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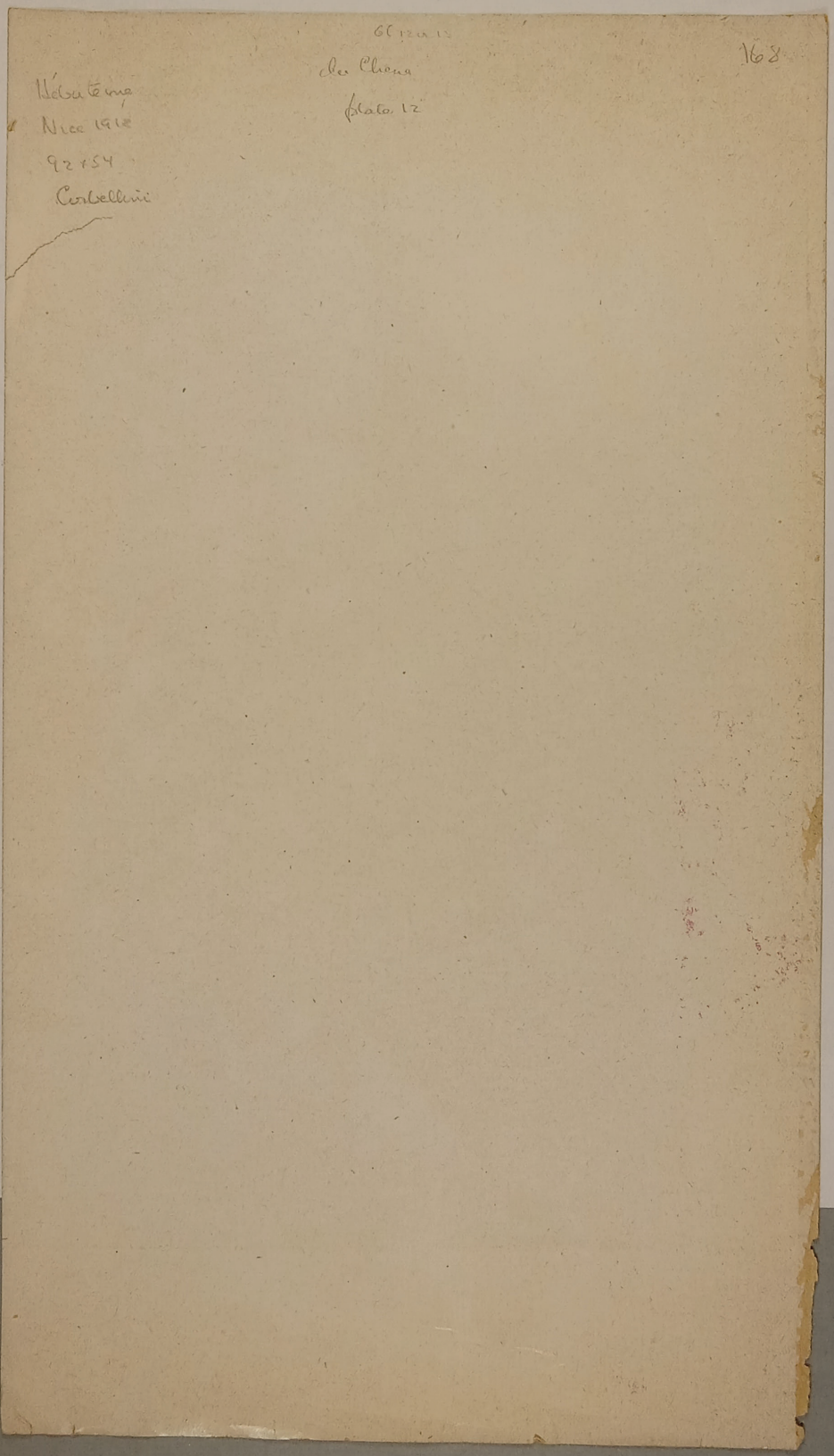

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des Chiens plate XV

268

Ferme de l'Abbaye
Hébuterne
Nice 1919
92 x 54
Pierre Levy

CF 31

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225 nefx

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Standing Nude with Blonde Hair

Masereel

Ritratto della signora Zborowska (1918)
Portrait de madame Zborowska
Portrait of Mrs. Zborowska
Bildnis der Frau Zborowska

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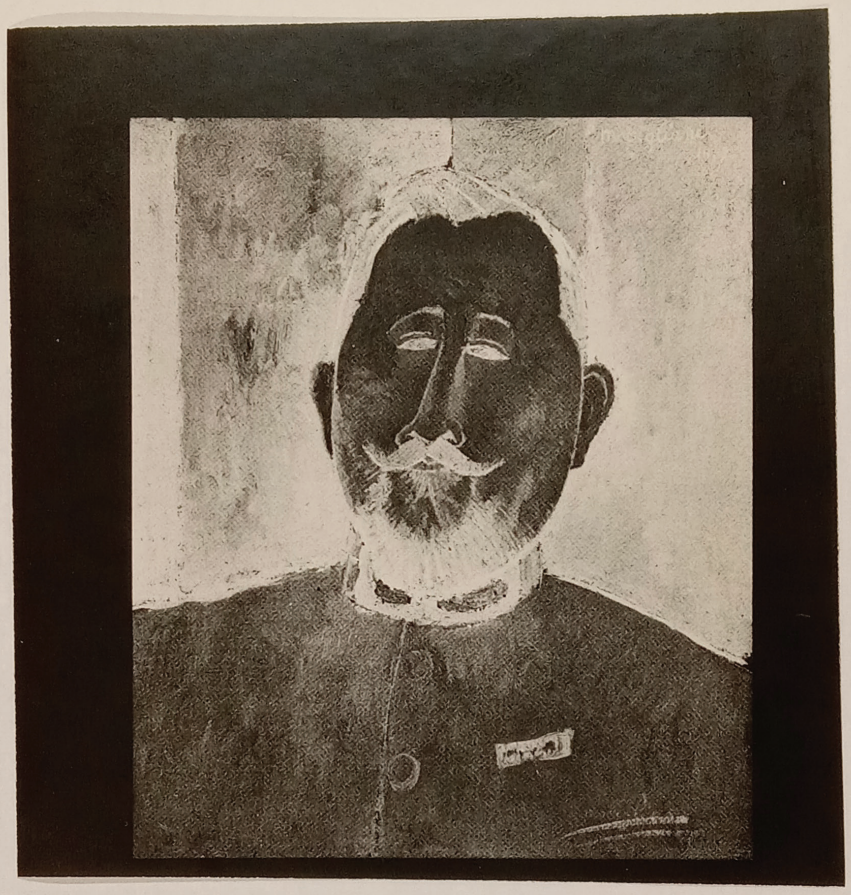

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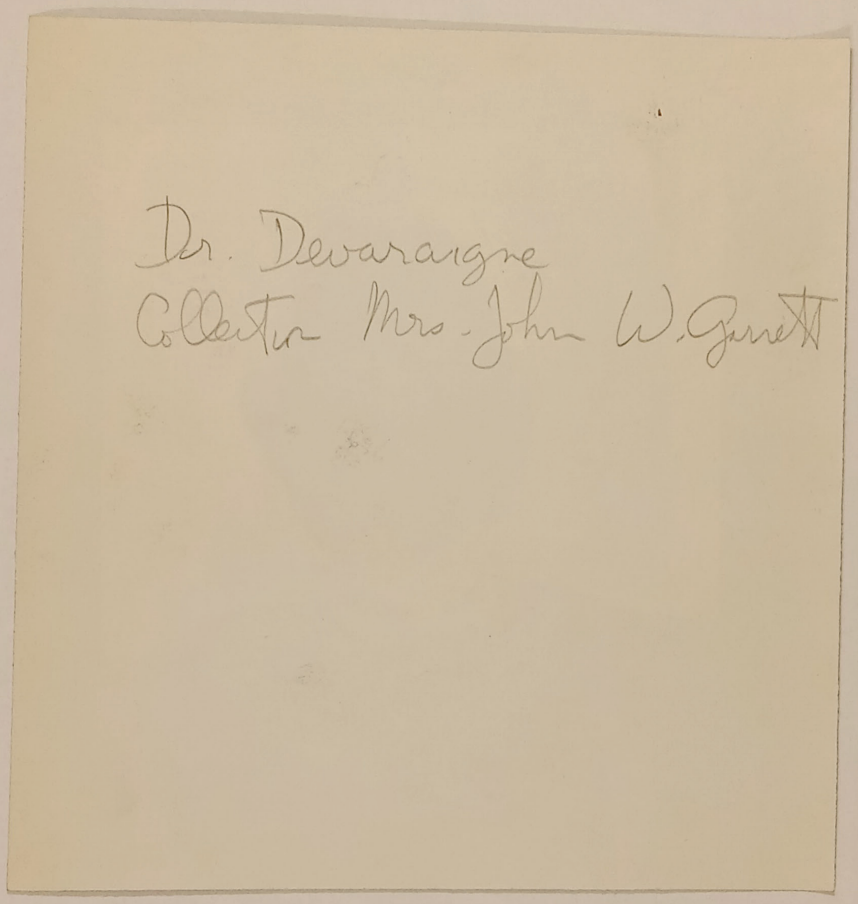

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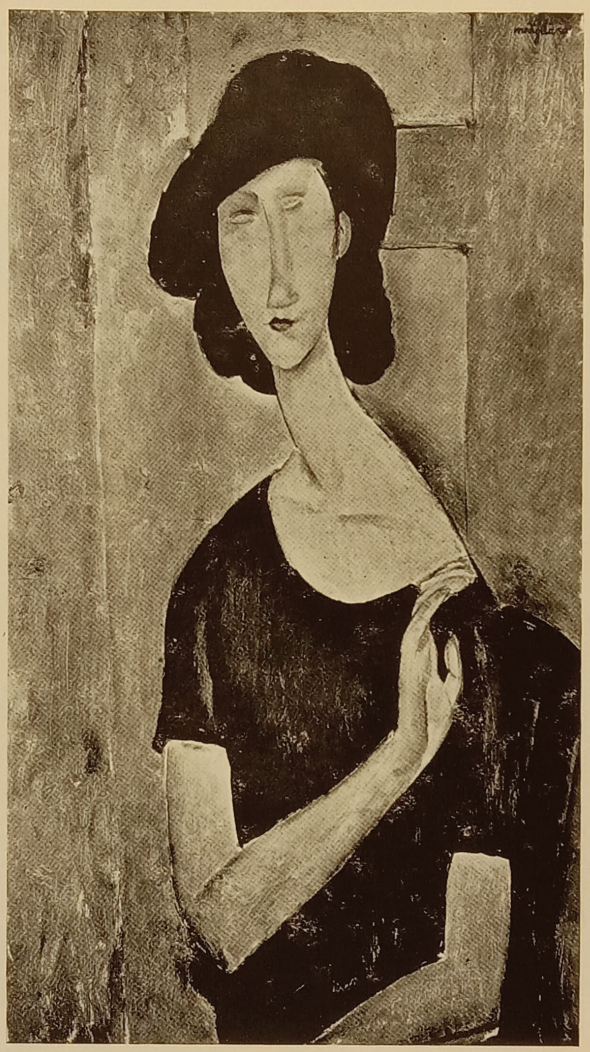

MME HEBUTERNE, PARIS (1917-1918)

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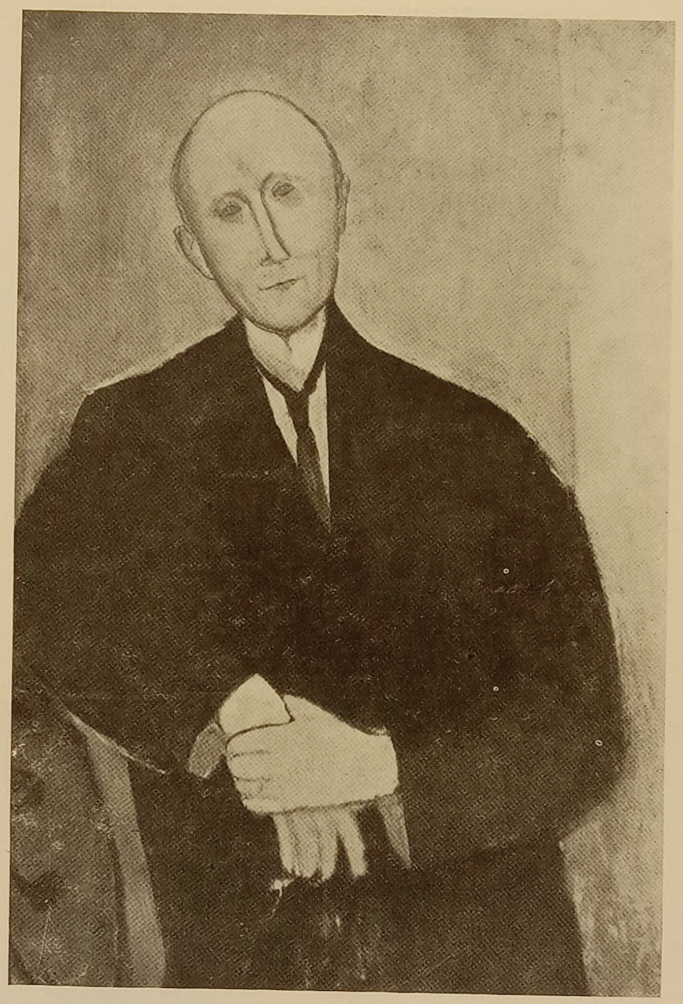

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PORTRAIT D'HOMME CONTRE UN FOND ORANGE, PARIS (1918)

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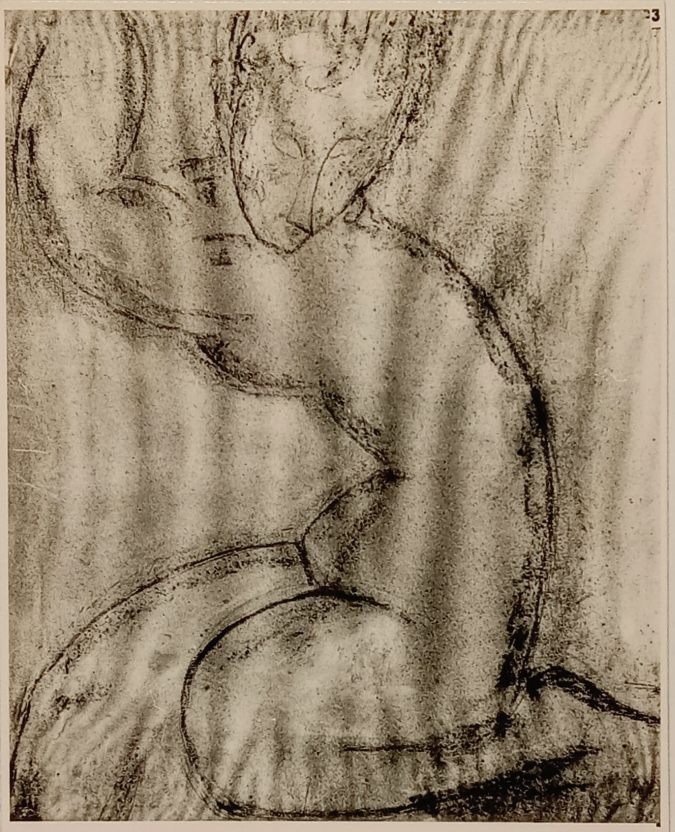

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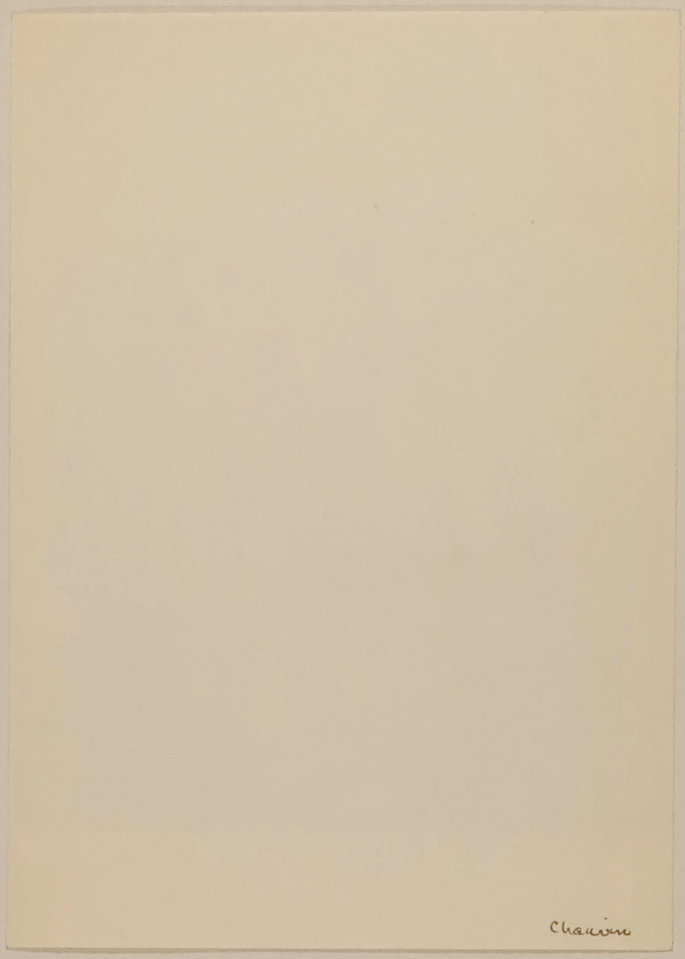

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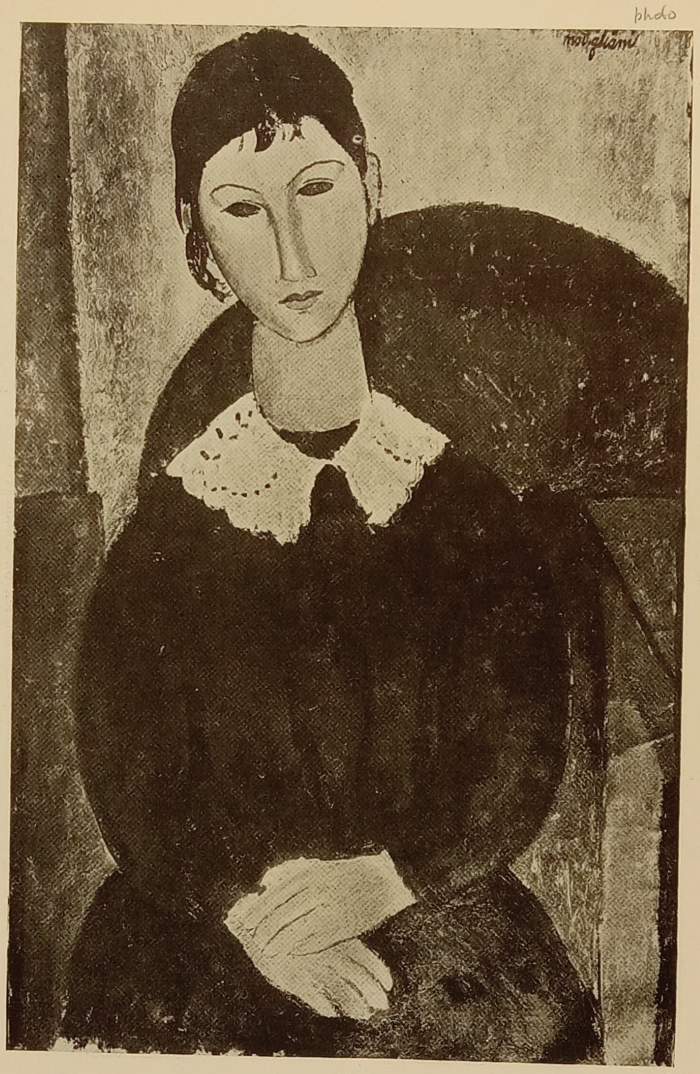
photo



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ELVIRA. PARIS (1917)

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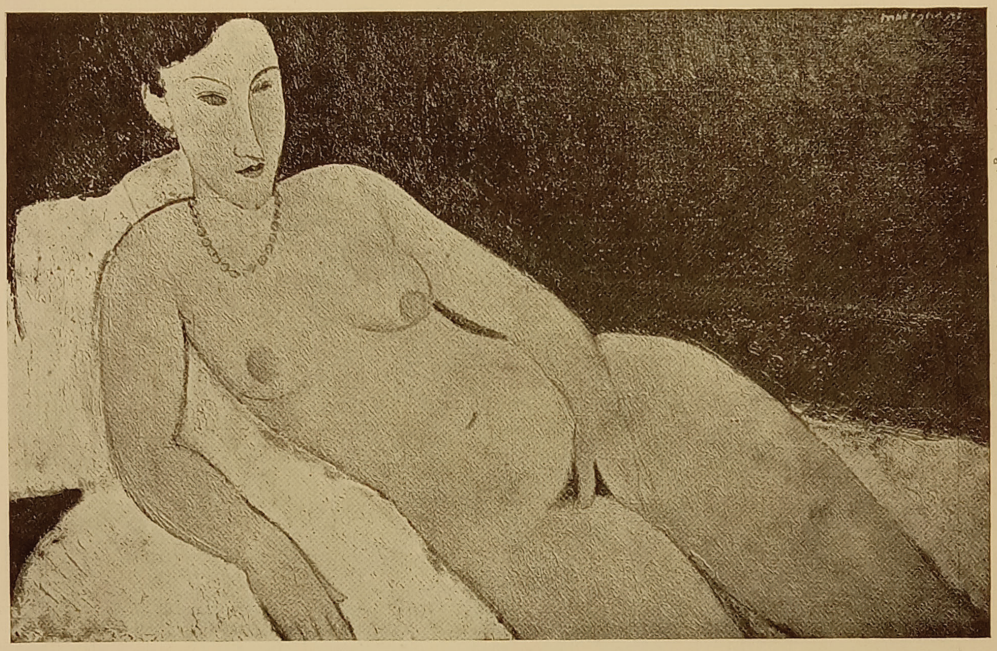

ex Fénéon, 30 May, 1947 # 95 (Drouot)

NU AU COLLIER DE CORAIL (1917) dated on back

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- Nude Arms below head
- Nude Head at Right ✓
- Twisted ✓
- Antwerp ✓ Colin
- Standing (Netter) ✓ Medici
- Cases ✓

Barnes

MOMA

Ferrous

- Dale - Greasts ✓
- Blocks ✓

Italian

Dale

Fukushima

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MoMA

Photo



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PORTRAIT DE MME ZBOROWSKA (1917)

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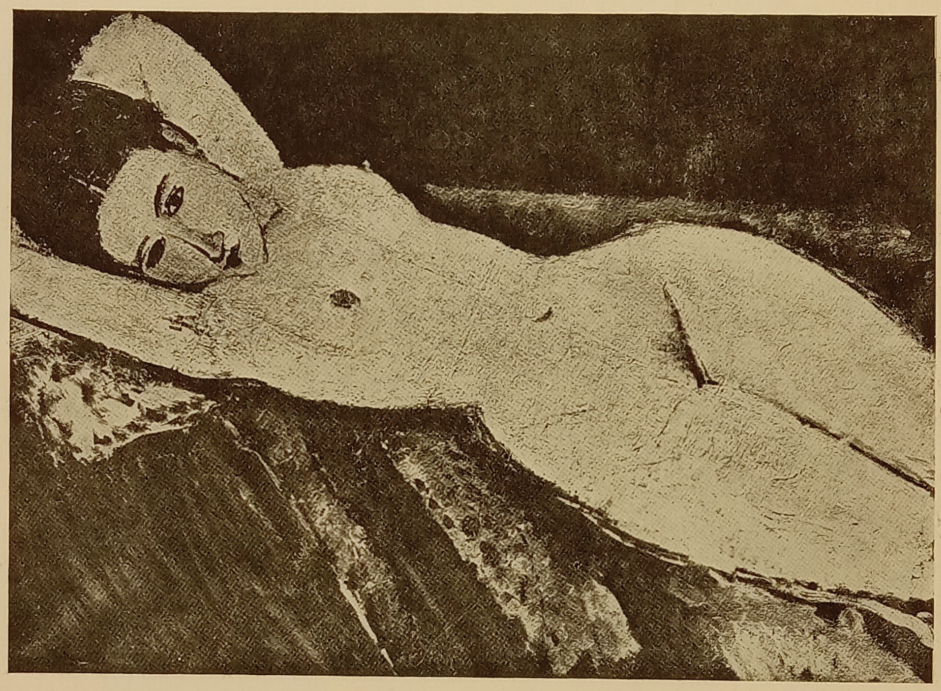

NU COUCHÉ (1917)

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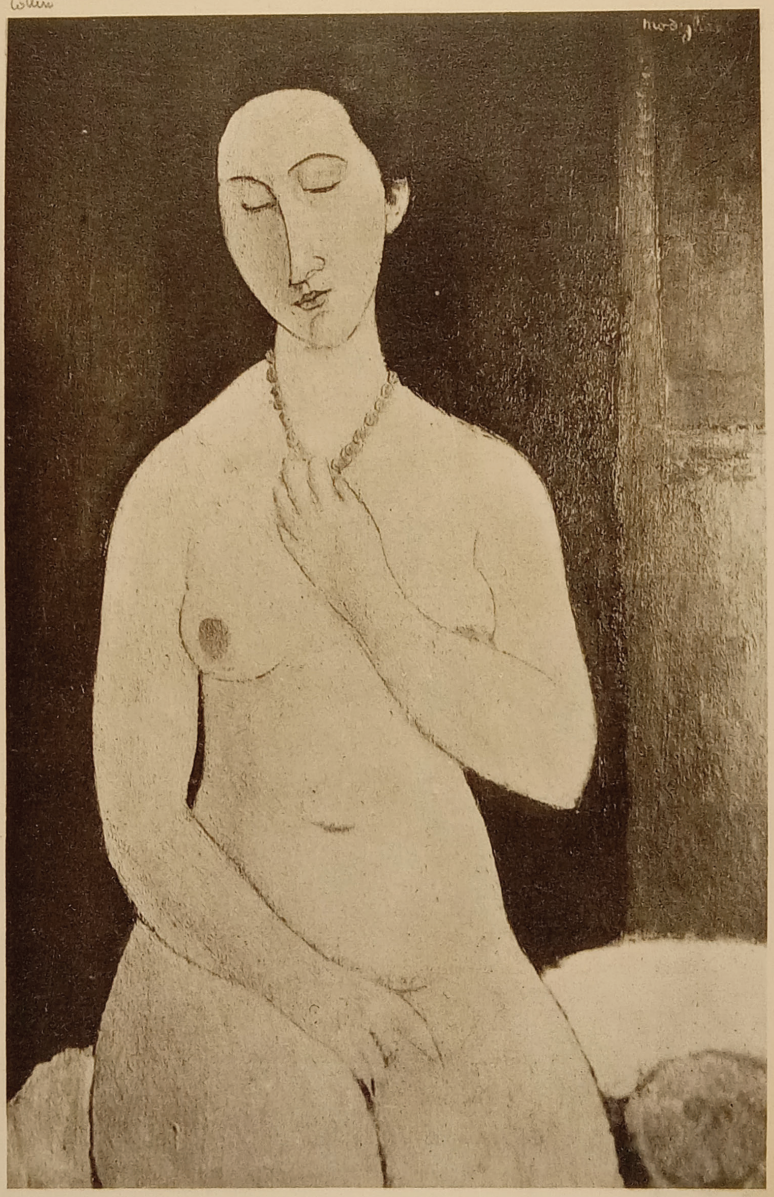
Collin



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213

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Motherhood

Dudleaux

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photo



52

CARIATIDE (1916)

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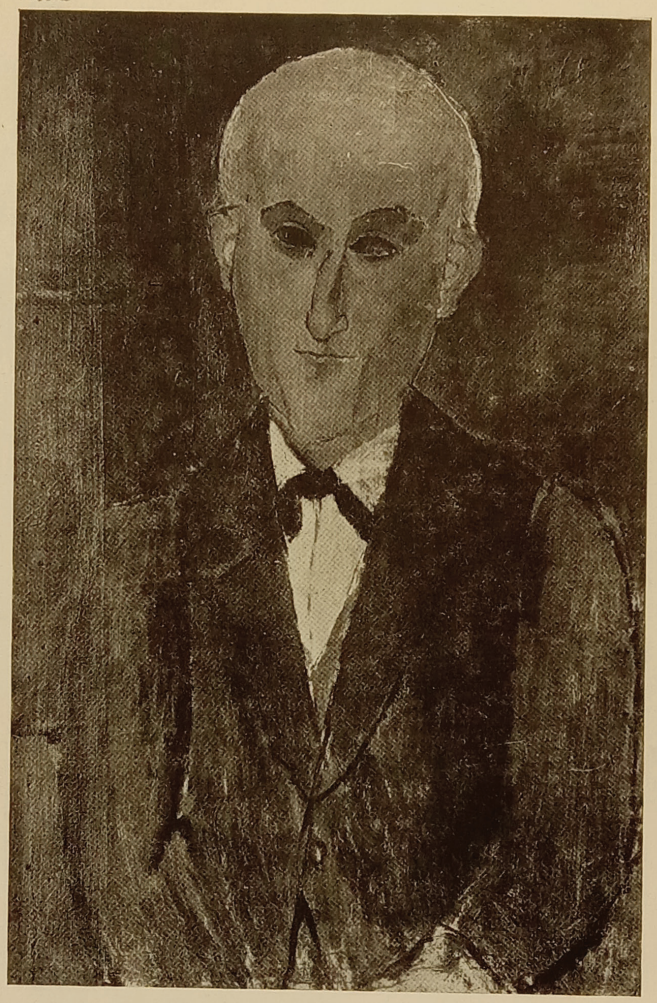
Roché



PORTRAIT DU POÈTE MAX JACOB (1916-1917)

62

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Dada, Philadelphia

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XXXIV

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Review Les Arts à Paris, # 13, June 1927, P3

Dada

Testa di donna (1918)
Tête de femme
Head of a woman
Frauenkopf

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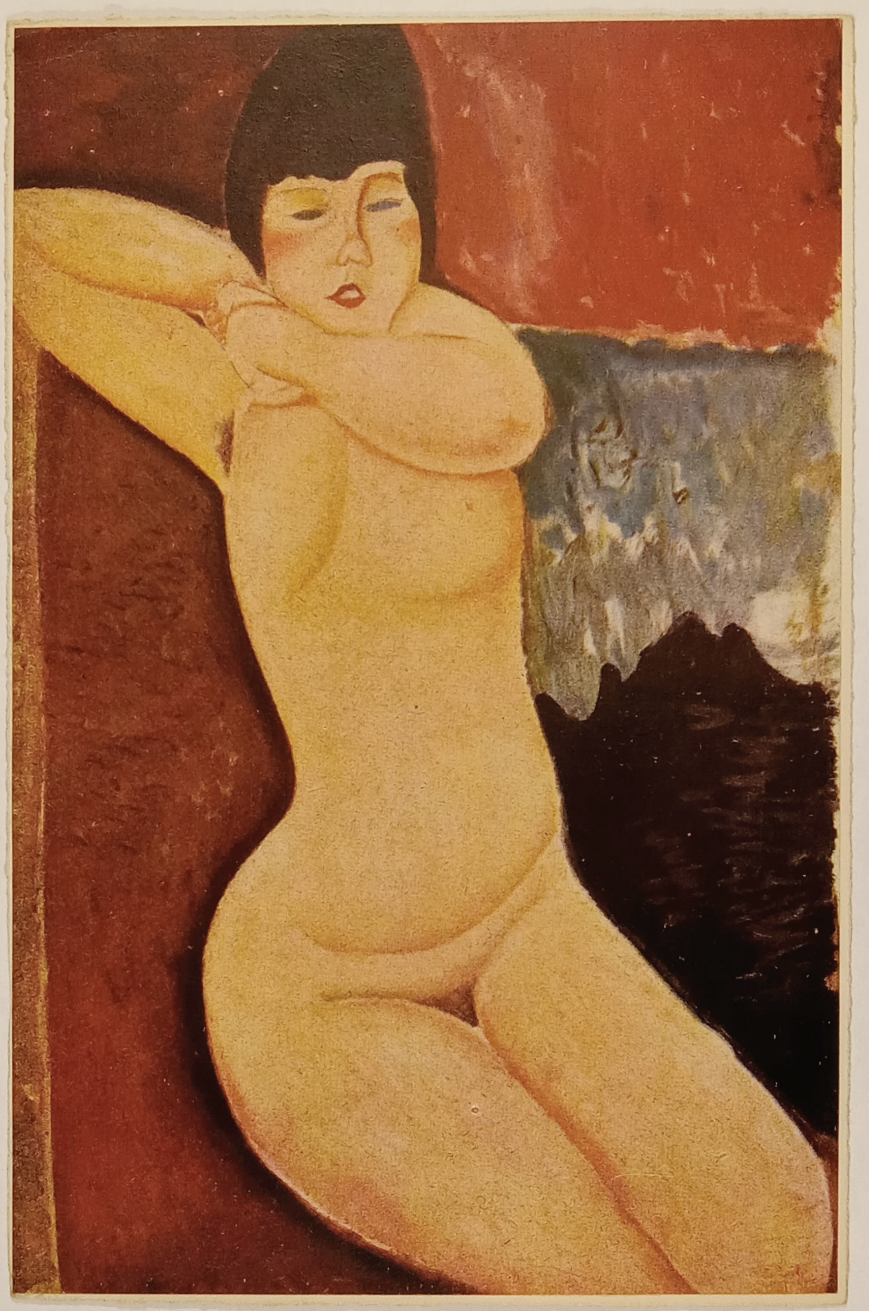

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Les Chênes
Cave

205

Reclining Nude
Paris 1917 ?
65 x 100
~~Private, Paris~~ Mme Guillaume

502

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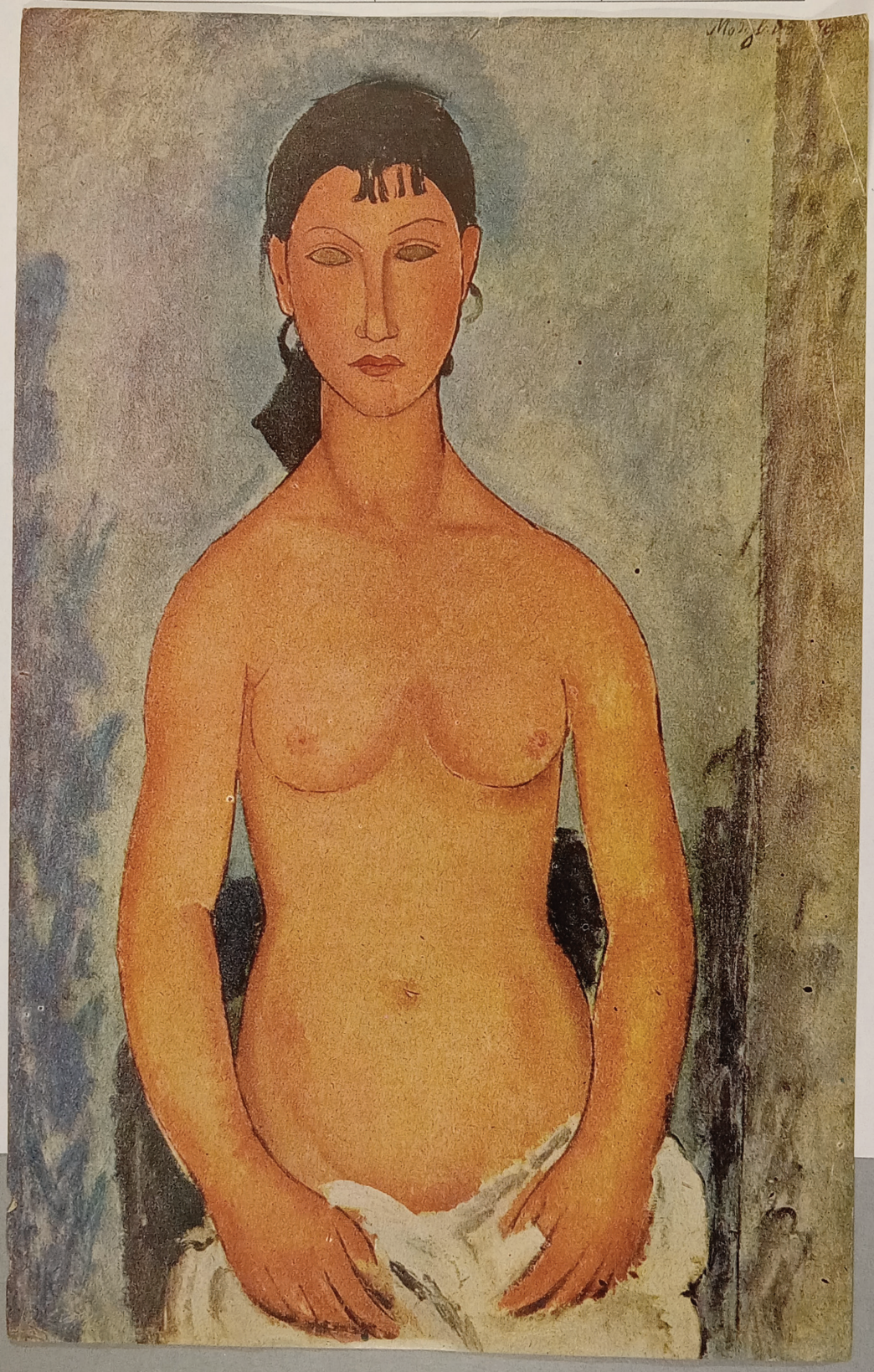

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Elvire Nude
1919
92×60
Bing

Du Chêne
Plate XVI

280

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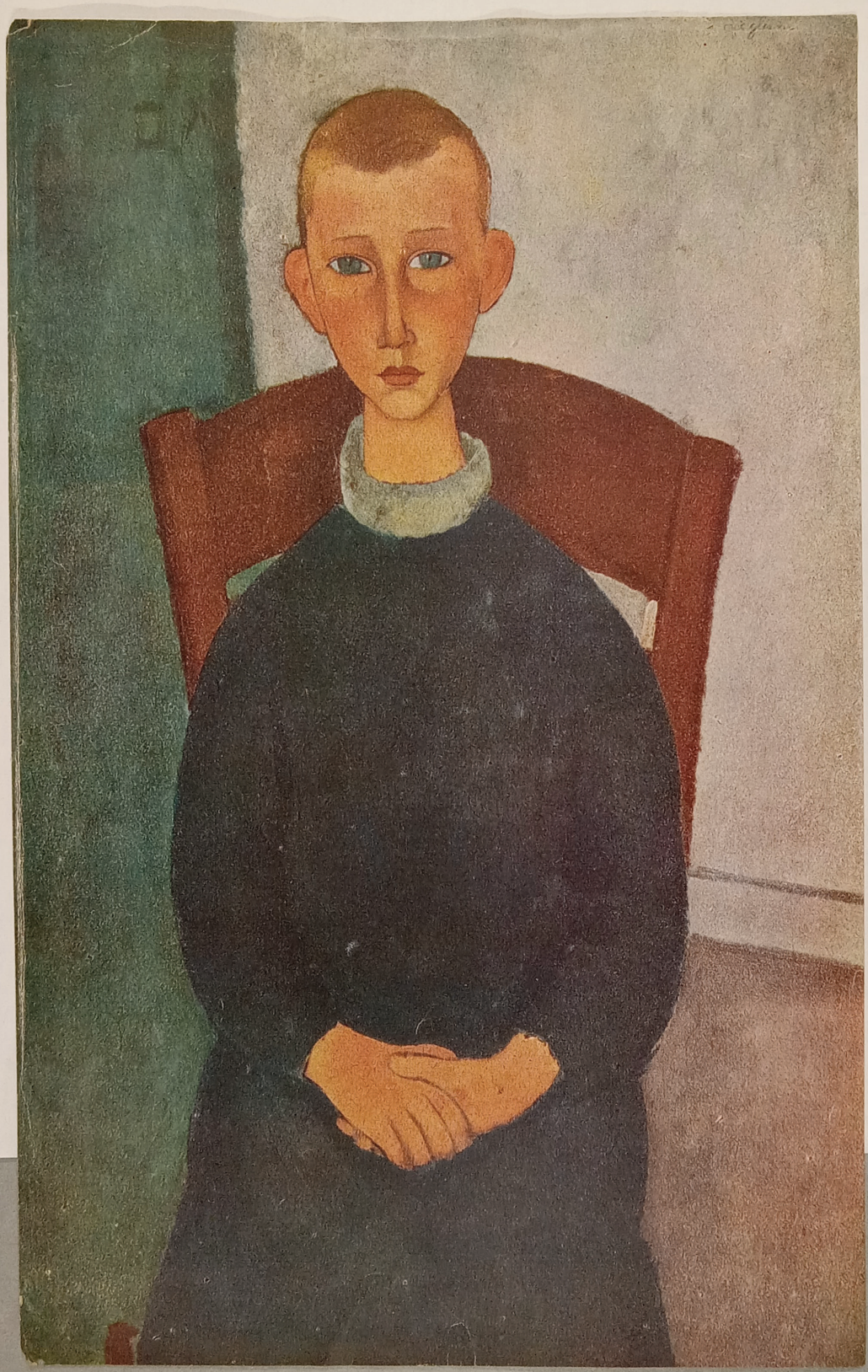

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Du Chêne

plate VII

La Gosse de Concierge

Cagnes 1918

100 x 65

Dutilleul

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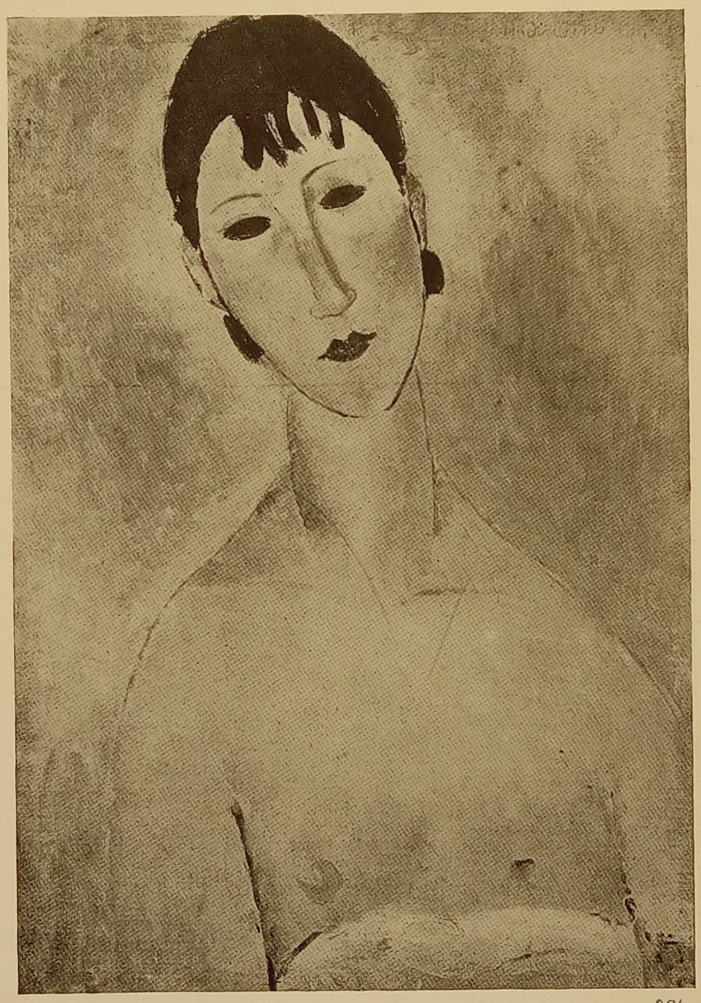

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TORSE DE FILLE BRUNE (ELVIRA), PARIS (1919)

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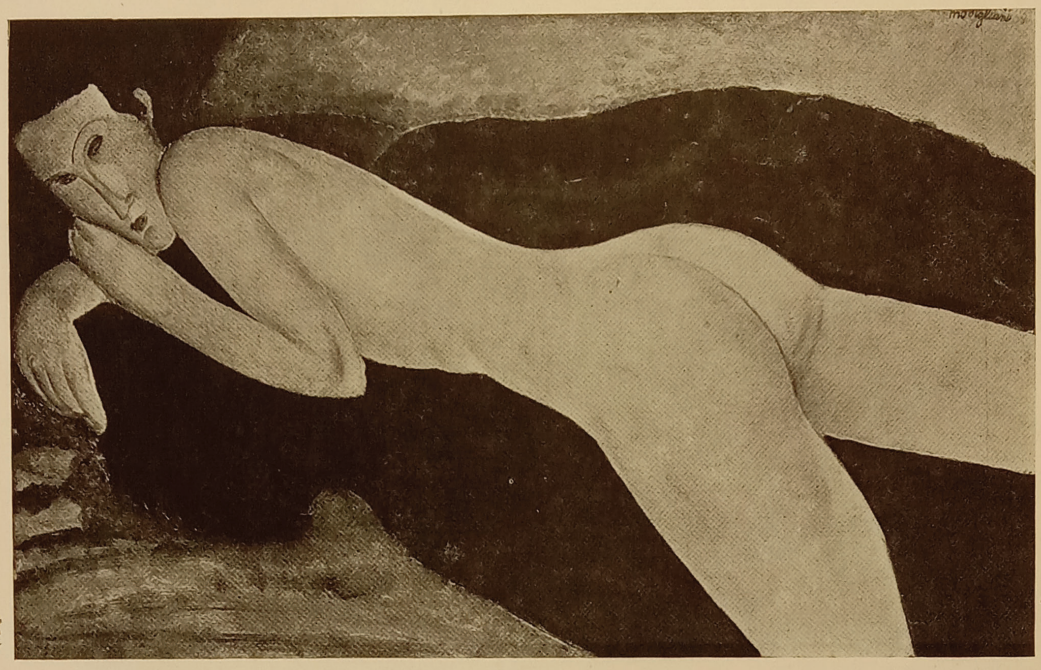

NU COUCHÉ SUR LE DIVAN, PARIS (1919)

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DECORATIVE
ACCESSORIES
AND
TABLE SERVICES
BY
CONTEMPORARY
ARTISTS



DECORATIVE PLAQUE AFTER MODIGLIANI

THE CASTLETON CHINA COLLECTION

SEPTEMBER 15-23 INCLUSIVE 1949

CLOSED SUNDAY

ASSOCIATED AMERICAN ARTISTS GALLERIES

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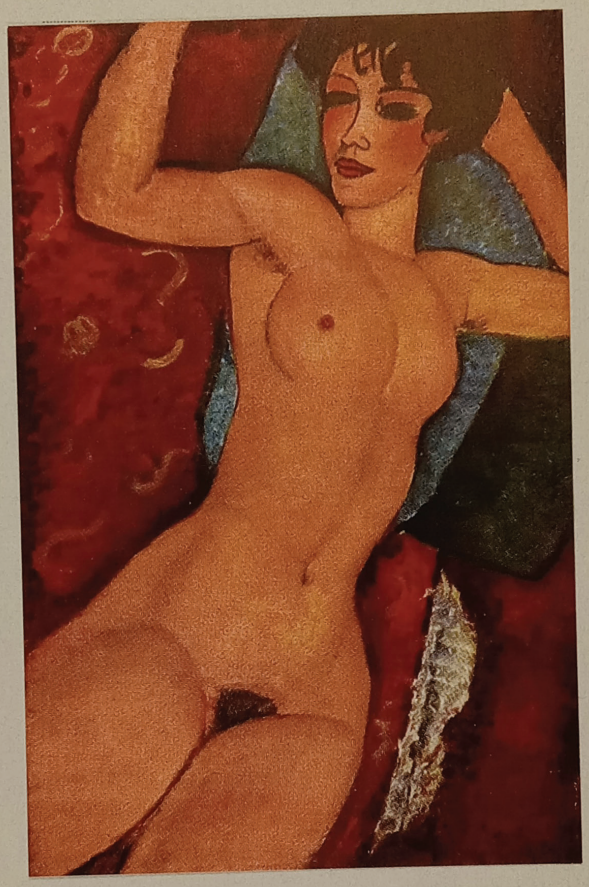

Nudo • 1917-18 • olio su tela 92×60

Edizioni del Milione • Milano

Raccolta Gianni Mattioli • Milano

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WSL

EDIZIONI DEL MILIONE



MODIGLIANI

SEI TAVOLE A COLORI

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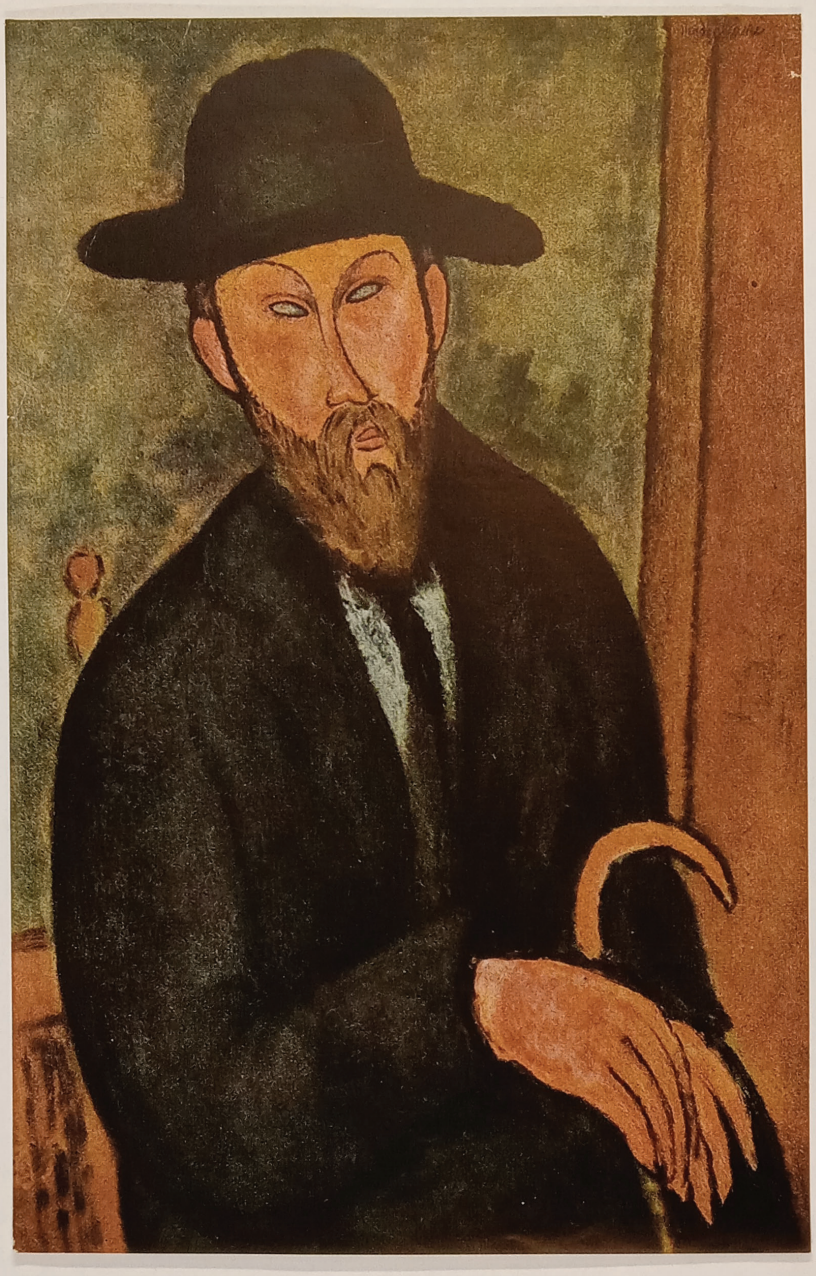

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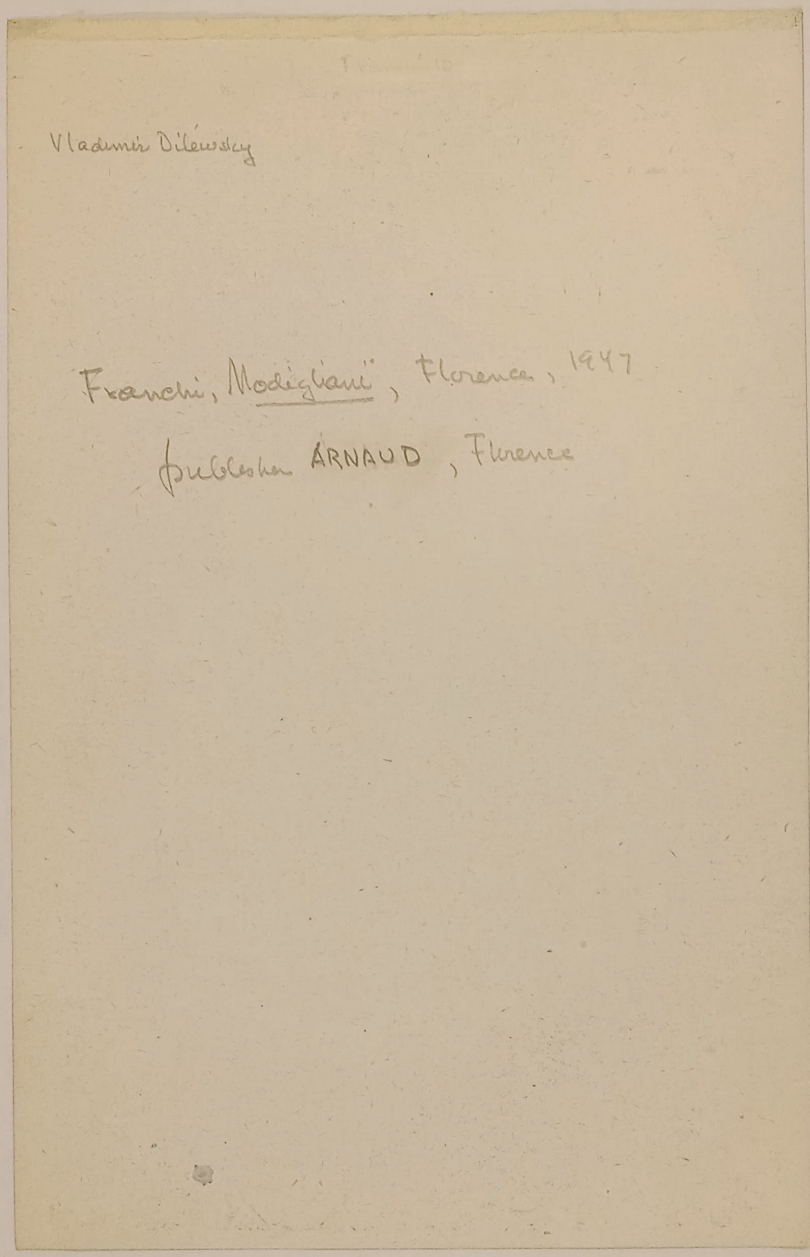

Vladimir Dilewsky

Franchi, Modigliani, Florence, 1947

Publisher ARNAUD, Florence

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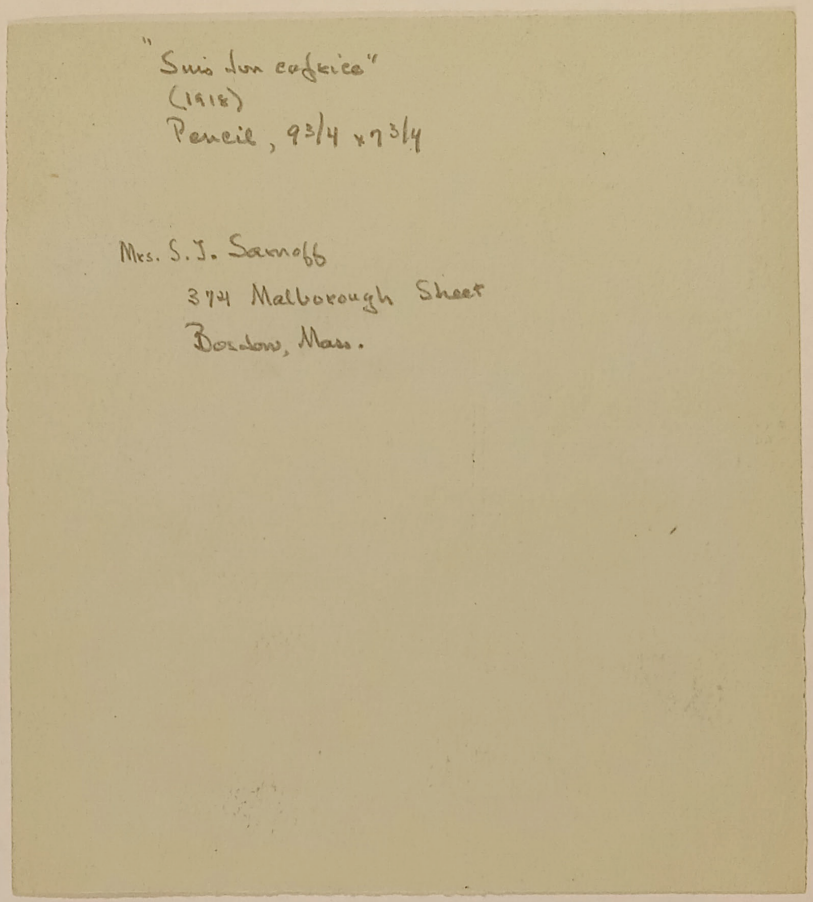

"Suis don caprice"
(1918)
Pencil, 9 3/4 x 7 3/4

Mrs. S. J. Sarnoff
374 Malborough Street
Boston, Mass.

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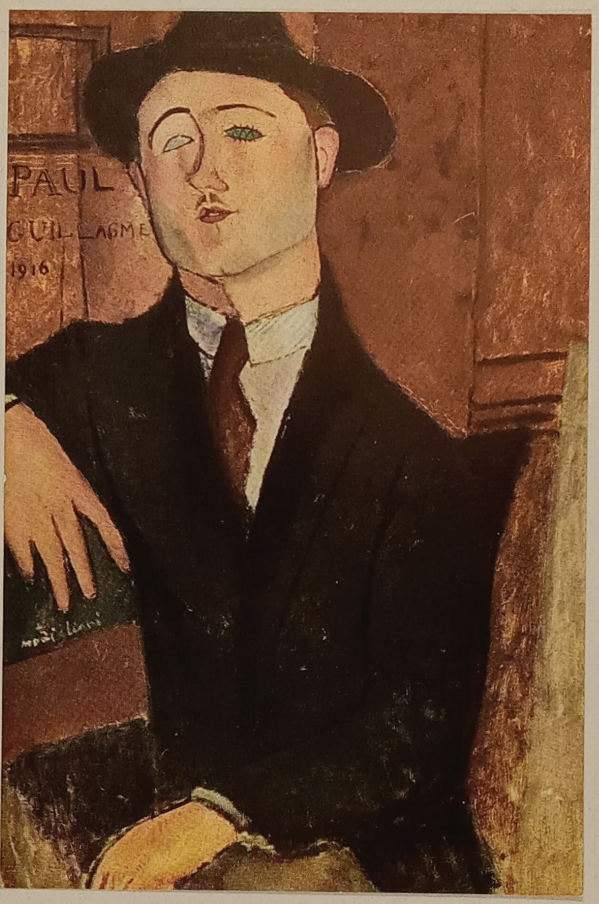

Ritratto di Guillaume • 1916 • olio su tela 54 x 80

Raccolta Pallini • Milano

Edizioni del Milione • Milano

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BUSTE DE FEMME (1918)

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Edward G. Robbinson



LE ZOUAVE, NICE (1918)

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Nicaraelos

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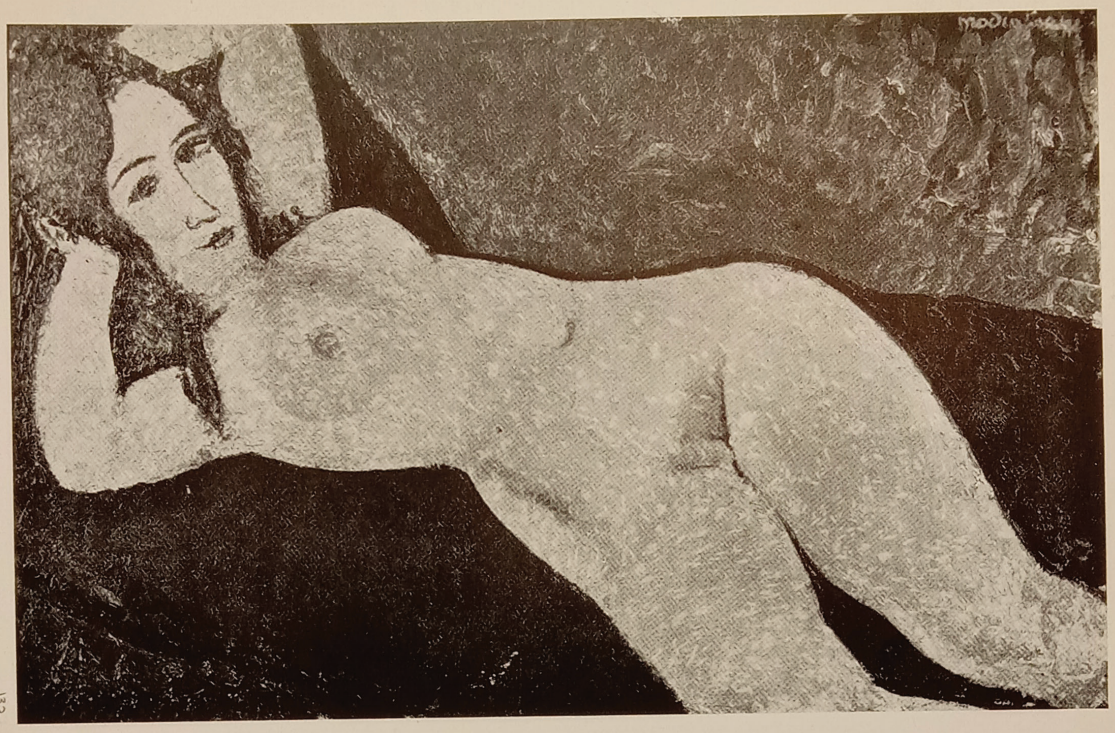
Reclining Nude (1919)



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XI

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Ritratto di Vladimiro Dilewsky (1916)
Portrait de Vladimiro Dilewsky
Portrait of Vladimiro Dilewsky
Bildnis des Wladimir Dilewsky

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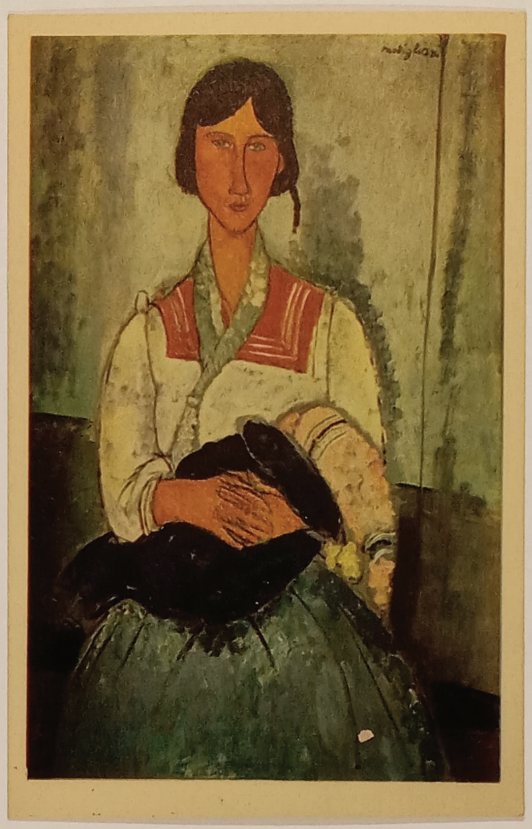

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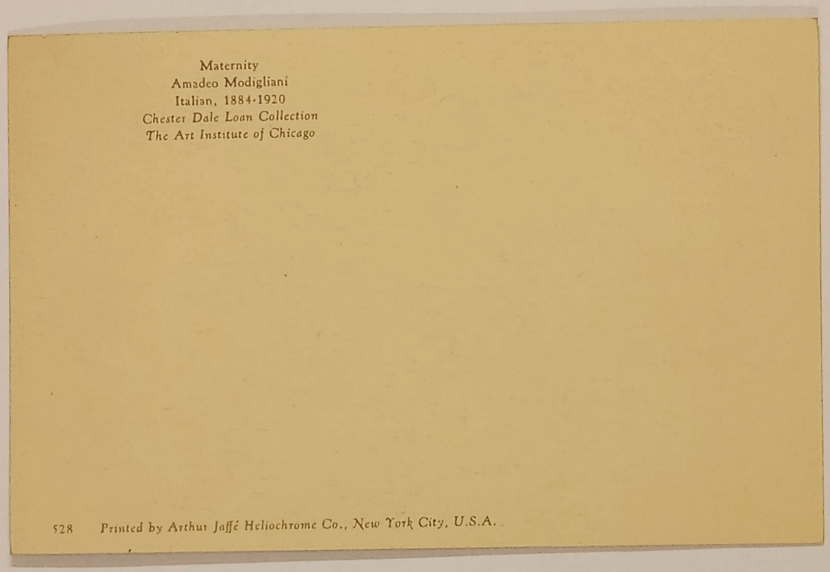

Maternity
Amadeo Modigliani
Italian, 1884-1920
Chester Dale Loan Collection
The Art Institute of Chicago

528 Printed by Arthur Jaffé Heliochrome Co., New York City, U.S.A.

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The rose vest (1917)

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The Rose Vest

Paul Guillaume, Paris

Ritratto di Jean Cocteau (1917)
Portrait de Jean Cocteau
Portrait of Jean Cocteau
Bildnis des Jean Cocteau

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Modigliani — Portrait de Béatrice Hastings — Galerie Le Niveau

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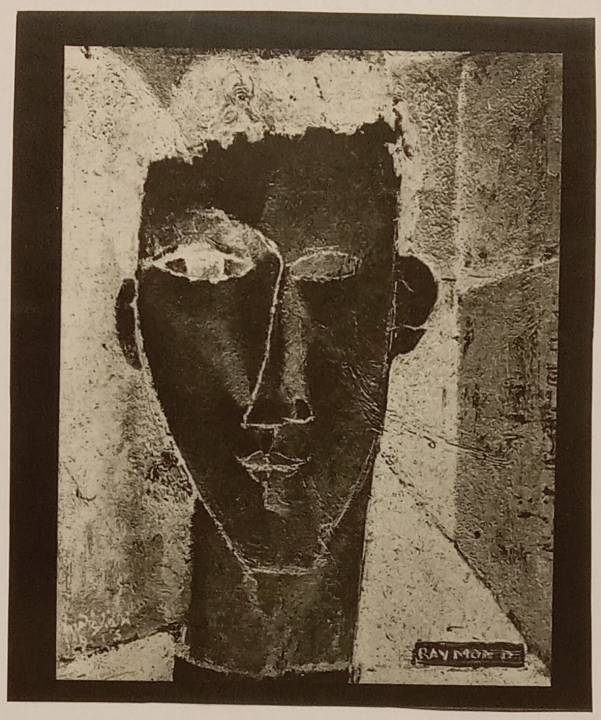

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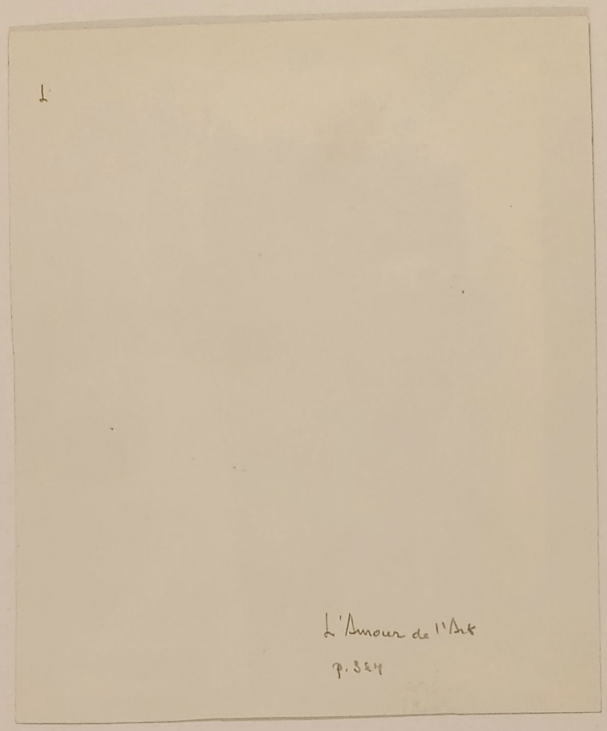

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Barnes



55 refs

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Ritratto di Leone Bakst (1916)
Portrait de Léon Bakst
Portrait of Leon Bakst
Bildnis des Leon Bakst

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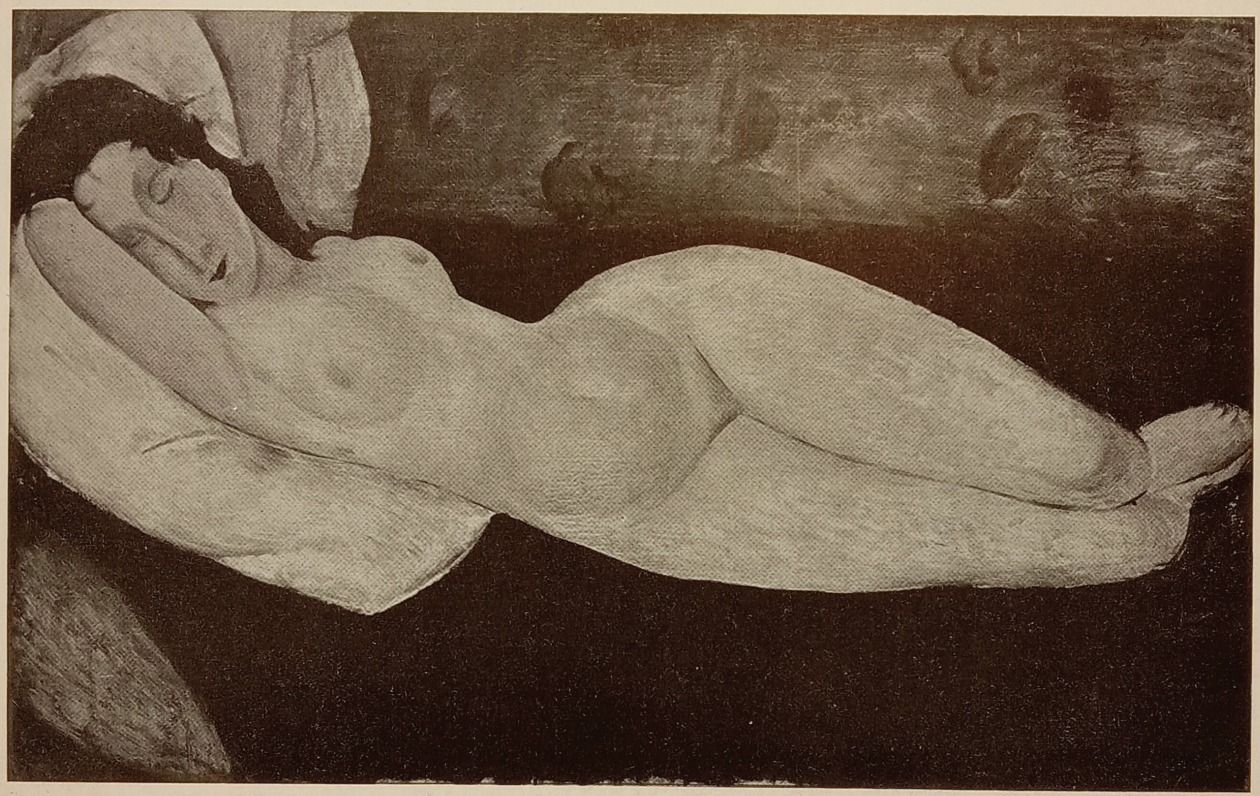

Zborowski Gallery

Nude, by Modigliani

Creative Art March 1933

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Ferargil Galleries

Love Herself Fulfills, by Arthur B. Davies

Around the Galleries

By EDWINA SPENCER

FERARGIL GALLERIES—*Work by Luigi Lucioni. Drawings by George Davidson. Paintings, drawings and sculpture by Arthur B. Davies.* — The Lucioni exhibition offered a room full of gaiety, glowing with lively color. The sparkling, almost jeweled, quality of some of this painter's work is quite his own and his skill in the meticulous style he has chosen is unquestionable. The still lifes were gems of this sort; the portraits were less interesting; the greatest promise lay in his newer field of landscape. Small landscape studies were shown, broadly painted, from which he builds up his more detailed effects; in a canvas like *The Granite Country*, these effects are thoroughly good.

In the next room, George Davidson's black-and-whites created a quiet, imaginative atmosphere. These drawings in Conti crayon were least successful in the large figure pieces, but often glamorous in such landscapes as the *Forest Fantasy* and *Evening Valley*, with its lovely nude.

An exhibition followed of work by Arthur B. Davies which filled both galleries and gave an unusual glimpse of his versatility by showing many of the miniature bronzes, of which he left sixty examples. It is known to few that Davies worked in some twenty media, including bronze, terra cotta, wood, ivory, glass and enamel, made cartoons for Gobelin tapestries and worked alongside the weavers. Many precious bits of sculpture, full of poetic feeling and often lovely in patina, were included in this show. The twenty-three paintings were chosen to give a comprehensive view of Davies' development and the various phases of his work, yet one kept substituting mentally the unique and exquisite visions which he painted at his apogee. *Into the Moving Night* was the outstanding canvas of this show. *Inland Storm*, with its foreground frieze of little figures, big with terror and supplication, revealed his force in expressing powerful emotion.

ZBOROWSKI GALLERY. *Paintings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec, Utrillo.* — These paintings from important private collections in France have not been previously shown in New York; each has the beauty and authority of a museum piece, the chief jewel being a superb nude by Modigliani, in which the line flows with a sensitive loveliness that suggests Botticelli. The treatment, however, shows none of the latter's mannered

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PAYSAGE DU MIDI (1918)

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MARIE, CAGNES (1918)

202
S29
F32

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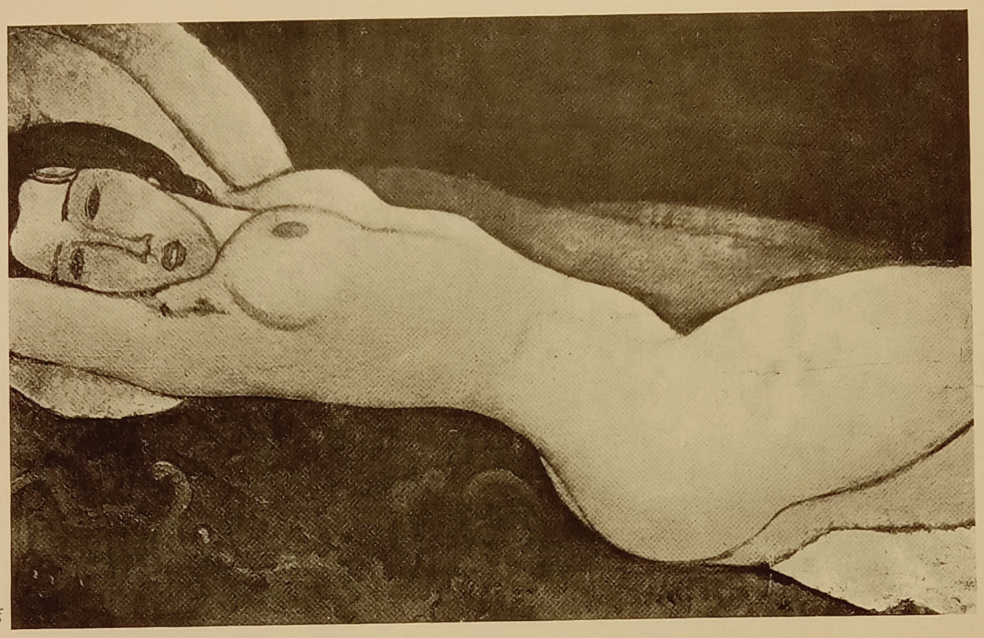

NU COUCHÉ (1917)

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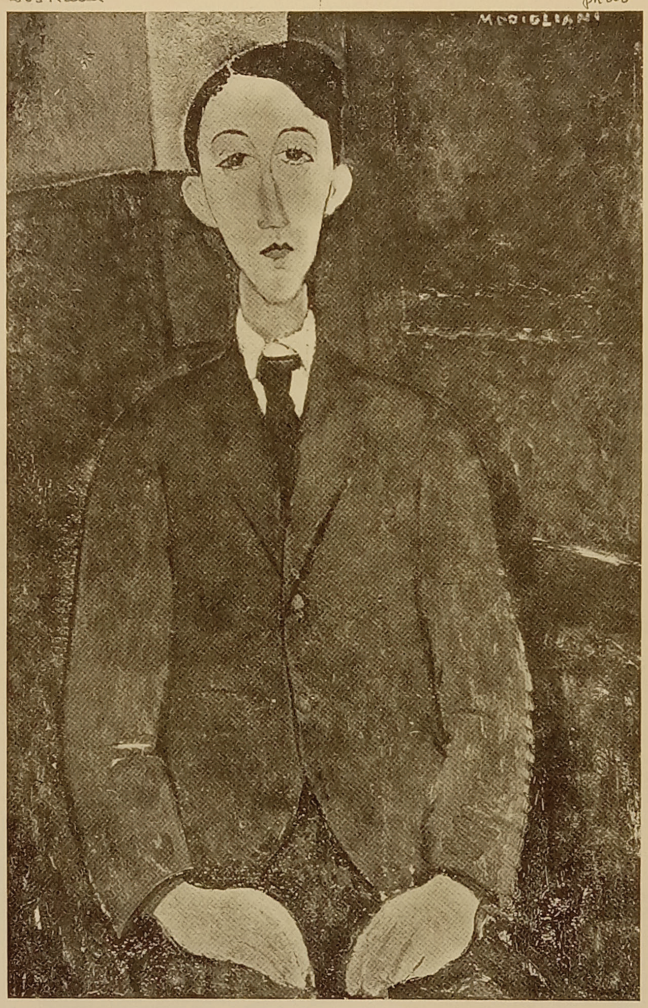
Australia photo



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PORTRAIT DE L'ÉCRIVAIN HUMBERT (1917)

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Tate Gallery

photo



100

Miss Jenny Barker

LE PETIT PAYSAN (1917)

39 1/2 x 25 1/2

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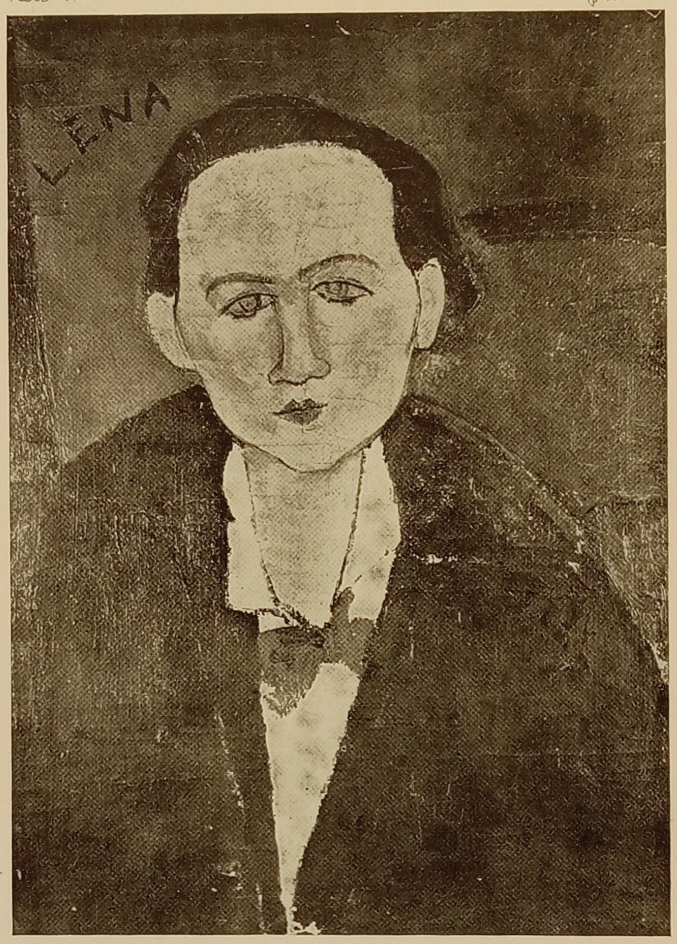
Pierre Matisse

photo



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HELENA (1917)

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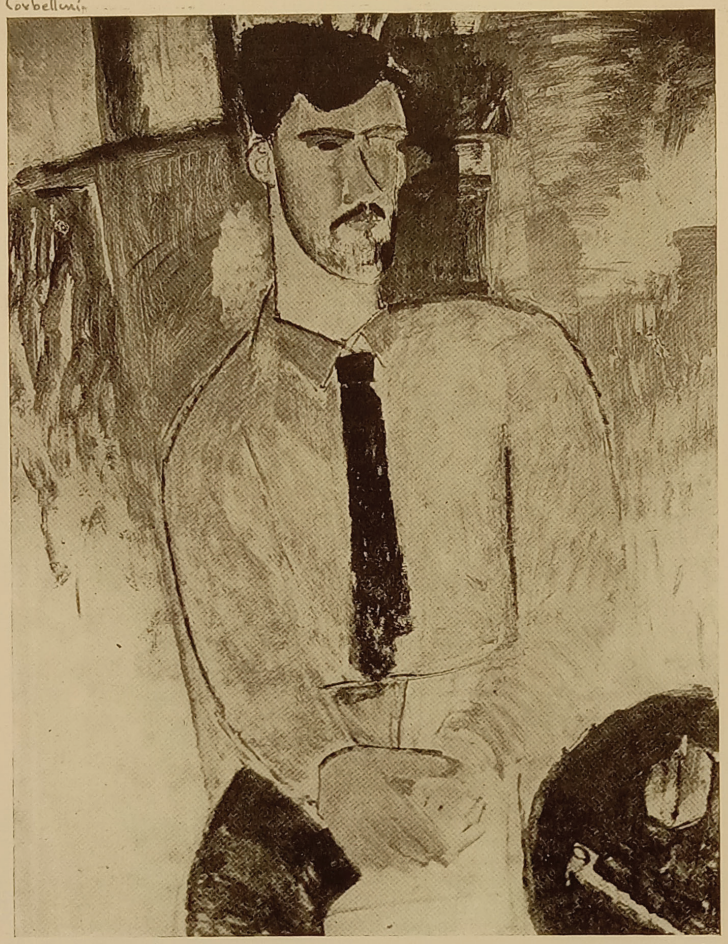
Corbellini



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PORTRAIT DE M. LAURENS 1915?

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~~FEMME AU PENDENTIF~~ (1915)
Portrait de Mme Hastings

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Hastings, M.H.

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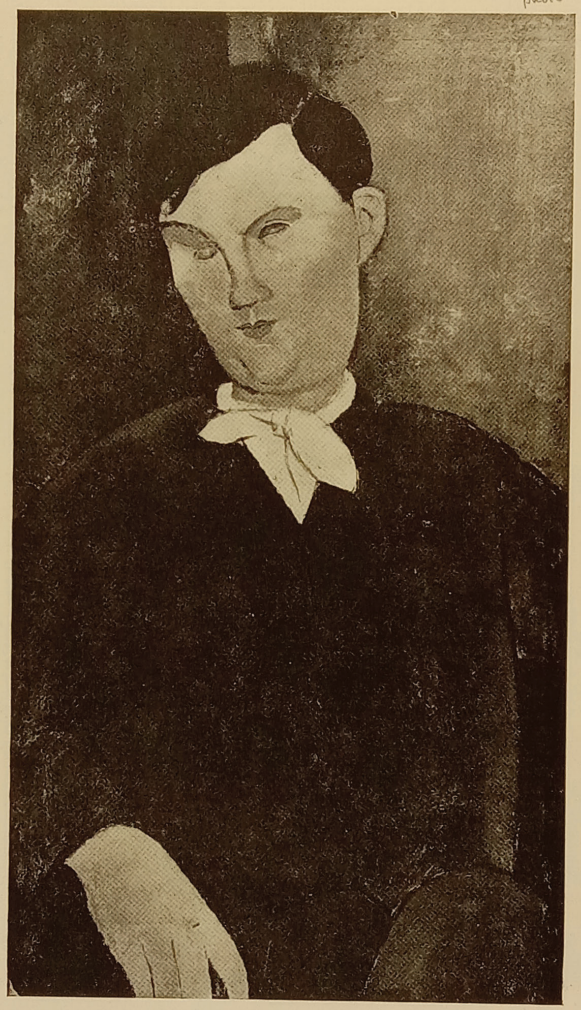
Dale - Philadelphia

photo



PORTRAIT DE L'ÉCRIVAIN DELEU (1916)

61
D35

? Kirling

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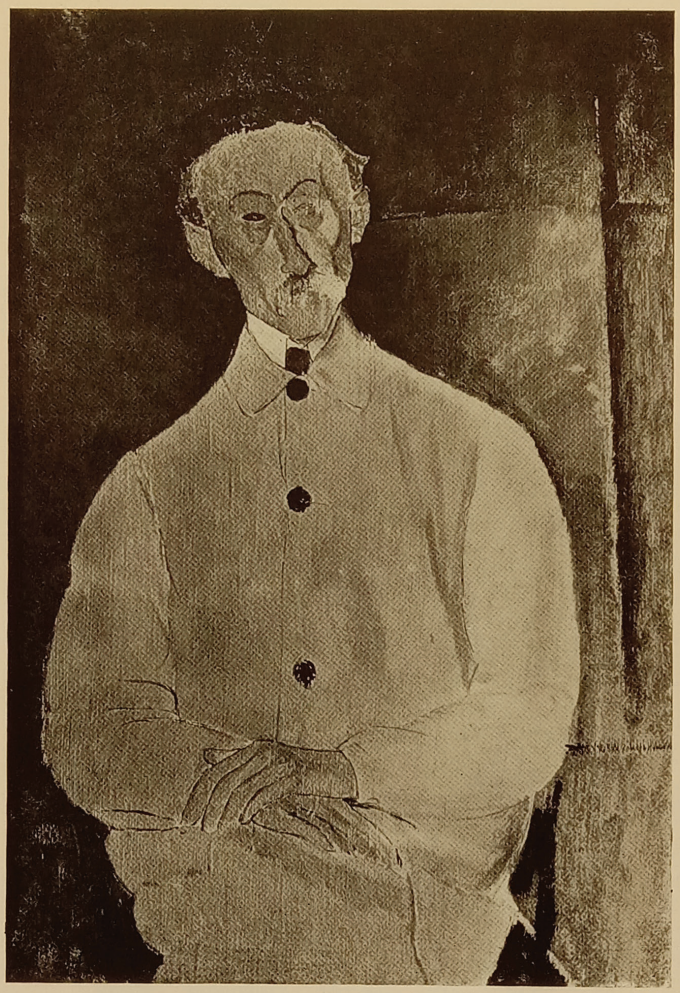

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PORTRAIT DE M. LEPOUTRE (1916-1917)

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Ghiringhelli ?

———, Milan



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NU ACCROUPI, PARIS (1917)

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MME ZBOROWSKA, PARIS (1917)

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La femme au verre, 1914

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Mon cher, Paul.
à Paris depuis
une semaine -
venu inutilement
av. Malakoff.
Grande envie
de te revoir
Salut
Modigliani

Fac-similé de lettre envoyée au Docteur Paul Alexandre

Cher Paul - Dimanche
Je viendrais demain
lundi à la clinique
avec la marchan
dise." Je vous prierai,
Monsieur (je ne con
nais peut-être pas
le vrai acheteur)
de bien laisser un
mot pour moi à la caisse
Je te serre les mains
modigliani.

Fac-similé de lettre envoyée au Docteur Paul Alexandre

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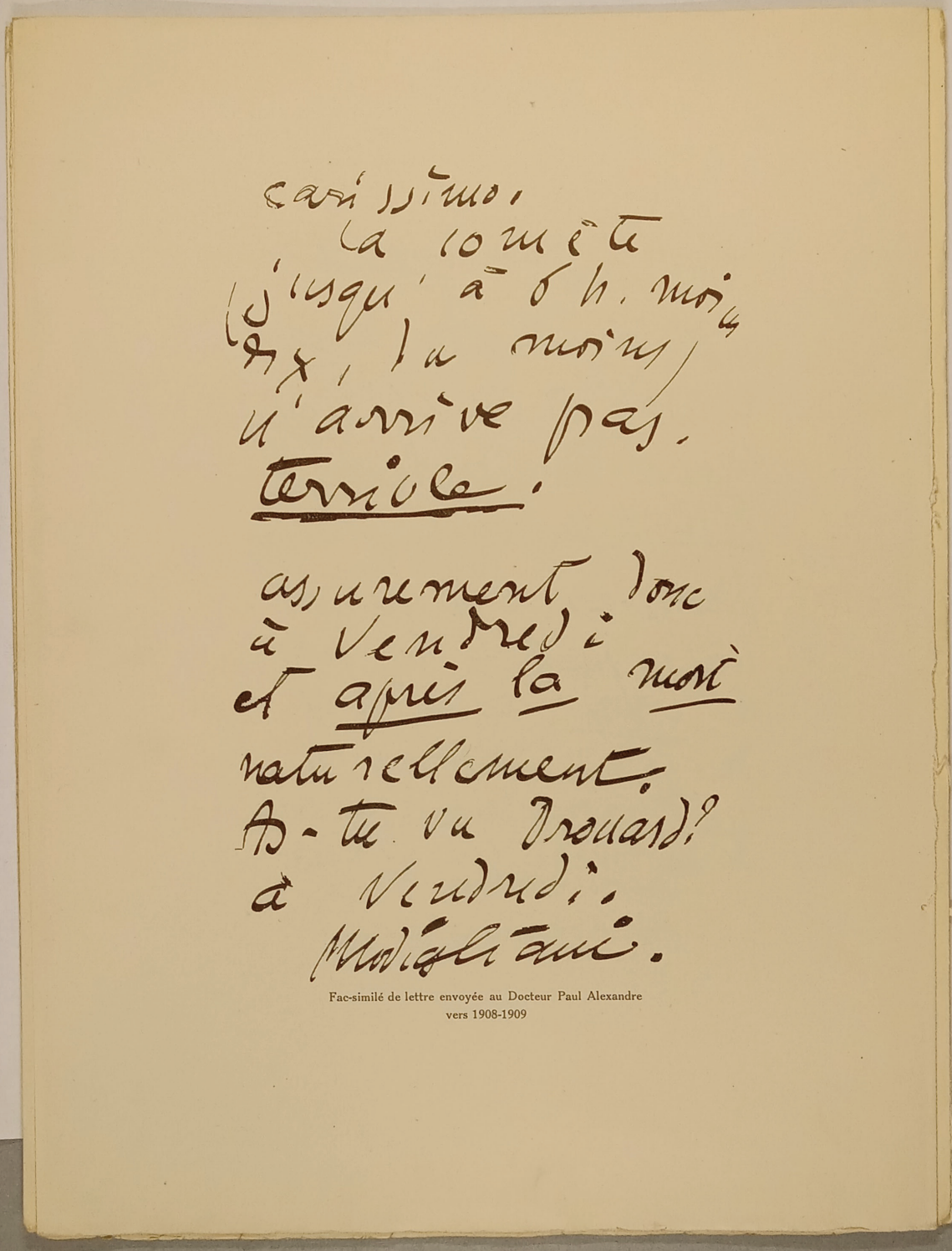

carissimo.
La comète
(jusqu'à 6 h. moins
dix, du moins)
n'arrive pas.
terrible!

assurement donc
à Vendredi
et après la mort
naturellement.
As-tu vu Drouard?
à Vendredi.
Modigliani.

Fac-similé de lettre envoyée au Docteur Paul Alexandre
vers 1908-1909

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Dushalia

photo



218
D24

PORTRAIT DE MORGAN ROUSSEL. PARIS (1918)

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JEUNE FEMME DEVANT LE LIT, PARIS (1919)

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D17

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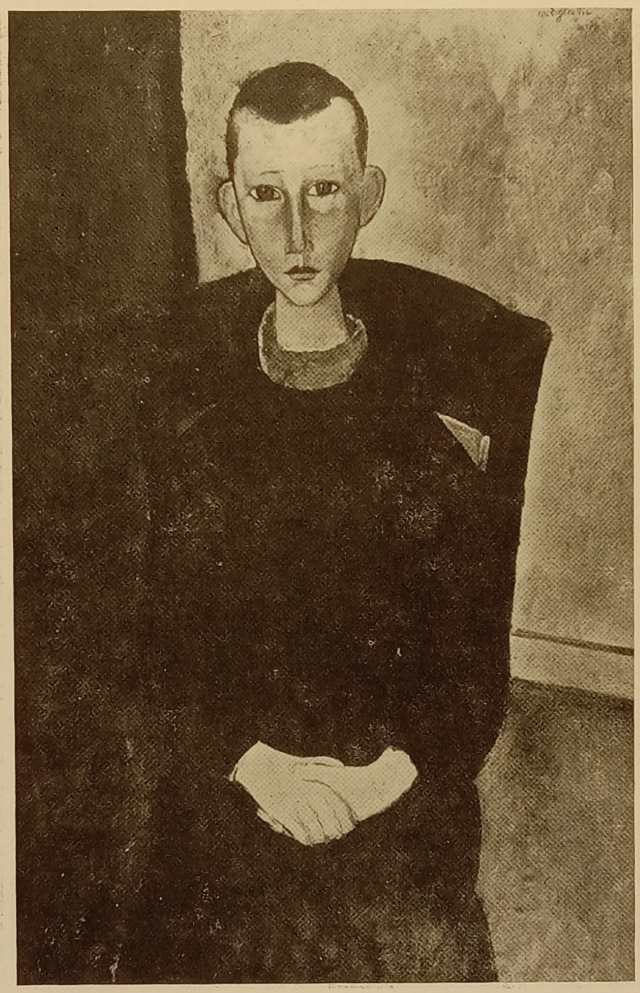

GARÇON DU CONCIERGE, CAGNES (1918)

206
S30
Du Chêne

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PORTRAIT DE FEMME

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MoMA

LE GRAND NU (1918)

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PORTRAIT DE L'ARTISTE, PARIS (1919)

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PALETTE DE MODIGLIANI

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PORTRAIT DE MARIO, PARIS (1920)

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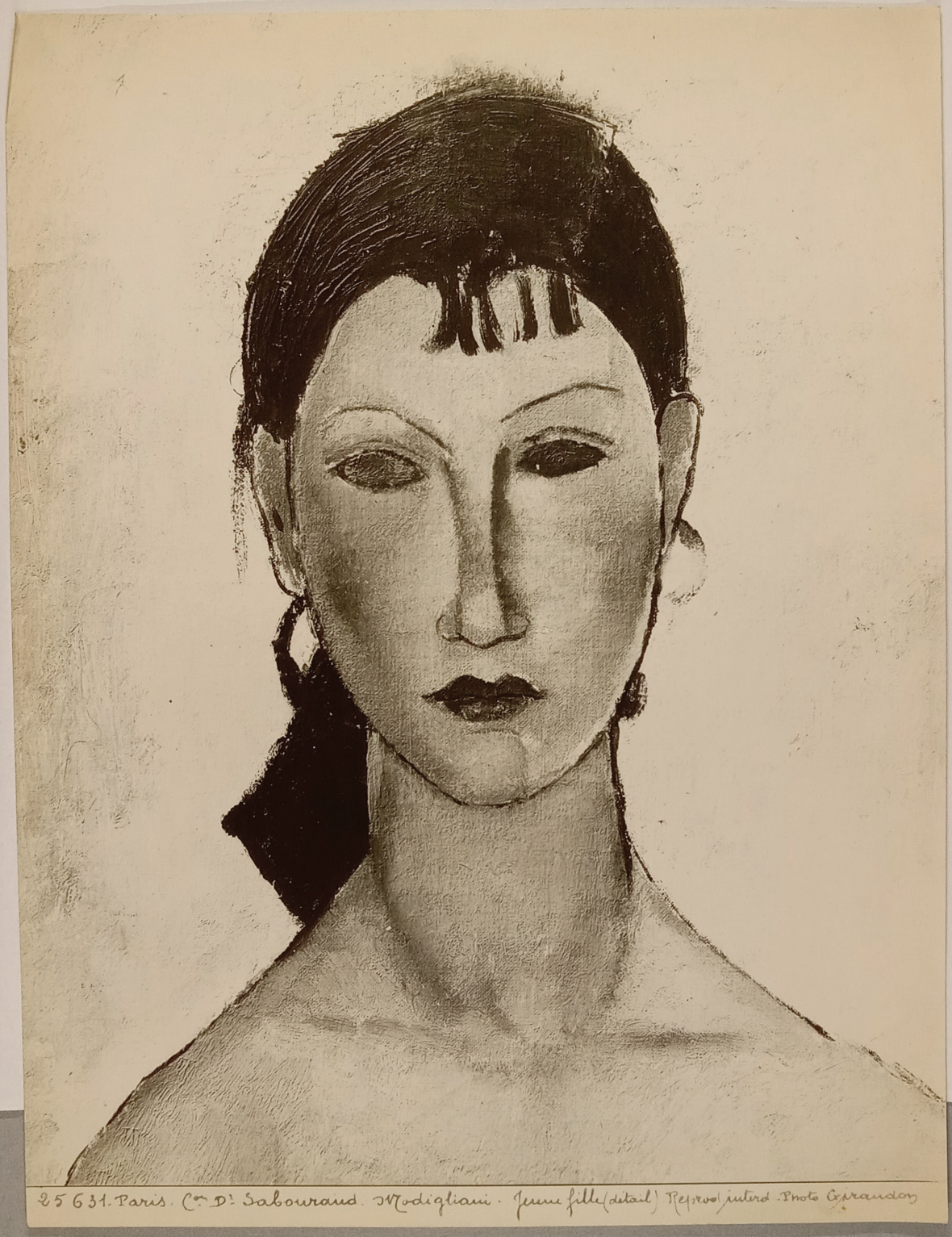

25631. Paris. Cte D. Sabouraud. Modigliani. Jeune fille (detail) Reproduit interd. Photo Giraudon

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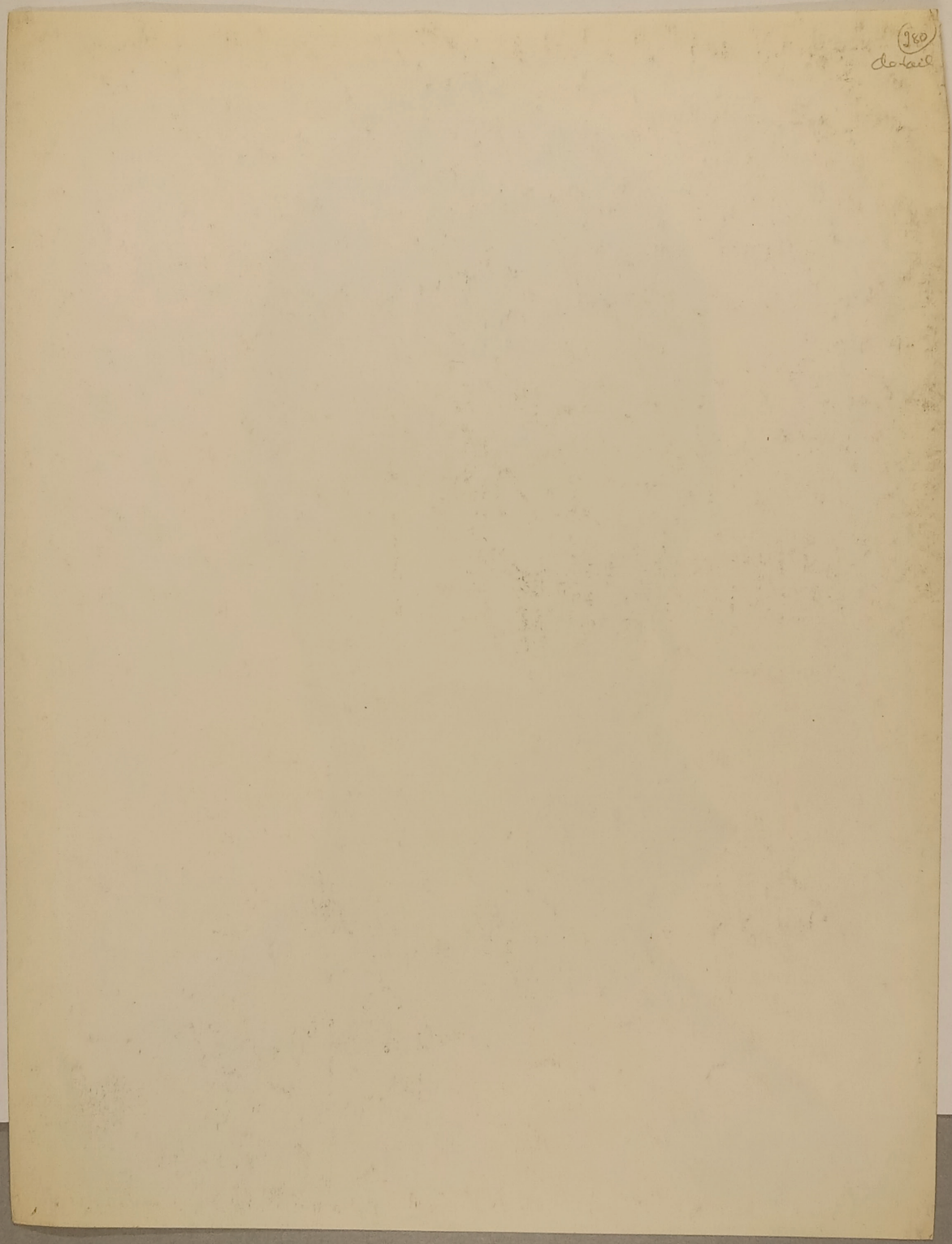

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Art Present – Special issue
L'Art et L'Argent
1948



CHEZ MADAME AMOS. DES DUFY, DE DIVERSES ÉPOQUES, QUE LE MUSÉE D'ART MODERNE DOIT ENVIER ! Ph. J. Collas.

MADAME AMOS

C'est par l'intermédiaire de Blanche Guiot que Madame Amos fut mise en relation avec Dufy, et petit à petit est née une collection d'œuvres de peintres contemporains notoires et en particulier ce charmant ensemble d'un salon ou règne Dufy. Madame Amos s'intéresse surtout à la peinture contemporaine : c'est là, dit-elle, faire un acte de foi dans l'époque où l'on vit, par là on participe à la vie de son temps, et l'on a avec les peintres eux-mêmes une expérience plus vivante, plus humaine. La possession de toiles anciennes de second ordre paraît à Madame Amos discutable, alors que fruit ou occasion d'un rapport social, d'une relation humaine, l'œuvre contemporaine, même de second ordre, est valable et enrichissante. C'est pourquoi Madame Amos, en dehors de tout esprit de spéculation, se penche vers des jeunes, des inconnus, qui, en dehors même de leurs œuvres, présentent l'intérêt d'être des créatures vivantes.

CE NE SONT PAS SES GLOIRES MILITAIRES QUI FONT LE PRESTIGE DE LA FRANCE. CE SONT SES PENSEURS, SES ARTISTES, SES HOMMES DE SCIENCE. SOYEZ MALINS, POUVOIRS PUBLICS : JETEZ LA POÉSIE DANS LA BALANCE COMMERCIALE ET LE FLÉAU S'INCLINERA DANS LE SENS POSITIF !

La parole est a

MONSIEUR DUTILLEUL

Je n'ai pas un mérite particulier, c'est par nécessité que je suis allé aux jeunes. J'aimais beaucoup Cézanne, mais déjà en 1907 les prix atteints chez Bernheim étaient inaccessibles pour moi. A défaut, tout ce qui lui ressemblait m'aguichait beaucoup. Remarquez que c'est là un principe très dangereux, mais en l'occurence cela me mit sur la bonne voie.

Ainsi je découvris Friesz, accompagné de Derain et Matisse dans une petite librairie de la rue de Lille. Et un peu plus tard j'acquis pour 100 frs chez Berthe Weill une toile de Braque de l'époque Fauve.

Mais surtout ce goût me fit fréquenter la boutique que Kahnweiler, alors âgé de 21 ans, venait d'ouvrir. Sensible, intelligent, il discutait longuement avec moi et encouragea, fortifia mes penchants. C'est lui qui m'entraîna vers Picasso, Juan Gris, Marcoussis. Je devins en vérité son disciple. Et comme les artistes venaient souvent chez lui entre 4 et 7, je fis peu à peu leur connaissance et nouai avec eux des liens amicaux qui n'ont jamais été rompus jusqu'ici.

A ce moment-là, celui qui avait un peu de goût ou de flair pouvait encore trouver de belles occasions. Ainsi j'enrichis ma collection de quelques dessins de Daumier ou Corot, qui revenaient encore meilleur marché que la peinture moderne ; à la veille de la guerre j'obtins pour 175 frs une étude non signée de Corot. Et je trouvai, sur les quais, pour 20 frs cette belle petite céramique de Rouault.

C'est ainsi que débutèrent de la même façon mes rapports avec Modigliani. J'avais vu à la vitrine de Paul Guillaume une ou deux toiles de cet artiste que j'ignorais, qui m'avaient vivement frappé. En allant peu après chez l'encadreur Lepontre, il m'en propose une, que j'acquis, enthousiaste, pour 100 frs. Par la suite j'en pris plusieurs chez Zborowski jusqu'au jour où n'ayant rien à me vendre, il me proposa que le peintre fasse mon portrait. J'acceptai avec réticence et Modigliani vint me voir ;



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Collectionneurs

devant mes toiles de Picasso ou Braque, il s'exclamait désemparé : « J'ai dix ans de retard sur eux » et j'eus beaucoup de mal à le réconforter. En trois séances, il acheva cette toile de 40, heureux de n'avoir pas eu à chercher un modèle. Je la payai 500 frs à Zborowski qui fit cinq parts de cette somme. Trois pour lui et sa nombreuse famille, une pour son associé et une enfin pour le peintre !

Pourtant on doit reconnaître que les marchands ont rendu le plus grand service à cette génération de peintres. C'est chez Berthe Weill que j'ai vu le premier Chagall, chez Rosenberg les Leger. Et pour l'amateur même, il se sent vis-à-vis d'eux plus libres qu'envers les artistes où des questions personnelles ou d'amour-propre peuvent être très gênantes. Ils facilitent notre tâche, façonnent un peu nos goûts, et aussi, on l'oublie, encourent de graves risques, quand ils stockent dans leurs caves des centaines de toiles.

A vivre depuis tant d'années avec cette collection dont je ne me suis jamais séparé et que j'ai réussi à enrichir peu à peu, j'ai senti combien la peinture surtout dans les moments difficiles ou devant le poids de la solitude, pouvait être une présence exaltante, un moyen d'évasion, surtout dans une époque où même l'achat d'un livre devient un véritable luxe.

Roger DUTILLEUL.



CHEZ MONSIEUR DUTILLEUL. UN ENSEMBLE COMPOSITE ET VARIÉ OU DOMINENT : MODIGLIANI, LANSKOY, BAUCHANT, MIRO, COROT, ROUAULT, ETC. Ph. J. Collas.

MONSIEUR RENAN

En fait, le véritable amateur se trouve toujours en désaccord avec son époque. Il est amené à prendre le contre-pied de tout ce que lui enseigne la mode, et même de l'exemple qui lui est donné par les conservateurs de musées.

Ceux-ci en effet, quel que soit leur goût, sont au contraire obligés de tenir compte de la mode, de l'ambiance qui règne, des désirs du gouvernement, etc... Et beaucoup, pas tous heureusement, arrivent à devenir esclaves de ces divers courants immédiats. Ainsi on achetait autrefois les Bouguereau ou les Carolus-Duran et aujourd'hui les soi-disant peintres maudits qui sont bien souvent des millionnaires ou presque.

Pourtant souvenons-nous que La Cases achetait le **Gilles** de Watteau sur les quais, en un temps où cet art était considéré comme périmé et sans intérêt. Et Rouard ou Pellerin firent de même vis-à-vis d'autres époques. C'était ce dernier, qui avait jugé nécessaire de mettre en bonne place dans son salon, où trônaient les Cézanne encore dénigrés, cet écriteau vengeur : « la maison de fous est en face ».

Mais à présent la situation s'est sensiblement modifiée. Il est de plus en plus difficile à un amateur de s'intéresser à un domaine encore méconnu, négligé, ou à un jeune artiste. Par crainte de commettre une erreur ou un oubli, chacun se précipite vers ce qui lui était encore inconnu la veille. De plus, dans notre période de spéculation, les gens croient qu'en achetant des toiles peintes, ils ont soustrait leurs biens à toutes les vicissitudes, comme si il suffisait de miser inconsidérément sur la notoriété du moment ! Le succès des peintres maudits va croissant.

Bientôt le collectionneur de l'avenir sera obligé de rechercher sa pâture dans le nouveau clan des refusés, au salon des Artistes Français !

Georges RENAN.



CHEZ M. ET Mme H. G. : BONNARD, VUILLARD, DERAIN, CLAUDE MONET, ODILON REDON, RODIN, DEGAS (CHEVAL), BOURDELLE, MAILLOL, RENÉE VAUTIER. Ph. J. Collas.

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FILLE DU PEUPLE, PARIS (1919)

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F46

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225

NU DEBOUT (1918)

06b124

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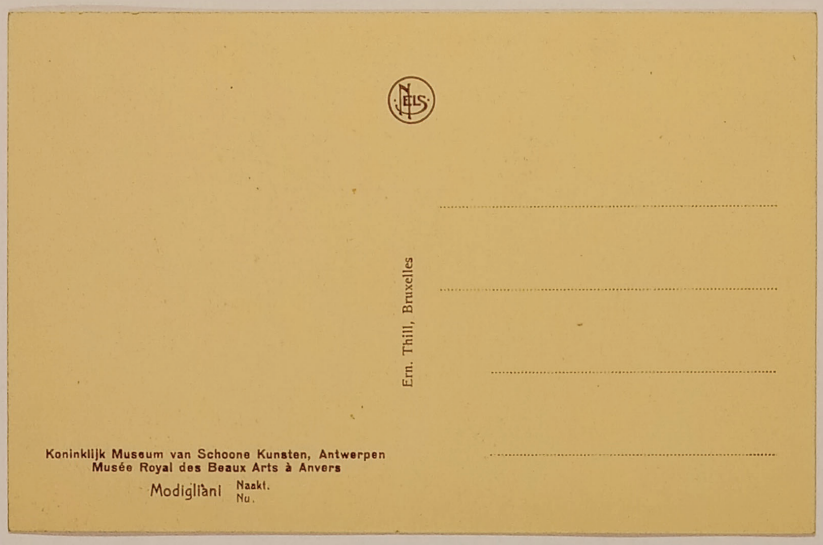

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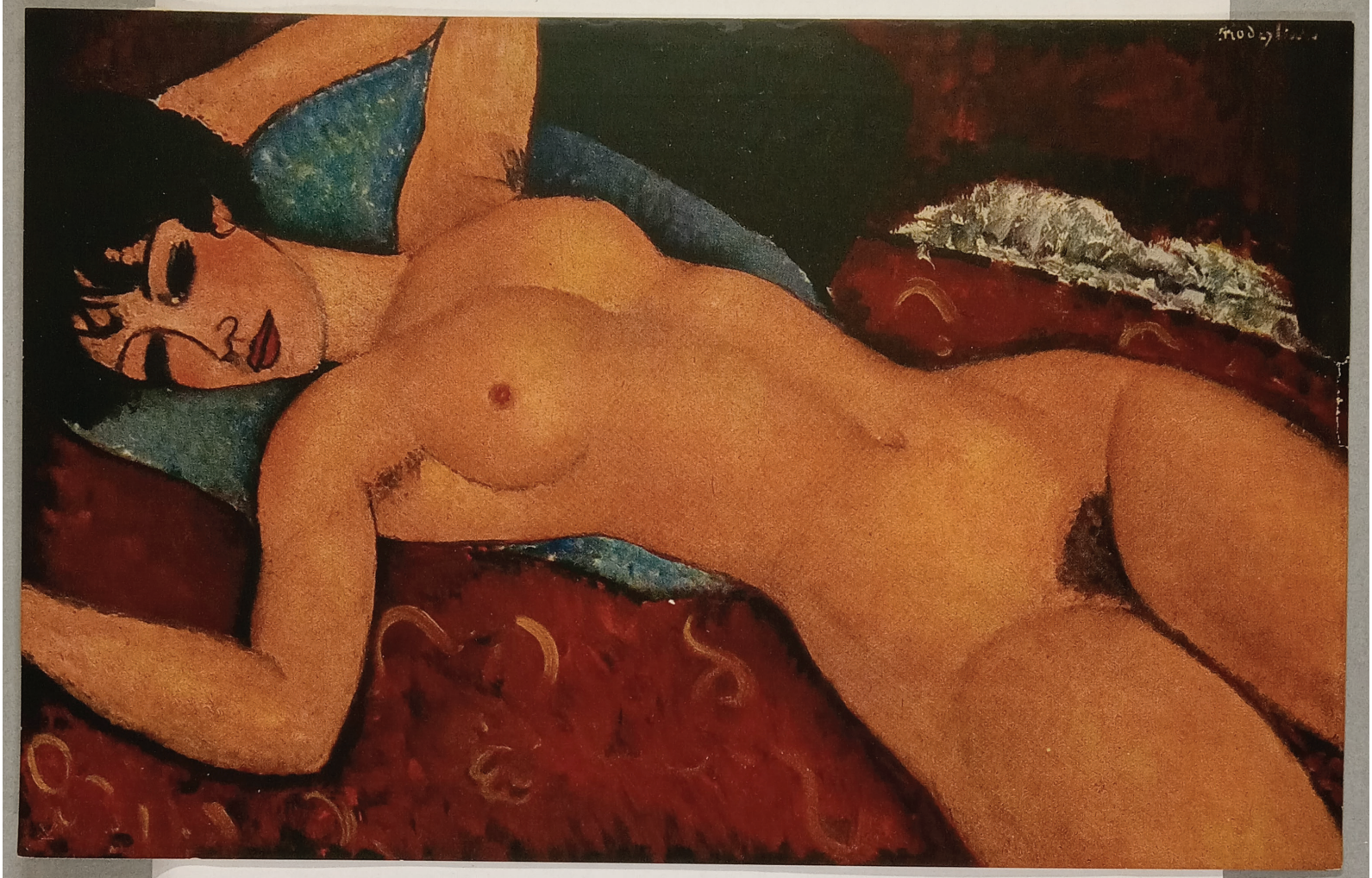

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8

Nude with Green Cushion

1917-1918

60 x 92

Coll. Pietro Feroldi, Brescia

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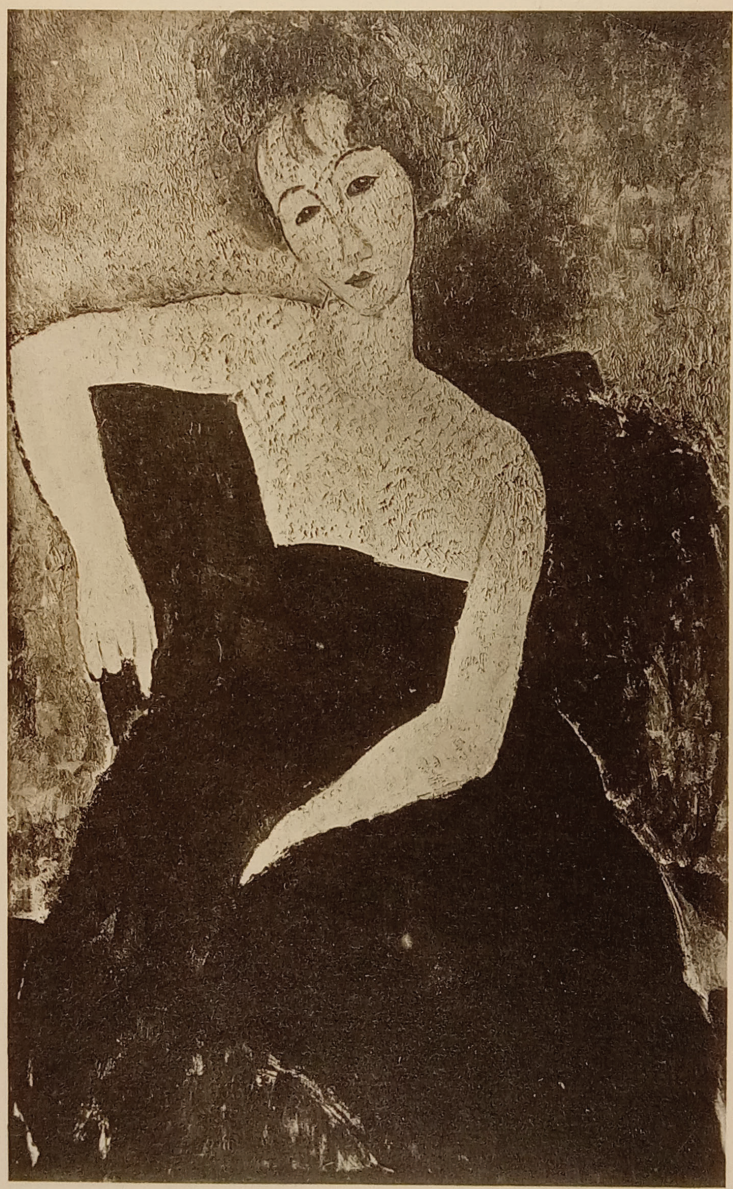

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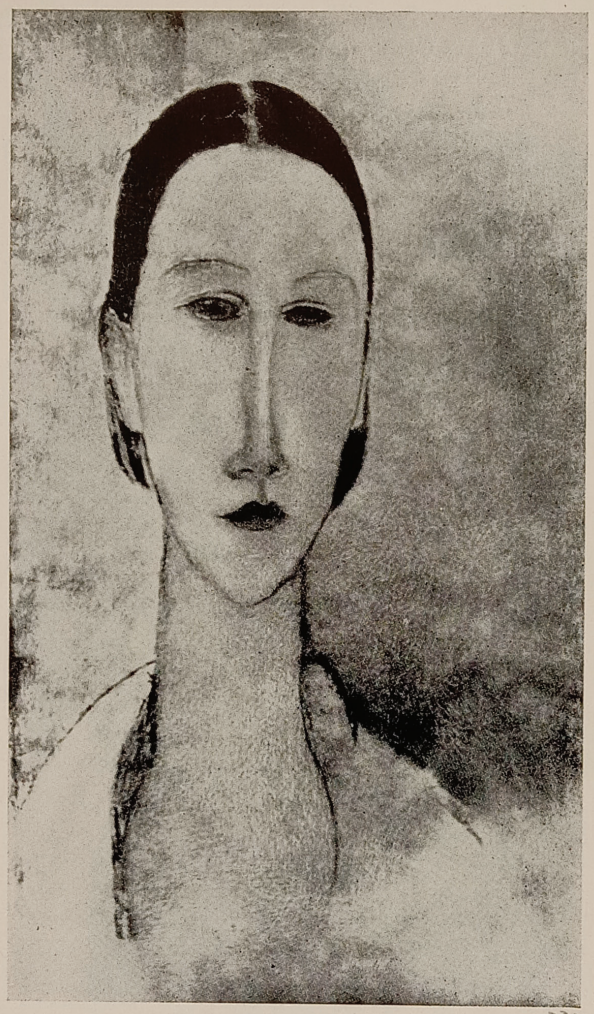

Salmon 16

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832

Ritratto di Gianna (1918)
Portrait de Jeanne
Portrait of Jeanne
Bildnis der Gianna

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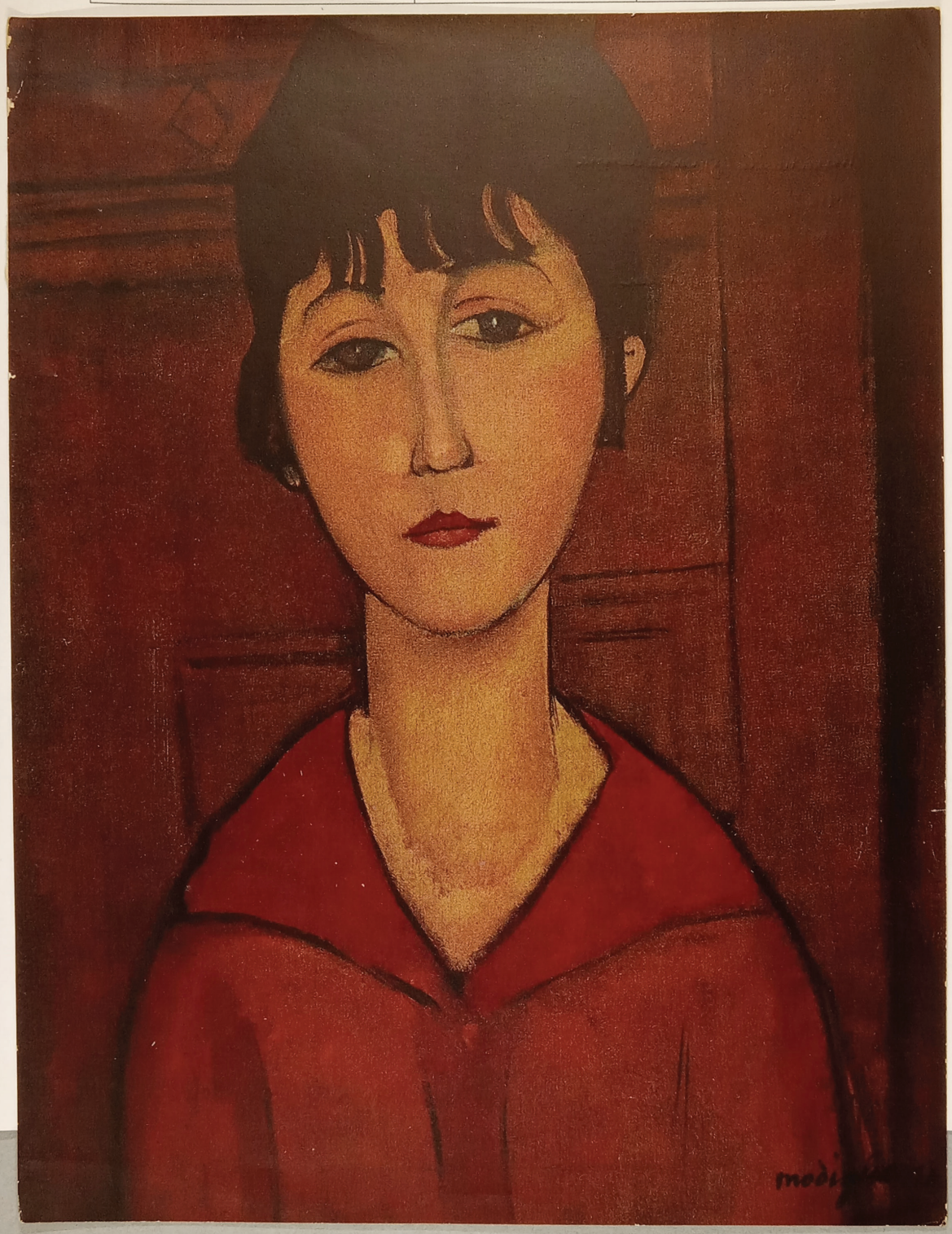

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9

Ritratto di giovane donna

1918

66 x 51

Pallini, Milan

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Franchi 22

Portrait

Ragazzo in calzoni corti (1917)
Le garçon en culottes
Boy in shorts
Knabe in kurzen Hosen

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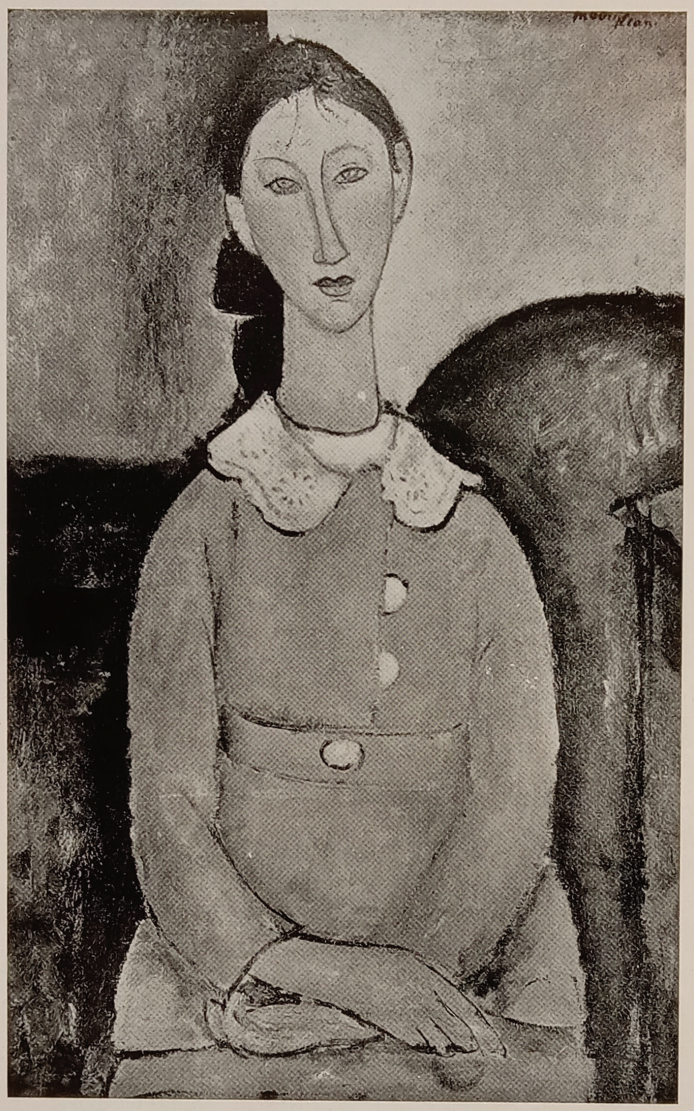

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Young Girl

Ragazzo dalla giubba blu (1918)
Garçon au veston bleu
Boy with blue jacket
Knabe mit blauer Jacke

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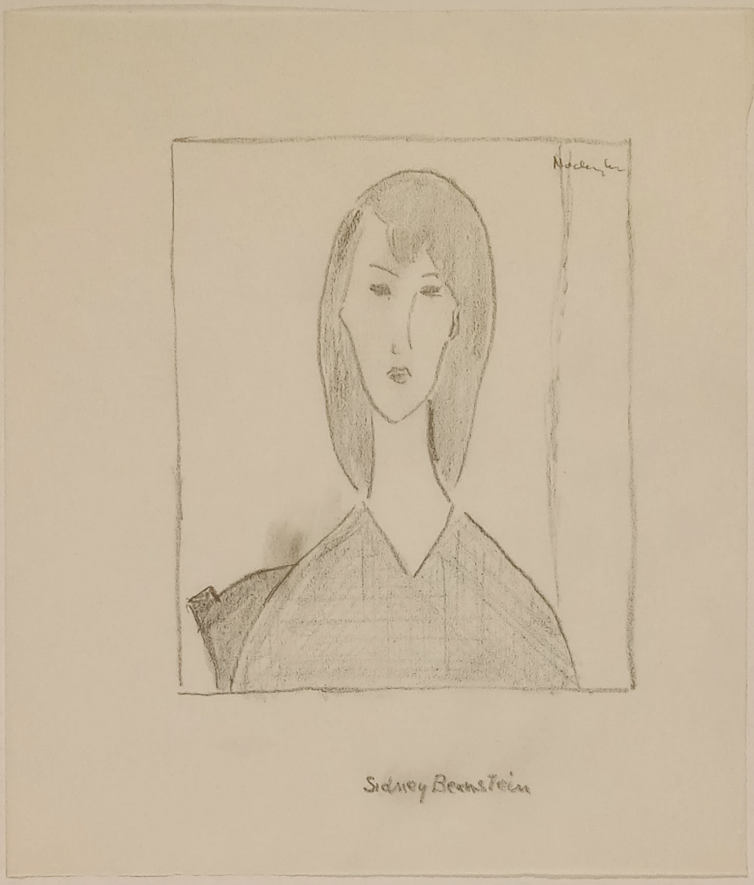

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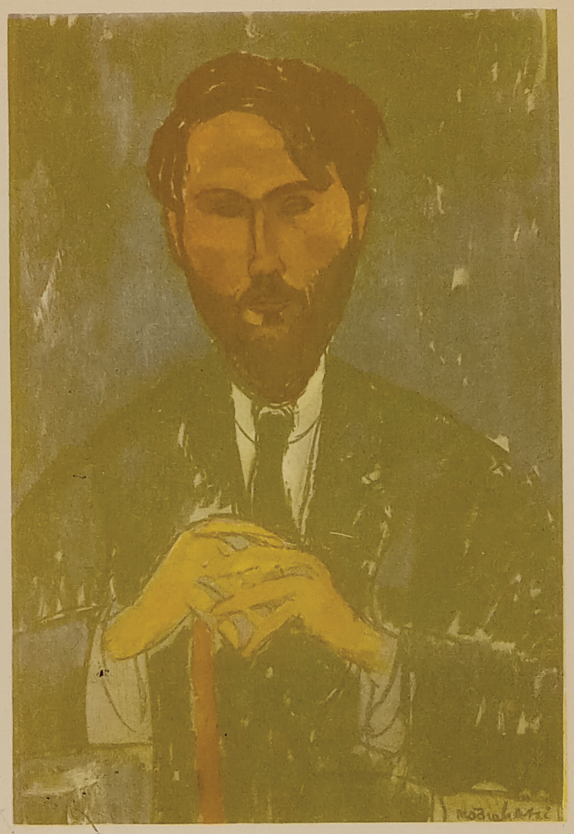

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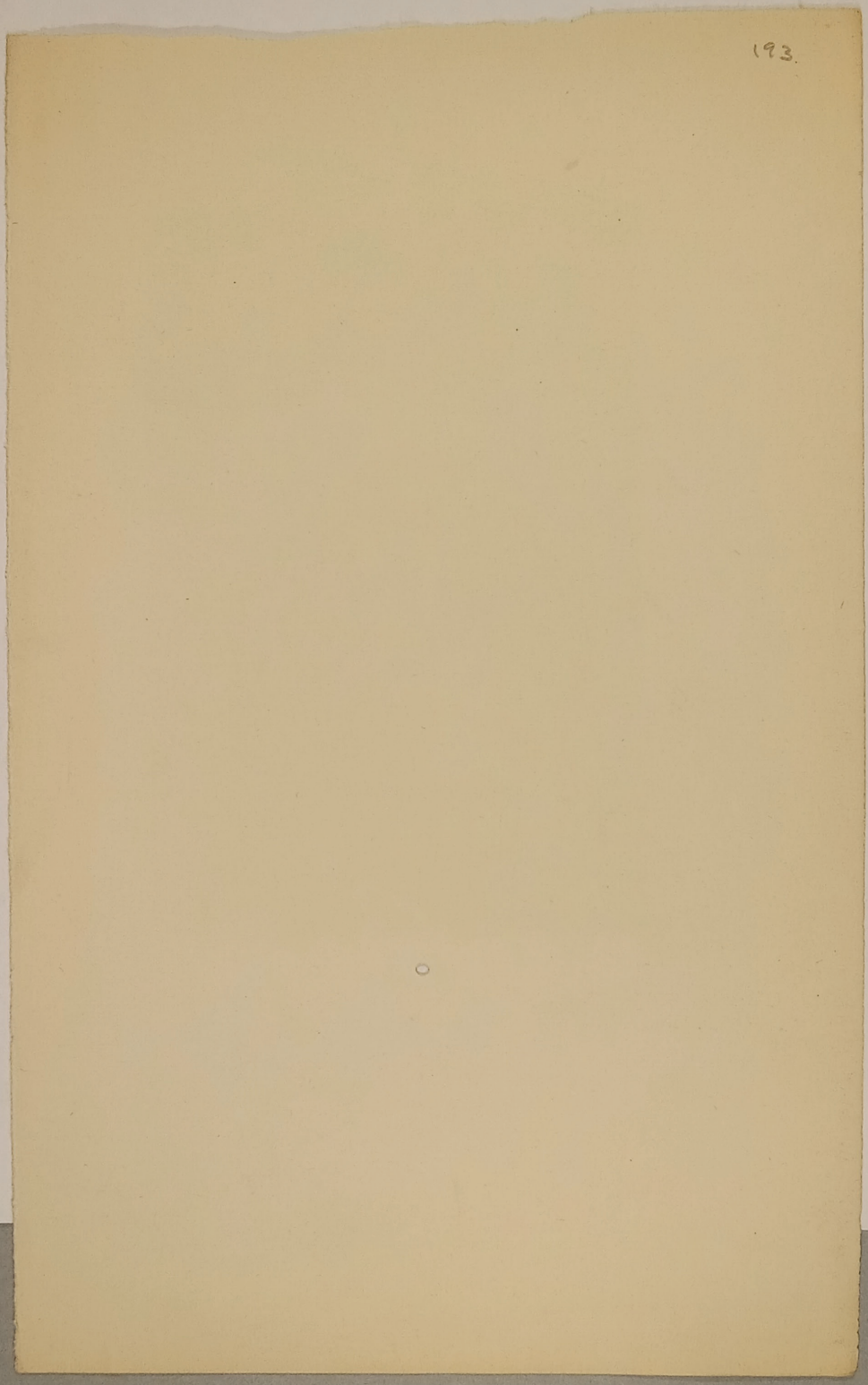

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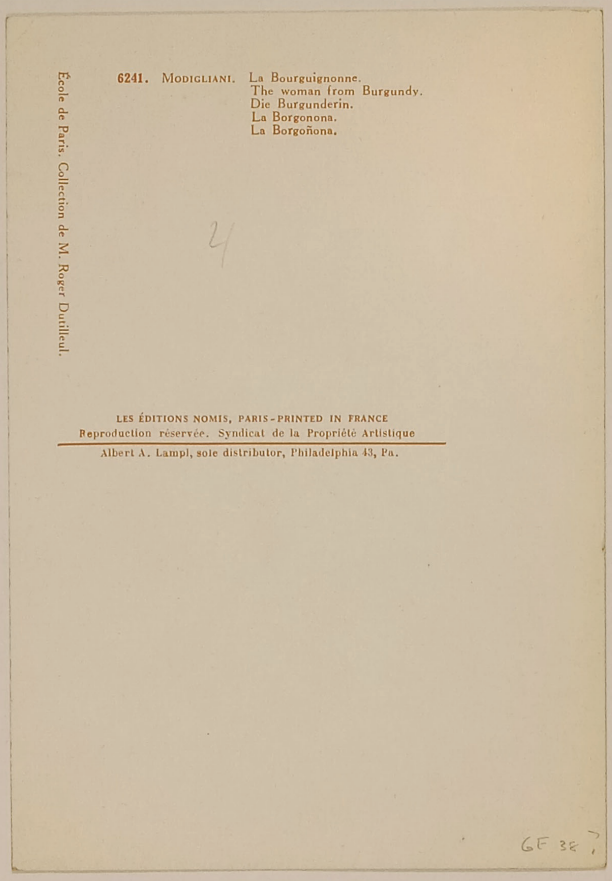

École de Paris. Collection de M. Roger Dutilleul.

6241. MODIGLIANI. La Bourguignonne.
The woman from Burgundy.
Die Burgunderin.
La Borgonona.
La Borgoñona.

4

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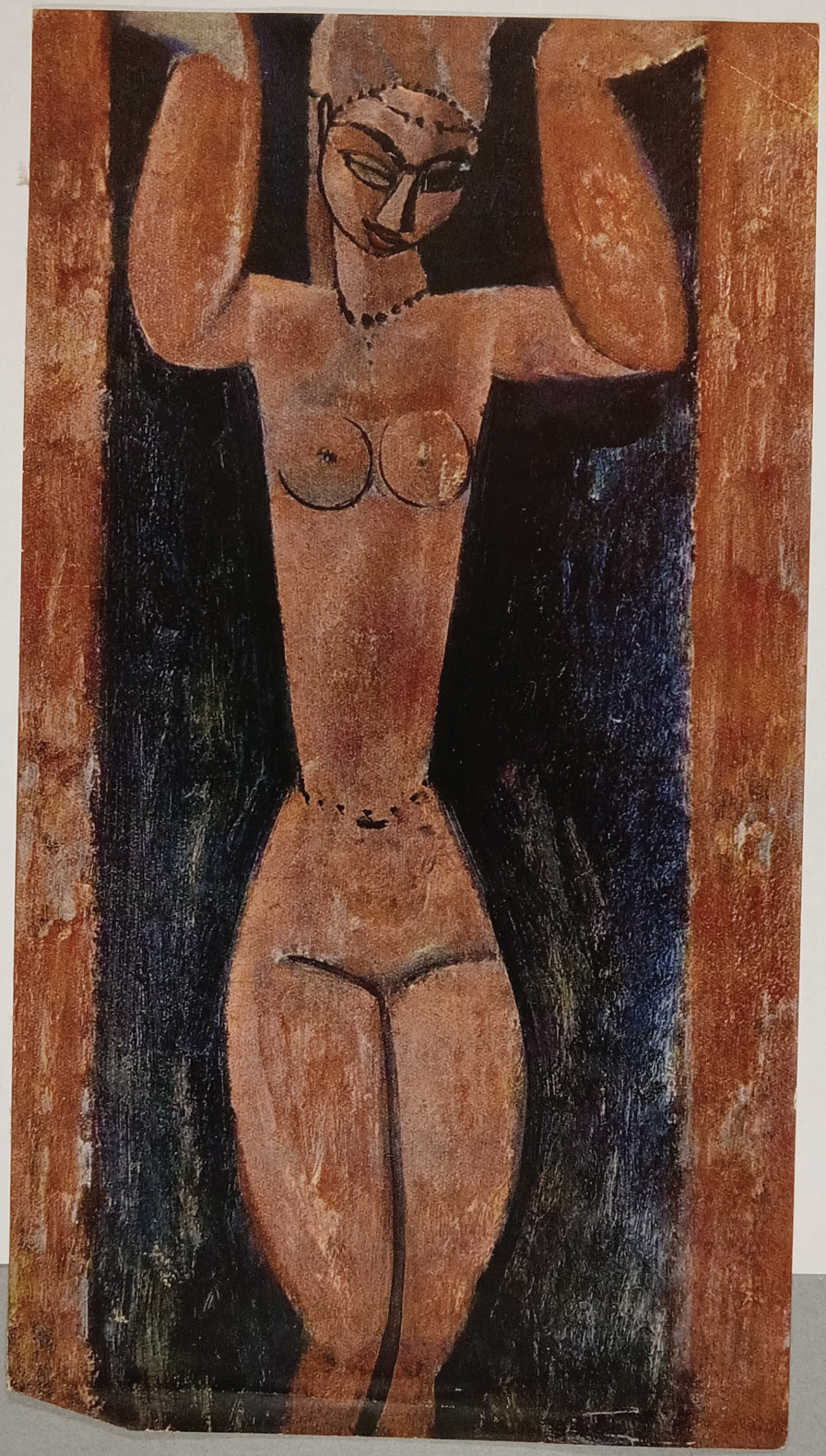

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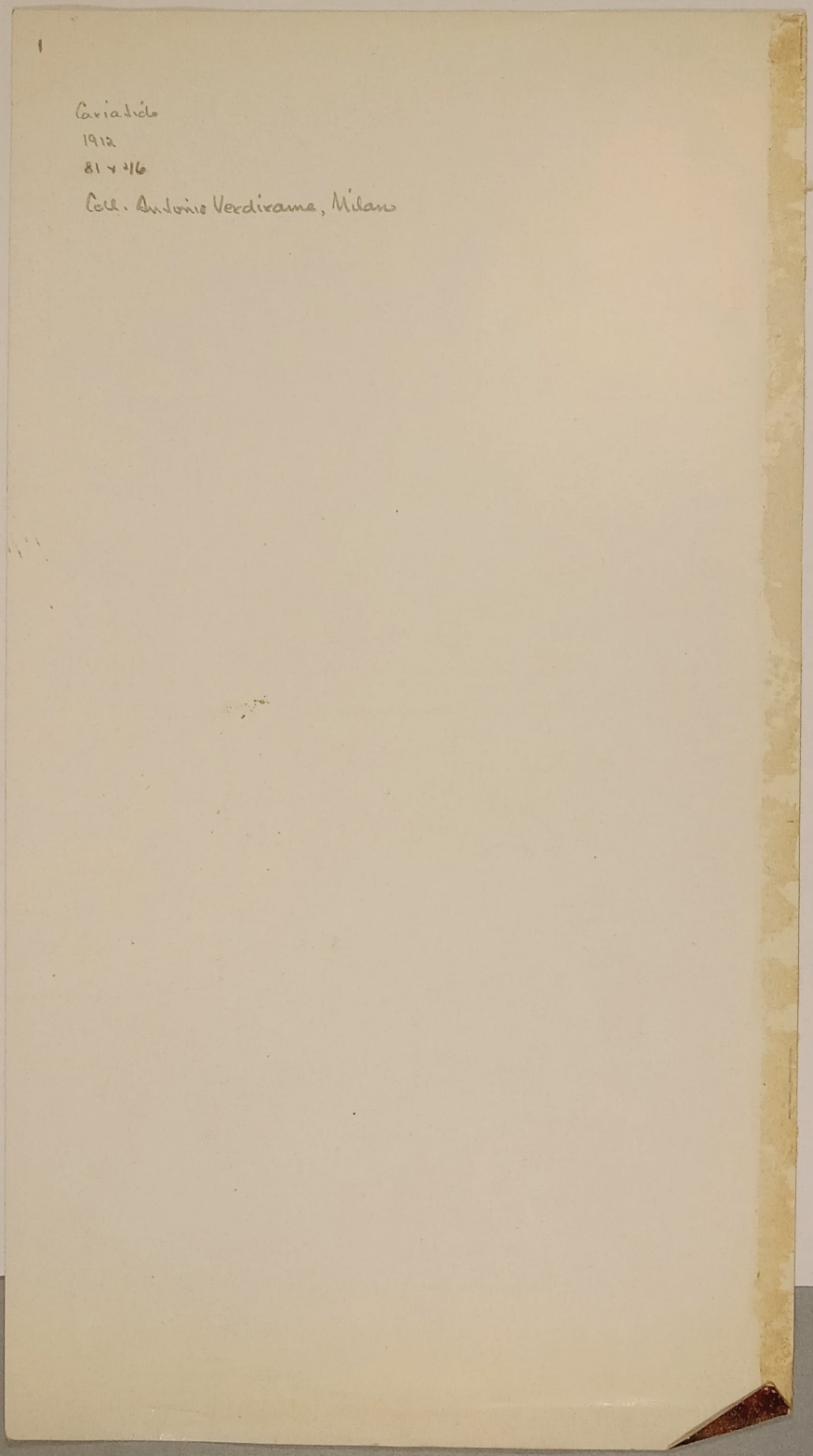

1

Cariatide
1912
81 x 116
Coll. Antonio Verdirame, Milan

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Dale - Cubism
modigliani



FEMME A LA CIGARETTE, NICE (1918)
Mme Amedée

210
D34

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René Gaggé



212

La Petite Laitière. Paris (1918)

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NU COUCHÉ, PARIS (1919)

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273

MATERNITÉ, PARIS (1919)

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11

281

Luna Celakowska

1919

47 x 33

Milano

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Nelken



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251

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2i

Label 29

S21

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La Marchande de fleurs (1917)

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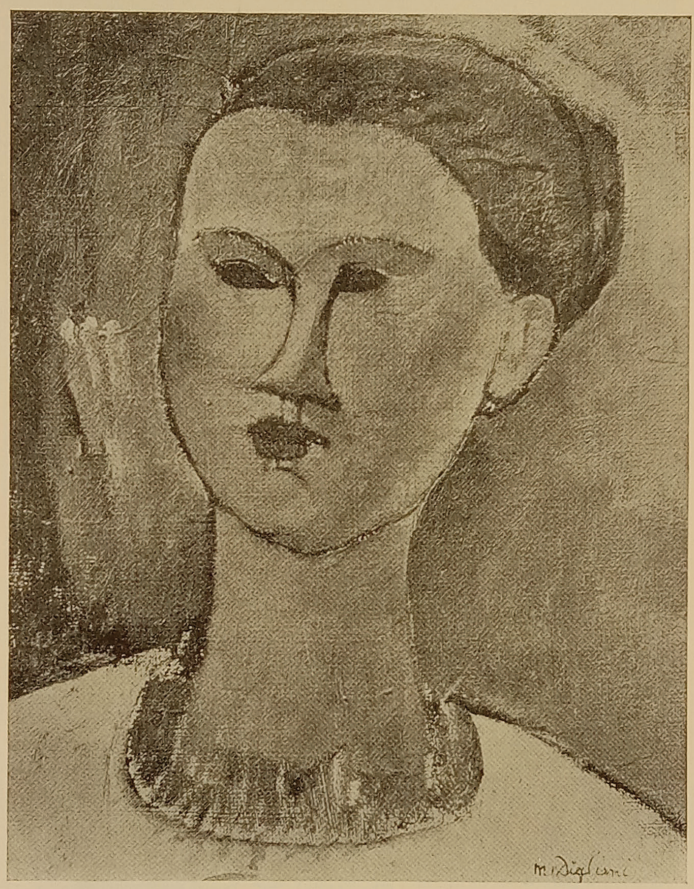

68

TÊTE DE FEMME, PARIS (1917)

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X

Dale, Philadelphia



LE CORSAGE VERT, PARIS (1917)

117
D 27

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116

VICTORIA, PARIS (1917)

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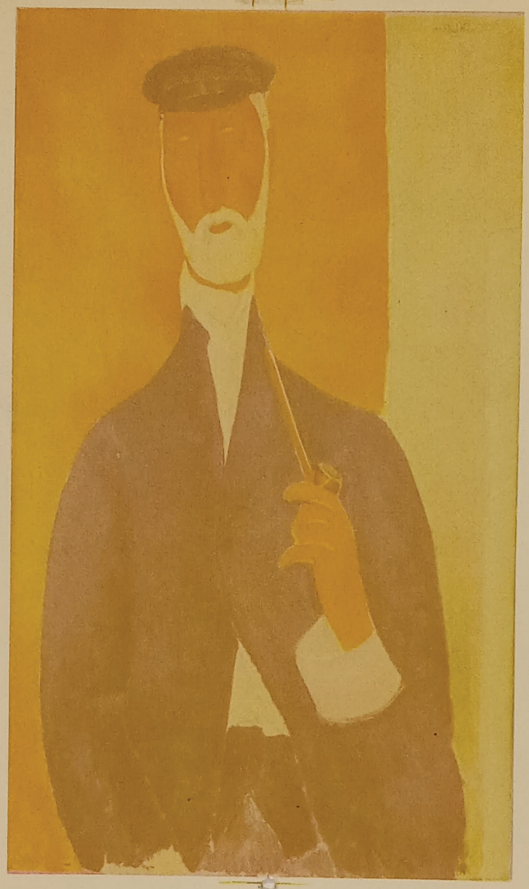
Unfinished color Seperation



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Le vieux vicois

1919

Dudelent

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MODIGLIANI

152 — *Femme assise, les mains croisées.*

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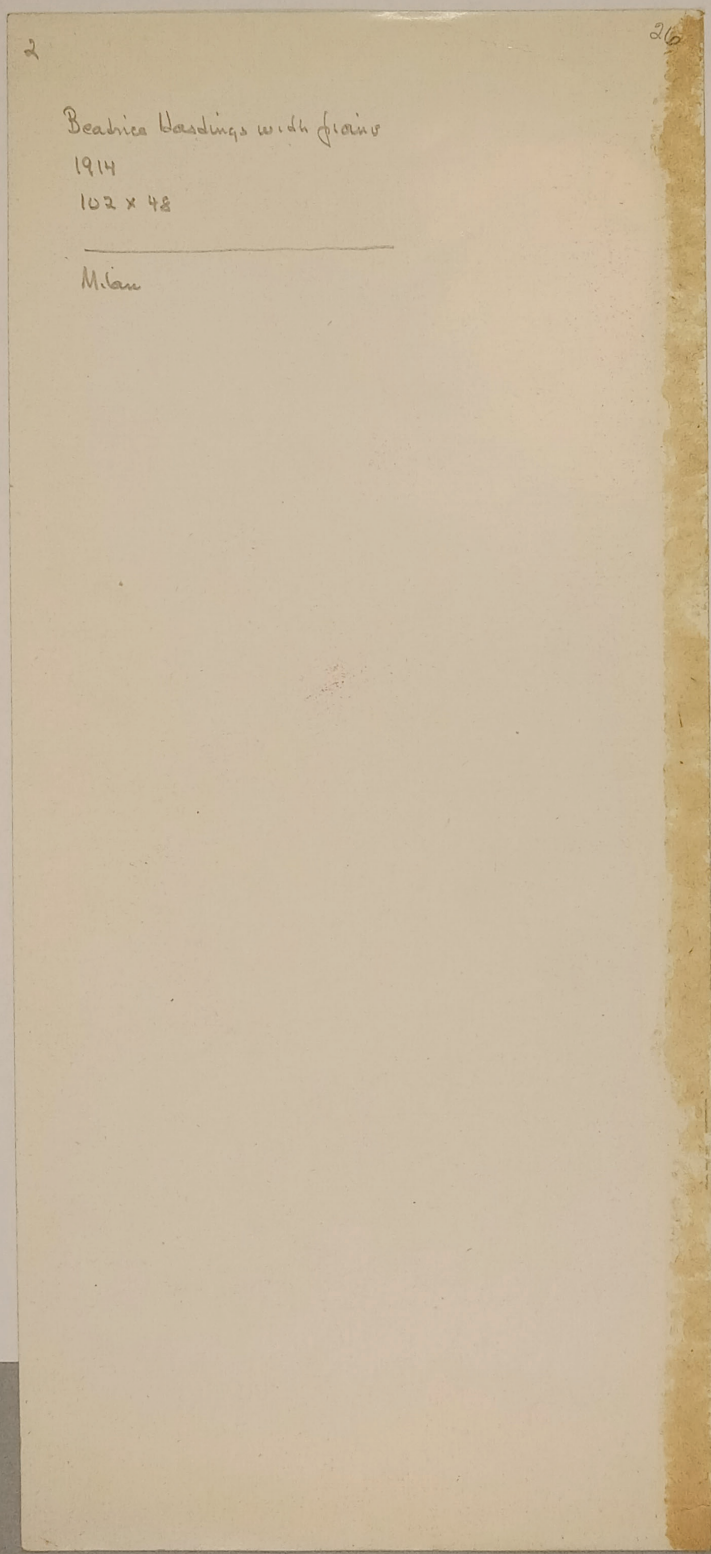

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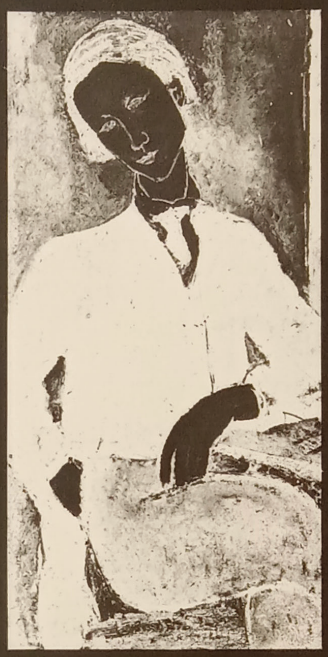
JEUNE FILLE
(Coll. Bing et Cie).



JEUNE FEMME BLONDE ACCOUDÉE
(Coll. Bing et Cie).

du cubisme, il garde une ligne de conduite uniforme. Son dessin est sensible, sa forme est éloquente. Ce gothique, dont le goût de la verticalité, demeure la faculté maîtresse est d'abord italien. Ses figures sont spiritualisées voire désincarnées. Cet allongement démesuré des membres, cette volonté de conférer aux corps l'aspect des fûts de colonnes, ce sens de la surface, sont autant de symptômes de son esprit gothique. Gothique, Modigliani le fut à ses débuts comme l'ont été les grands peintres du trecento, un Barna ou un Duccio. Ses œuvres postérieures, d'un style plus élégant font songer par contre à tels quattrocentistes : à Filippo Lippi, ou même à Botticelli. Mais à aucun moment cet esprit d'analyse, qui a déterminé un Lucas Signorelli, un Paolo Uccello à entreprendre leurs investigations dans le domaine nouveau de la perspective et de l'anatomie, ne trouble la conscience de notre contemporain. Dramatique, comme seulement peuvent l'être les primitifs, ou bien figurative, l'œuvre de Modigliani,



PORTRAIT DU PEINTRE BARANOWSKI
(Coll. Bing et Cie).

née sur le sol de France du contact d'un génie italien, tout imbu de meilleure tradition, avec les forces vives du génie français, ce creuset magique, où la peinture mondiale s'alimente tous les jours, a conservé ses caractères ethniques.

L'Italie, en quête d'une tradition moderne fait un louable, bien que stérile effort pour réhabiliter ses peintres de l'Ottocento. En effet, depuis le grand succès local de l'exposition que Ricci et Ojetti avaient organisé au Palazzo Pitti dans le but de faire reconnaître la valeur des Settecentistes et des Seicentistes, le critique milanais Somare publie une histoire de l'art italien du XIXe siècle. Nous savons que le but avoué de ce livre est d'opposer aux artistes de France : à Ingres, à Delacroix, à Courbet, à Manet, des artistes italiens ! Nous savons que quelques pince-sans-rire opposent à Georges Seurat, Segantini. Je ne sais quel est en Italie la position de Giorgio Chirico, converti au pseudo-classicisme, et d'Ubaldo-Oppi, ex-disciple de Derain. Je sais seulement que l'Italie vivante a produit un seul peintre authentique, qu'elle refuse d'adopter, encore qu'il représente l'esprit et non la lettre de sa vraie tradition. Ce peintre a vécu et travaillé en France. Il repose dans la terre française. Sa patrie adoptive a fait son renom et consacré sa gloire. Elle a acquis sur lui des droits imprescriptibles. Elle transmettra son œuvre à la postérité. L'Italie, mère indigne, doit faire le deuil de Modigliani.

WALDEMAR GEORGE.

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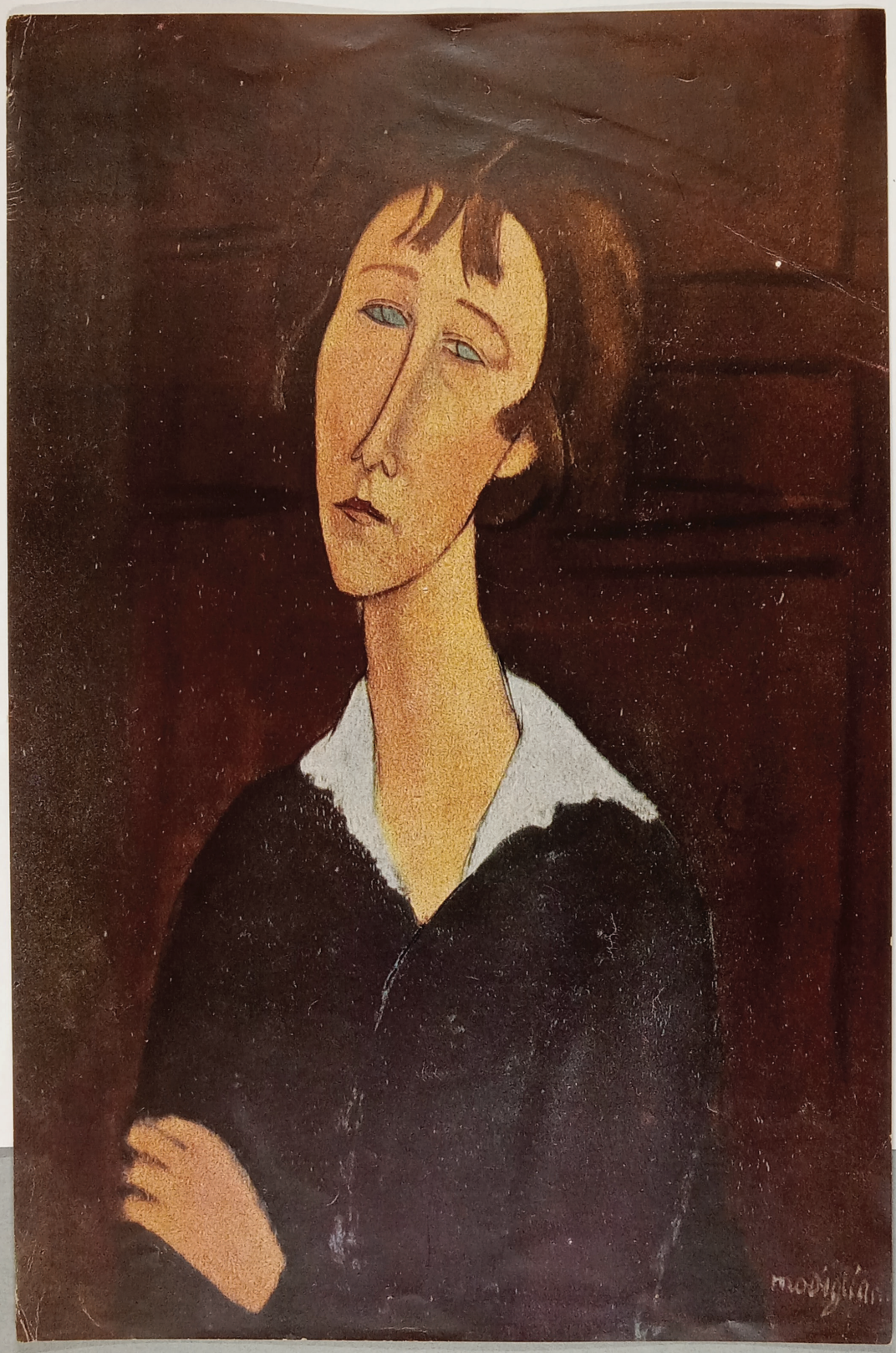

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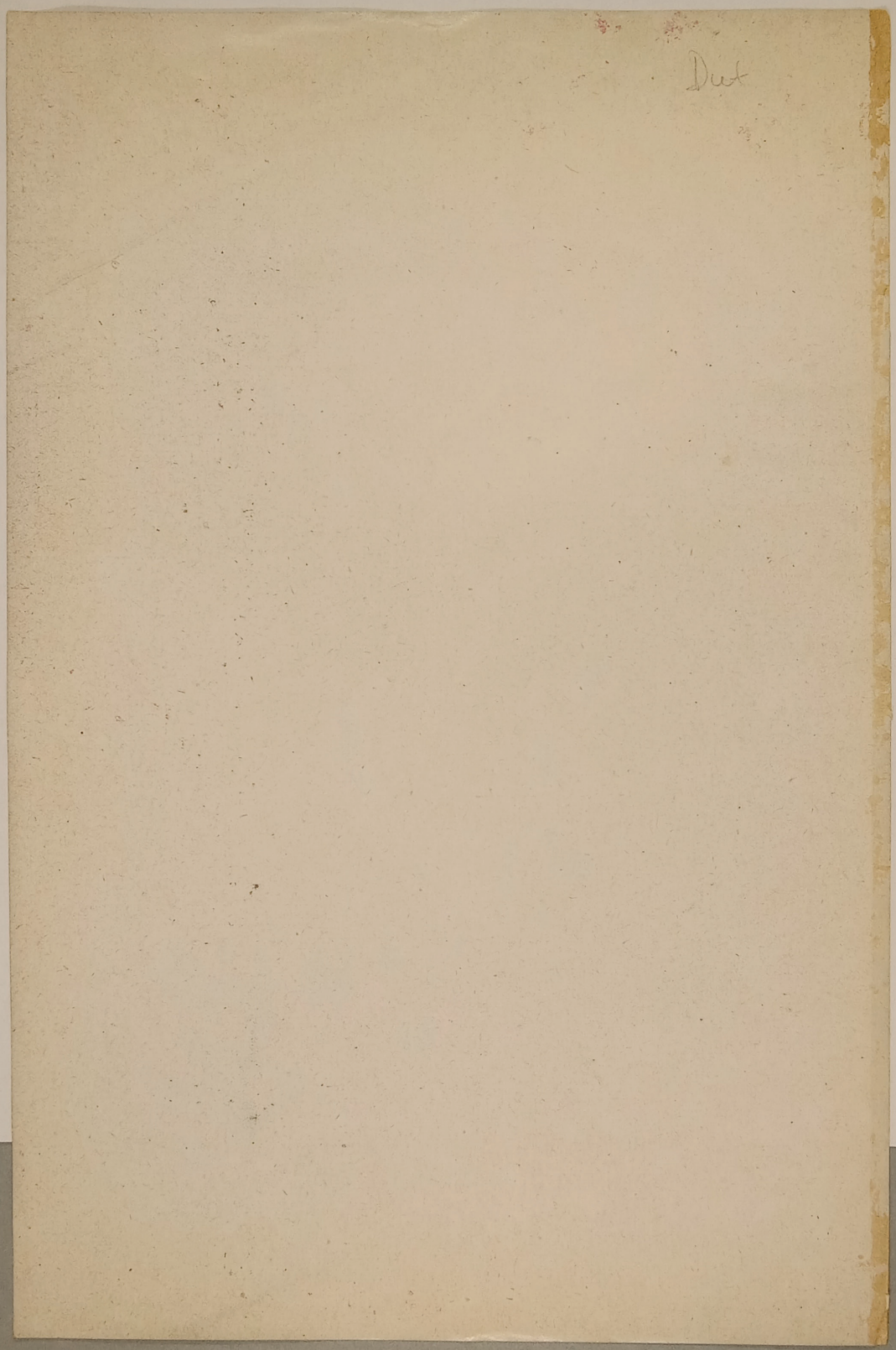

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73

Paul Guillaume
1916 dated
80 x 54
Coll. Pallini, Milano

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Amedeo Modigliani
"Mme Hasting au piano"
fine 1914
olio su tela 48X102
riprodotto nel Pfannstiel
in tavola fuori testo a
colori

Portrait of Mrs. Hasting at the piano
oil on canvas
date: end of 1914
size: 19½ X 41

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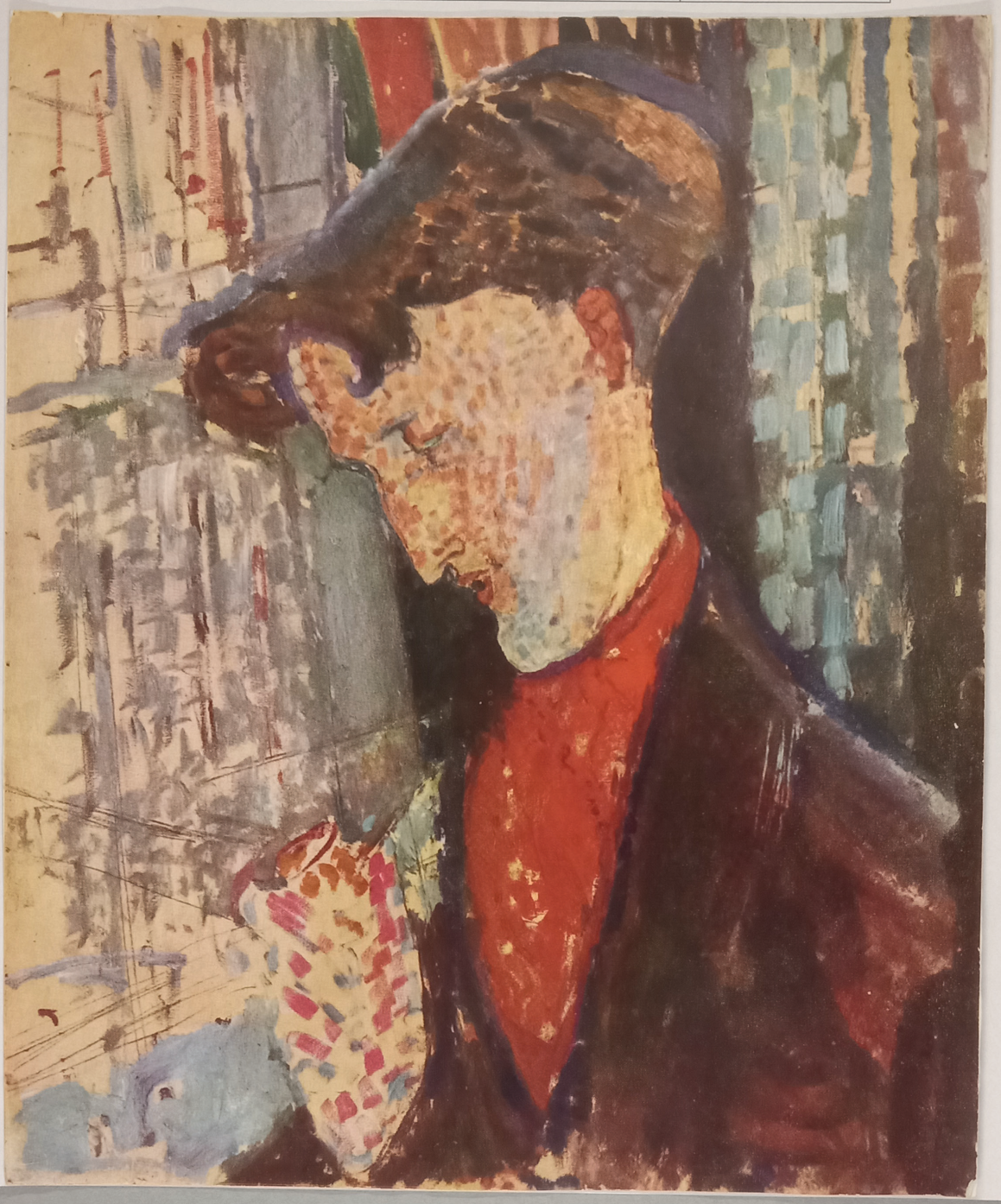

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Modigliani: *Cariatide* (Galleria S. Spirito, Milano)

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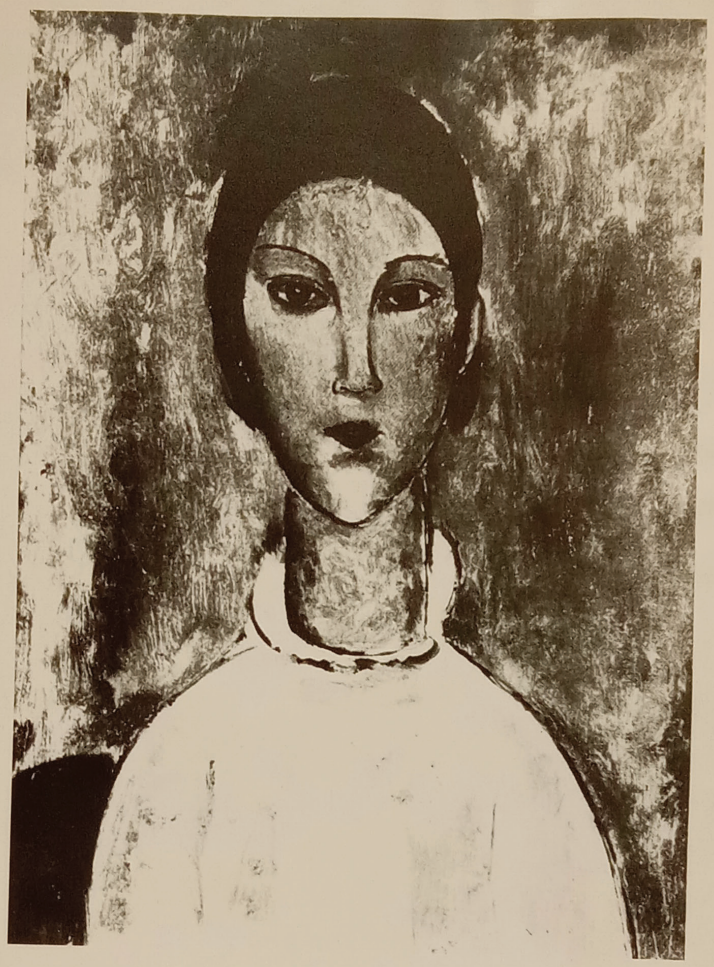

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Ritratto di Lunia Cekowska • 1919 • olio su tela 33x47 Raccolta privata • Milano

Edizioni del Milione • Milano

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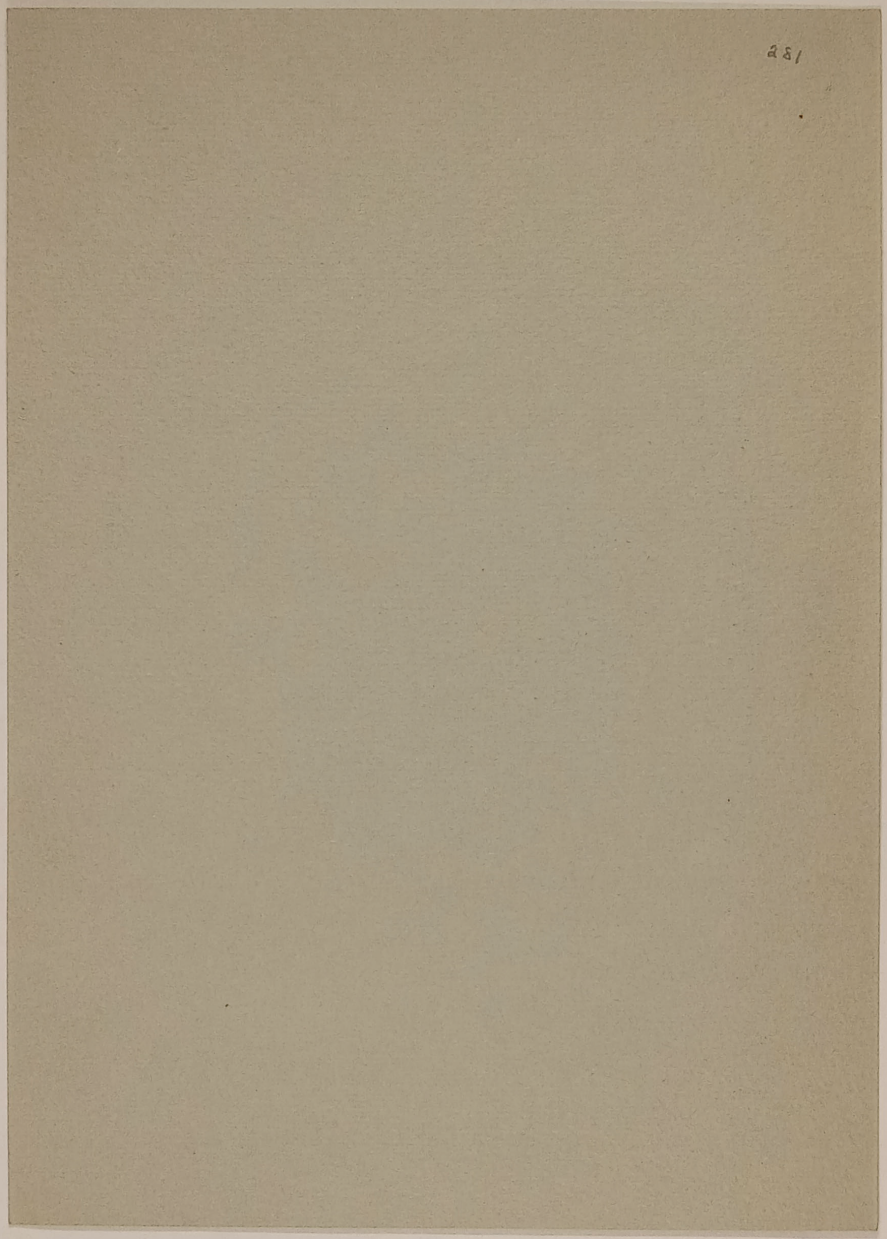

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MODIGLIANI

152 — *Femme assise, les mains croisées.*

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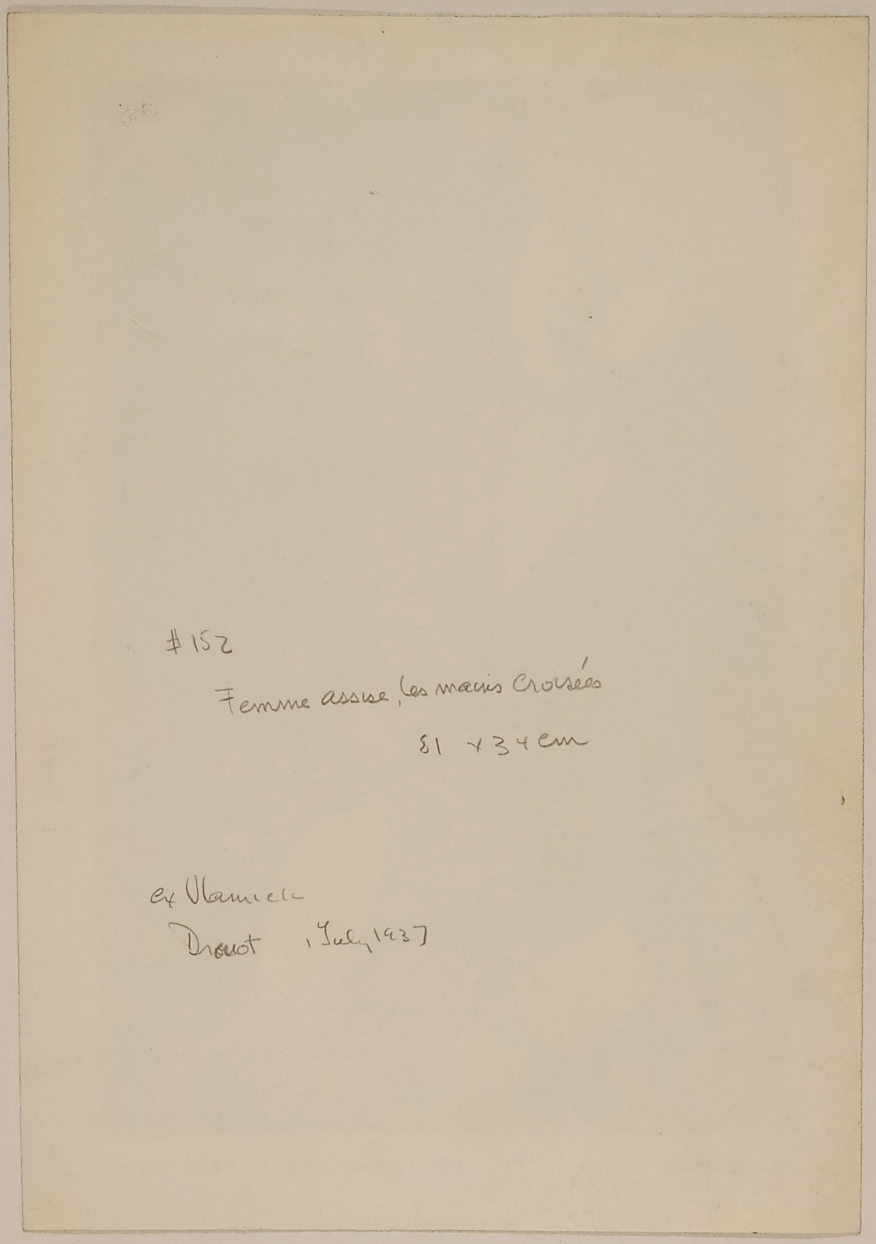

#152

Femme assise, les mains croisées

81 x 34 cm

ex Vlaminck

Druet, July 1937

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source book for 'Les Contemporains'

46 Drawings & monochromes.
4 Sculptures
5 Coloured Reproductions.

Modigliani – Arthur Pfannstiel. – In French. Translation follows

Born 12th July 1884, of a Jewish family at Leghorn in Tuscany. The youngest of four children. His grandfather, who came from the Roman ghetto, was the "banquier des Cardinaux". (I don't understand this reference J.) His mother's family, by name, Garsino, came from Leghorn. There is a story that a certain Garsino, descended from Spinoza, was living at Marseilles, where Modigliani's mother once lived. Amadeo was the favourite of his maternal Grandfather, who loved to converse with the young child. His culture was as disordered as it was vast but he had a great influence over the forming of the boy. Thanks to him Modigliani spoke several languages when he was twelve years old. He went to the Lycée until 1898 at which date he was stricken with a long and serious illness. It was at this period that his desire to paint was born. His mother, although a little worried, did not oppose his desire; he spoke often of the paintings in the Pitti Gallery (Florence) which he had never seen, and about which no one had told him. During his convalescence the boy went with his mother, as she had promised, to find a landscape painter of Leghorn, by the name of Micheli. Two years later Modigliani's fragile health was again compromised. Struck with tuberculosis, it was thought that he was condemned to die. And he owed his recovery to the devoted attention of his mother, who took him to the south of Italy. They visited Amalfi, Capri, Rome etc., During his stay in Rome, which was of short duration, he was put into touch with Morelli's school. In Venice where he lived a fairly long time, his mother decided to let him follow the courses at the Academy. In 1906, after having lived several years in Venice & Florence, his mother realised that his one great ambition was to go to Paris. This opened for him a new era.

At the "l'Ami Emile", the little café in the Place Ravignan, Modigliani was surrounded with the spirits of the "avant-garde". Louis de Gonzague, Erick, Picasso, Max Jacob, Asselin, Salmon, Utrillo etc., The "Lapin Agile" was also the meeting place of these people, where they had interminable discussions planning the artistic revolution. These young satellites, formed there a familiar group, & they passed their hours of misery in the company of women who also had no money. This bohemian existence soon reduced

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Amedeo's small sum of money that he had brought with him from Italy. Very soon he found himself without enough money to pay his rent or to eat. Then he started to do drawings in the cafés which he moved well to anyone who wanted buy, in order to live. At this period he met Dr. Alexandre who befriended him. Modigliani had made the acquaintance of a sculptor who befriended him, named Brancusi. But lack of food, dust, the influence of drugs and alcohol, played havoc with his health. The hour had come when he had to make a decision. Like a child he flew back to his mother's arms, and once more she saved his life. He could not stay long at home. In a letter to a friend, he mentioned the idea of hiring a studio at Carrare and making beautiful marble figures, (les esquisses) of his "Cariatides". A short time after, he arrived back in Paris, bringing with him, as a proof of his work in Italy, a canvas representing a beggar of Leghorn, in which the influence of Cezanne was visible. It was in 1910 at the Salon des Independants that Modigliani drew attention to himself for the first time. He showed "The Violincellist", which, by its new rhythm and the audacity of its conception, drew much regard. Modigliani being of an unstable temperament, could not live long in one place. In 1910 and 1911 one see him for some time at the "Couvent de la rue Dauzi", of which Apollinaire speaks in his "Flâneur des deux Rives". In 1912 one find him at "39 du passage de l'Elysée-des-Beaux-Arts". He was drinking more and more to forget his misery in the fumes of alcohol. He tried in vain to sell his work to dealers. At the end of 1913 he was thinking of another journey to Italy in order to survive ("survivre") the war. He was living in the rue Boissonade, in the heart of Montparnasse. The artistic world had deserted Montmartre in order to establish itself at the Rotonde and the Closerie des Lilas. Modigliani thought about volunteering for the army, but his Socialist ideas stopped him. While his friends Kisling, Derain, Vlaminck went to the war, Modigliani set about his work with his teeth clenched. But all the time he slipped deeper into alcohol. Modigliani's life, that of the errant artist, resembles a legend so often that it is difficult to determine clearly, between fiction

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and truth. His encounter with Beatrice Hastings, the English poetess, had a great influence on his life. This liaison lasted two years, from 1914 to 1916. Of this woman, who was his salvation, (appui - literally - help, support) he has made for us many drawings and paintings. During 1914 to 1915 he sold some of his paintings to Paul Guillaume, who was at this period established in the Faubourg St. Honoré. For some time he worked for the dealer Cléron in the rue de Bâtie. His studio was in a cellar, where a model was always at his disposition. There he drank large quantities of alcohol, then having sent the model away, he would finish his canvas from memory. Providence then brought him into contact with a man who was faithful to him to the end of his life. Zborowski, a poet. He became Modigliani's friend and put all his confidence in him, while he + his wife often found themselves in embarrassing financial scrapes. Zborowski rented an apartment, transforming the largest + best room into a studio for his friend. The Zborowski's never doubted for a moment the glorious place reserved for this unknown artist. It is in this room, where one can still find the same furniture, that Modigliani painted the portrait of Soutine on a panel of the door, because he could not afford a canvas. Under the influence of alcohol, Modigliani loved recite fragments from the "Divine Comedy", as if he himself lived in Dante's fantastic world.
Once, Modigliani offered a lot of drawings to a dealer for a very modest price and the dealer started to argue expecting to get them even cheaper. Without a word, Modigliani took the packet of drawings, placed them carefully together, pierced a hole through the corners which he threaded with a piece of string + went to hang them in the water-closet. I have seen Modigliani hungry, I have seen him idle, I have seen him with money, but I have never seen him ungenerous. And I knew him very well. No one wanted Modigliani pictures, + an exhibition which Zborowski organized at the Galerie Weil was a public scandal. Zborowski loved often give Modigliani's canvases away, without any payment, to anyone who was poor + obviously liked them.

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The following speech of Zborowski, I have copied in its entirety as I consider it shows his character in a certain light. Obviously, as it was said originally in French, it loses much of its effect in translation. However, I am putting it down in the original French + I will hazard a translation underneath. But I advise you to try + understand the French version.

"J'ai porté quinze toiles l'autre matin à un marchand, et je voulais un tout petit peu d'argent – oh! très peu – pour Modigliani, et le marchand n'a pas voulu; il m'a dit, "Remportez – je n'achète pas" – Pourquoi? J'aurais laissé les quinze toiles pour rien, si au moins il avait aimé cette peinture. Mais non –. Et tous, ils ne veulent pas. Aucun. – Ah! Ils sont bêtes – ils ne sont pas encore habitués – mais vous verrez plus tard, pas même plus tard, bientôt, ils paieront très cher ces toiles qu'ils ne veulent pas maintenant. Ils voudront tous Modigliani – et lui – pendant ce temps, il n'a pas d'argent et il souffre et fait pitié".

"The other morning I took fifteen canvases to a dealer, and I wanted such a little money for them, – oh such a little, to give to Modigliani, and the dealer didn't want them. He said to me "Take them away – I am not going to buy them". Why? I would have given him the fifteen canvases for nothing if only he had liked this sort of painting. But no –. No one wants them – no one. Oh! they are stupid – they are not yet used to them, but you will see later on – not even later – soon, they will pay dearly for these canvases. that they do not want now. They will want all Modigliani's. – and him – during this time he has no money and he is suffering and makes one pity him"

Thanks to Zborowski, Modigliani was spared a great deal of misery. Then ~~Modig~~ people began to buy Modigliani canvases. But his health was undermined. He went to Nice one winter, but the squalor continued in Nice, as much as in Paris. He returned to Paris and rented an appartment in the rue de la Grande Chaumière. His wife gave birth to a daughter. One day his friends found him lying on

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the bed, with a fever. In spite of Modigliani's protests, they fetched a doctor who ordered his removal to hospital. On the way, Modigliani lost consciousness & several days later he died, murmuring, "Cara, cara Italie". In 1928 Jeanne Hebuterne's body was placed with Modigliani's in Père Lachaise".

Augustus John.

"I bought his sculptures from him in his studio in Montmartre, when he was perhaps 20 years old. Mrs. John, Modigliani and myself had come back to his studio in a taxi with the sculptures. During this time he took hashish which sometimes made him angry, but at other times he was a very nice boy, naive and modest. On leaving he gave me a book called "les chants de Maldoror", which had impressed him greatly."

His Painting:

Modigliani never showed any direct interest in Cubism and employed it only incidentally.

Comments.

A few very quarto editions containing the usual photograph of Modigliani also the death mask which I haven't seen before. The book is divided into three separate parts. "His life" - "His sculpture" - "His Painting & Drawing". As you see I had time to deal only with his life. You will agree perhaps that it tells us little that we don't know, & he is very vague as to actual dates. (Always a bad sign). You must forgive the translation. I agree it doesn't run smoothly but it is at least (literally) accurate & I had to do it as I went along. No easy task I assure you. There is a bibliography at the end which is not nearly complete as ours contains nothing that we did not know of. There is little, if any, reference to Beatrice Hastings, apart from what I took down & no reference to Jeanne Hebuterne by name. Simonne is not mentioned. Bear in mind that the book was published in 1929 & probably the last lot of people to consider them certainly Jeanne's parents.

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Beatrice Hastings at the piano

1914

Private collection, Milan Frua?

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COMING EXHIBITIONS

December: Early Paintings
by
Pablo Picasso

April: Paintings by
Soutine

PAST EXHIBITIONS
Held During the Season 1930 - 31

Chirico
Chagall
Utrillo and Valadon
Jean Hugo
Bombois
Rouault
Modern American Paintings
Drawings from Ingres to Picasso

AMEDEO MODIGLIANI

1884-1920

RETROSPECTIVE EXHIBITION OF PAINTINGS

ORGANIZED FOR THE FUND MODIGLIANI

NOVEMBER 1931

DEMOTTE
INC.
25 EAST 78th STREET, NEW YORK CITY

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PAINTINGS

Le Village Italien (1914) 1

Le Petit Bohémien (1915) 2
Lent by The Earl of Sandwich, London

La Bohémienne et son Enfant (1916) 3
Lent by Mr. Chester Dale, New York

Portrait de Deleu (1916) 4
Lent by Mr. Chester Dale, New York

Jeune Homme à la Casquette (1916) 5

Le Chapeau de Paille (1916) 6

Le Chandail Rose (1917) 7
From the Collection of M. Paul Guillaume, Paris

Nu au Collier (1917) 8
From the Collection of M. Etienne Bignou, Paris

Portrait d'un Jeune Garçon (1916) 9
Lent by Mr. Maurice J. Speiser, Philadelphia

Portrait de Madame Kisling (1916) 10
Lent by Mr. Chester Dale, New York

La Robe Rouge (1916) 11
Lent by Mr. Lucien Demotte, New York

Portrait de Femme (1916) 12
Lent by Mr. Frank Crowninshield, New York

Le Garçon aux Cheveux Rouges (1916) 13
Lent by Mr. and Mrs. Ralph M. Coe, Cleveland

Adrienne (1917) 14
Lent by Mr. Chester Dale, New York

Le Corsage Vert (1917) 15
Lent by Mr. Chester Dale, New York

Les Yeux Bleus (1917) 16
Lent by Mr. Samuel S. White, 3rd, Philadelphia

Chanteuse de Café Concert (1917) 17
Lent by Mr. Chester Dale, New York

Femme Blonde Accoudée (1917) 18
Lent by Mr. Chester Dale, New York

Portrait du Peintre Soutine (1917) 19
Lent by Mr. Chester Dale, New York

L'Italienne (1917) 20
Lent by Mr. Chester Dale, New York

La Femme à la Cigarette (1918) 21
Lent by Mr. Chester Dale, New York

La Dame en Noir (1918) 22
Lent by Mr. Chester Dale, New York

Portrait de Léon Bakst (1918) 23
Lent by Mr. Chester Dale, New York

Portrait de Madame Zborowska (1918) 24
Lent by Mr. A. Conger Goodyear, New York

Nu Etendu (1918) 25
Lent by Mr. Chester Dale, New York

Elvira (1919) 26
Lent by A. J. McNeill Reid Esq., London

La Blouse Rose (1919) 27
Lent by Madame Jacques Doucet, Paris

Nu au Divan (1919) 28
Lent by Mr. Chester Dale, New York

La Jeune Bonne (1919) 29
Lent by M. Etienne Bignou, Paris

STONE CARVINGS

Tête de Femme 30
Lent by Mr. Maurice J. Speiser, Philadelphia

Tête de Femme 31
Lent by Mr. Chester Dale, New York

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Women - Portraits

S-748 *	Anna Zborowska	c. 1917	MOMA
Colten-7029-1	Elena Pawlowski	c. 1917	Phillips
	Mme Pompadour	1915	Chicago
①	Woman w. Necklace (Lolotte)	1917	Chicago (Worcester)
Colten-7384-2	Marie Laurencin	19?	Vogel
Rosenberg	Marcelle	—	Larry Aldrich
	Jeanne Hebuterne		Brody
①	Mme Menier	1917	Robert T. Markson, Boston
	Mme Hebuterne?		Bragdone
	Mme Hebuterne		Reader's Digest
	Mme Survage		Washington
Colten 7222-1 *	Lunia Czechowska	1917-18	Shoenberg, Jr., Mr. & Mrs. Sydney M
	Mme Amedée	1918	Dale
S-10.447 *	Beatrice Hastings	1915	Brillouin
Piaget, St. Louis	Elvira	1919	Pultyar
	Servant Girl	1918	Albright
S-10.594 *	Girl w Braids, Pink Blouse	1917	Kahn (Boston) ex Lewisohn
	Mary		
S 13,352	Sfinghold	Jeune Bleue	1919

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11 Mew

S-10.602	Blaise Cendrars	1917	Resor
	Boy w. Red Hair	c1919	Coe
	Raimondo	"	ex A. Bradley Campbell
S-10.605	Oscar Mestchaninoff	1916	Sarlie
	Juan Gris		de Groot
S-10.610 *	Laurens		New Orleans
S-13.369	Cocteau		Pearlman
	Hawkland		West Coast
Tuley	Soutine		Dale
75812 Schiff SR	Indlebaum		Pearlman
	Dr. Devaraigne	1917	Garrett

?. Rivera

Guggenheim Bay

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4

Nudes

	* Nude w. raised arms.	1916	Zorach, Richard S.
S 9824	The Great Nude		MoMA
Collen 7407-6	* Nude w. Coral Necklace	1917	Bissett, Mrs. (Mrs. Joseph
	Seated Nude 1916		Block
			Guggenheim

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Cleveland 9758 Portrait of Dog Cove Aldsdorf -
Zborowski Providence Perls (Biddle
"
Balest Hartford
Lifelinty Lifelinty
Berthe "
Aldsdorf
Perls
Nathan
Doris Baker - Woman's Head
Pearlman - Mater
Rainford D-1078 Kisling Perls
Adams Price

Jones
4 Golightly - Green Cucumber c 1944
126 E 70

S-10,446 ± Conrad Moriand 1916 - Brillouin
S-10,444 A Lady "

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Dale
Pulitzer
MOMA
Philly
Orswell
Kleeman

~~Aldson~~

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Dewey to Amazon
? early Silvia
Rubinstein

Dewey landscape

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3

Double

	Jacques Lipchitz & Weber	1916-17	Chicago
S 4051 *	Bride & Groom		MOMA
	Gypsy Mother & Child		Dale

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(1) (180) Eichholz, Robert Washington D.C.
O.L., 21 3/4 x 15 Mlle Hebuterne Basler 13
505

(2) Paris 1918 92 x 73 Moufflers 10 bis Blv'd Raspail

(3) 36 x 28 1/2" May 1939 Henry Bing, Paris
A. C. Cooper & Sons 109127

(4) Mr. Adolphe Juviller (ask ~~AHB~~ MW

5 Burckhardt
Carstairs

6 photo - Maurice Aguiar?

7 The Yellow Sweater (230) 36 1/4 x 25 1/2
Guggenheim

8 see dup

9 ~~[illegible]~~

10 (279?) Grandoux

11 see dup

12 (266

13 Netter (CCXXIX 229) P de femme à coiffure ancienne

14 Seated boy 39 1/4 x 26 Barnes (128)

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15 (26s) 39x25 1/2 Rec'd + before

16 see def

17 Bkoulle