

Two exhibitions : works of art, given or promised : The Philip L. Goodwin collection

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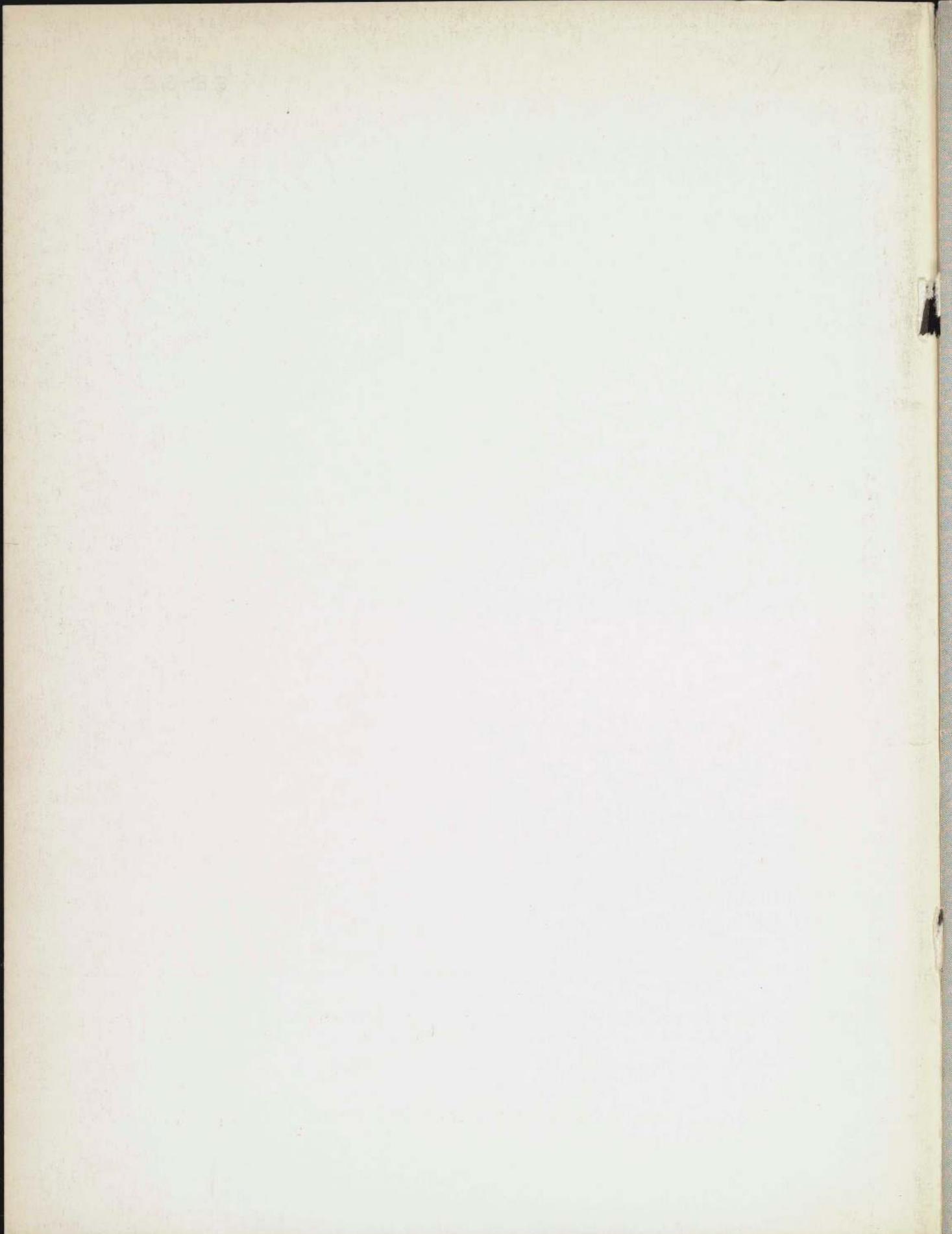
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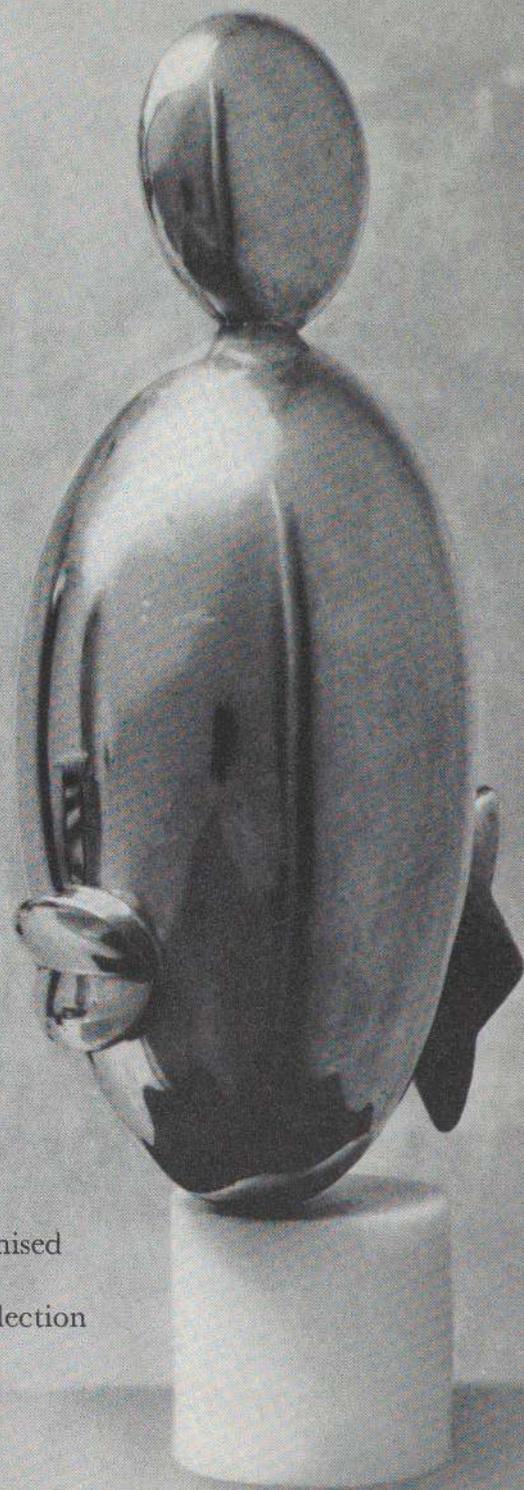
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WORKS OF ART: GIVEN OR PROMISED

THE PHILIP L. GOODWIN COLLECTION

two exhibitions at the Museum of Modern Art, New York





Two Exhibitions: Works of Art: Given or Promised
The Philip L. Goodwin Collection

The Museum of Modern Art, New York

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Cover: Brancusi: *Blond Negress*, Philip L. Goodwin Collection (see page 5).

The Museum of Modern Art Bulletin: Vol. XXVI, No. 1, Fall 1958.

Preface

On this, the occasion of its reopening, the Museum of Modern Art is proud indeed to present to the public a truly extraordinary exhibition of works of art recently added to its collections or promised as future gifts. The objects from the excellent collection of the late Philip L. Goodwin; the admirable paintings given by the late Nate B. Spingold and his wife, Frances Spingold; the four superb pictures from the collection of Mrs. David M. Levy; the notable works presented by LeRay W. Berdeau, David Rockefeller and G. David Thompson; the purchases made through the generosity of Mrs. Simon Guggenheim, the great patron of the Museum Collections, and Mr. and Mrs. Peter A. Rübél; all these, taken together, form the most important treasure of new accessions since the Lillie P. Bliss Bequest was received by the Museum in 1934.

Together with the exhibition of these gifts are shown some twenty-five more works of art which occupy a status perhaps unprecedented in American museum history. Several trustees and other friends of the Museum have in the past declared their definite intention to give or bequeath to the Museum a number of the finest works in their collections. Wishing at this time in the Museum's history to make some special gesture of support, they have consulted with the Museum in selecting for the current exhibition a number of works of art which though not yet presented to the Museum are lent with the promise that they will eventually come into its possession through gift or bequest. These patrons include Mr. and Mrs. William B. Jaffe, William S. Paley, Mrs. John D. Rockefeller, 3rd, Mr. and Mrs. Herbert M. Rothschild, Mrs. Louise R. Smith, James Thrall Soby, the Honorable and Mrs. John Hay Whitney and the two undersigned. Very likely there are others who have similar but hitherto undisclosed intentions and may indicate their willingness to join in future exhibitions of a similar character. Their participation will be very welcome. Meanwhile, the present exhibition of works of art, given or promised, attests to the devotion of the Museum's friends and their particular concern with the future of its Collections.

NELSON A. ROCKEFELLER
Chairman of the Board

WILLIAM A. M. BURDEN
President

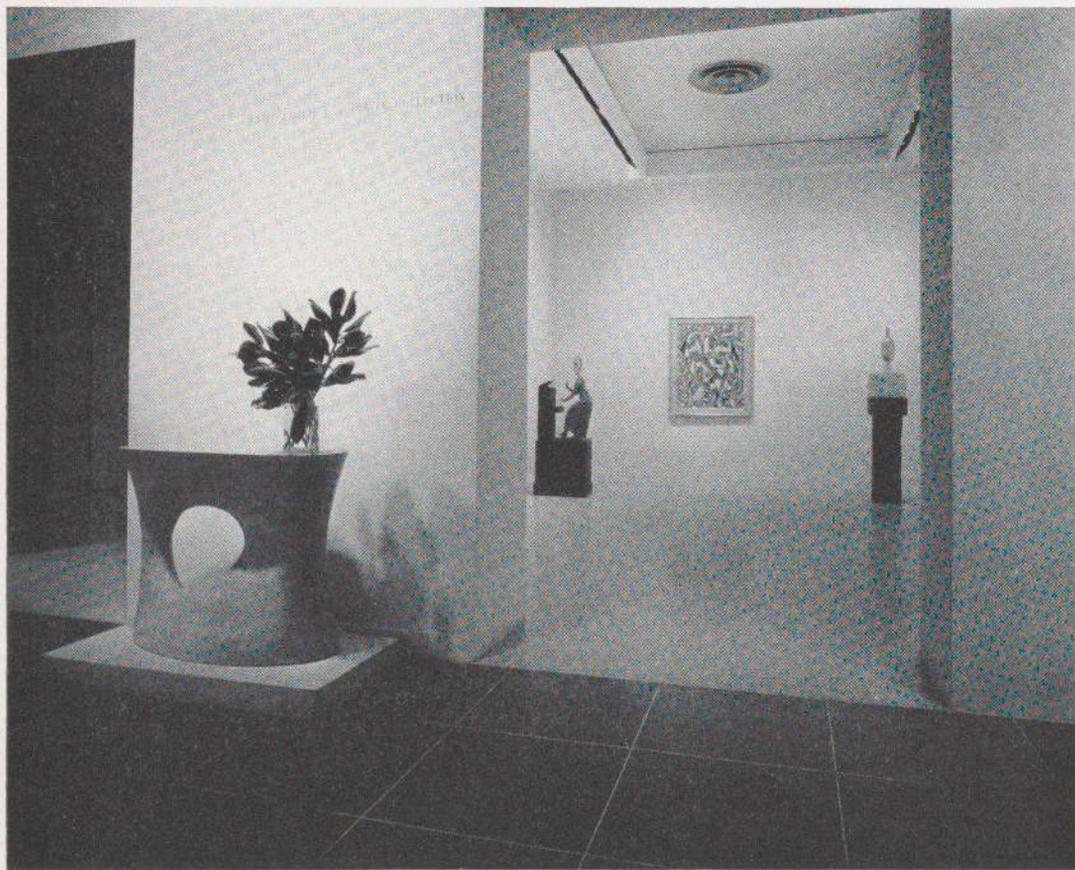
October 7, 1958

The Philip L. Goodwin Collection

A benefactor of the Museum in many ways, and often anonymously, Philip Lippincott Goodwin was one of the most loved of the Museum's close friends. As a Trustee he served on many fronts. He was a Vice-Chairman of the Board, a Chairman and chief supporter of the Department of Architecture, a Chairman of the Exhibitions Committee, a member of the Committee on the Museum Collections. He was the Museum's first architect.

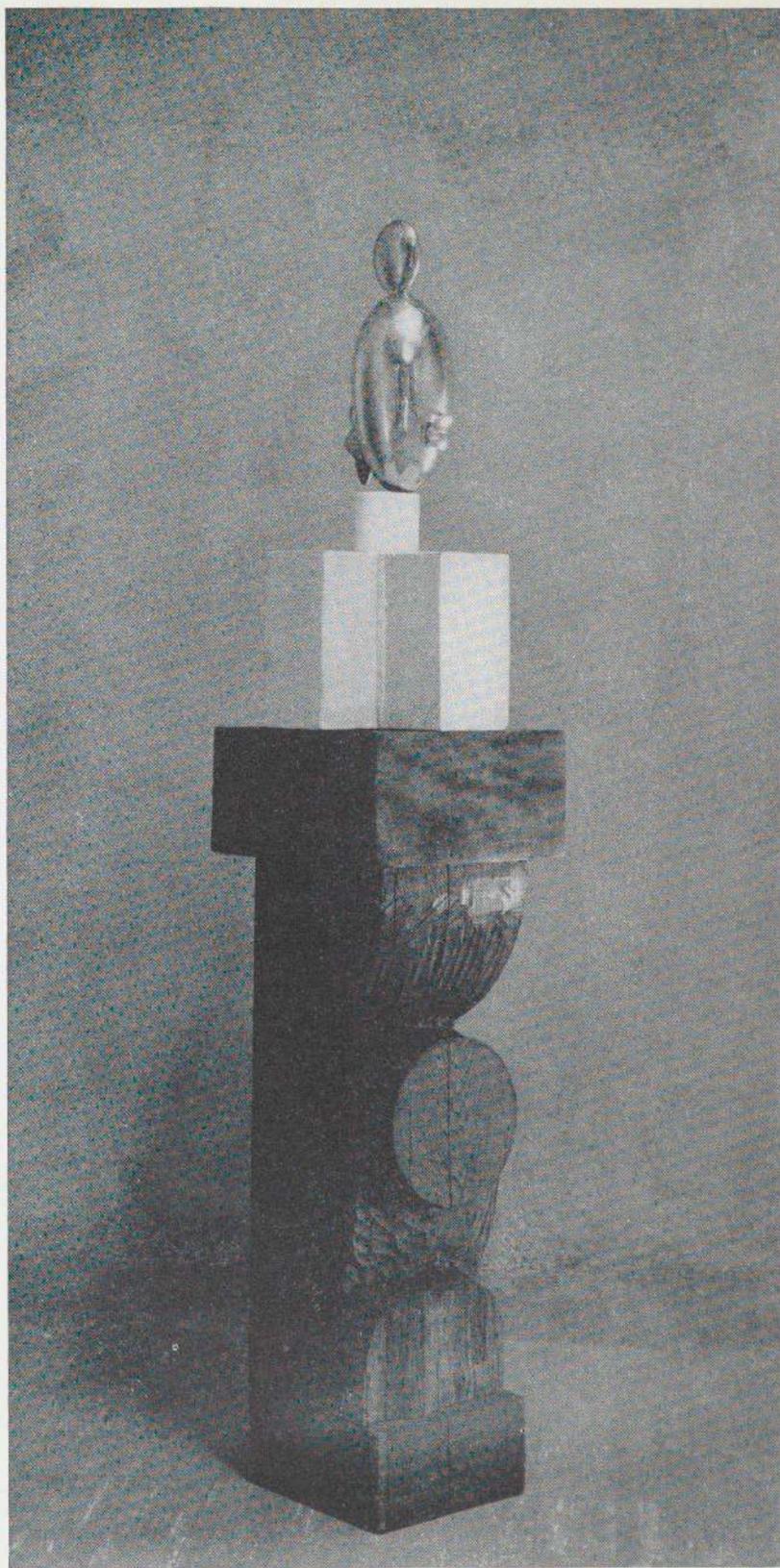
As a collector Philip Goodwin preferred works modest in scale and chose them with the fastidious taste so well shown in the paintings and sculptures given to the Museum by members of his family. Among these, the early Léger, the de Chirico, the witty Dove, the fauve Derain are surely of unsurpassed quality; the Marin is the best-known and one of the finest paintings by the artist. All are shown in a special gallery to honor the donor and the things he loved.

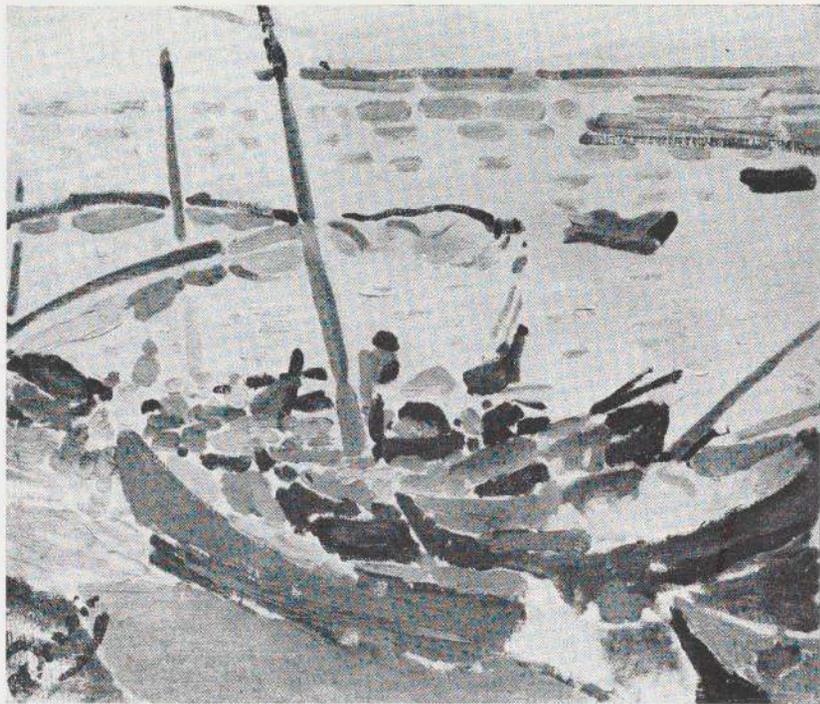
A.H.B., JR.



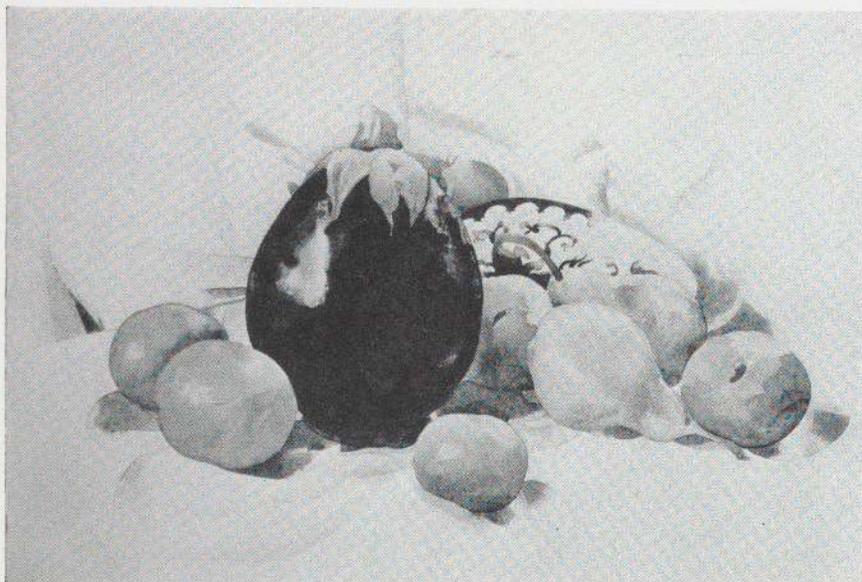
Entrance to The Philip L. Goodwin Collection gallery. To the left, NOGUCHI, Isamu: *Table*. (1941?). Carved avodire, laminated, 30" high, 41" long, 16" wide (irregular oval).

BRANCUSI, Constantin: *Blond Negress*.
1933. Bronze, 15 $\frac{3}{4}$ " high; pedestal of
marble, limestone, and carved wood
in four sections, 55 $\frac{1}{2}$ " high.

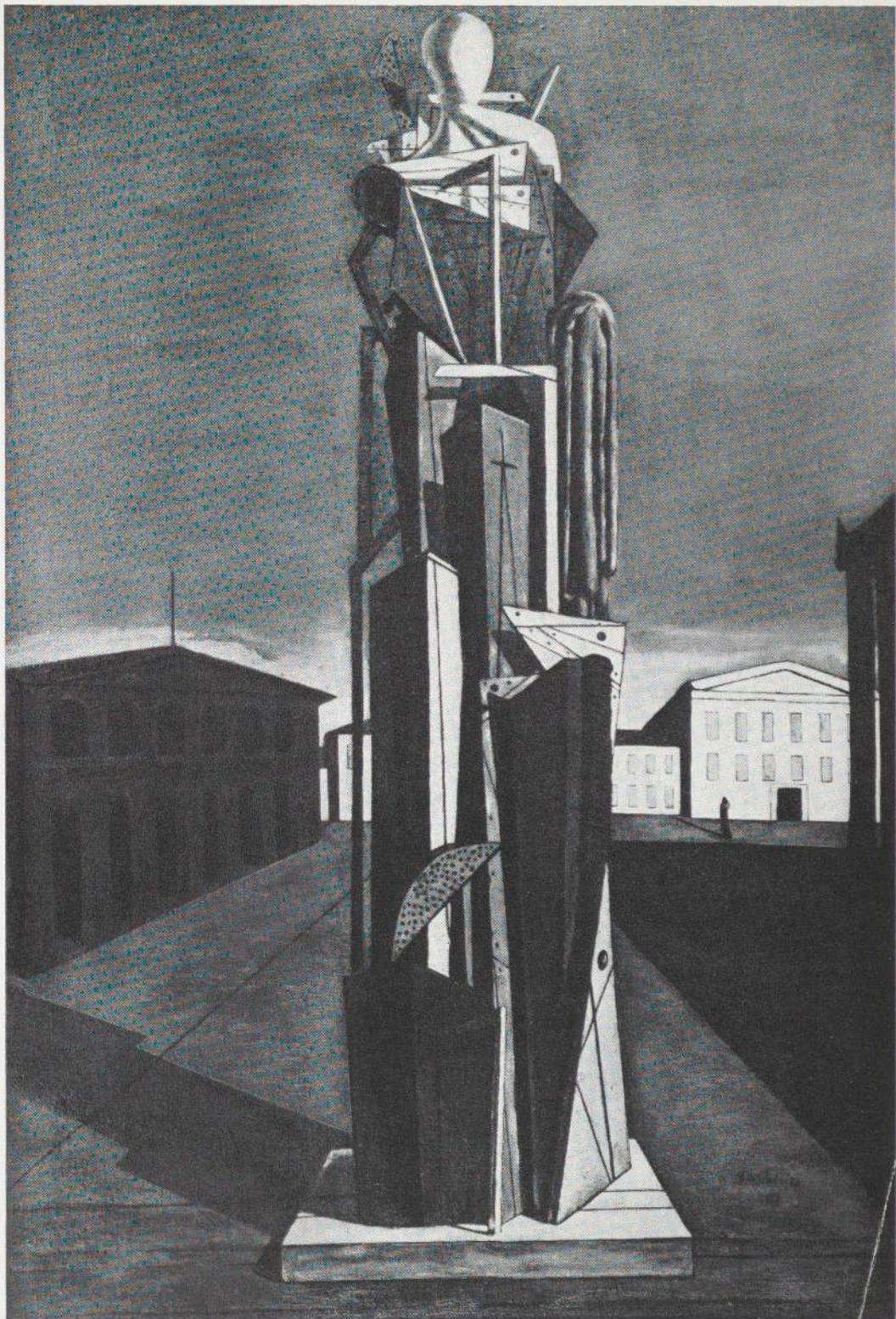




DERAIN, André: *Fishing Boats*. (c. 1905). Oil on canvas, 15 $\frac{1}{8}$ x 18 $\frac{1}{4}$ ".



DEMUTH, Charles: *Eggplant and Tomatoes*. 1926. Watercolor, 14 $\frac{1}{8}$ x 20".

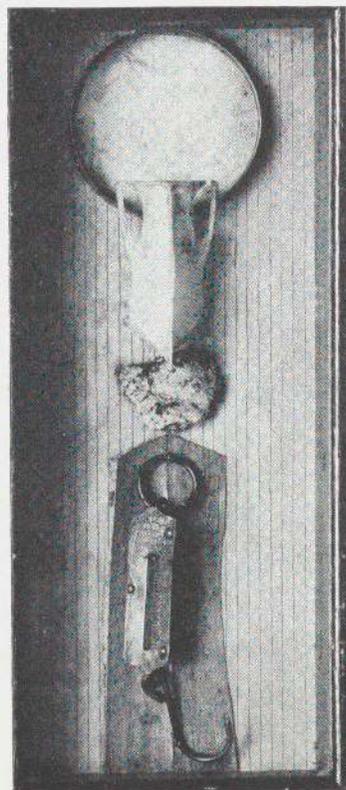


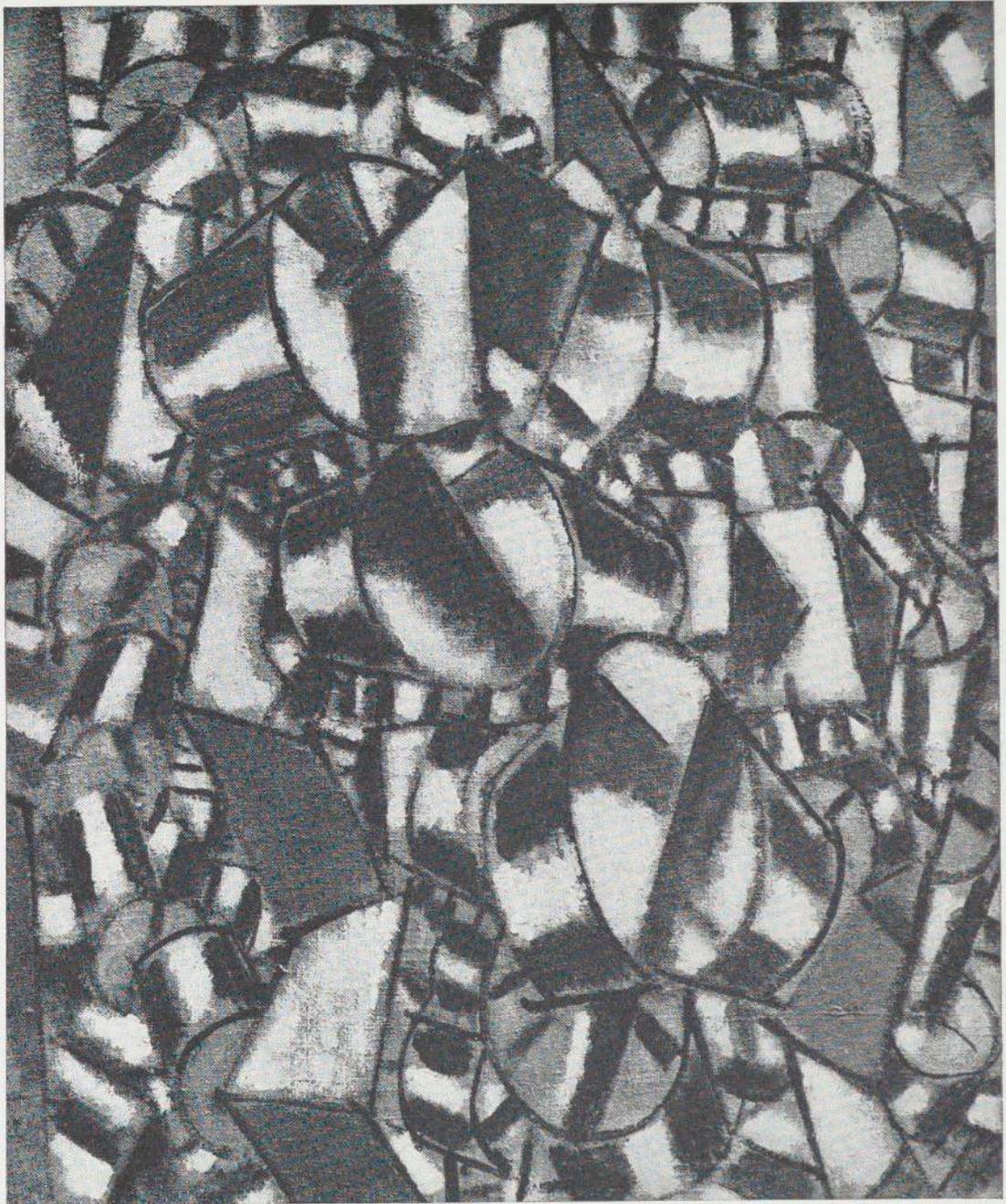
DE CHIRICO, Giorgio: *The Great Metaphysician*. 1917. Oil on canvas, 41 $\frac{1}{8}$ x 27 $\frac{1}{2}$ ".



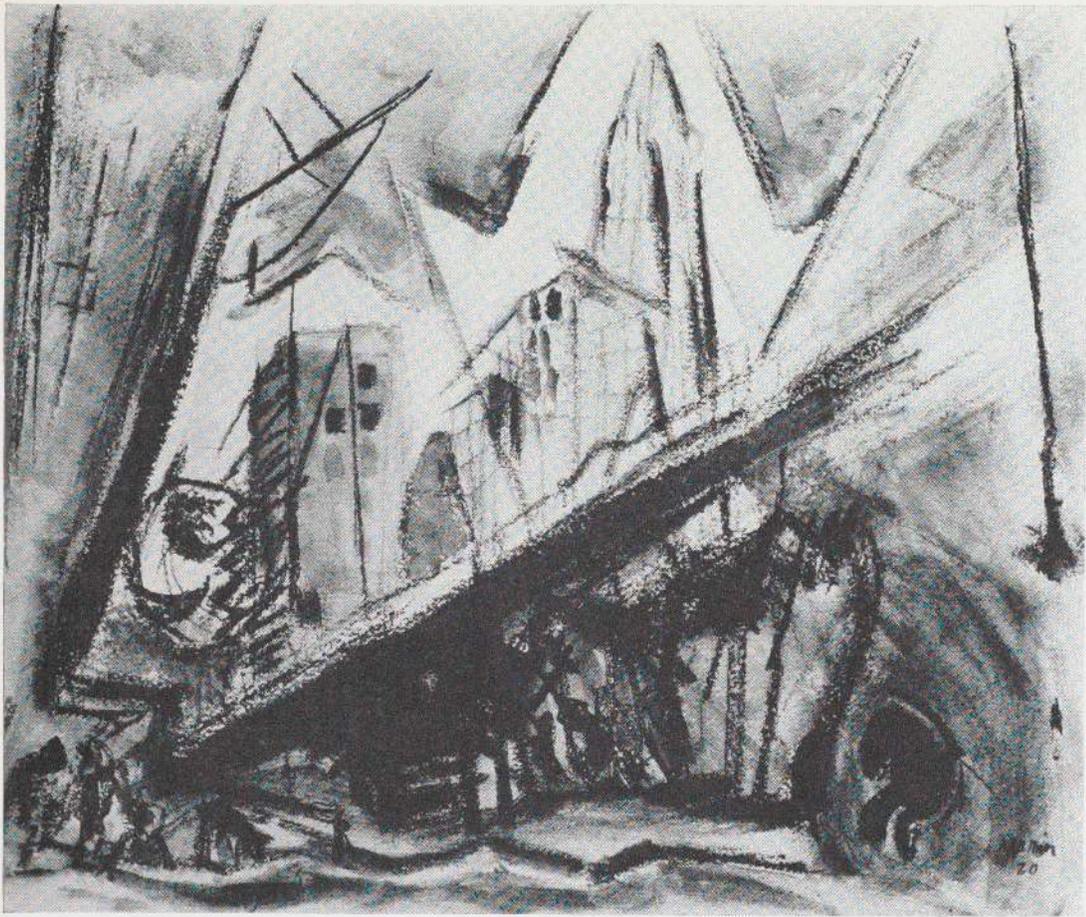
Left, KLEE, Paul: *Dying Plants (Sterbende Pflanzen)*. 1922. Watercolor, 17 $\frac{7}{8}$ x 12" (without margins).

Below, DOVE, Arthur G.: *The Intellectual*. 1925. Collage relief (magnifying lens, bone, moss, bark and a scale glued or nailed on varnished cloth, mounted on wood panel), 17 x 7 $\frac{1}{8}$ ".

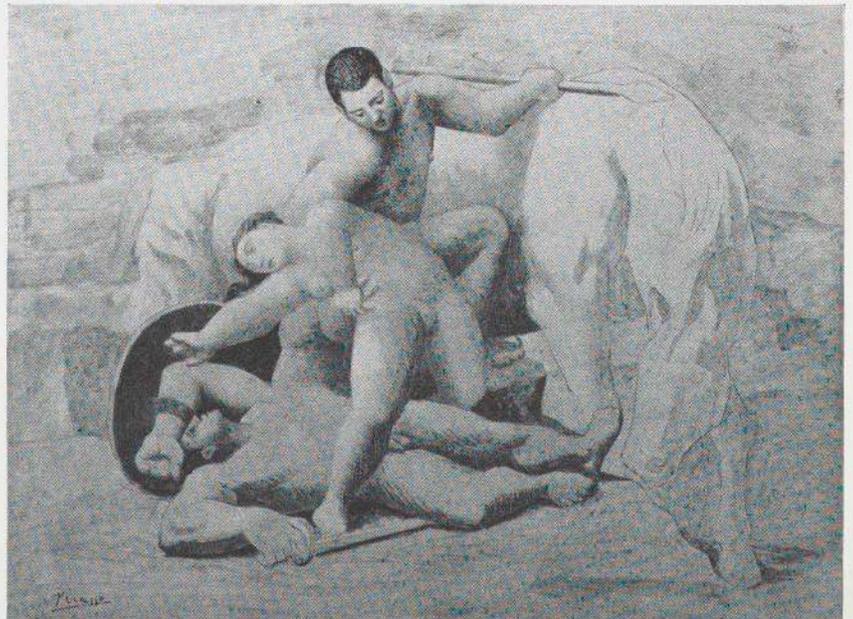




LÉGER, Fernand: *Contrast of Forms*. 1913. Oil on canvas, 39½ x 32".



MARIN, John: *Lower Manhattan*. 1920. Watercolor, 21 $\frac{3}{8}$ x 26 $\frac{3}{4}$ ".



PICASSO, Pablo: *The Rape*. 1920. Tempera on wood, 9 $\frac{3}{8}$ x 12 $\frac{7}{8}$ ".



NADELMAN, Elie: *Woman at the Piano*. (c. 1917). Wood, stained and painted, 35 $\frac{1}{8}$ " high, 9 $\frac{1}{2}$ " wide, 22 $\frac{3}{4}$ " deep.

Works of Art: Given or Promised

The importance of these works of art to the Museum's collection is very great. Their extraordinary quality is obvious. Their enormous value makes them, practically speaking, irreplaceable. Furthermore, and to a remarkable extent, they will strengthen the collection often where it is weakest.

Previously the Museum owned only one painting each by Seurat and Renoir, none by Toulouse-Lautrec. The exhibition includes two notable works by each of these masters, as well as one by Degas, one by Gauguin and three by Vuillard, all of whom have been quite inadequately represented. Two very fine Cézanne landscapes complete a constellation which will eventually double the importance of the Museum's present collection of the late 19th-century European masters.

The Museum's 20th-century collection is much stronger but even in this field the present exhibition offers no duplications and includes a number of paintings which already seem almost indispensable. Previously the Museum had no major works by Picasso painted before 1907 or since 1939: here are no less than five and, in addition, the most famous of his early cubist paintings and two capital works of the between-wars period. The Mondrian is possibly the master's greatest composition; and quite aside from their quality, the Braque, Arp and Brancusi, the two Légers, the Lipchitz, and the Klee differ markedly from anything owned by the Museum. The two Miros are strikingly unique within the painter's work; by contrast the two de Chiricos are so characteristic that they were particularly esteemed by the Surrealist painters and poets. The Delaunay is a culminating work of the painter's cubist period so far unrepresented in the collection which has also lacked an entirely characteristic painting by Boccioni, the leader of the Italian Futurists.

A number of highly desirable American paintings were offered in principle by collectors but almost all of the works themselves were in Europe in exhibitions organized by the Museum's International Program. These and other American works will be included in a subsequent show.

The wonderfully generous and loyal spirit expressed by the donors and lenders through their participation in this exhibition has put the Museum under a heavy debt of gratitude. Let them be assured that the Trustees and Staff of the Museum are profoundly thankful.

ALFRED H. BARR, JR.
Director of the Exhibition

Works of Art: Given or Promised

DONORS OF PURCHASE FUNDS

- Mrs. Simon Guggenheim: Picasso, page 42.
Mr. and Mrs. Peter A. Rübél: Léger, page 26.

DONORS AND LENDERS OF WORKS OF ART

—including donors retaining life interests in their gifts; donors who have given the Museum part ownership of a work and have promised to complete their gift eventually; and lenders who have promised to give or bequeath their loans to the Museum.

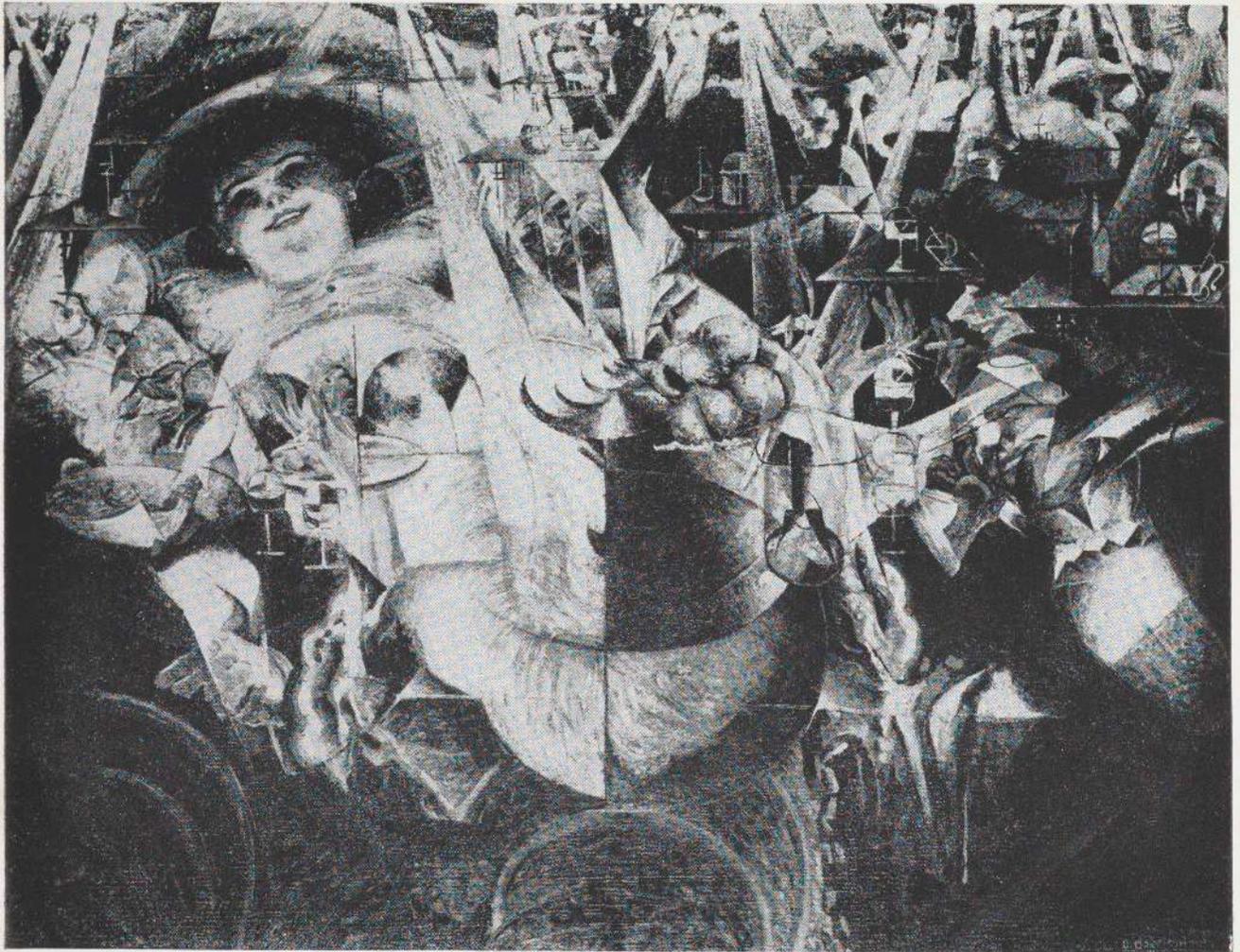
- Mr. LeRay W. Berdeau: Brancusi, page 15.
Mr. and Mrs. William A. M. Burden: Arp, page 14; Delaunay, page 24; Mondrian, page 32; Monet, page 33; Picasso, page 34; Seurat, page 47.
Mr. and Mrs. William B. Jaffe: Vuillard, page 52.
Mrs. David M. Levy: Cézanne, page 19; Degas, page 22; Seurat, page 46; Toulouse-Lautrec, page 48.
Mr. William S. Paley: Cézanne, page 18; Picasso, page 35.
Mr. David Rockefeller: Gauguin, page 23.
Mrs. John D. Rockefeller, 3rd: Lipchitz, page 28.
Mr. Nelson A. Rockefeller: Braque, page 17; de Chirico, page 20; Klee, page 25; Léger, page 27; Picasso, pages 37, 38, 40.
Mr. and Mrs. Herbert M. Rothschild: Boccioni, page 16.
Mrs. Louise R. Smith: Matisse, page 29; Picasso, page 41; Renoir, page 45.
Mr. James Thrall Soby: de Chirico, page 21; Miro, pages 30, 31; Picasso, page 39.
Nate B. and Frances Spingold: Rouault, page 43; Vuillard, pages 50, 51.
Mr. G. David Thompson: Picasso, page 36.
The Honorable and Mrs. John Hay Whitney: Renoir, page 44; Toulouse-Lautrec, page 49.



ARP, Jean: *Ptolemy*. 1953. Limestone, 40½" high. Lent by Mr. and Mrs. William A. M. Burden. (Promised gift).



BRANCUSI, Constantin: *The Cock*. (1924). Walnut, 36 $\frac{1}{8}$ " high, attached to a cylindrical walnut base, 11 $\frac{1}{2}$ " high, on which is inscribed: A AUDREY CHADWICK. C. BRANCUSI PARIS. Lent by LeRay W. Berdeau. (Promised gift).

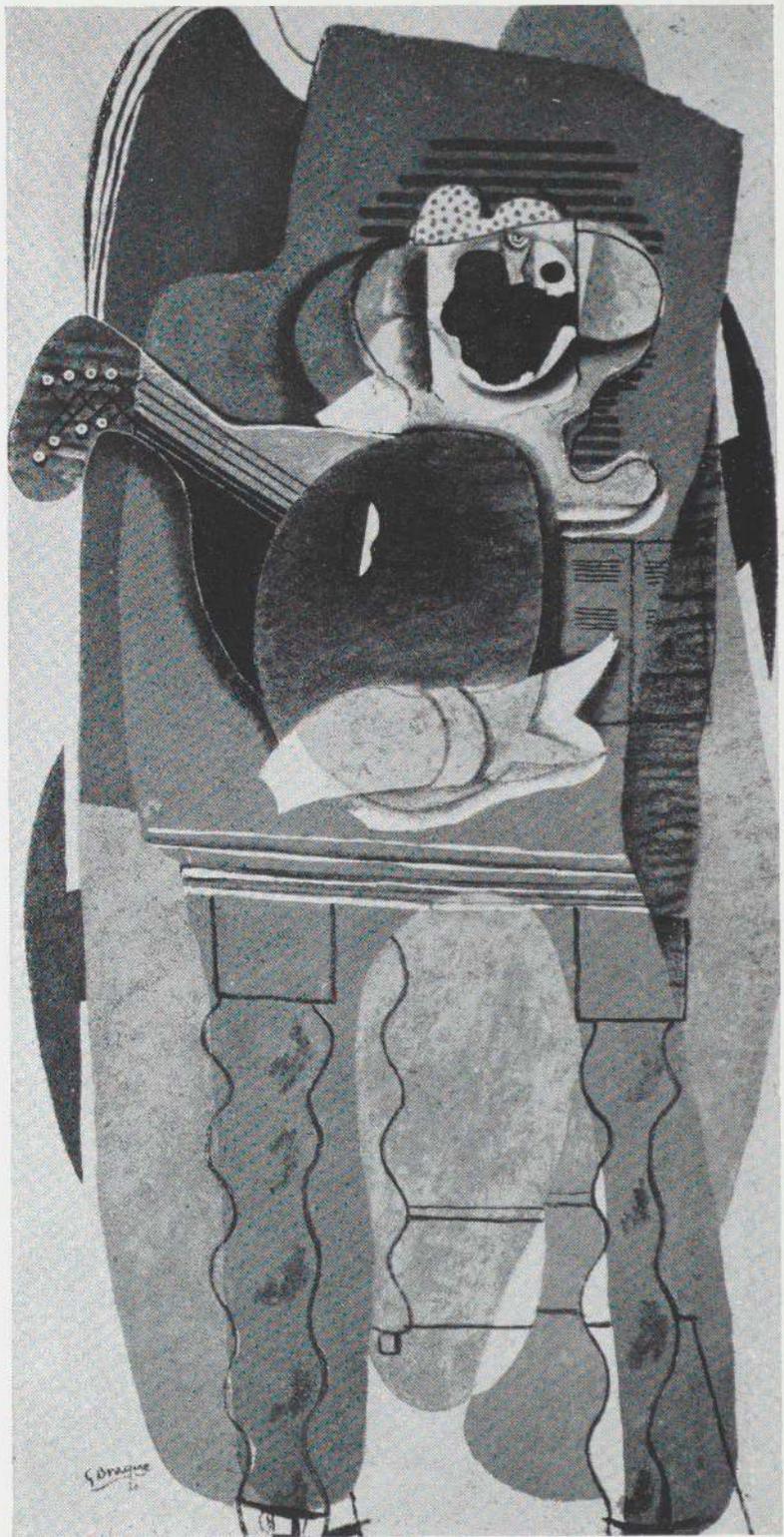


BOCCIONI, Umberto: *The Laugh*. (1911). Oil on canvas, 45 $\frac{1}{4}$ x 59". Lent by Mr. and Mrs. Herbert M. Rothschild. (Promised gift).

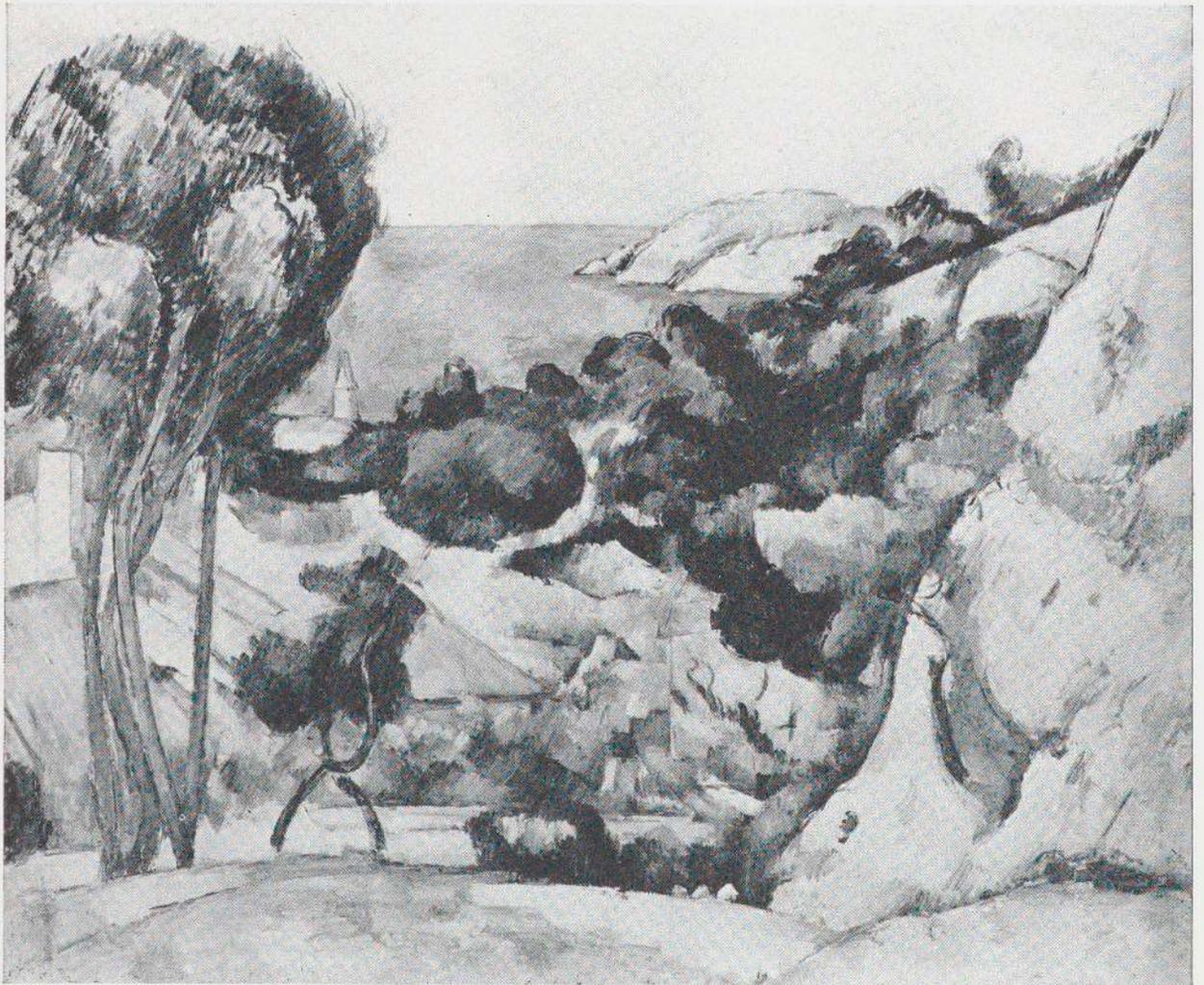
"And can we remain insensitive to the frenzied activities of great capital cities, to the new psychology of night life, to the hectic figures of the *viveur*, the *cocotte*, the *apache* and the alcoholic?"—*Manifesto of the Futurist Painters*, Milan, 11 February, 1910.

"To make the spectator live in the center of the painting, according to the declaration of our manifesto, the painting must be the synthesis of that which one remembers and that which one sees."—Futurist exhibition catalogue, Galerie Bernheim Jeune, Paris, 5 February, 1912.

The Laugh was first exhibited at the Ricordi Pavilion in Milan during the summer of 1911. It was slashed by a spectator but repainted by Boccioni in time to be included in the great Futurist show which opened on February 5, 1912, at the Galerie Bernheim Jeune in Paris. The exhibition traveled from Paris to London, Berlin, Brussels, the Hague, Amsterdam, Rotterdam, Hamburg, Munich, Vienna, Budapest, Frankfurt, Breslau, Wiesbaden, Zurich and Dresden. *The Laugh* was bought by Borchardt out of the Berlin showing along with four other paintings by Boccioni, nine by Carrà, four by Russolo and six by Severini.



BRAQUE, Georges: *The Table*. 1930. Oil on canvas, 57¾ x 30½". Lent by Nelson A. Rockefeller. (Promised gift).



CÉZANNE, Paul: *L'Estaque*. (1886-90). Oil on canvas, $31\frac{1}{8} \times 39\frac{1}{8}$ ". Lent by William S. Paley. (Promised gift).



CÉZANNE, Paul: *Le Château Noir*. (1904-06). Oil on canvas, 29 x 36 $\frac{3}{4}$ ". Gift of Mrs. David M. Levy (the donor retaining a life interest).

Cézanne's preoccupation with the composition of deep space during the 1880's is seen in *L'Estaque* with its perspective which recedes step by ordered step into the far horizon. By contrast, *Le Château Noir*, which may be one of Cézanne's latest landscapes, is more abstract in technique and seems to rise close up against the canvas plane with little sense of measured depth. Both are among Cézanne's noble landscapes and both, curiously, were once in the collection of that excellent connoisseur, Claude Monet.

Cézanne often painted around L'Estaque on the Mediterranean coast south of Aix. Toward the end of his life he rented a room in the Château Noir in the hills a few miles from Aix, and used it as an isolated studio.



DE CHIRICO, Giorgio: *Song of Love*. (1914). Oil on canvas, 28 $\frac{3}{4}$ x 23 $\frac{1}{2}$ ". Lent by Nelson A. Rockefeller. (Promised gift).

The Enigma of a Day "was an important visual backdrop to the intense surrealist activity of the years 1924 to 1935. During that decade it hung in the apartment of surrealism's overlord, André Breton. Breton and his colleagues were frequently photographed in front of the large canvas, and in *Surréalisme au Service de la Révolution* they published replies to a questionnaire in which members of the surrealist group were asked to decipher and locate various objects, both real and illusory, within the painting."—James Thrall Soby: *Giorgio de Chirico*, The Museum of Modern Art, 1955.

It was the vivid incongruities of *The Song of Love* which chiefly inspired the first surrealist paintings of the Belgian, René Magritte, now one of the chief heirs of de Chirico's tradition.

Opposite, DE CHIRICO, Giorgio: *Enigma of a Day*. 1914. Oil on canvas, 72 $\frac{3}{4}$ x 55 $\frac{1}{8}$ ". Lent by James Thrall Soby. (Promised gift).





DEGAS, Hilaire-Germain-Edgar: *At the Milliner's* (*L'Essayage chez la modiste*). (c. 1882). Pastel, 27 $\frac{5}{8}$ x 27 $\frac{3}{4}$ ". Gift of Mrs. David M. Levy (the donor retaining a life interest).

In 1882 Degas made a number of pastels of women in hat shops. They are rivaled in their originality of composition and acuteness of observation only by his series of bathing women and ballet scenes.

Jacob Meyer de Haan, the subject of Gauguin's extraordinary portrait, opposite, gave up his business in Amsterdam to become a painter in Paris. There Pissarro introduced him to Gauguin. For two years de Haan helped support Gauguin, traveling with him to Brussels and to Le Pouldu in Brittany where they lived and painted during 1889. Gauguin proposed to take de Haan along with him to Tahiti but de Haan's bad health and his family's refusal to finance the trip made his going impossible.

The *Meyer de Haan* is one of Gauguin's most radical compositions in its color, abrupt angularity of design and suppression of depth. In form it suggests Japanese prints, certain Degas pastels and, superficially at least, Picasso's synthetic cubism.

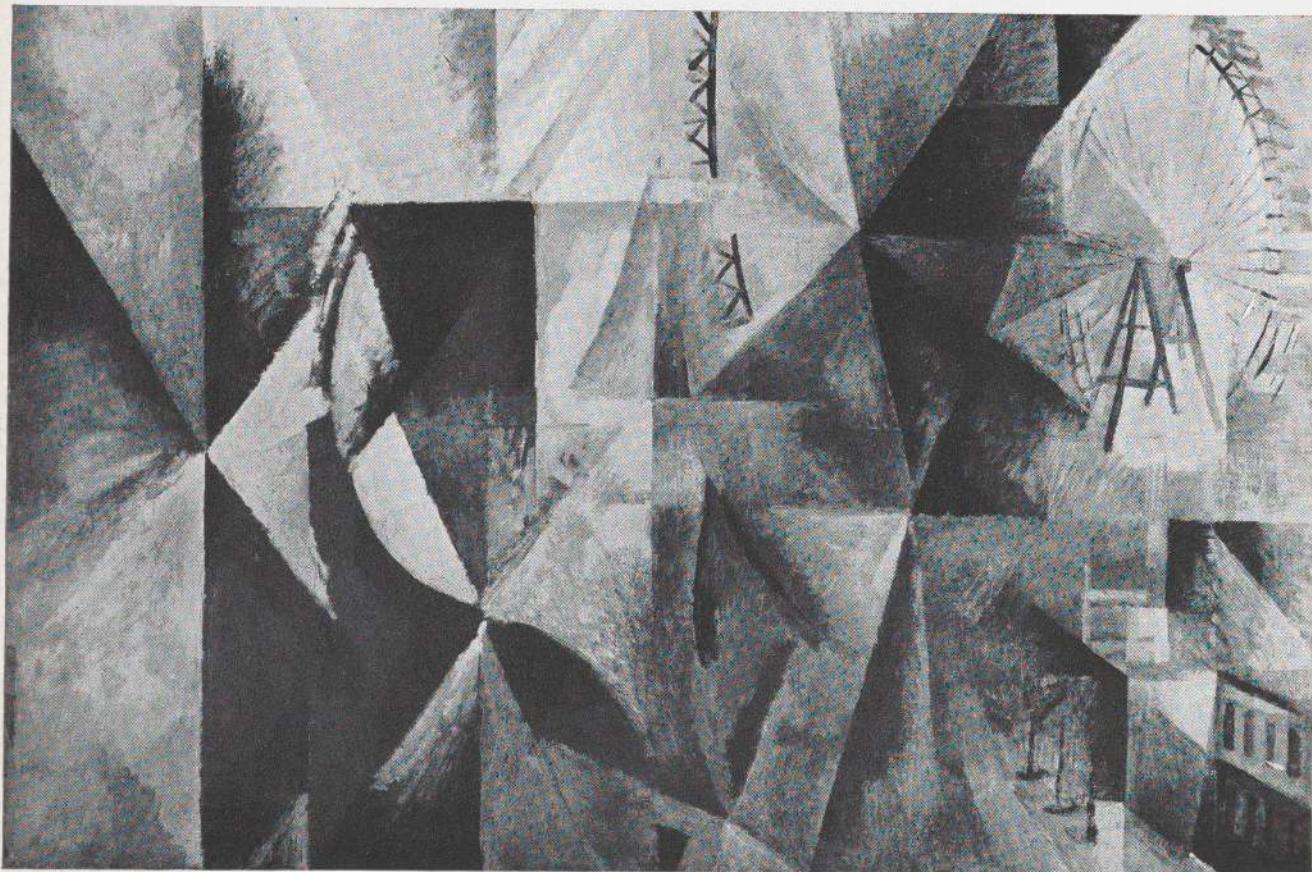


GAUGUIN, Paul: *Portrait of Meyer de Haan*. 1889. Oil on wood, 31½" x 20½". Gift of David Rockefeller (the donor retaining a life interest).

"At this time, around 1912-13, I conceived of a painting which would consist only of color, of contrasts of color which simultaneously would develop through time and yet be perceived all at once. I used the scientific term of Chevreul: *simultaneous contrasts*. I played with colors as one might express oneself in music, by a fugue of colored, fugued phrases. Certain of the canvases were very wide in proportion to their height—I called them the *Windows*—the series of *Windows*."—From Delaunay's first Notebook, written 1939-40, page 23, quoted in *Robert Delaunay: Du Cubisme à l'Art Abstrait*, edited by Pierre Francastel, Paris, 1957, page 81.

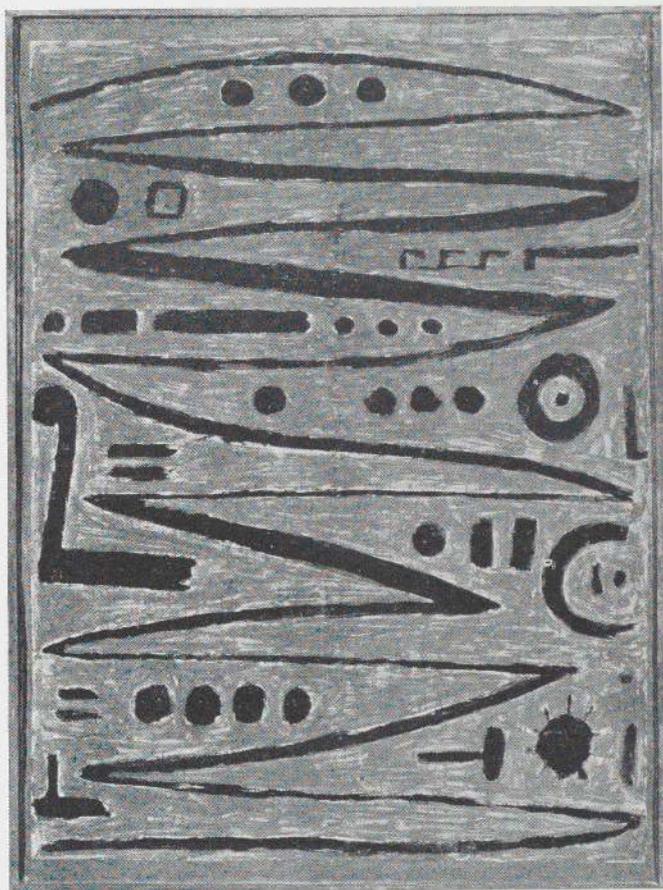
The Windows is the largest canvas of the series. It is inscribed on the lower left, "1912 premier contraste simultané," and to the right of the center "r. delaunay." The back of the canvas is inscribed, "la Tour et la Roue, contraste simultané."

The Windows was number thirteen in the catalogue of *Der Sturm* exhibition of 1913, which traveled from Berlin to Cologne and Budapest.

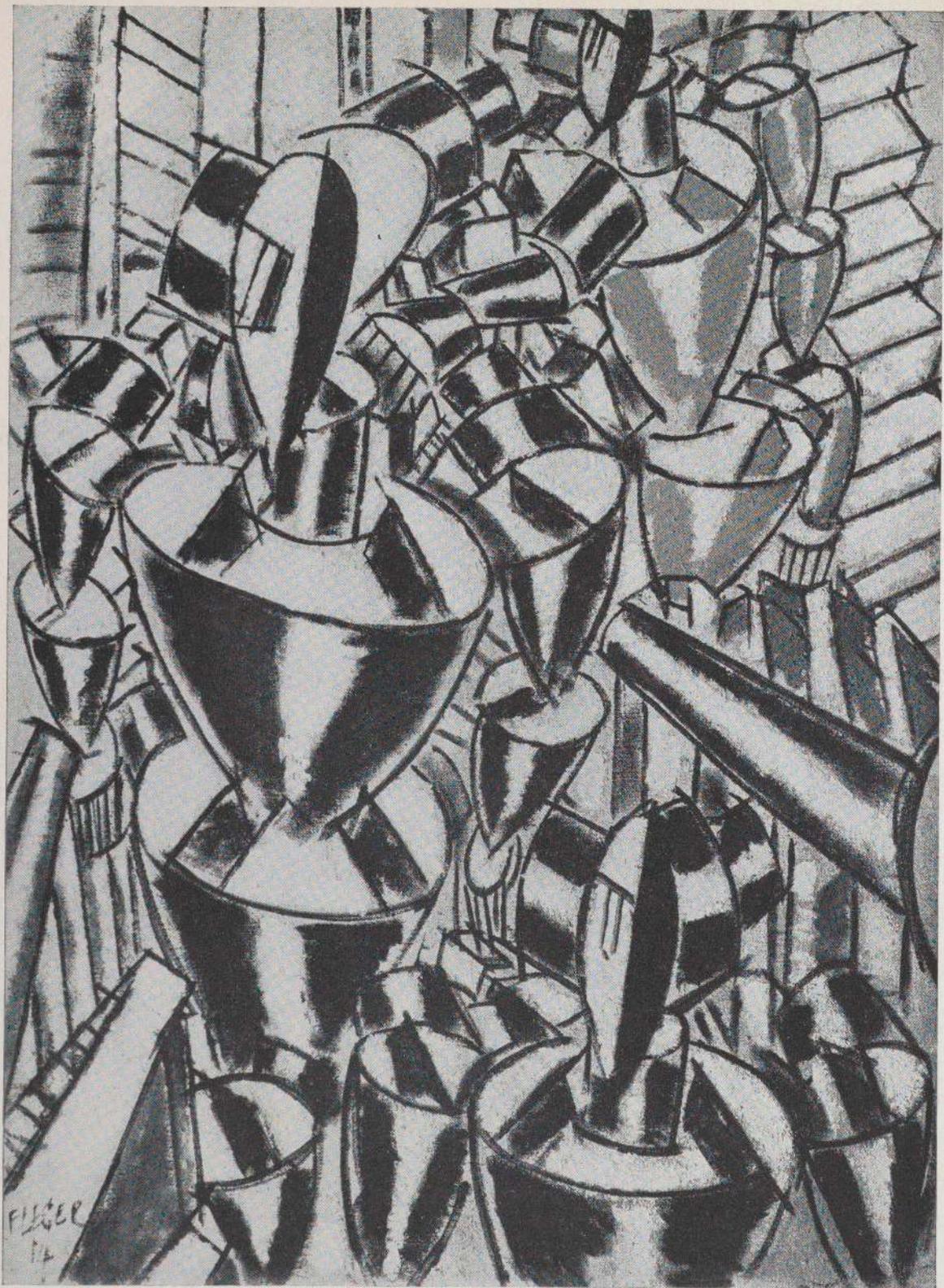


DELAUNAY, Robert: *The Windows* (Les Fenêtres simultanées). 1912. Oil on canvas, 51 x 77". Lent by Mr. and Mrs. William A. M. Burden. (Promised gift).

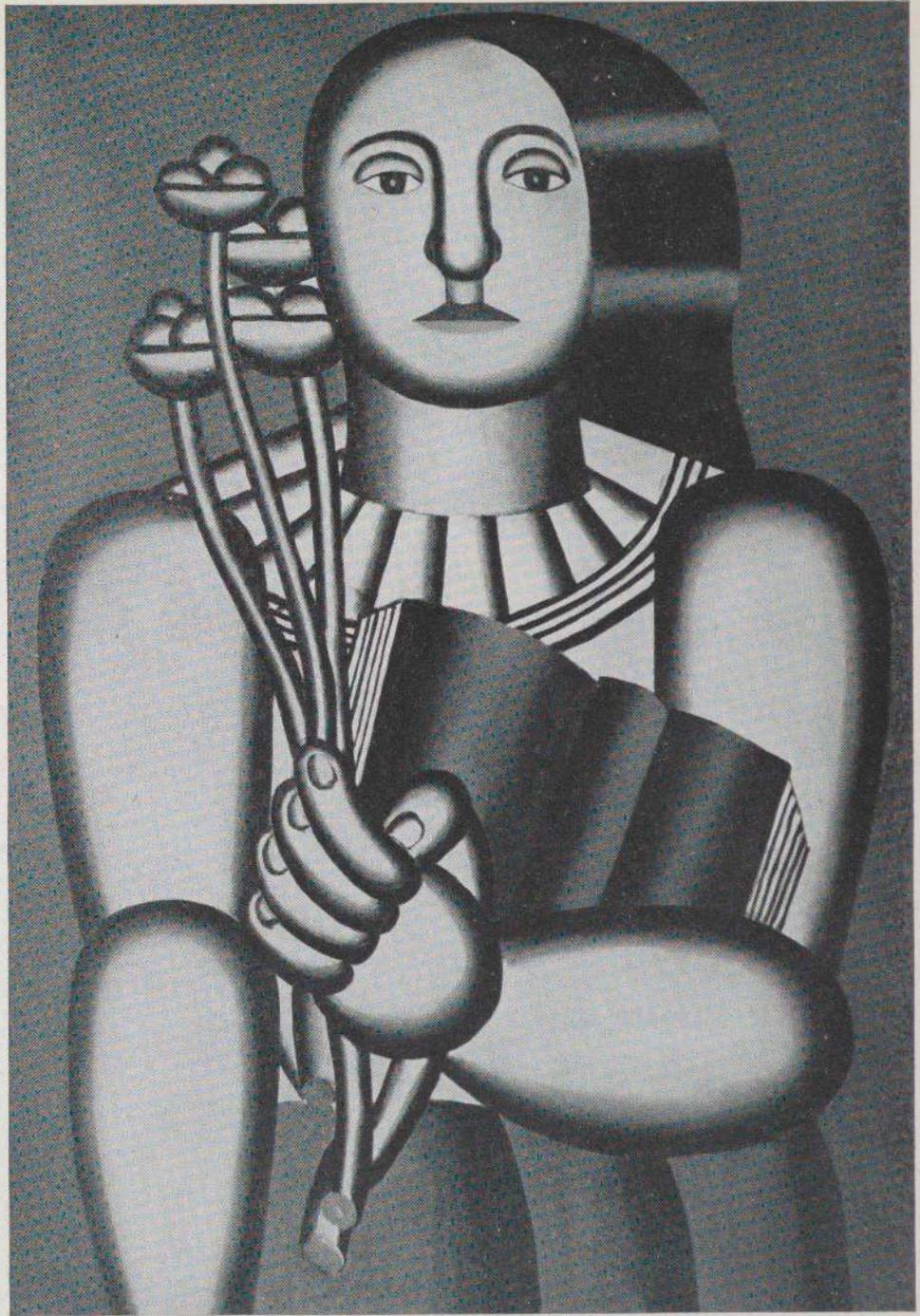
KLEE, Paul: *Heroic Bowing* (Heroische Bogenstriche). 1938. Tempera and oil on paper, 28 $\frac{3}{4}$ x 20 $\frac{7}{8}$ ". Lent by Nelson A. Rockefeller. (Promised gift).



Klee painted two similar compositions in 1938, *Heroic Bowing* and *The Grey One and the Coastline*. In the first the zigzagging strokes refer to "violin playing, bowing technique and musical dynamics." The second painting Klee originally called *Bowing II* and even thought of dedicating it to the violinist, Adolf Busch, but when it was almost finished he changed his mind and transformed it into a seacoast picture by adding a few small details. (See Will Grohmann: *Paul Klee*, New York, Abrams, 1955, page 333.)



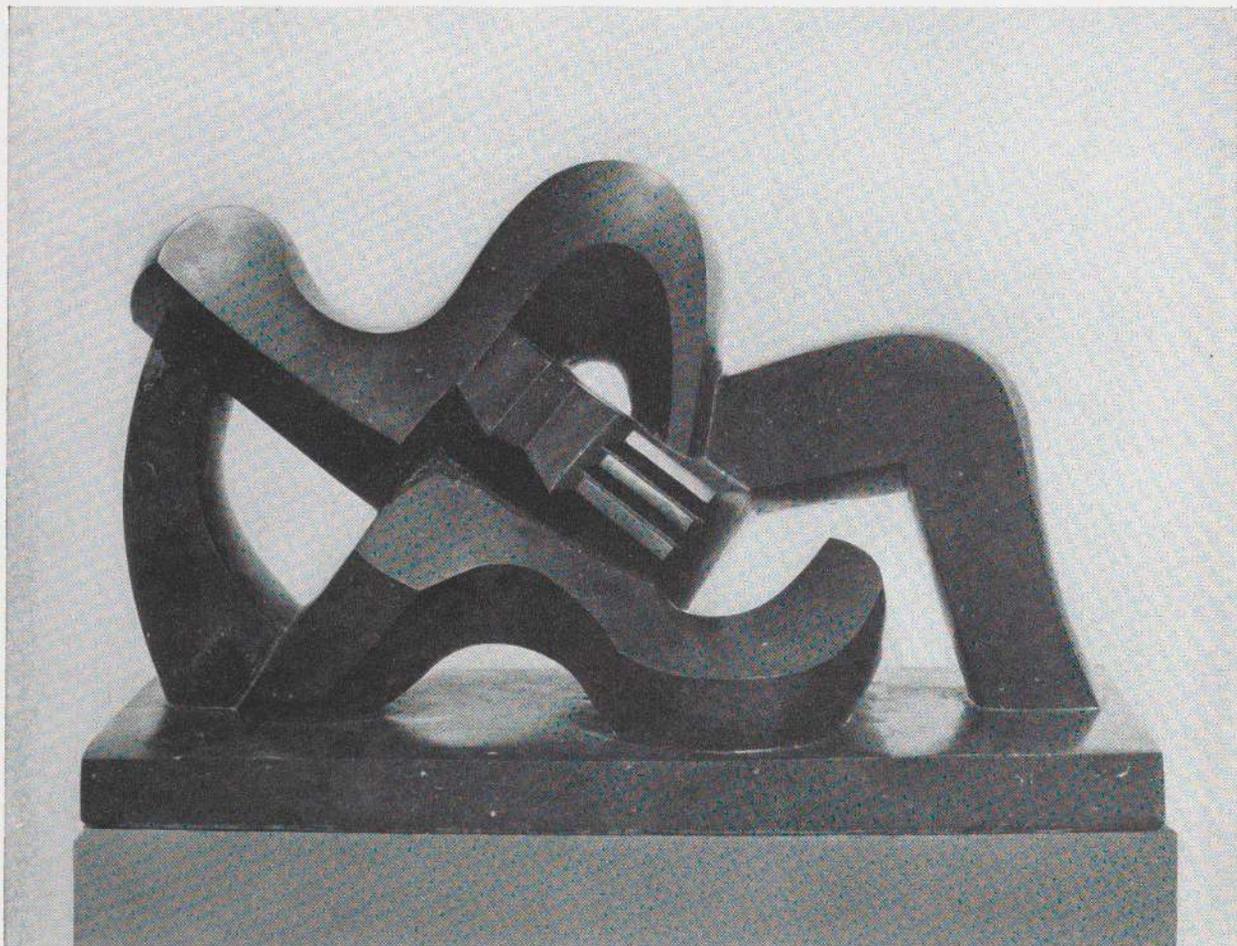
LÉGER, Fernand: *Exit the Ballets Russes*. 1914. Oil on canvas, 53 $\frac{3}{4}$ x 39 $\frac{1}{2}$ ". Gift of Mr. and Mrs. Peter A. Rübel.



LÉGER, Fernand: *Woman with a Book*. 1923. Oil on canvas, 45½ x 32". Lent by Nelson A. Rockefeller. (Promised gift).

Exit the Ballets Russes, opposite, was formerly in the collection of the choreographer and dancer Leonid Massine, who was already a member of Diaghilev's troupe the year Léger painted the picture.

The Matisse still life, opposite, is closely related to the central motif of the *Interior with Eggplants* and may well have been the point of departure for that very large canvas now in the Grenoble Museum. Both were painted at Collioure in the summer of 1911. The still life, unlike the big decoration, is painted thinly with a gay, translucent touch quite exceptional in that period of Matisse's art. (See A. H. Barr, Jr.: *Matisse: His Art and His Public*, The Museum of Modern Art, 1951, pages 152-54.)



LIPCHITZ, Jacques: *Reclining Nude with Guitar*. (1928). Black limestone, 27 $\frac{5}{8}$ " long. Lent by Mrs. John D. Rockefeller, 3rd. (Promised gift).

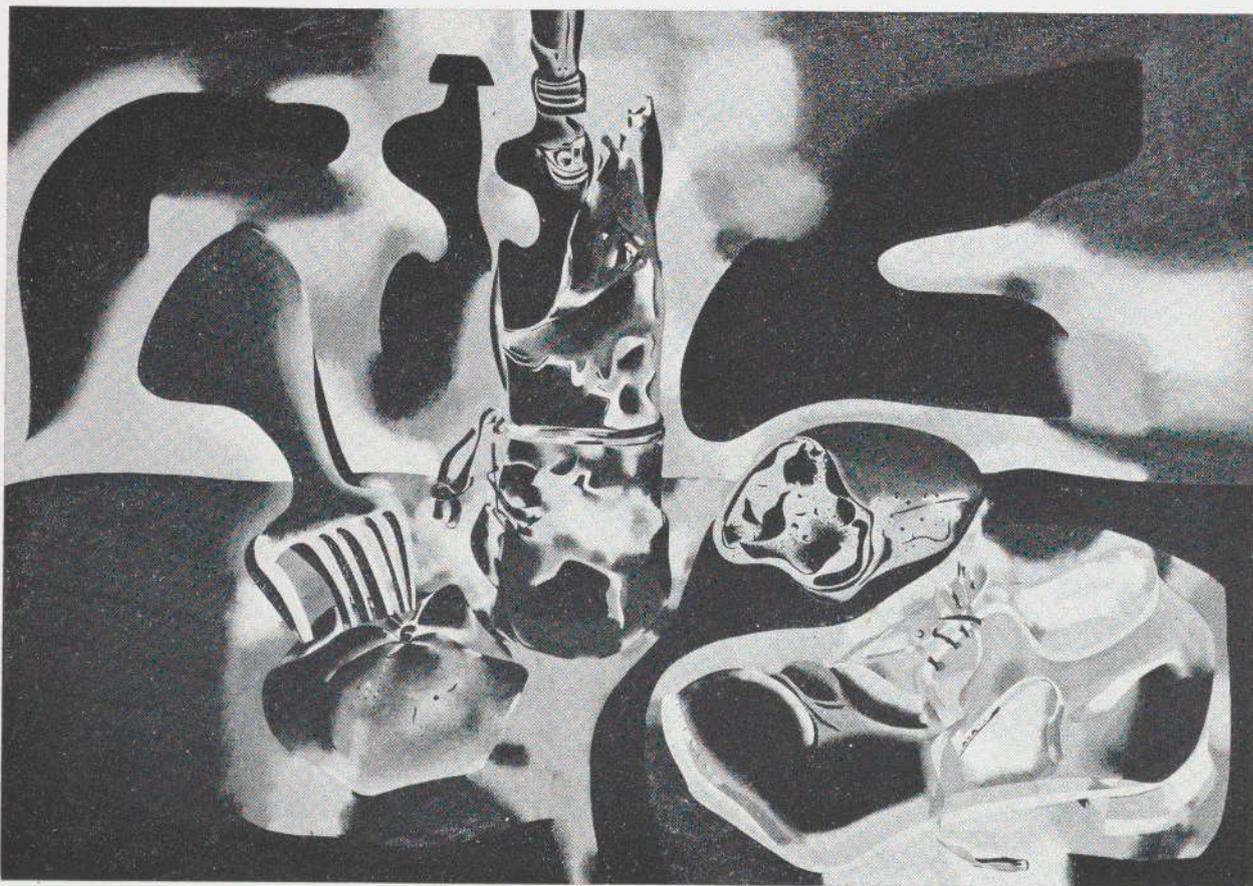


MATISSE, Henri: *Still Life with Eggplants*. 1911. Oil on canvas, 45 x 36". Lent by Mrs. Louise R. Smith. (Promised gift).

In 1937 Miro produced a work unique in his career as an easel painter—the *Still Life with Old Shoe*, a tragic and forceful summary of his emotions about the Spanish Civil War . . . For the melancholy protest Miro wished to make against Spain's poverty and suffering, a return to the realism of his early career must have seemed necessary. The colors are dark and lurid. . .

To create so memorable a work of art in terms of still life is a very considerable achievement, not unworthy of its allegorical companion piece, Picasso's *Guernica* . . . Miro himself is justifiably proud of this work.

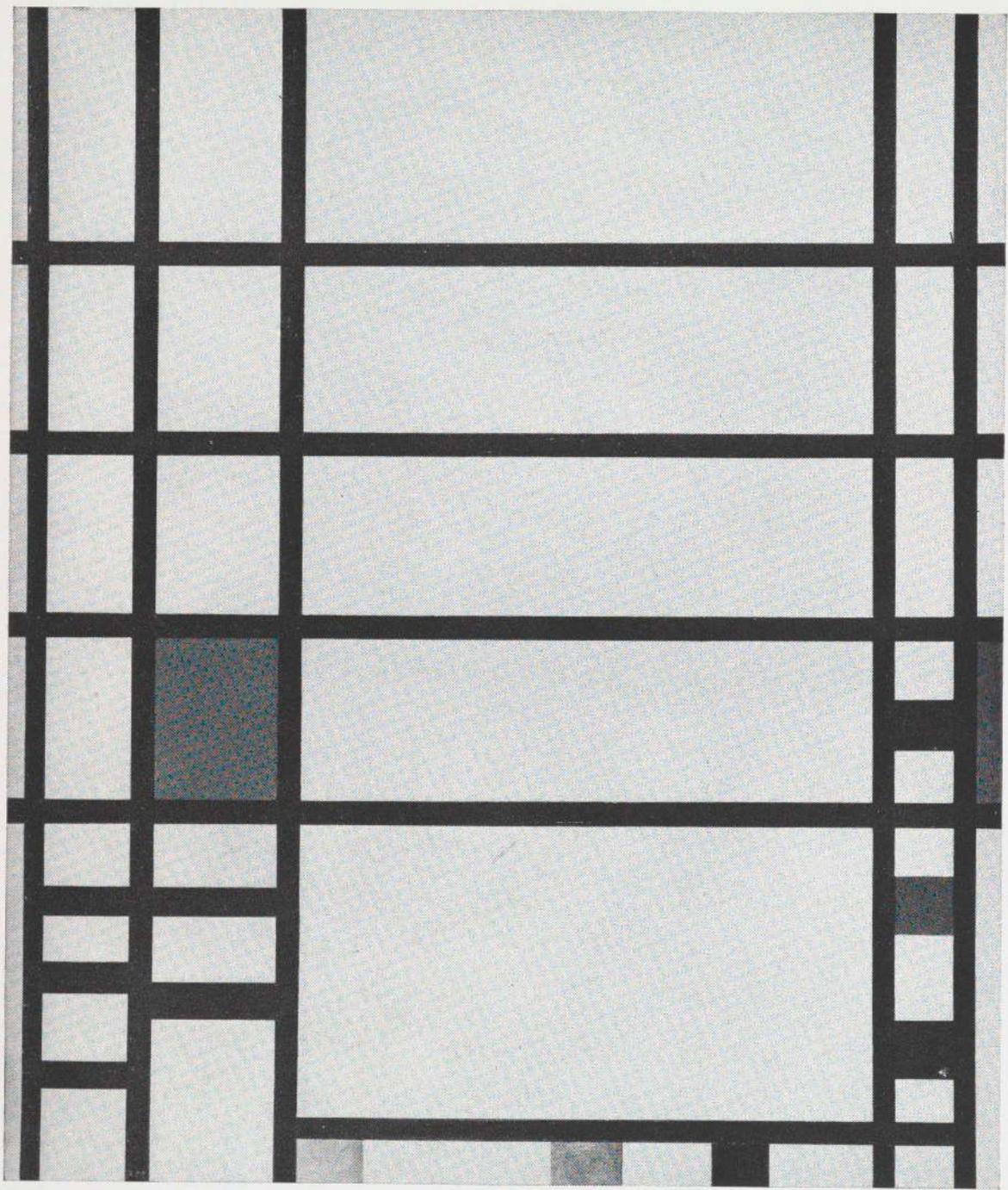
In 1938 Miro completed a masterful self portrait, in which color is reduced to minor accents and the drawing is hypnotically intense and skilled. The image is at once a triumph of self-examination and a technical *tour de force* of the finest order. It is also a virtual anthology of those cryptic forms—stars and inexplicable objects—of which the painter has always been fond. There is a theory, unconfirmed by Miro in writing, that the picture represents the painter's conception of himself as ascending to heaven, and indeed there is an uprising and celestial atmosphere about the picture which defies precise analysis but is strongly felt by most observers . . . This is beyond question one of the major portraits of our time.—James Thrall Soby (from the typescript of a monograph on Miro to be published by the Museum of Modern Art in March, 1959).



MIRO, Joan: *Still Life with Old Shoe*. 1937. Oil on canvas, 32 x 46". Lent by James Thrall Soby. (Promised gift).



MIRO, Joan: *Self Portrait*. 1938. Pencil and oil on canvas, 57½ x 38¼". Lent by James Thrall Soby. (Promised gift).



MONDRIAN, Piet: *Trafalgar Square*. 1939-43. Oil on canvas, $57\frac{1}{4} \times 47\frac{1}{4}$ ". Lent by Mr. and Mrs. William A. M. Burden. (Promised gift).

Opposite, MONET, Claude: *Croona* (Water Lilies). (c. 1920). Oil on canvas, $71 \times 78\frac{3}{4}$ ". Lent by Mr. and Mrs. William A. M. Burden. (Promised gift).

Though alphabetically side by side in the encyclopedia of greatness, Monet and Mondrian are rarely thought of as contemporaries. Yet when Monet was painting this crown of water lilies, Mondrian had already been at work for a quarter century. Another twenty-five years were to go by before he completed *Trafalgar Square*, his largest and perhaps his greatest composition. Begun in London, *Trafalgar Square* was finished here in New York a year or so before the artist died. In the owner's apartment the Mondrian hangs opposite the Monet.

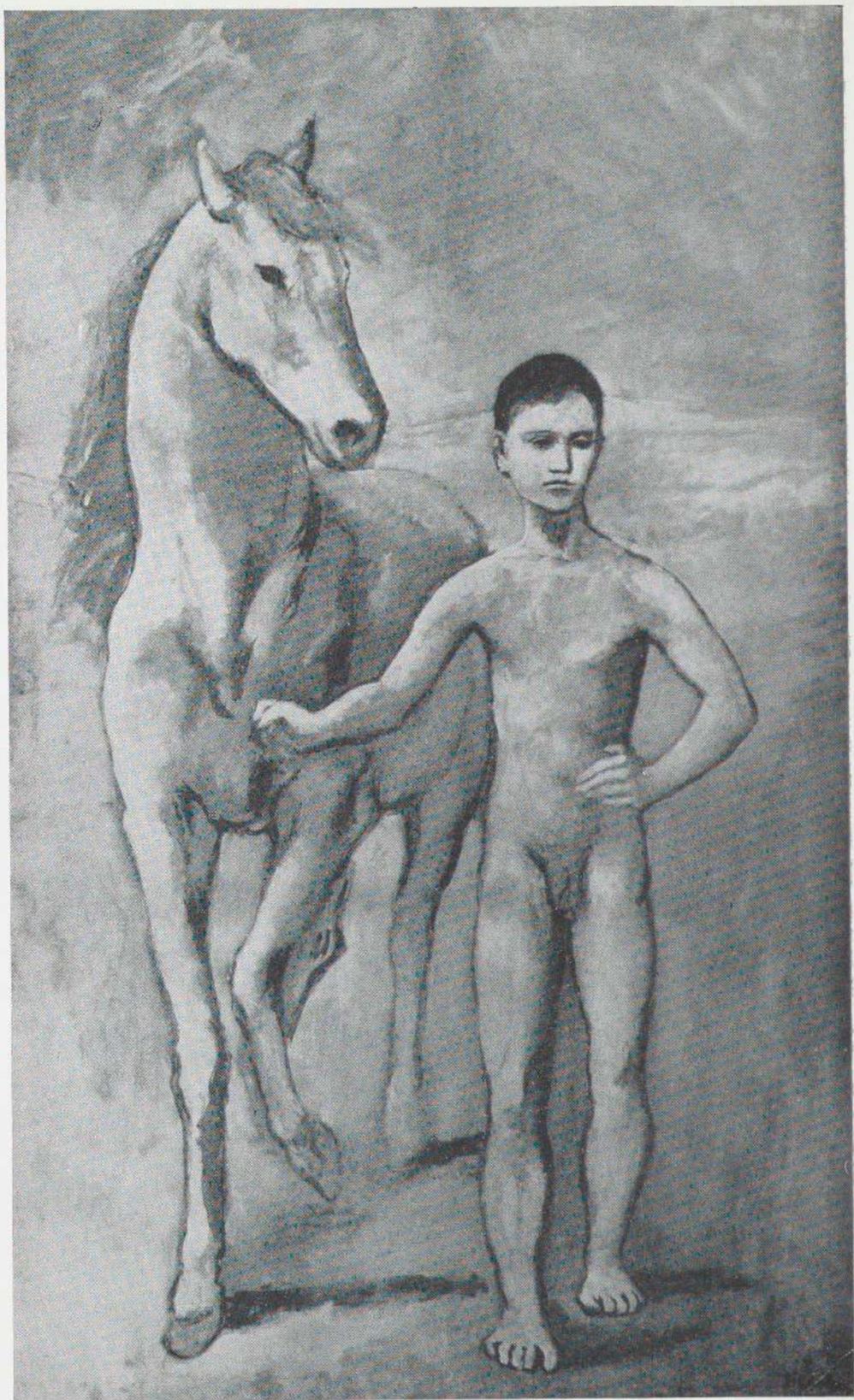




PICASSO, Pablo: *Two Acrobats with a Dog*. 1905. Gouache on cardboard, 41 ½ x 29 ½".
Lent by Mr. and Mrs. William A. M. Burden. (Promised gift).

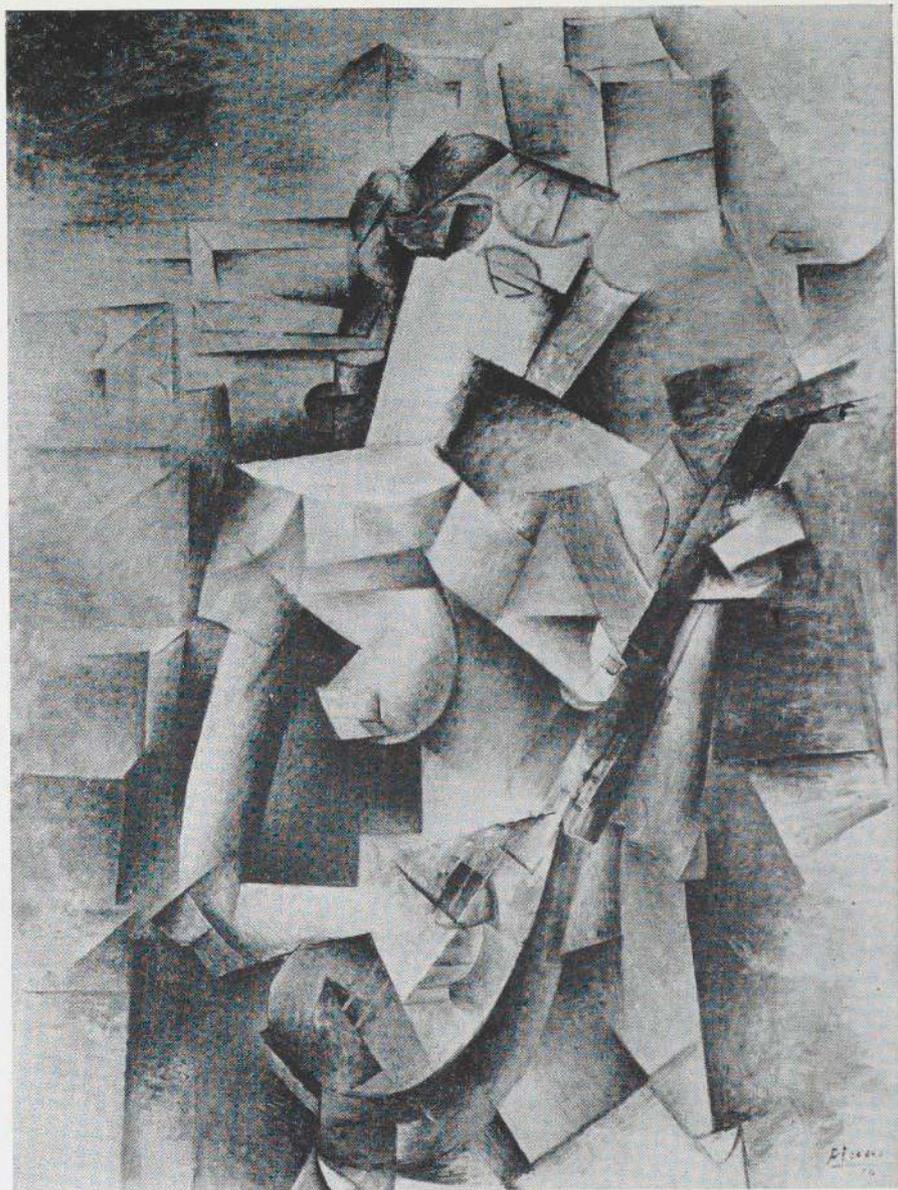
Opposite, PICASSO, Pablo: *Boy Leading a Horse*. (1905). Oil on canvas,
87 x 51 ¼". Lent by William S. Paley. (Promised gift).

Though similar in subject and probably but a few weeks apart in date these two famous pictures are markedly different in spirit. The *Two Acrobats with a Dog*, in spite of its subtlety of color and line and sentiment, looks back to Picasso's Blue Period. The *Boy Leading a Horse* by contrast is vigorous in drawing, monumental in scale and endowed with a sense of classical serenity soon to be broken by the radical researches which led to cubism.





PICASSO, Pablo: *Two Nudes*. 1906. Oil on canvas, 59 $\frac{5}{8}$ x 36 $\frac{5}{8}$ ". Lent by G. David Thompson. (Promised gift).

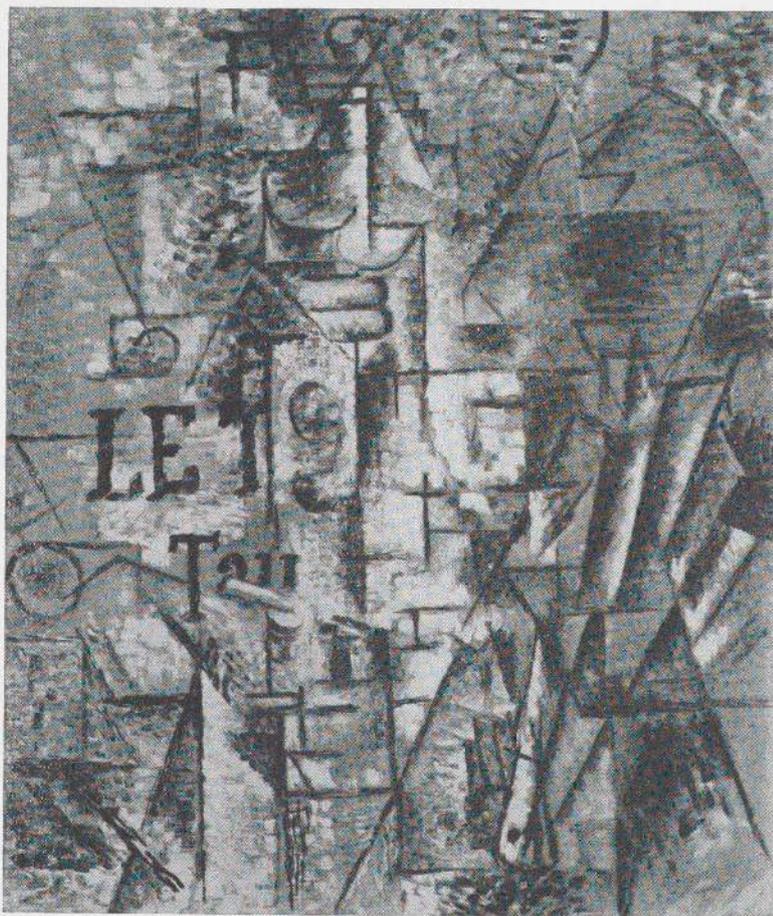


PICASSO, Pablo: *Girl with Mandolin*. 1910. Oil on canvas, 39½ x 29". Lent by Nelson A. Rockefeller. (Promised gift).

The *Two Nudes* is the culminating work of Picasso's Rose Period. Its archaic drawing and the pose of the lefthand figure herald the "first" cubist picture, *Les Femmes d'Alger*, begun only a few months later.

The *Girl with a Mandolin* is perhaps Picasso's most renowned painting between *Les Femmes d'Alger* of 1907 and the *Three Musicians* of 1921, originally because it created so much controversy, and now perhaps, because of its latent charm.

According to Picasso the subject was a model named Fanny Tellier. For many years the canvas hung in the collection of Picasso's English friend and biographer, Roland Penrose.



PICASSO, Pablo: "*Le Torero*." (1911). Oil on canvas, 18¼ x 15". Lent by Nelson A. Rockefeller. (Promised gift).

Though small, "*Le Torero*" ranks high among Picasso's cubist pictures in its perfection of style and richness of painted surface. "*Le Torero*" was a bullfight magazine published in southern France.

In the *Seated Woman* of 1927 "Picasso's power of inventing masks is remarkably demonstrated: a great curving band sweeps upward to terminate in the frightening white profile which is then both intersected and magically extended by the black, axe-bladed, disc-eyed shadow. This is one of the most awe-inspiring of all Picasso's figure paintings."



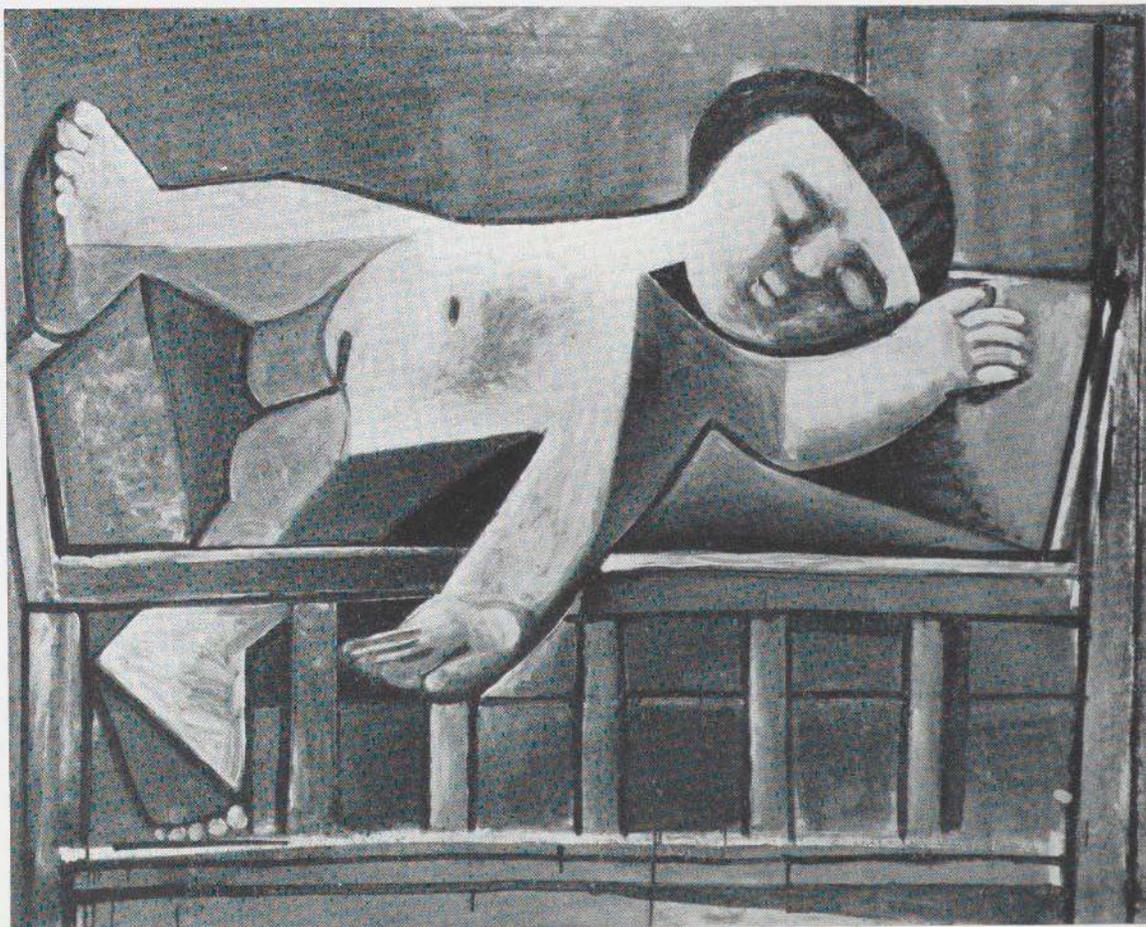
PICASSO, Pablo: *Seated Woman*. 1927. Oil on wood, 51 $\frac{1}{8}$ x 38 $\frac{1}{4}$ ". Lent by James Thrall Soby. (Promised gift).



PICASSO, Pablo: *Interior with a Girl Drawing*. 12 February 1935. Oil on canvas, 51 $\frac{1}{8}$ x 76 $\frac{5}{8}$ ". Lent by Nelson A. Rockefeller. (Promised gift).

Interior with a Girl Drawing is Picasso's most important painting of 1935; indeed it is one of only two or three large canvases done by him in the long and troubled period between late 1934 and early 1937. The picture caused Picasso much more than the usual difficulty. After several earlier studies and a great many drawings he finished a large composition but finding it unsatisfactory painted it over again completely with this final version. (See Christian Zervos' catalogue raisonné, *Pablo Picasso*, vol. 8, Paris, 1957.)

"The grace and charm of his children have often been Picasso's subject. But in his studies of his two youngest, Claude and Paloma, he has, perhaps more powerfully than any other painter, shown an awareness of other characteristics which make children a race apart, physically and psychologically. In *Paloma Playing* and *Paloma Asleep* he has given dignity to awkwardness, and power to those wonderful moments of childhood abandon, whether in play or in sprawling sleep."—A. H. Barr, Jr., "Portraits by Picasso," *The New York Times Magazine*, May 19, 1957.



PICASSO, Pablo: *Paloma Asleep*. 28 December 1952. Oil on wood, 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ". Lent by Mrs. Louise R. Smith. (Promised gift).



PICASSO, Pablo: *Woman by a Window*. 11 June 1956. Oil on canvas, 63 $\frac{7}{8}$ x 51 $\frac{1}{4}$ ". Purchased, Mrs. Simon Guggenheim Fund.



ROUAULT, Georges: *Clown*. (1912). Oil on canvas, 35 $\frac{1}{4}$ x 26 $\frac{3}{4}$ ". Gift of Nate B. and Frances Spingold (retaining a life interest).

The *Woman Seated by a Window*, opposite, is the most imposing of a score or more pictures Picasso painted of his companion, the classically beautiful Jacqueline Roque, seated in a bentwood rocking chair in the studio room of the painter's villa at Cannes.

Rouault's *Clown* was said by Ambroise Vollard (who bought it from the artist) to be a self portrait. The statement is convincing for the figure's eye transfixes the beholder—originally the artist himself!—with a relentless intensity rare even among Rouault's formidable characters.

In 1876 the Moulin de la Galette was the most popular dancing place on Montmartre. Renoir lived close by at 78 rue Cortot. Charles Rivière describes how Renoir's friends posed for his painting at the Moulin. The dancer at the left is his vivacious auburn-haired model Margot, and Estelle, another favorite, sits in the foreground. The girl on the far right wearing a straw hat with a red ribbon is following the fad set by an actress named Théo in the operetta *La Timbale d'Argent*, a popular success of the season. Renoir is said to have bought a dozen "timbales" to give to shop girls whom he hoped would pose for him.

With true impressionist probity Renoir painted this canvas out-of-doors at the Moulin de la Galette itself. It was purchased by the enthusiastic patron of the impressionists, Victor Chocquet. The second and larger version, 51 ½ x 69 inches, probably painted in the studio, was bequeathed by Caillebotte to the Louvre and accepted by reluctant officials only after a long controversy.



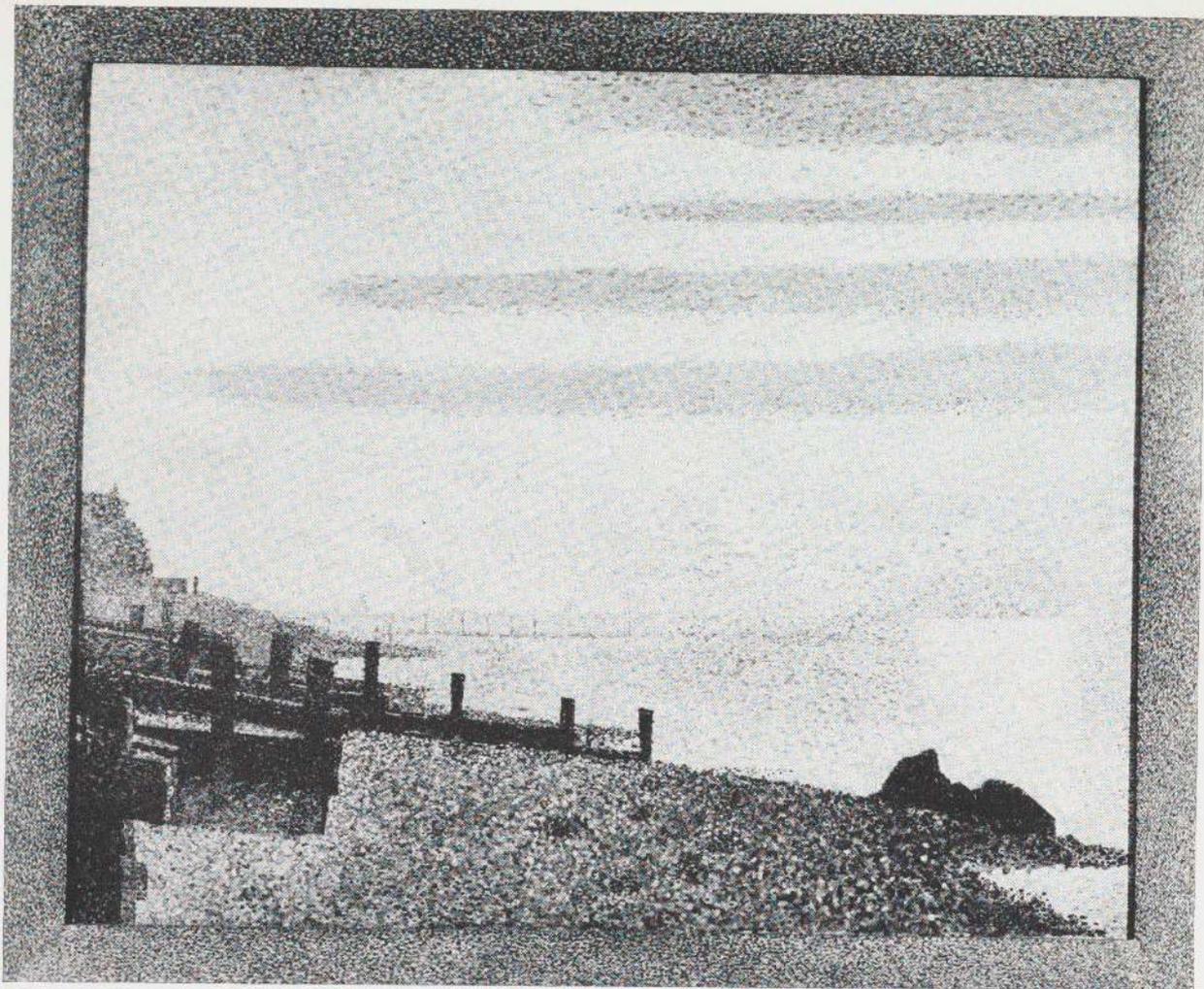
RENOIR, Auguste: *Le Moulin de la Galette*. 1876. Oil on canvas, 31 7/8 x 44 5/8". Lent by The Honorable and Mrs. John Hay Whitney. (Promised gift).



RENOIR, Auguste: *Judgment of Paris*. 1908. Oil on canvas, 32 x 39 $\frac{3}{4}$ ". Lent by Mrs. Louise R. Smith. (Promised gift)

Painted thirty years apart these two magnificent canvases show Renoir at his best: as an impressionist in the *Moulin de la Galette* and as a post-impressionist master of grand-style figure composition in the *Judgment of Paris*.

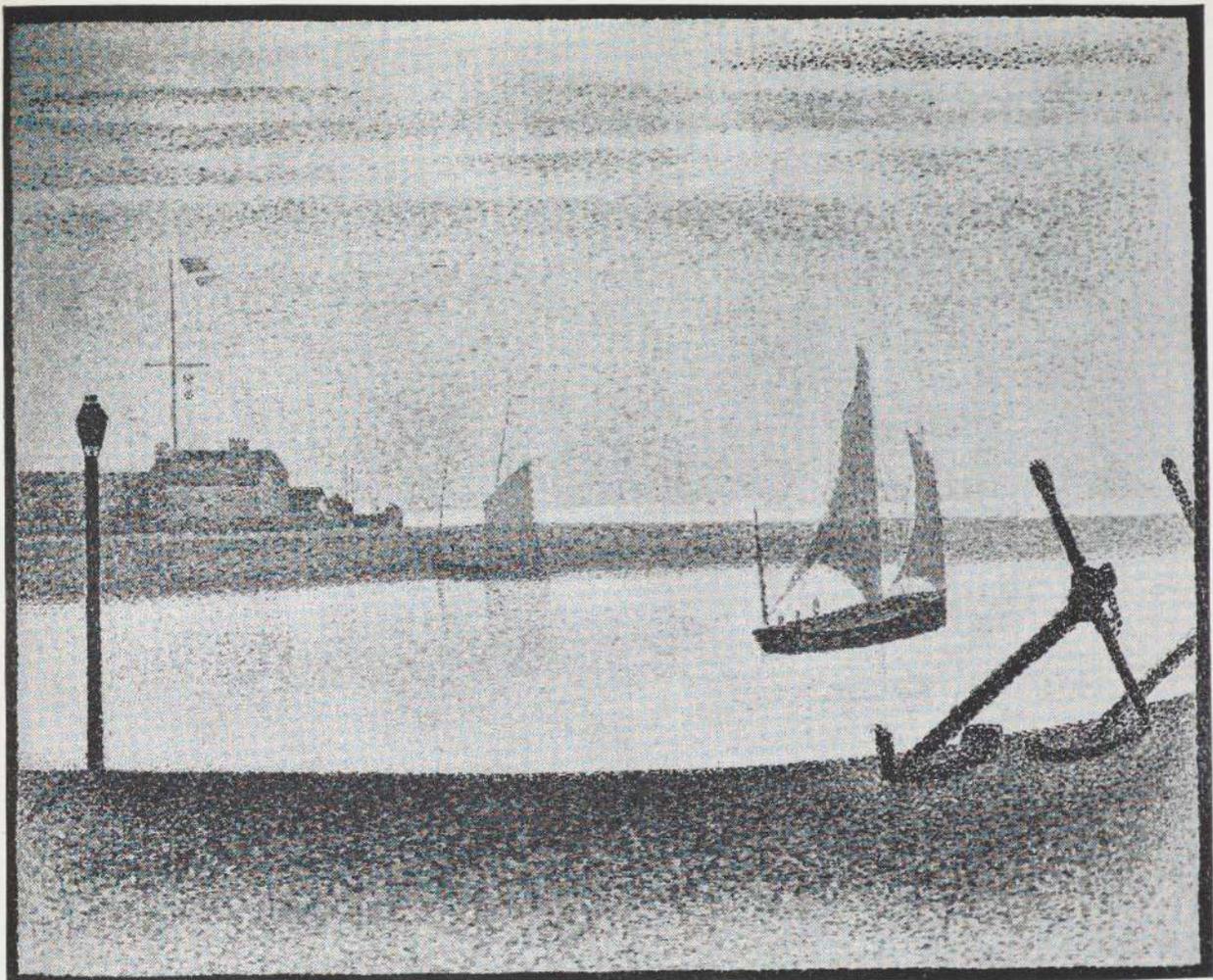
This, the 1908 version of the *Judgment of Paris*, was originally in the Halvorsen collection in Oslo and then, until recently, in Charles Laughton's collection. A smaller version, with a figure of Mercury added, is in the Henry McIlhenny collection, Philadelphia. Renoir's housekeeper, Gabrielle, his favorite model from 1903 on, posed both for the figures of Paris and the goddess at the right.



SEURAT, Georges-Pierre: *Evening, Honfleur*. (1886). Oil on canvas, 25¼ x 31½", in a flat stippled frame apparently painted by the artist. Gift of Mrs. David M. Levy (the donor retaining a life interest).

During the winters of his last half-dozen years Seurat concentrated his efforts on his large figure compositions such as the *Grande Jatte* and *The Circus*, but during the summers he went to the seacoast "to wash the studio light from his eyes." The summer of 1886 he painted at Honfleur and early in 1887 sent to the Salon des Indépendants a number of seascapes including our painting which was listed as *Honfleur, un soir, embouchure de la Seine*. Like many critics, the brilliant J. K. Huysmans detested Seurat's big compositions of figures covered with "colored fleas" but admired his sea pieces:

"Last year, Monsieur Seurat exhibited, in addition to *La Grande Jatte*, a number of really beautiful seascapes, quiet seas under calm skies; these clear canvases, enveloped in a grey dust of light, reveal a very personal yet accurate approach to nature . . . The views of the sea he exhibited this year, the views of Honfleur . . . affirm the very real talent which he has already proved beyond argument. These, too, rely



SEURAT, Georges-Pierre: *The Channel at Gravelines, Evening*. 1890. Oil on canvas, 25 $\frac{3}{4}$ x 32 $\frac{1}{4}$ ". Lent by Mr. and Mrs. William A. M. Burden. (Promised gift).

on his vision of a nature more drowsy than melancholy, a nature which is non-chalantly at ease under wrathless skies, sheltered from the wind. . ."

The Channel at Gravelines, Evening was painted in the summer of 1890. Though its title includes the word "evening," the sense of the hour of day, the poetic light of the earlier *Evening, Honfleur*, has almost disappeared along with an impressionist informality of composition. Instead the light is cool and even, the design more arbitrary and calculated. Indeed the whole effect is more abstract just as in Seurat's last large figure composition *The Circus*.

Both *The Circus* and the *Channel at Gravelines* were included in the Salon des Indépendants of 1891. Seurat supervised the hanging of the show which opened March 10. Nine days later he was dead of a septic throat. He was barely thirty-one years old. (See John Rewald: *Georges Seurat*, New York, Wittenborn, 1943.)



Louise Weber, nicknamed The Glutton, was born in 1870. Originally a laundress, during the early 1890s she danced the *quadrille naturaliste* brilliantly, performing nightly at the Moulin Rouge. Here she is seen with her sister on the right, and her intimate friend, La Môme Fromage, on the left. She died of drink in 1929 in a charity ward; her tombstone is inscribed "Muse de Toulouse-Lautrec."

Chilpéric, an operetta written by Offenbach's contemporary, Hervé, was revived at the Théâtre des Variétés in February, 1895. Marcelle Lender is seen here performing the bolero before the throne of King Chilpéric. Lautrec saw the show some twenty times during the winter of 1895-96 and filled several notebooks with studies before starting work on the big composition. He was particularly enthusiastic about Lender's famous back which was generously displayed in *Chilpéric*. Though not shown in this picture, its effect is visible in the goggle-eyed expression of her partner. (See Gerstle Mack, *Toulouse-Lautrec*, New York, Knopf, 1938, pages 206-07.)

Opposite, TOULOUSE-LAUTREC, Henri de: *La Goulue at the Moulin Rouge*. (1891-92). Oil on cardboard, 31 $\frac{1}{4}$ x 23 $\frac{1}{4}$ ". Gift of Mrs. David M. Levy (the donor retaining a life interest).

TOULOUSE-LAUTREC, Henri de: "*Chilpéric*." (1895). Oil on canvas, 59 $\frac{1}{8}$ x 59 $\frac{1}{8}$ ". Lent by The Honorable and Mrs. John Hay Whitney. (Promised gift).





VUILLARD, Edouard: *Alfred Natanson and His Wife*. (1900). Oil on wood, 21 $\frac{1}{4}$ x 26 $\frac{1}{2}$ ". Lent by Mrs. Nate B. Spingold. (Promised gift).

All three of these paintings by Vuillard are related in one way or another to the brothers Alexandre, Alfred and Thadée Natanson who, together with their wives, were the chief patrons of the Nabi painters during the 1890s. They bought their pictures, gave them generous hospitality and defended them in the *Revue Blanche*, their magazine founded in 1891.

The brilliant and beautiful Misia Godebska, married to Thadée Natanson at the age of fifteen, was an accomplished pianist and hostess to Mallarmé, Proust, Gide, Colette and, later on, Diaghilev, Cocteau and Picasso, to whose older son she was godmother. Her third husband was the mural painter José Maria Sert. She died in 1949. Besides Vuillard she was painted by Renoir (seven times!), Toulouse-Lautrec and Bonnard.

Alfred Natanson wrote under the name of Alfred Atthis, and his wife, Marthe Mellot, was a well-known singer and actress. Toulouse-Lautrec portrayed her in a poster and both Vuillard and Lautrec made lithographs of Marthe and Misia; Vuillard, a double portrait called *The Sisters-in-Law*.

In 1893 Alexandre Natanson commissioned Vuillard to paint nine large panels of Paris parks to decorate his town house on the Avenue du Bois de Boulogne. Most of the scenes—two of them are now in the museums of Cleveland and Houston—show the Tuileries but our painting, reproduced on the following page, suggests the Parc Monceau, where Misia Natanson had played as a child.

All three of these Vuillards are reproduced in Andrew Carnduff Ritchie's *Edouard Vuillard*, The Museum of Modern Art, 1954. See also Misia Sert's autobiography, *Misia and the Muses*, New York, John Day, 1953.



VUILLARD, Edouard: *Misia and Thadée Natanson*. (c. 1897). Oil on paper, $36\frac{1}{2} \times 29\frac{1}{4}$ ". Gift of Nate B. and Frances Spingold (retaining a life interest).

Overleaf, VUILLARD, Edouard: *The Park*. 1894. Distemper on canvas, $83\frac{1}{2} \times 62\frac{3}{4}$ ". Lent by Mr. and Mrs. William B. Jaffe. (Promised gift).



E. Wallard

