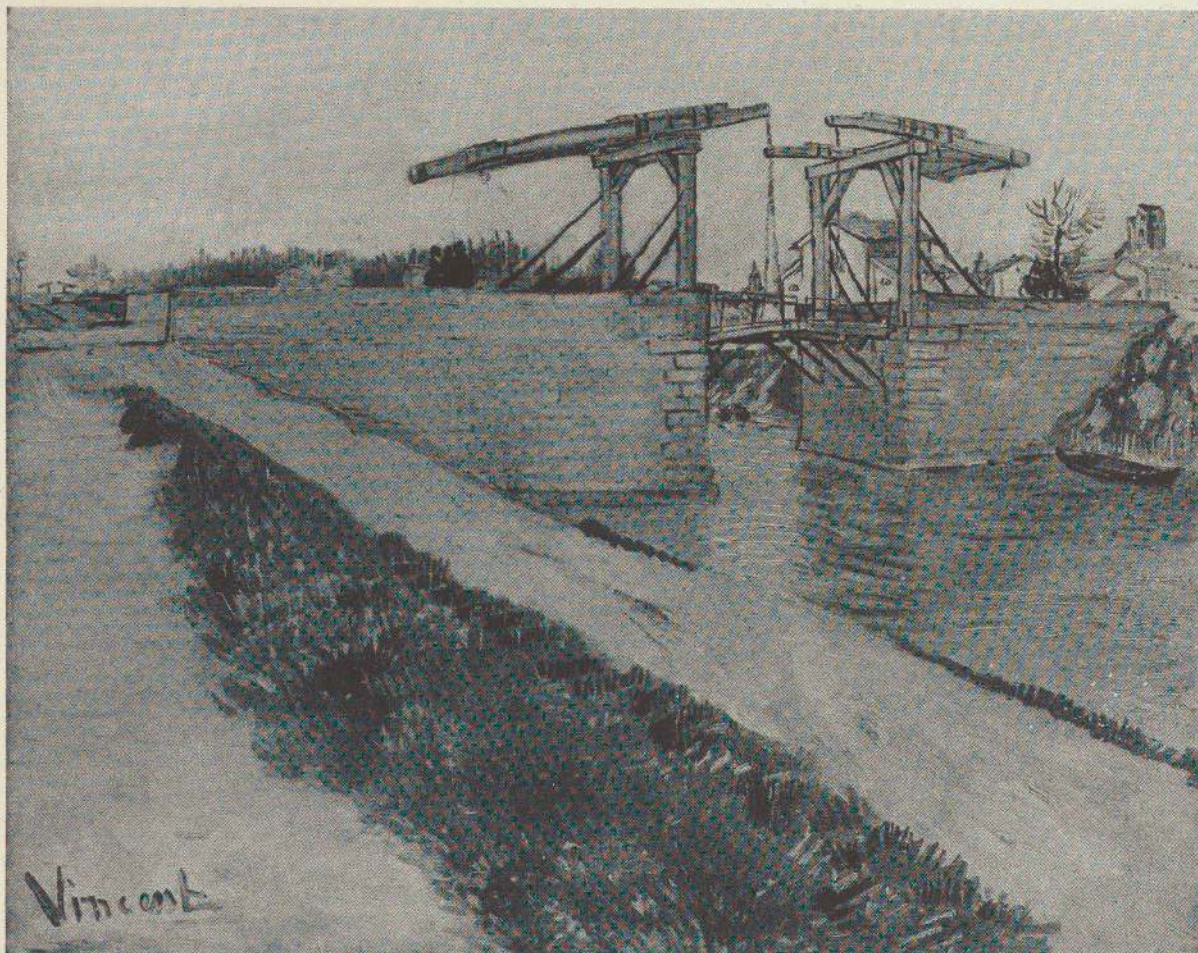
VAN GOGH'S ROOM AT ARLES



COLLECTION. V. W. VAN GOGH. AMSTERDAM

80 VAN GOGH

VAN GOGH'S HOUSE AT ARLES



COLLECTION, V. W. VAN GOGH, AMSTERDAM

81 VAN GOGH

THE BRIDGE AT ARLES



COLLECTION, ARTHUR AND ALICE SACHS, NEW YORK

82 VAN GOGH

THE GARDENS OF ARLES



PRIVATE COLLECTION, NEW YORK

83 VAN GOGH

THE HOUSE ON THE CRAU



COLLECTION. KEITH MCLEOD, BOSTON

84 VAN GOGH

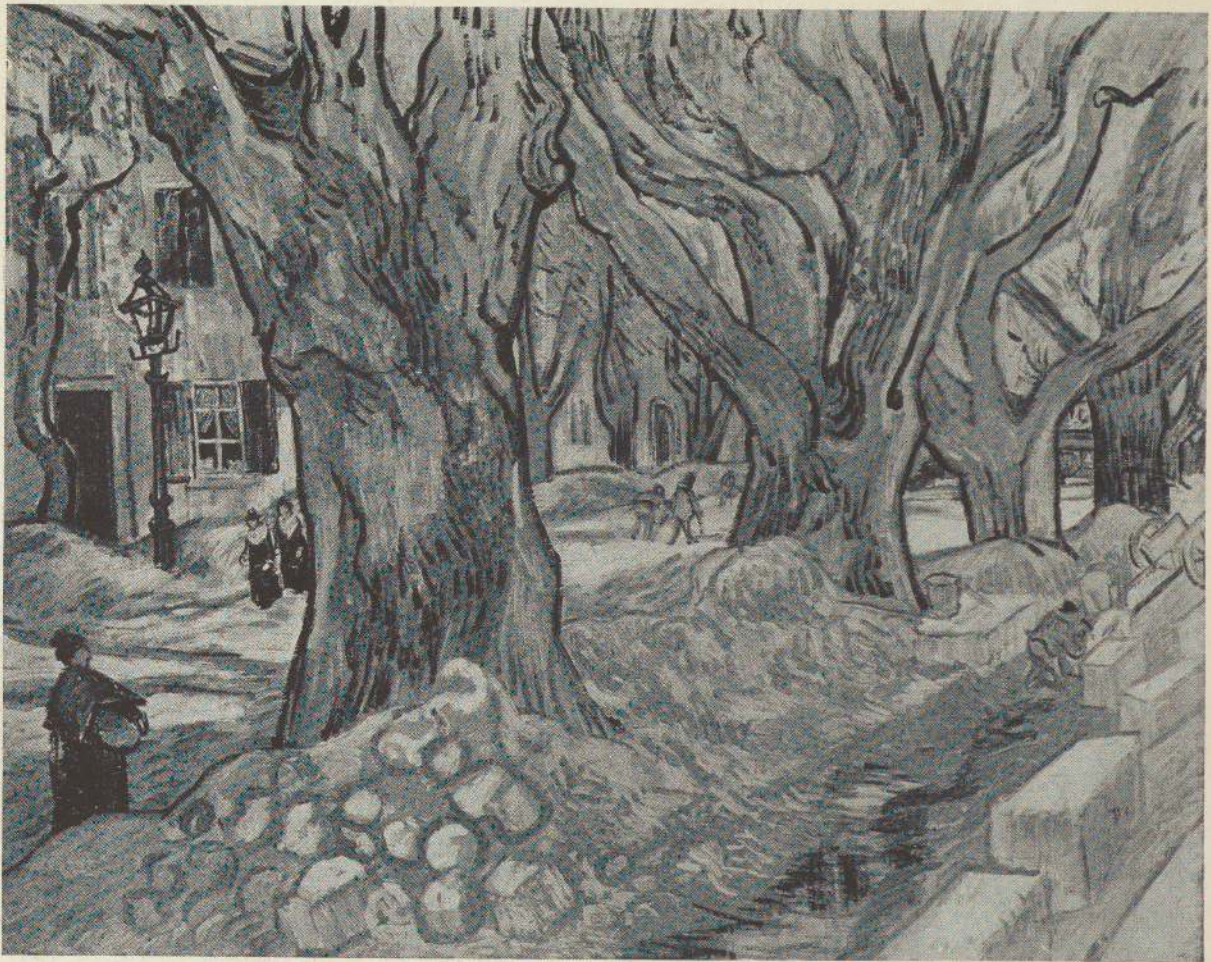
THE RAVINE



COLLECTION, JUSTIN THANNHAUSER, BERLIN

85 VAN GOGH

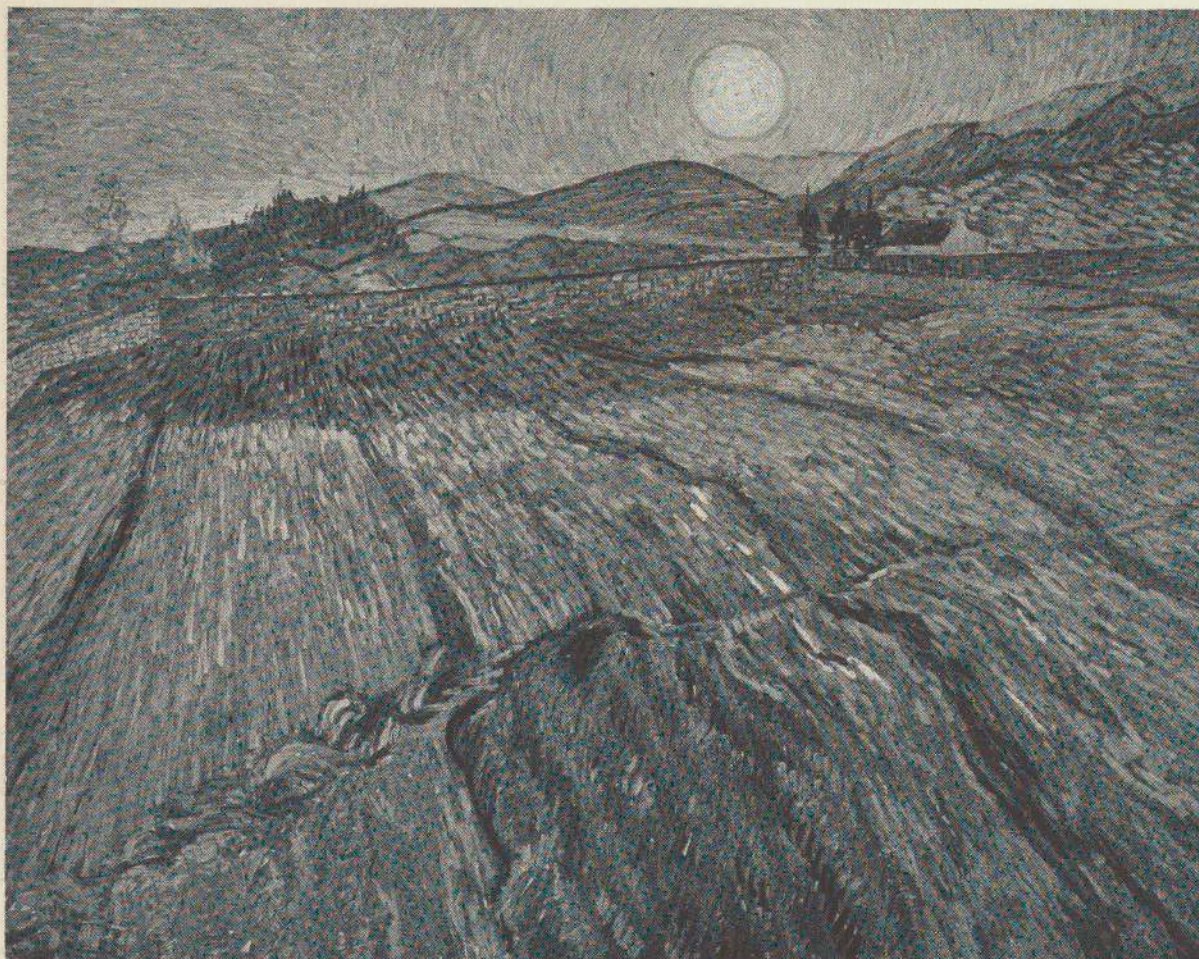
CYPRESSES



86 VAN GOGH

COLLECTION, MR. AND MRS. GILBERT E. FULLER, BOSTON

STREET IN SAINT RÉMY



COLLECTION, JULIUS OPPENHEIMER, NEW YORK

87 VAN GOGH

SUNSET OVER PLOUGHED FIELD



COLLECTION. JULIUS OPPENHEIMER, NEW YORK

88 VAN GOGH

THE FIRST STEPS (AFTER MILLET)



COLLECTION. V. W. VAN GOGH, AMSTERDAM

89 VAN GOGH

STORMY LANDSCAPE



COLLECTION, JOHN T. SPAULDING, BOSTON

90 VAN GOGH

HOUSES AT AUVERS



ART INSTITUTE OF CHICAGO, BIRCH-BARTLETT COLLECTION

91 VAN GOGH

STILL LIFE



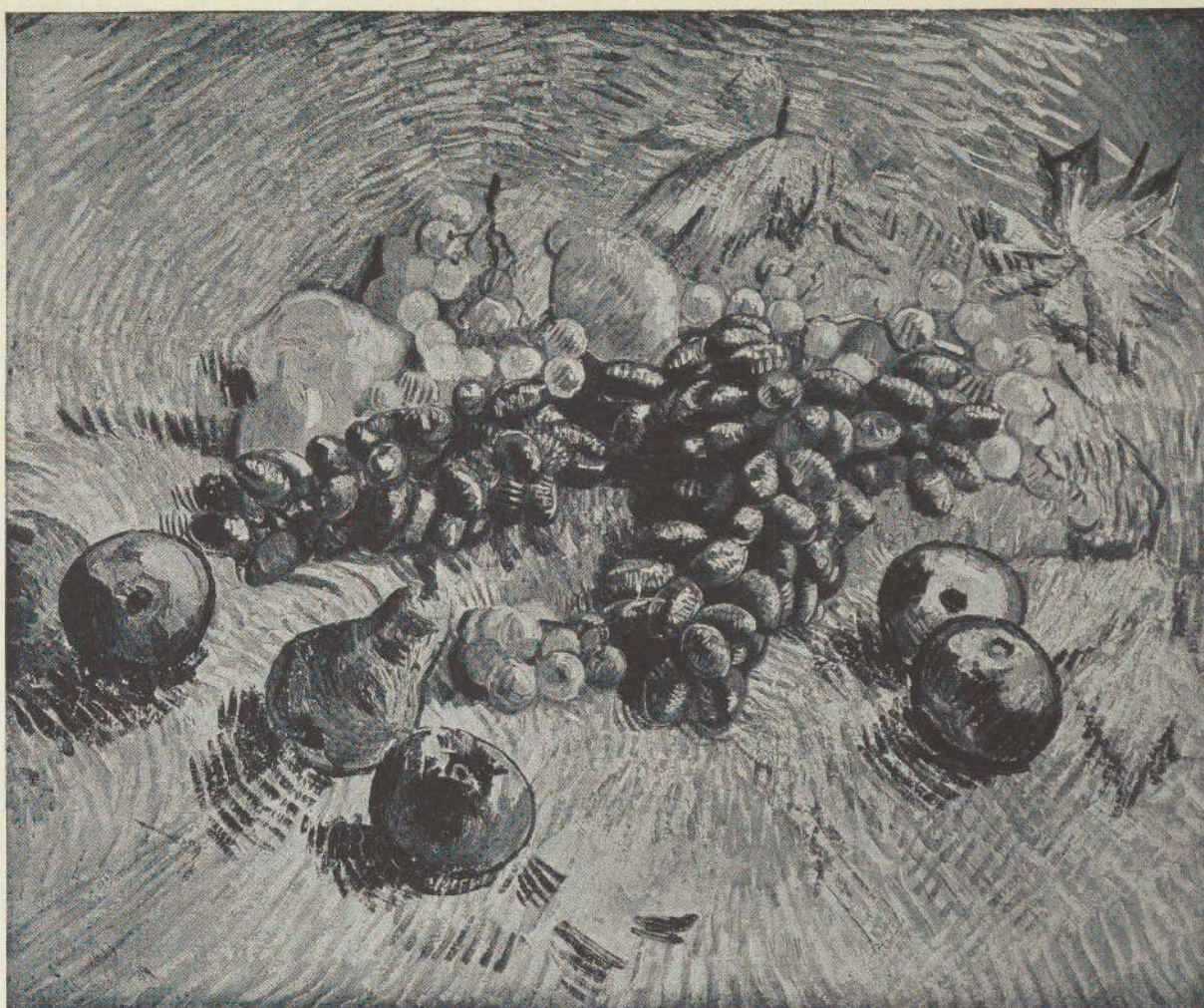
PRIVATE COLLECTION, NEW YORK



COLLECTION, JAMES W. BARNEY, NEW YORK

93 VAN GOGH

FLOWERS



COLLECTION. WALTER S. BREWSTER, CHICAGO

94 VAN GOGH

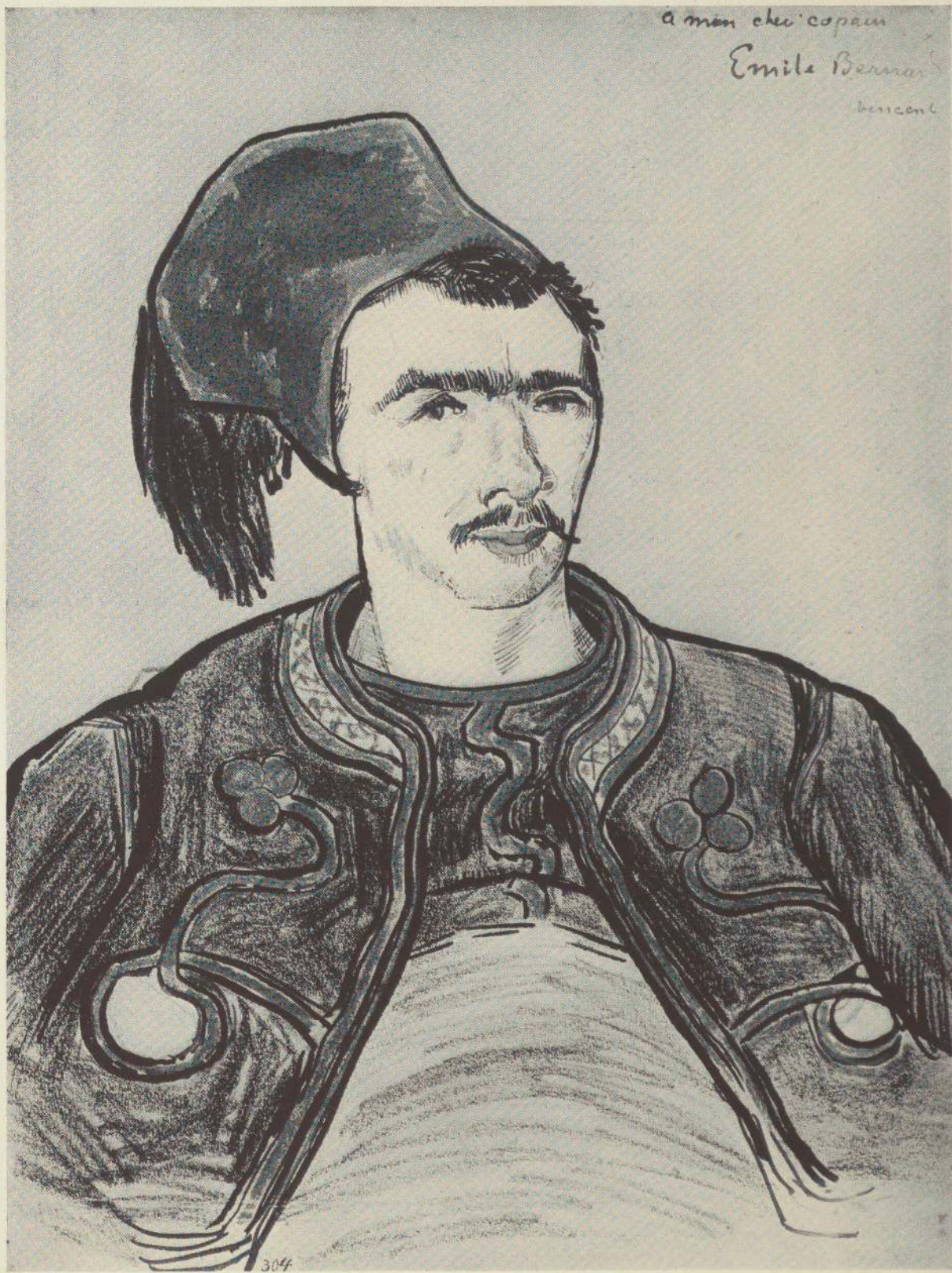
FRUIT



COLLECTION, JACQUES DOUCET, PARIS

95 VAN GOGH

IRISES



COLLECTION, WALTER E. SACHS, NEW YORK



PRIVATE COLLECTION, NEW YORK

97 VAN GOGH

HOSPITAL CORRIDOR



PRIVATE COLLECTION

This catalog was issued in November, 1929, by the Trustees of the Museum of Modern Art, in New York. It was printed at the Condé Nast Press, Greenwich, Conn., on De Jonge art mat paper. The half-tone plates were made by the Gill Engraving Company

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The Museum of Modern Art



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