SOUTINE MSS.

...gy from History of ...g, Vol. II, pub- ...rt Skira, Geneva

SOUTINE, Chai[redacted]

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1910 Enrols at the School of Fine Art, Wilno, earning his living as assistant to a photographer.

1911 Through the kindness of a doctor, whose acquaintance he has made, Soutine is enabled to go to Paris. He attends the Ecole des Beaux-Arts, in Cormon's class.

1912 Lives at La Ruche (The Hive), the well-known community house in the rue de Dantzig, near the Vaugirard slaughter-houses. Makes friends with the butchers and slaughterers, who lend him quarters of meat from time to time, to serve him as models.

Strikes up friendships with many artists and writers living at La Ruche: Chagall, Laurens, Lipschitz, Kremegne, Blaise Cendrars, Fernand Leger, and others.

Down and out, in despair he tries to hang himself. His compatriot, the painter Kremegne, prevents this.

He meets Modigliani and they become fast friends. Through Modigliani, he gets to know the art dealer Zborowski, who buys his first pictures.

1919 On Zborowski's advice, he moves to Céret. His landscapes of this period are among the tenseat, most highly strung of his career.

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1925 Stays at Cagnes.

1927 Does many portraits, including a series of choirboys.

1929 Stays at Chatelguyon. Meets M. and Mme. Castaing, with whom he lives in the Château de Leves, near Chartres. The affection and tranquillity he finds here is reflected in the growing calmness of his pictures. Nevertheless, his art remains at bottom one of profound despair. He is obsessed by a craving for solitude. No longer to be seen at Montmartre, he also refuses to take part in exhibitions.

1943 A refugee at Champigny-sur-Vende, in Touraine. Rushed to Paris for an emergency operation for perforated intestine. Operation unsuccessful, and Soutine dies on August 9.

Soutine Chronology from History of Modern Painting, Vol. II, published by Albert Skira, Geneva

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May 19, 1950

Dear Friend:

I want to tell you what a great pleasure it was to see you in Paris. Under separate cover I am sending you data about the collaboration between this museum's Department of Architecture and Design and the Merchandise Mart in Chicago, for which you asked.

As I told you, I am working on a retrospective exhibition of Soutine which we are holding, in collaboration with the Cleveland Museum of Art, in October.

Would you let me know the name and address of the owner of the Soutine painting, Le Coq, color plate VI in your "Editions du Chene" book on Soutine. I would consider it a great courtesy if you could let me have this information at your earliest convenience. I would also like to purchase from the "Editions du Chene", shells of Mr. Georges Renand's Enfant de Choeur, which he is lending for the exhibition. Could you therefore tell me with whom I should communicate to obtain this plate.

Thanking you in advance for the courtesy of your consideration, I am

Very cordially yours,

Mr. Raymond Cogniat
110, Boulevard Malesherbes
Paris 17, France

11/15 Granger, 3 p. [illegible]

Soutine, Pascin, Utrillo and Modigliani -- they have been grouped together as though violence of temper and proneness to trouble constituted a school of art. In France they are called Les Peintres Maudits -- painters under a curse. The lives of some post-impressionists, notably Gauguin and van Gogh, have put in the general mind and in the repertory of journalism about art, a concept of melodramatic greatness. Here was another such generation.

Modigliani, even in the year of his death, drugged and debilitated, kept his extraordinary facility, and never departed from his same felicitous type of picture until the end. Pascin indulged his sensuality and wild, cynical humor until it turned to despair, then resolutely cut his life short; he did not linger over it to say what it meant. Utrillo's alcoholism and illness were a living death for many years; but he has risen from it, and goes on painting in blissful simplicity.

Soutine was the least calamitous and least dissipated of the four, but perhaps the saddest. For as his art developed, it offered no distraction from his anxieties, animosities and self-reproach -- no escape. Not that he intended any effect of autobiography by means of his art. But from an early age he used his hardship, pessimism and truculence to set a tragic tone for his painting, irrespective of its subject matter. Limiting the themes of his work to conventional categories -- still life, landscape, portraiture and picturesque figure-painting -- he would always charge his pictures with extreme implications of what he had in mind: violence of nature, universality

of hunger, and a peculiar mingling of enthusiasms and antipathies.

Which came first? Did his art sadden him so that it cast an irremediable shadow on his way of life? Or was his experience of life so grievous that his art could express nothing but grief and bitterness? It seemed a vicious circle. In any case, instead of relieving his mind, the intense seriousness of his artistic effort only dug deeper the melancholy channels of his thought.

But in his work as a mature artist there is an entire range of his reactions to tragic themes which is not tragic at all. It is instead exhuberant and joyous. For Soutine was highly sensitive to contrasts and clashes in humanity and nature, not only life versus death, good versus evil, but also wealth versus poverty and elemental forces versus conventions. And whenever his work went well, he had a wildly excited sense of the strength of his own personality transcending them.

* * * * * *

Chaim Soutine was born in 1894 in Smilovitchi, a sombre village of wooden houses twelve miles from Minsk, in the Lithuanian part of Western Russia. He was the tenth of eleven children of a miserably poor Jewish tailor who wanted him to become a shoemaker.

But he was a born painter. In later years he recalled his infant delight in the vari-colored effects of sunlight on the wall beside his bed, before he was able to talk. At the age of seven, he so desired a colored pencil that he stole some utensils from his

mother's kitchen in order to buy one, and was punished by two days incarceration in the family cellar. Sometimes in rebellion against the family life, with so many elder brothers and sisters in small quarters, he would run away and sleep in neighboring farm buildings or in the fields. He was an inattentive, unsatisfactory student, and at one point was expelled from school.

But by the time he was 16 he had begun to be an artist. He made friends with a simpleton of the village and produced a likeness of him. He then had the temerity to ask the rabbi to pose for his portrait. The rabbi's son, feeling that his father had been insulted, met him at the door and beat him so brutally that it took him a week to recover. His mother threatened to bring suit and was appeased by a contribution of twenty-five roubles toward her son's education. With this sum of money he set out for Minsk to study painting, accompanied by another boy of the village, Michel Kikoine. Their first teacher was a man named Krueger who guaranteed success after a three-months' course.

A little later the two aspirants went on to the School of Fine Arts in Vilna; at first Soutine failed in the entrance requirements, but one of the teachers gave him private instruction and he was admitted, and followed the school's courses for three years. A friendly doctor of Vilna contributed something to his support, and in 1913 helped him to make the great journey to Paris, where he found Kikoine, and another fellow student of Vilna, Pinchus Kremegne.

He enrolled in Fernand Cormon's class at the Ecole des Beaux-Arts where van Gogh and Toulouse-Lautrec had also studied; but this further academic opportunity seems not to have given him satisfaction. Before long he established himself independently on the Left Bank, at first in a humble studio in the Cité Falguière (p. 32), Here he began to work out his artistic salvation, very slowly, with changes of mind as to his manner and subject matter, in dire poverty. Later he moved to an old building transformed into studios, in the Rue Dantzig known as "La Ruche", "the Beehive," where Chagall, Kisling, and other artists lived.

Soutine was never a very sociable or friendly man, but at this time he became acquainted with ~~any artists of his generation, among them Chagall,~~ Laurens, Cendrars, Pascin, Lipchitz, Miestchaninoff, ~~Kisling~~, Coubine and Zadkine. None of them appear to have influenced him especially, but Lipchitz introduced him to Modigliani, and Modigliani brought his work to the attention of the perceptive and courageous dealer, Leopold Zborowski.

We have an excellent self-portrait painted when he was about twenty-three years old (p. 34 ~~ex Pearlman~~): a raw-boned, truculent but sensitive youth ~~which~~ whom anyone who knew him in his mature years would instantly recognize. Modigliani painted him twice, with a more brooding and peaceful face than in his own portrayal, (p. 35). In the late twenties, when the writer first saw him, he was pale and slender, hypochondriacal, and under doctor's orders as to his food and drink.

Elie Faure, though dwelling at length upon Soutine's Jewish origin (bibl. 14), said that he looked rather Slavic, more like a Kalmuk or a Tartar, and that the most constant of his moods was the characteristically Slavic "longing for things too changeable or flexible to lay hands on." The expressions of his face varied a great deal, sullen or suspicious, timorous or arrogant, but upon occasion as friendly as a child's. A man of slight stature, he moved in an uneasy or evasive way, a little one-sidedly. His small and delicate hands suggested a more meticulous way of painting than he ever practised. Occasionally he took pains to be well dressed, but his clothes seen became shabby and dirty. At the end of his life his cheeks grew hollow, his full lips drooped with a suggestion of boredom or bitterness, but when he spoke his black eyes still glittered with romanticism about himself and his art.

The orthodox faith of his fore-fathers seems never to have meant very much to him. In his mature years in France he suffered no anti-Semitic persecution nor even any notable injustice on that account. But he did feel an exalted self-consciousness as a Jew and a sense of historic import in his migration from Eastern Europe to the world capital.

More painting has been done in France in this century by immigrants from Eastern European ghettos than the Jewish nation has produced in all the centuries gone by. Whether by their own religious traditions, or by the repressions and injustices of others, Jews had previously been kept out of the arts almost entirely. Suddenly, there they were in the vanguard, uprooted but quickly digging in everywhere,

mixing in everything, playing a great role in civilization. It may be that for Soutine and for other of his

fellow artists in Paris, the important thing was not the sense of race repression but the opposite, the rapidity of liberation — what we now call vertical social mobility — and its consequences, psychological and otherwise. It made them bold, even insolent, concentrated upon their advancement, indefatigable; ~~lively, tireless, and concentrated~~ but it kept them under continuous strain, ever insecure and perhaps incredulous. Those days of their youth seemed too good to be true.

Soutine's career, notwithstanding the loneliness and penury of the beginning, was a success-story. By the time he was thirty-five, the whole world of art had heard of him, and there was a ready market for anything he cared to paint. To any of his family in Smilovitchi this would have seemed a miracle; and so it did to Soutine himself. But he always thought of himself as a wanderer and an Ishmael, no matter how successful. He expected the worst of everyone, even of himself. And in all his extraordinary and implausible life, he achieved no real self-assurance, no comfort or any great illusion except about art. When his life-story drew to an untimely close, with the various hindrances to his painting, isolation and fright during the war, it must have come as no great surprise to him.

All those young foreign artists in Paris had one thing in common. They were high-minded. They had come there to seek their fortune by means of art, but on the other hand they declared, and as a rule seriously meant, that art was to come first, before fortune. If they failed of celebrity and worldly recompense, they would fall back on the prepared position of "art for art's sake": disbelief of critics, suspicion of dealers, contumely for collectors. But almost to a man they were sincere. Having left religions behind them with their various family affections and customs of childhood, they now brought to the pursuit of art a kind of religiosity. Soutine was a less gregarious man than most, with nothing Messianic about him; no leadership, no eloquence. But it did seem to him inevitable, perhaps suitable and agreeable, that he should be somewhat martyred for his art. There were times when he seemed

to insist on maladjustment with his fellow men, to relish hostility, and to prefer distress.

Zborowski, his dealer, said that France was paradise for Soutine because it was a place where he could sit on a park bench and not be ordered away by a policeman. When he wore no hat, and Zborowski remonstrated with him, he replied with rare humor, "I can't go around like the Tsar every day." Such petty details of his youth in France were the subject of Soutine's own conversation in later years, no less than of his friends and admirers. He made a legend of his personal life, or rather a series of legends, boasting of all his mishaps, his hardships, and peculiarities of his character. He was afraid of coming to be like other men, and losing his singularity as an artist, his potency and magic. He also believed that a painter should stay poor, at least should never settle down with savings and a regular income. Now and then, when he made considerable sums of money, he apparently took pleasure in getting rid of it, reverting as quickly as he could to the status quo ante. Part of this may have been a real taste for disorder and squalor, but part of it was his mysterious reverence for himself just as he was at the time when his talent first made itself manifest.

With all this he had an unappeasable dislike and mistrust of middle-class ways, middle-class personal relationships and business practices. To convince him of one's true admiration, one had to keep absolute fidelity, and not have any of his rival's work. None of his collectors, even the most enthusiastic and exclusive, quite succeeded in persuading him that their principle interest might not be to resell at the earliest opportunity and make a profit. On the other hand, mere benevolence seemed to undermine his independence. It seemed beneath his dignity as a man of the people and as an artist of consequence, to accept kindnesses.

One of the anecdotes ~~in~~ through which we can most clearly glimpse him is Marcellin Castaing's account of their first meeting. He and his wife had just begun to take interest in modern art, investigating the new reputations and buying a little. Modigliani recommended his young friend from Smilovitchi and told them that he needed help. Soutine was too shy to meet them indoors and gave them a rendezvous on the sidewalk in front of a café. There they found him pacing up and down, unprepossessing, overwrought, not at all friendly, with a canvas under his arm. M. Castaing was impressed by his work, there under the streetlight, but wanted to come to the studio where there might be a greater number of pictures to choose from. Soutine would have none of it; "You don't like my painting, you only want to help me. If you had given me one franc for my picture I would have taken it." Then he stalked away by himself and the Castaings saw nothing more of him for many years.

Perhaps no man ever was more greatly and effectively befriended by various art-loving women, distinguished in their several ways. But his disbelief in respectability, his horror of feeling honorbound or dutybound to anyone (art had to be his one and only bondage) made him upon occasion unfriendly and even reprehensible in his dealings with ~~him~~ them. They seemed more bourgeois than men; comfort-loving, security-seeking, clinging, dangerous to the dedicated and embattled artist. In all his affections there was an admixture of pity; and pity of women led to entanglement and the desire not to be entangled inspired in him resentment and cruelty.

There is a terrible tale of one unfortunate woman, coming in all honesty with a claim upon him. But he did not think her honest, or perhaps suffered so frantic a dread of responsibility toward her that his thoughts did not function at all normally. He raged at her and refused and refused. At last, to make the refusal the more final, he showed her some thousand franc notes which he could have given her but would not, then threw them in the fireplace and burned them before her eyes.

His love of painting, his morality of painting gave him (as in the case of Gauguin) ~~gave him~~ an excuse for any such ruthlessness. His sense of vocation made him pitiless. On the other hand, painting also served as penance and atonement. But he was neither a dull nor a complacent man, and now and then, in his portraits of evidently heartbroken, over-submissive or hard-bitten women, he may have been referring to harm he himself had done.

* * *

~~PARIS: THE FIRST SEVEN YEARS~~

Soutine said that in his early days in Paris, as long as he painted in a reasonably conventional or decorative style, he had no difficulty selling enough to support himself. Was this a boast, or was it bitter irony? He came to Paris in 1913; we do not hear of a dealer advancing him money until 1919, or of a collector buying any amount of his work until 1923. Ten years! — In which, if a youngster has to live by his brush he must produce an immense number of canvases. Be this as it may, the hardship and jeopardy he must have endured in that decade are scarcely imaginable nowadays. He admitted to his friend, Udo Einsild, that he once was driven by hunger to commit a theft of bottles which he exchanged for bread, even as at Smilovitchi he had stolen kitchen utensils to procure his first colored pencil. But somehow he managed. There are ups and downs in the lives of all such opportunist young men which they themselves can scarcely comprehend a few years later; and whoever is up will help his friends who are down. We know that, on occasion, Modigliani, though ten years older and already celebrated, came and slept on Soutine's floor, and afterward told of how the bedbugs tormented him until he removed all his clothes and poured water in a magic circle on the floor around him. One of the earliest descriptive references to Soutine's way of painting also came from Modigliani's lips. By that time ~~he was~~ the latter gravely addicted to drugs, as well as alcohol, and as he was commencing a bout of intoxication he remarked, "Everything dances around me as in a landscape by Soutine."

There are ~~some~~ certain references to Soutine's drinking to excess in his youth. But he soon had to discipline himself against any such indulgence. He always suffered from chronic nervous indigestion. This was probably engendered by the irregular and insufficient nourishment of his boyhood, and surely aggravated by every trait of his psychology. This condition developed into a series of stomach ulcers so that, to avoid pain, what he ate and drank soon became a

matter of extreme concern to him. And, characteristically, he made his abstemiousness a matter of morality as well as therapy, a kind of puritanism for art's sake, and took pride in it. Declining to drink, instead of referring to his health, he would say, "No, I must not let myself be corrupted."

For Soutine never forgot that he had come to Paris to paint like the masters he idolized. In the early years he talked mainly of Tintoretto and El Greco. His enthusiasm for Rembrandt developed a little later. He professed not to like van Gogh, but it seems evident that van Gogh's late Provençal landscapes must have emboldened him in in his early approach to both landscape and portraiture.

However, the detection and expounding of the influences which contribute to the formation of a young artist's style is not one of the branches of art scholarship which can be made very exact. He may study for years with a famous master, but it may be some reproduction in a periodical, or a casual conversation in a café with a friend, perhaps not even an artist, which may give him the cue to his own important message and latent originality.

Soutine must surely have been acquainted with German expressionism. He knew Chagall, who had appeared in German magazines, along with Nolde, Ensor, Schmidt-Rottluff, Corinth and Kokoschka. And the boldness and extreme colorfulness of Les Fauves must not have escaped his attention. But to counterbalance this, we see how Soutine responded delightedly to certain promptings of the work of one of the most intensely French painters of the century, Bonnard, as in his early Still Life with Chair (p. 38). For Paris, in the opinion of Eastern and Central Europeans as well as Frenchmen, was the capital of world art, and all these gifted young art-immigrants thought of themselves as Parisians. Whatever traditions of their native lands they may have brought with them, they were never entirely happy to be regarded by French critics as profound primitives or thrilling barbarians.

In the earliest work of Soutine which has been preserved, he showed neither a marked academic facility nor any decisive revolutionary purpose. His development was more a matter of intuitive gestation than of deliberate innovation or experiment. As a matter of course, in the art school at Vilna, and at the Beaux-Arts under Cormon, he was taught a kind of nineteenth-century realism, dark and painstaking. There is something of this to be seen in the Still Life with Soup Tureen (p. 37), a rather awkwardly formal arrangement enhanced by luminous whites and warm shadows. The Spotted Vase with its yellow flower, a year or so later, seems less conscious of modernism, with a discernible influence of Matisse. His dramatic treatment of fish and fowl appears first in the serpentine Still Life with Fish (p. 40) with exaggerated, protrusive eyes, and gaping, almost gasping, mouths. Then came the Still Life with Pheasant (p. 41), slender bird, suspended over a pattern of apples on a marble table top; and the Brace of Pheasants with the sunshiny yellow cloth under them. All are simply youthful Parisian work, not for all their vigor indicative of a very forceful temperament or great spirit of innovation. But in the dramatic Still Life with Fish we see the Soutine of later years powerfully foreshadowed. The great mouth gapes, almost gasps. The eye protrudes in fearful intensity — the dead forms as vigorous on the slanting table as in their wild existence under water. Brilliantly executed as to brush-work, the Reclining Woman (p. 39) is his first successful attempt to render the large areas of white which he was to carry to greater perfection in the great figure paintings ten years later. In all these "La Ruche" works one perceives only the commencement of the emotional intensity which was soon to follow.

Another subject which preoccupied him for a while at La Ruche was gladioli (color plate p. 11). He painted several canvases of more or less the same vase-ful, and the point of his fascination and research in them all seems to have been the play of thick but sinuous stems and flaring red blossoms. It may not have been so much the true forms of the leaves and petals which appealed to him as the

blood-redness, fire-redness, which he rendered like little licking flames.

This sinuousness, like wind-whipped plumage, struck his imagination in other ways. One of his first notable landscapes is the View of Montmartre (p. 42), evocative and strong, with its pagoda-like buildings. The trees show the first use of the fine dense emerald greens that, no less than scarlet and mother- of-pearl, were to become synonymous with his name. Closely related to this is the vigorous Landscape with Church Tower (p. 43), in which we observe a singularity that was to recur frequently in his work for a number of years -- everything violently inclines to the right. In the great case of El Greco there was a somewhat similar trait, a twisted perpendicularity in canvas after canvas, and some critics on Spanish art have suggested that it may have derived from a disorder of eyesight. The slanting landscapes of Soutine might be explained in some such way, but if the trouble was optical, he was presently to recover from it.

In 1928, Waldemar George (bibl. 47) pointed out that the shock of Soutine's way of painting was not so much a matter of form, deformation and malformation, as a certain wildness of rhythm loosed on the canvas, twisting in every lineament of nature and human nature; "It bends and shakes his figures as though they had St. Vitus' dance. Harmonious still lifes, flowers and fruits, it reduces to rags and tatters. Houses oscillate on their foundations and move ardently hither and thither in the landscape, turning it topsy-turvy as in a series of seismic shocks." These sentences of clever synthesis referred to Soutine's fully mature work, but we may note that as early as 1919 in paintings done in Paris and in Cagnes on the French Riviera he had broached the main themes of his life work and strongly hinted at his later styles.

In this year Zborowski, now developing a serious interest in him, proposed his going to a small town in the Pyrenees called Ceret, where he stayed the greater part of the next three years.

The vehement and idiosyncratic style that he developed there shocked all of Soutine's contemporaries, and we still feel a strong impact and some confusion as we look at it today. It is as though this young man of thirty years ago felt that he had a world-shaking message.

The landscapes of the Pyrenees seem, indeed, to be shaken by some cosmic force; the architecture becomes flexible and billows like a canvas, the trees reel and stumble about, and the colors seem to have been wrested hungrily from the spectrum; his palette seemed to enter the dance with his forms, the color of one thing whirling away with the form of another.

Was Soutine at this time what might be called an abstract expressionist? In the blue and yellow Village Square (p. 43), the actual representation of the hill town contributes little to our enjoyment, but we see that it contributed greatly to Soutine's inspiration. What inspired him was the configuration of the external world, though none of the details contributory to verisimilitude impressed him very much. In exuberant celebration of the natural forms, he developed upon his canvas supernatural jewel-like pigments and arbitrary rugged textures, and carried the over-all pattern so far that we scarcely know or care what it represents. But it expressed what inspired it with a force of emotion stronger than most abstract canvases. It may be that emotions can only be strongly expressed with allusion to some view of external reality, and that no matter how far the painter departs from it, he can still convey a greater impact of emotion than in a work disconnected from specific subject matter. But in any case, for Soutine, the communication of feeling in which he excels must speak of what he has experienced, whether or not he can make this communication clear.

The three years from 1919 to 1922, spent for the most part at Ceret, were the most prolific of his life; during this time he painted over two hundred canvases. His accelerated production has been attributed to his alarm at the death of his friend Modigliani, who died in 1920 at the height of his career,

ruined by dissipation and distress. The suicide of Modigliani's young wife during the funeral gave it a note of Greek tragedy amid the aspirations of the studios and the frivolities of the cafés. The calamitous extinguishment of this artist of greater facility and more fortunate background must have caused all of his friends to doubt the feasibility of their wild, artistic way of life, and it is possible that the emotions precipitated by this event expressed themselves in certain tumultuous and obscure canvases which Soutine did at the time.

During this significant phase of his career he appears, above all, to have been seeking a new style. And the real tragedies in his mind were those of the striving of art, with tragic excesses of zeal, and unreasonable degrees of dejection when the work miscarried. His previous work, although in a style which seems to verge upon that of his maturity, disappointed him; otherwise he would have gone on with it.

Of all the phases of Soutine's painting, this is the least legible, the hardest to understand, and the most rapid in experimental transitions. The sombre, interspersed colors of the Ceret pictures, the upheavals of ambiguous and repetitious form, constituted a tremendous experiment, a determined research, canvas after canvas.

At times like these, art may provide its own themes of emotion, if not its subject matter; dissatisfaction with the more or less tragic expression in one canvas provides tragic intensity for the next. It was a period of despair, but teeming with accomplishment. Anguish

there was, but the greater part must have been, as at other turning points in his work, perfectionism and self-criticism. Zborowski told of having visited him at this time, after having made him monthly payments for two years without receiving any pictures. He found scores of canvases stacked in a cupboard. Soutine admitted that he was in extreme need, poor health, and had not eaten for days. Zborowski hastened out to buy food. Upon his return he found Soutine in a frenzy of hysteria, endeavoring to set fire to the paintings.

One reason the Ceret paintings have gone relatively unnoticed and unliked is that they are rarely seen (Soutine did destroy a great many of them) and in black and white reproduction they are almost indecipherable. Even in a color plate the range of colors is so close and prismatic that the reduction in size defeats the eye. Each contains a wonderful mass of the colors of rather dark semi-precious stones, peridot green and jargoon-brown, bloodstone and a suggestion of amethyst. Whether they are of Ceret or of some other hill-town, we cannot always be sure, but what we look for is not factual detail and positive proof of place and date, but coherancy and relatedness of forms. This we do find, ~~and we~~ this can keep Soutine's several sets of landscapes apart in our minds: especially those of the Oriental Pyrenees and the Maritime Alps.

One of the Ceret canvases that illustrates his experimental frame of mind is the View of Hills ~~(p. xx O.M.)~~ in earthy pigments with something of cubism at the center of the design and an almost abstract pattern of pyramids and diagonals. The more energetic ~~Lucerne picture~~ View of Ceret (p. ~~45~~ 45) deals with similar rudimentary architectural forms, but the entire agglomeration of trees and houses all tilt one way like breakers against a shore.

The Hill (p. ~~45~~ 46) is a knotted design which makes one think of "The Book of Kells"; the trees and buildings have been completely metamorphosed and seem

to twist in everlasting torment. The Landscape, Gréolières is still more mysterious, with a barely decipherable hill top, ascending road and tipping walls. ~~There is a magnificent blending of green, yellow and red in almost every stroke.~~ In Red Roofs (p. 49) the buildings are piled above one another to make a gigantic tower which the trees threaten like boa constrictors, and the reds of the roof tiles seem to shift about in the air.

One of the most extensive and formal of the Ceret series is the general View of the Village (p. 50) with a great wall of the Pyrenees darkly wooded across the center of the canvas against which roofs and pointed foothills are pitched like tents. At the right, several figures are summarily indicated in strange gesticulating attitudes.

It is important to note how little room for sky is allowed in these Ceret paintings. This may be because of the oppressiveness of the over-hanging mountains. But even when it does appear, it is painted rather like foliage, and has no real vacuity or airiness.

Certainly one of the finest of the Ceret group is the large upright Gnarled Trees (p. 51) with its magical fusing of autumnal reds, greens and yellows. ~~in every stroke.~~ In it there is only one of the sloping architectural patterns; the rest is hillside, bark, twig and bough, all leading upward under the houses with a wavering like flame.

Perhaps the most powerful portrait of this period is the Man in a Green Coat (colorplate, p.13), a long-nosed, inquiring-eyed man whom he painted three or four times. In this large and simple composition Soutine has eschewed almost all characterization; he has treated the form like a tree or a building in composing the curves of the arms, the slope of the chest, and the folds of the cloth; the cheek leaning against the hand like one wall on another; the other cheek in a cloud of crimson.

It was said in Montparnasse, with no denial on Soutine's part, that his first sale of a picture after coming to Paris was to Arnold Bennett, the English novelist. But the most important stroke of fortune in his life was the acquisition of his pictures by Dr. Albert C. Barnes of Philadelphia, in the winter of 1922-23. Michel George-Michel (bibl. 19) relates how Zborowski and various friends and fellow-artists were alerted by Paul Guillaume to assemble a showing of virtually the entire production of the young artist, and Dr. Barnes bought a great many. Although Soutine was not enriched by this, or not for long, it made him something of a celebrity in art circles in Paris. Guillaume quotes him as expressing his astonishment: "It's incredible! All sorts of people want to lend me money."

Free to go where he liked, his next move was to return to Cagnes, and there he turned his back on ten years of versatility and on certain potentials of his talent which he was never to attempt again. He came to detest almost all his youthful work, and the presence of so much of it in collections was a vexation to him all his life. But the importance of the work of Ceret in his career cannot be overestimated. From this point on, one has no further sense of his feeling his way or mistaking it. After 1923, he always seemed to know exactly what he sought in his art, and never seemed to doubt its value and consequence. He was no longer youthful, that is, he was only capable of development, not of change.

Soutine had been in Cagnes before, in 1918, and also during intervals of his stay at Ceret, and it is possible to misplace the origin of certain landscapes and portraits. But the most notable characteristic of Soutine's talent was his fascinated concentration on certain forms of scenery and his acute sensibility to the light ~~of~~ in different ~~landscapes.~~ places. In the Pyrenees, the atmosphere is murkily warm and polychromatic, with mountains in zig-zags; whereas in Cagnes it is thin, breezy, curvacious and flowery. If we were to discover that one of his lightly animated, vivid pictures was painted in Ceret, or one of the throbbing, portentous, darkly colored ones in Cagnes, we should merely suppose that he had made one of his moves across the south of France carrying in his mind a concept of unfinished work.

His continual peregrinations were connected not only with a great physical restlessness, but with despair and apathy. Early and late in his life, his talent evidently had to lie fallow for weeks or months at a time without a stroke of work. Then all of a sudden everything would appear in his favor, his entire genius would awaken in his mind and hand, and he would produce a picture in a half-hour, in a day, or every few days, for a week or a fortnight. Year in and year out, he kept leaving Paris for the Pyrenees, the Riviera, the Beauce, Touraine, the Indres, or Lèves, leaving all those places to return to the metropolis, or moving from one province to another, as neurosis goaded him or as inspiration beckoned.

Einsild has preserved a letter to Zborowski (~~p. xx~~ opposite) written from Cagnes in 1923, which strikingly expresses his dependence on the favorable influence of a place, and his despondency when it seemed inadequate.

Dear Zborowski,

I have received the money-order. I thank you. I am sorry not to have written you sooner about my work.

It is the first time in my life that I have not been able to do anything.

I am in a bad state of mind and I am demoralized, and that influences me.

I have only seven canvases. I am sorry. I wanted to leave Cagnes, this landscape that I cannot endure. I even went for a few days to Cap Martin where I thought of settling down. It displeased me. I had to rub out the canvases I started.

I am in Cagnes again, against my will, where, instead of landscapes, I shall be forced to do some miserable still lifes. You will understand in what a state of indecision I am. Can't you suggest some place for me? Because several times I have had the intention of returning to Paris.

Your

Soutine.

This cry of failure immediately preceded one of the finest phases of his art. What we may call the Cagnes style is as effective in the portraits as in the scenes of tree-tops and hill towns. In the rapid, swerving portrait of the Woman in Pink (p. 56) leaning half out of her armchair in conversational intensity we have a disrespectful vigor not unlike the earlier portraits. But it is simpler, painted all in one set of fluent pinks, with greenish hair. The relaxed and somewhat irrational grand manner of the Woman in Red (p. 57), glancing up quizzically at an angle under her huge black hat, also stays in the mind, not as a force of nature, but as a memorable personality.

The Farm Girl (p. 58) is no less compelling in its suggestion of her immaturity and modesty, in cool tones of pink, blue and green. Perhaps the finest portrait of this period is that of his friend, the sculptor Miestchaninoff, (p. 63) which required some twenty sittings over a period of several months.

An imposing man with a pout, a sidelong glance, and a vermillion nose, he sits in a fanciful chair as though it were a throne, arrayed in sky blue with snowy linen crumpled around the neck. This is ~~wondrous~~ magnificent painting, and here, perhaps, we can define Soutine's attitude toward a sitter whom he felt to be his equal: he conferred beauty upon him as a mark of respect; then added to it humor, as an expression of his own ego.

These are speaking likenesses of more or less humble persons whom he invested with the poise of royalty, or of those who think themselves royal. Who can tell what Soutine thought of them? Surely he was enthralled by their idiosyncracy. He caricatured them, but not to amuse himself or to punish them. In the overpowering prostitutes and judges of Rouault, as in the small foxy figures of Daumier, there is satiric purpose, indignation and castigation. But there is nothing of the sort in Soutine. He has no special grievance against anyone; this is pure portraiture. He selects the salient features of these persons, their intensive gaze, outstanding ears, huge interworking hands, and renders them to excess with only summary indication of the body as a whole which he then cloaks in the magnificences of the palette. They are unforgettable.

Soon after the strong Ceret pictures, and so different in style that it is like a reversal of esthetics, comes a large view of Cagnes ~~with Trees~~ ~~Landscape at~~ (color plate, p. 15 ~~color plate~~) mainly in dark emerald and vibrant yellow, with a little mother-of-pearl house at the left. Once more all is tipped over sidewise but not this time as in an earthquake. The composition, held together with an armature of dark trees, is so strong that the earth stands firm under it. In spite of the brilliant sunshine there is an effect of storm, of wind ~~temporing~~ missing and foliage whipping, and the walls of the hill town seem responsive to this, the rooftops belabored as by lightning strokes.

It is interesting to turn from this landscape to a figure picture, the Boy with Round Hat (p. 68 ~~xx~~). The pictorial method is very similar, with

its striking darkness of garment, and almost golden pallor of the face and hands, the immense head balanced on a toy neck.

A number of the Riviera landscapes, with their cool separate colors and plenty of room allowed for the sky, suggest a sudden personal happiness, as well as a change of scene and style. In the Landscape with Red Donkey (p. 62) the trees not only sway and curve, but also curl upward, a little reminiscent of van Gogh's cypresses. The white stuccoed house lies back amid the branches, like a head on a pillow. In the lower left, the implausibly rubicund donkey led by a man in a white shirt seems to resound like a bell.

In The Old Mill (p. 65) — a composition which seems to fascinate him, for he used it in another picture with a different building and road — ~~the redness comes running in~~ an orange yellow pours over a part of the canvas, ~~and one is reminded that in Russian, the word for red also signifies cheerfulness. But,~~ So great was Soutine's enjoyment of his palette and his knowledge of how to multiply the shades of it by his handling of adjacent colors, that one cannot name his hues with accuracy.

In ~~another Cagnes Landscape~~ Houses of Cagnes (p. 66) ~~Reichenbach~~ a ribbon of road winds around the cluster of luminous houses and a yellow scarf of cloud is wafted across the hills at the top.

~~At this point begins what has been called Soutine's white, or mother-of-pearl period.~~ In several final views of Cagnes, he dispensed with almost all the darkness and dynamics and painted clusters of buildings with nothing about them but airy instability, a sort of fairy-tale quality. The finest of these is the Landscape, Cagnes (p. 64) in feathery evanescent tints of yellow, pink and blue. In design this is perhaps the most delicate of all Soutine's paintings.

We now come to the great series of still lifes of hulking carcasses of animals, suspended fowl, and fish. In the late twenties one scarcely heard mention of Soutine without some scandalized discourse about the gruesome circumstances of their production. When he lived in La Ruche, he had made friends with slaughter-house employees, and practiced painting pieces of meat which he got from them. About 1922, he painted an admirable Side of Beef (p. 68) in forthright realism, with the vivid red of steak, the ivory and pale gold of suet, and a finely realized hollowness inside the curved ribs.

In 1925, when he had a studio large enough in the Rue du Mont St. Gothard, he procured the entire carcass of a steer, and it was this undertaking which grew legendary. He did at least four similar canvases, three of which are now in museums: Grenoble, Amsterdam and Buffalo (p. 69) as well as sketches and smaller canvases; and meanwhile the steer decomposed. According to the legend, when the glorious colors of the flesh were hidden from the enthralled gaze of the painter by an accumulation of flies, he paid a wretched little model to sit beside it and fan them away. He got from the butcher a pail of blood, so that when a portion of the beef dried out, he could freshen its color. Other dwellers in the Rue du Mont St. Gothard complained of the odor of the rotting flesh, and when the police arrived Soutine harangued them on how much more important art was than sanitation or olfactory agreeableness.

These paintings are formidable, and some people never get used to them, although similar subjects by Rembrandt arouse no complaints. The Buffalo version is painted in a splendid range of scarlets, pinks and purples, with little passages of golden brightness. Upon the bulk of the creature,

especially where it is convex, the color seems to flow and soak. Another magnificent steer ~~important rendering of beef~~ (~~p. xx~~ (color plate, p. 19) ~~Signou~~) is ~~a~~ smaller ~~animal~~ and less heavy in form. It swings free on a blue ground, and pale gold predominates, while the crimson runs here and there as in blood vessels. It is not so much a dead animal as a wild phantom of the species. ~~Burning bright in violent movement.~~

After the beefs, he did a series of plucked or half-plucked fowl which preoccupied him over a period of two years. In the Museum of Modern Art's Turkey (p. 74 ~~xx~~), poised against cavernous blue, the violence of death is expressed by the gaping mouth and the agitated feathers of the neck and wings. The Fowl with Tomatoes (color plate, p. 17 ~~xx Reichenbach~~) extends the image beyond any suggestion of victimization. The greenish pallor of its skin shines out against the ruddy brick of the background; the open mouth seems to be crowing, and its feet seem to spring from the heaped tomatoes as though they were red coals. It is a bird of heraldry or poetry, not of sadism.

Zborowski told how Soutine sometimes would deliberately fast with one of his pieces of meat or poultry before him and then, with his accrued hunger, paint it. One thinks of this when one regards the grasping forks in the earlier Fish and Tomatoes (p. 71 ~~xx Poses~~).

~~Still Life -- Page 3~~

Years later he produced one more notable painting of a dead fowl, a plucked white goose (p. 74), in which we may observe an abatement of the emotion having to do with subject matter and an increased concern with the purely painterly potentialities of the theme in question. This is scarcely an expressionist painting; it is more like Courbet or Manet. The bird form is now reduced to an oval, with its heavy fallen neck at the right like the handle of a pitcher.

What plumage remains is rendered by white strokes over the flesh, deft feathers of pigment, so light that a breeze across the canvas might blow them away.

~~Still Life -- Page 4~~

The skillful variability of Soutine's brush and palette are nowhere more apparent than in the two startling paintings of the Ray-fish (pp. 76 and 77) The one belonging to Mr. and Mrs. Miestchaninoff is predominantly pink, of a satiny radiance and moist freshness. Mr. Reichenbach's is less subtle but rejoices in a color scheme of sharper red, turquoise and yellow. This time, the painter's bewitchment with the subject had little to do with edibility; he has depicted it like the bad dream of a child, or the villain of an animated cartoon.

~~Figures and Portraits~~

Parallel to the still lifes, Soutine did a series of figure paintings of youths in the uniforms of their work or in sacerdotal garb. While the carcasses made scandal, these gave pleasure to everyone and brought him his first real prosperity.

He began with pastry-cooks, probably drawn to them by his new fascination with whiteness. One of the earliest stands against

a semblance of vivid red tapestry, a rather raffish creature whose baking cap in the form of a crown gives him a peculiar dignity (p. 79). Another, seated, and clutching a red handkerchief is of an even keener psychological insight, with mournful eyes, a foxy nose and prevaricative lips, like a young Figaro, (p. 81).

The final pastry cook is the youngest (color plate, p. 21). He wears a turban instead of a cap, and an enveloping apron, and the face verges upon prettiness in spite of the blunt expressionist handling. Incandescent as well as irridescent, it is like some chemical fire charged with a wide range of prismatic hues.

Another masterwork of the white series is a girl, The Communicant (p. 82), a sharp-faced child entirely filling the canvas with her frothy finery.

At the end of the twenties there followed a group of valets-de-chambres in scarlet vests. One moody, with a rosy-face; another, astride a chair, seems ready to spring to his feet with necessary alacrity (pp. 84 and 85). In those years, Soutine seemed to work from color to color, the entire gamut of whites, deep blues, dusky greens, and, as always, back to his life-long color red.

The great Page Boy at Maxims (p. 86) is red from head to foot. This tall, loose-jointed, bony-shouldered, homely youth, with eyes of pitch and twisted nose, with his very large out-stretched hand, is one of the supreme characters of modern art.

What a boon for Soutine that the servant class in France should have kept so many archaic styles of garment, fancy dress without frivolity, which enabled him to strike that note of pitiable grandeur that was compulsive in his mind and heart, and there avoid our modern drabness.

21

With his love of scarlet, it was nearly inevitable

that the resplendent vestments of the church should appeal to him. In the earliest choir-boy (p. 88 ~~x Castaing~~), painted the same year as the great carcasses of beef, he played with similar overlapping reds, but refined them, and clouded them with the surplice. It is perhaps Soutine's tenderest picture. The small fervent boy stands somewhat on tip-toe as though lifted up by the music. Then followed another, half-length (p. 89 ~~x Walter~~), rather older and notably less devout. It is one of the few personages of Soutine toward whom he seems to have taken a satirizing attitude. The last Choir Boy (color plate, p. 25) ~~(p. x Renard)~~, is seated, slightly uncomfortable but patient, holding himself tight, with elbows at his side and with clasped hands, clothed in vermilion, in a space of emerald.

The summers of 1930 to 1935 ~~in~~ Soutine spent with the Castaings at their little chateau at Lèves near Chartres. The single-minded admiration and helpfulness of this couple constitute a most important chapter of ~~Soutine's~~ the artist's life; and thanks to their acute observation and remembrance we have a considerable knowledge of his way of working during this period. As a rule it was in frenzied exaltation and fantastic forced effort. One day, furiously at work, he dislocated his thumb and could not explain how it happened. He kept his brushes immaculate, one for each nuance of color and each magnitude of brush-stroke, beginning with about forty of them, and discarding them on the floor or the ground as fast as he used them. Three or four years after the painting of one of his views of Cagnes, Mme. Castaing went there and discovered where he had established his easel for it, and was amazed to find on a stone wall little daubs of his color still bright, from the wild

tossing of brushes.

His usual practice was to complete each picture in a single working session. From the start he knew exactly what he intended, and changed his conception scarcely at all. But on a given occasion for some reason his hand might falter, his brush miscarry. The model was restless; he suffered from his indigestion; someone's ill-considered remark stuck in his mind and vexed him. Finally he would call it a day and carry the canvas up to his room and lock it in a cupboard. Then at midnight or early next morning he would take it out and pass judgment on it, and if he found it inferior, cut it up with a knife. But this did not mean discouragement or abandonment of the picture in question. Instantly he took another canvas and began all over again. Day after day he persisted like this until he had consummated his inspiration or at least assuaged it. What he aspired to, and every so often achieved, was an effect of overwhelming excitement and uninhibited force; an instantaneous vision implacably fixed. ~~for all time.~~

This was the period when he most often borrowed subject-matter for his pictures from various masterpieces of the past. But the retrospective turn of his mind in middle life was altogether different from his youthful enthusiasm; it was rather culminative than formative. ~~A certain neo-classicism has been notable in contemporary painting as well as poetry and music; Picasso may be mentioned in this connection along with T. S. Eliot and Strawinsky. But~~ Soutine's taste was never eclectic, his thought about art not at all sophisticated. In his several derivative works we do not discern any intention of parody or paradox, or of a learned aesthetic synthesis.

Simply seized by admiration for his two or three great men, he felt a proud desire to be classified with them. Feeling his own strength, the itch of his now matured technique, he would demonstrate what he could do with the themes and problems they had proposed.

Courbet had painted an exceptionally large fish; and now likewise Soutine, modelling the eyes and mouth and gills of a salmon with bits of sharp relief, tapering it away in muted under-water colors (p. ~~xxx Colin.~~ 90) Courbet had painted a large fine bull-calf in his virtuoso style, velvety white and shadowy brown; Soutine did a miniature variation upon this (p. ~~xxx Castaing~~ 91) with the strongest, bluntest shorthand of his brush instead of the nineteenth-century realistic furriness. But his most important homage to the master of Ornans was a re-creation of one of the figures in the Demoiselles au bord de la Seine.

The search for a model was as arduous as any other phase of Soutine's creative process. Resolved upon his painting to the last detail, he would fail to find a model with the face or figure of his imagination, and despair on that account. This was the kind of problem the Castaings helped him to solve. Day after day they motored with him upon the country roads while he peered right and left, occasionally stopping for further scrutiny of someone he caught sight of. For Soutine's demoiselle in The Siesta, ~~(p. xxx, Castaing (color plate),~~ (P.00) he decided upon the wife of a railway gate-keeper, who, after the first sitting, fell into jealous suspicions and forbade her to pose again. Soutine in a terrible temper came to see them,

and told the husband, "You have no right to interfere with my art. Your wife is not your property. I need her, in order to finish my picture. I must have her! I will sue you!" In due course the Castaings persuaded the gate-keeper of the respectability of Soutine's art. The good woman returned, the ~~masterpiece~~ picture was recommenced.

Soutine's style bore no general relationship to Courbet's; but if one looks close, especially if one enlarges certain details, one may see what enchanted the modern painter. It was the painterliness above all, oil-painting for its own sake, with translucence and heavy texture and rugged handling. In ~~this~~ the great recumbent figure of the gate-keeper's wife, aiming at all these effects, Soutine surpassed himself in natural energy, bold and in a sense coarse; but with marvels of lightness in the foliage and the white lace, and a fiery glow in the red skirt.

~~In the entirety of~~ Throughout his life unquestionably Rembrandt was the painter whom Soutine most revered and to whom he did greatest honor. We have already commented on the great shocking still lifes prompted by the "Carcass of Beef" in the Louvre. ~~He~~ Soutine, in homage to the author, made four pilgrimmages to Holland. Once he sat up all night in a third-class compartment to Amsterdam, went straight from the railway station to the Rijks Museum, and sat all day long on the bench facing "The Jewish Bride" until every inch of it was indelible in his mind; and when the museum closed, took the train again, all night long back to Paris, to his studio and whatever work he had in progress. No canvas of his seems to have been directly inspired by that treasure of the Rijks Museum; but in about 1927 he began to be haunted by the "Woman Bathing" in the National Gallery in London, and derived from it one of

his most powerful and affecting canvasses ~~(p. xx Castaing.)~~ (color plate, p. 00) (p. 00).

This necessitated another model hunt; days of excitement and wearisome research around the countryside until he found a satisfactory peasant woman working in a field. At first she was suspicious of immorality, then fearful of madness, but at last was persuaded to stand in a brook in one corner of the Castaing property, in the shadow of a masonry arch; and the usual sequence of days of Soutine's creative distress and ecstasy followed.

On one of those days clouds suddenly gathered overhead, and it begain to rain. The peasant woman cried out to him to stop and let her take shelter somewhere. He shouted orders back at her, not to move an~~y~~ inch or she would be to blame for ruining his work. The rain fell, the thunder rolled, and it was dark, but Soutine went on working by the light of imagination. At last he came to his senses and was surprised to find himself drenched to the skin, and the model in hysterical tears, shaking with cold and fright.

The picture preserved in the end is one of Soutine's unquestionable master~~pieces,~~ works; one in which he extended his imagination, putting himself, if not in his subject's place, much nearer so than was his wont. It is a work of sincere sympathy, strange empathy. As he looked at that poor woman -- having more or less forced her, that is, bullied and cajoled and purchased her, to come and be looked at -- he seemed appreciative above all of the offense to her modesty, the posture of her embarassment and shame. It is ~~much farther~~ far from ~~any~~ the pleasurable, amorous feeling ~~than~~ of the Rembrandt which inspired it; ~~expressive~~ it expresses rather ~~of the~~ the vague generalized sense of guilt of everyman toward everywoman.

There is only one "Nude" by Soutine (p. 95), so far as we know, a small but important sketch, like a footnote to the foregoing great canvas. This surely was no countrywoman; probably a model, certainly not self-conscious, accustomed to the regard of men, artistic or otherwise. She has just stepped forward out of the dark of corridor or doorway, into an unflattering light; her exceptionally large eyes glitter at us. In a way it is a humorous picture, as some of Rembrandt's are; a more or less professional Susanna, with no elders visible.

As already specified with reference to Courbet, these canvasses of the early thirties are scarcely to be scrutinized for influences upon Soutine's technique and style. In the main his indebtedness was only for an idea or a pose; an appeal to imagination. Nevertheless, a comparison with Rembrandt, not just as to these figures of women but in general, in a considerable part of his mature production, offers one or two points of esthetic interest. Single-figured central composition, so frequent in the work of the great Dutchman, was Soutine's almost constant practice; the simplest possible arrangement, like a piece of sculpture in a niche. This is not to be observed only in the indoor pictures; someone framed as in a window or archway or entrance way, something laid out as in a vitrine. He would sometimes similarly enshrine a building or a tree (or group of trees as a unit) ~~in like fashion~~; in which case some narrowed pointed village-perspective, or unrealistic sky drawn down close, was made to serve as a niche. ~~A notable dissimilarity between the seventeenth-century master and the modern is to be noted in their respective ways of lighting the niche.~~ Rembrandt played games with light, blotting it out

here, bringing it in sideways there. Not content with just dramatizing his model by means of it, he made a drama of chiaroscuro

itself. Soutine shows no such concern for optical realities. As a rule he is just visually romancing in this respect, not trying to give plausibility to any object or situation. His background is not shadow; it is blueness, greenness, or brownness. No sun, lamp or fire ever cast this or that marvelous beam or glow--his rich palette and forty brushes cast it.

What painting could be more luminous in this unrealistic way than the little House at Oiseme (p.96) curiously yellowish, lit up by something more than daylight, it might be refraction from gold. It is an ancient house settling into the earth, in a nest of trees, under two inexplicable small clouds like smoke going up. (color plate, p. 29)

A no less important work, Chartres Cathedral seems to have been intended as a piece of mysticism, glorifying and rejoicing, yet solemn. It is in jewel-colors, but not this time the famous intense shades suggestive of passion and sacrifice; an extraordinary range of delicate tints instead, an opalescence--greenish-blue of sea-water, gray of sea-water, and a bit of vivid rosiness like quartz. It seems a tribute of one art to the other, the contemporary easel-painter gladly sacrificing some of his individualism to the great work of the collective medieval architects; its intricacies of structure, minutiae of carved stone and inset glass, all simply and fervently rendered.

Twice during the painting of this picture Soutine enlarged it by roughly nailing new strips of wood to the original panel so that it had to go immediately to an expert restorer. Soutine never seemed at all embarrassed about putting his purchasers to this extra trouble and expense. It was a shortcoming of his talent, not knowing how to foresee the proportions of his subject matter within the dimensions of his board or canvas; there were often superfluities or insufficiencies.

For many years he preferred to paint over old pictures, as providing a more gratifying or effective surface to his brush. Every so often he would make an excursion to the Paris flea-market and bring back a great bundle of cheap, unprepossessing pictures. The writer once saw a landscape half-painted, over a nineteenth-century bouquet of fire-cracker-red flowers; it was astonishing that Soutine could have worked against the visual shock and interference. His eye not only discerned infinitesimally the variations of his chosen colors, but seemed to screen out every sort of irrelevance.

It has been estimated that we have left only one out of ten of his canvases. For the most part this refers to that destructiveness in the course of creation which has been mentioned. But he came to detest almost his entire production prior to 1923, resenting the fact that so much of it remained in great collections; and whenever possible he took delight in acquiring early pictures for the express purpose of demolishing them. Also, when he rejected unsatisfactory versions of work in progress, he sometimes did not entirely destroy the bits and pieces. Unscrupulous persons would get hold of them, have them recanvassed and retouched, and offer them for sale; hence a number of so-called false Soutines. Upon one occasion an inferior picture was acquired by a distinguished but unfamiliar collector who wanted Soutine to sign it. Soutine courteously went to see him. Upon entering the room where it hung, he turned pale, muttered incomprehensibly, fumbled in his pockets for a jack-knife, slashed the picture irremediably and rushed away. At a time when his work was in great demand, with several important collectors waiting their turn to purchase from him, a shrewd young man ~~who wanted one calculatedly~~ bought and showed to Soutine a dubious canvas, certain to offend him, and was given a small authentic picture in exchange.

In the early thirties, Soutine was at the peak of his career. From that point on he was entitled to all the fortune and world-wide repute that art can confer, if only he had continued to paint as diligently as in the previous decade. He had resolved and alleviated his preoccupation with painful subject matter. He had transcended all the classifications of the schools, expressionism, neo-classicism, and so forth; on the other hand his art no longer seemed very eccentric to anyone. But by his nature Soutine could not be contented or easy in his mind; and in the final decade one may observe certain changes in his painting technique, with perhaps a new orientation of his enthusiasms about painters of the past. He did not live to bring all this to fruition in any great number of canvasses, but his purpose was manifested plainly enough: to become somewhat less dependent upon his genius for color, to achieve a stronger mastery of his third dimension and of linear design, ~~that is, draughtsmanship of the brush.~~

It is easy to see the gradual development of this tendency if we look first at characteristic works of the late twenties, then at his subsequent production in more or less the same category; for example, portraiture. In the Portrait of Boy in Blue (color plate, p. 23), a powerful, true portrait, ~~what may be called~~ a speaking likeness, the method of portrayal is by accumulation of tiny patches of color, one impinging on the other, close in value, seeming to fuse or melt together. There are no very marked contrasts except between the two main areas, flesh and fabric. Only some outside contours have been emphasized by deepening the recessive shadow, somewhat as Cézanne did.

Similiarly, in the Portrait of Maria Lani (p. 98), the lightness of the actress' face against the profound blue background is composed of soft touches without particular dimension or direction. Only the eyes and

high eyebrows and clever lips are drawn in on the surface. The Portrait of Madeleine Castaing (p. 99) brooding in expression and attitude, dressed in crimson and in an enveloping dark cloak, also is a kind of construction in masses, a sculpturing of colors. Even the head of The Polish Girl (p. 100), which is sketchy in a sense, that is, lyrical--an expression of the mood and animation of the sitter rather than the reality of flesh and bony structure--seems the slowest kind of sketching; cumulative caressing touches, flesh-pinkness and red-headedness. ~~Nothing much at any point depends on line or on brush-stroke.~~

All this was work of the twenties. Now, early in the thirties, observe the very different handling, not in entire pictures to begin with, but here and there, in details of some we have already examined: the almost chiselled or hammered little rectangle of the body of The Little Calf; the broad treatment of the forehead and nose of the last of the Choir Boys, characterizing the face with a single directed gleam, and the quick red mimicry of the red cloth in some places. Note how Soutine here has loaded his brush with light hues and unloaded them on top of more shadowy passages; and how he has elongated his stroke and taken shortcuts with it, as though with a heavy pen or blunt crayon.

In the Servant Girl in Blue (p. 101) the change is complete, it amounts to innovation, though it concerns only the manipulation of the pigments--the composition is still niche-like. Cerulean and rosy, the colors seem less rich but more instant, more immediate, than ever before; running somehow more obediently from the brush on to the canvas to establish the buxom youthful form inside the clean blue cloth with almost beribboning highlights, in an easy peaceable atmosphere.

In the small Portrait of a Young Man (p. 102), exquisite mocking likeness of an over-formal little personage, the face and hands are all composed of these tiny ribbons of fleshcolor. The Concierge shows

~~with~~ facile application of a singular lightness over ~~a crucial~~ duskiness, and strong filling in of the coils of the hair and strong spotting of the pupils of the eye, as with ink. The result is a verisimilitude so quick and lively that one is reminded of Franz Hals, even of certain of Hals' late nineteenth-century followers. In the ~~lady~~ Woman in Profile (p. ~~105~~ 103 ~~Phillips~~), there is an extreme spirituality; an acute scrutinizing or questioning position of the head, a pouting thoughtfulness, which makes it one of Soutine's finest portraits; with something of the quasi-caricatural aspect of the portraits of the period of Cagnes, for example, the Woman in Pink ~~(p. 58)~~, but so effortless now, and for Soutine, singularly respectful and pleasant.

Perhaps by that time Soutine was tired or ill. He did very little of this simple and pleasing work. In some way the change of his manner of painting was not benign or not lucky. It may indeed have seemed less open to the charge of clumsiness, formlessness, but possibly to some slight extent he had fallen into formula. Mastery meant easiness, perhaps, and after life having been so difficult, and the pursuit of art so daemonic, perhaps it failed to interest him when he had it. It was no mere matter of his being spoiled by success. Never in his elder years was he as prosperous as in the brief period of the pastry cooks and the choir boys, simply because he never painted enough. The number of his working hours, per month or per year, diminished. There were not canvasses enough to occupy the dealers, or to stimulate new collectors. Most suprisingly and lamentably, his choices of subjects to paint sometimes seemed idol or thoughtless. A kind of lack of emotion, listlessness, colorlessness, developed in some paintings and detracted from entire admiration. In all this one feels somewhat borne out in the suggestion that the ~~interest~~

intensest factor in Soutine's art, the secret of his particular expressionism, may have been only how to express, not what -- his ghastly anxiety lest the power and skill of his brush fail to fulfill the vision in his mind's eye. In the increase of facility, his zeal to work diminished; brilliance of style took away some of his incentive.

ital.

~~The Late Landscapes~~

The last of Soutine's pictures is an important set or series were landscapes featuring trees. Tree worship is a cult anciently established in the Lithuanian part of Russia. In Soutine's youth there were still arboreal rites in villages not far removed from Smilovitchi, and at the foot of any very noble specimen in the country side one might find offerings. One can only conjecture whether he ~~the orthodox Jewish tailor's son~~ had this in mind years later. In any case no other notable contemporary painter has offered us ~~the~~ portraiture of so many individual trees of distinct character, with strong romantic implications.

One of his greatest is the central ornament of the village of Vence, beyond Cagnes, vast, circled round with a green bench, against a vista of small shops. In the one version, called "Small Town Square", Vence, (p. ~~108, Art Institute~~ 106), the trunk and the branches are stiff and angular, like a strange wishbone; and the entire scene, on earth and in the sky, is sunshiny, the vivid, dazzling, nervous south. In another, (p. ~~107~~ 107, ~~Kessler~~) the trunk is extremely heavy and curvaceous, and the small boughs lie one over the other in loose circles forming a kind of mesh in which shadow lies and is slowly stirred by breeze. Effects like this, a rendering of the air itself in motion, not the blue of the sky but light itself, supreme whiteness fragmented by the leaves, were sought by Soutine again and again until the end of his life. In the Vence pictures the principal charm is a magical whiteness of the walls gleaming under and through the trees; the radiance leading the eye along sideways to a small and abruptly recessive street, fantastically bright-colored, like a kaleidoscope held still.

The "Alley of Trees" (color frontispiece) ~~(p. xx, Colin color plate)~~ was painted at the Grand Prés near Chartres; it was a theme which he undertook several times, always effectively. Painted in extraordinarily thick impasto, as years before in Ceret, apparently they are poplar trees, growing in the collective shape of a very tall arch or portal, on which the uppermost twigs and the brightness of the sky seem to ramble in delicate liveliness. The light gleams through the boughs, a mysterious little crimson cottage shines out from beyond the tree trunks, and two miniature personages somewhat grandly gesture as they proceed along the narrow road.

In another almost entirely green landscape painted some years later (p. ~~xx~~ 112 ~~Guerin~~) there is a bank of many trees with slender trunks all bent in the same direction, reflected in a pool, and on the bank someone is sleeping. It has an impersonal grandeur, detached from every sort of pride and distress of ordinary mortals.

In one of the very last canvasses, "Autumn Trees, Champigny ~~Chevigny~~", (p. ~~xx~~ 113 ~~Castaing~~), the design is more complex; all the trees in the center, pruned high up on the trunk, have the form of a large harp with heavy strings; and a different species of trees curves away at one side in the form of a wing; and the foreground is suggestive of the form of a cockle-shell. Again the light, divided and subdivided by vegetation, gleams white as linen, blue as flax. The flutings of the cockle-shell represent ruts of a road, and a woman and a child depart on it. Surely this humble, nevertheless mystic route does honor to Hobbema and other baroque masters; perhaps also to Chaplin, for the humorous and lonely departures at the conclusion of certain films.

Last Years and Death

André Colle, the novelist, who knew Soutine late in his life, published the year after his death an excellent brief reminiscence of his character (bibl. 7). Though she viewed him severely, her pages evoke his personality perhaps better than any other text. It was a period when he was working very little, idling in cafes with flattering change acquaintances, or shutting himself up in a darkly curtained, stuffy hotel bedroom, trying to improve his mind by reading philosophy, and falling asleep to pass the time.

One day she said to him, "You have had great unhappiness in your life, haven't you, Soutine?" He gave her a look of surprise, and shaking her by the arm, answered, "No! What makes you think that? I have always been a happy man." And his wonn face lit up with pride and joy.

She recalled his reading the editorials of Maurras in "L'Action Francaise", with some admiration, and explained that he was a believer in social inequality "because it presented magnificent opportunities for everyone." It seemed to him that luck was a more uplifting and fortifying concept for men's minds than mere justice. When one of his painter-friends failed miserably he expressed compassion for him, but then added, "What I don't understand is why he goes on painting. I would have stopped it had I not succeeded. I might have become a boxer...."

During the war, in 1940, Soutine was staying with his friend Einsild, at Civry. He was painting landscapes. The curé of a nearby village was curious about his painting, and watched him whenever he could. Soutine had a horror of this, and would hide his canvases. The curé, angry and suspicious, went to the police and denounced Soutine as a foreign agent. He was arrested,

and kept in jail for three days.

A little later, when Civry was occupied, a German officer engaged him in conversation in the street. Upon learning that Soutine was an artist, he asked him to paint his four-year-old son from a photograph. Soutine dared not refuse the request, and promptly provided a most conventional and painstaking miniature. With what we know of his intransigeance, this may be taken as a revelation of his tragic, submissive state of mind about the Germans.

In the late twenties, there hung in the Rue la Boetie a small painting by Courbet of two children on the beach at St. Aubain. Soutine admired it and in tyranous enthusiasm took all his friends to see it. It represented a man and woman resting in the background on a green cliff and two little children standing alone on their joint shadow on the sand, gazing straight ahead. The picture was brought to America, and Soutine could not have seen it after 1930. But in the war years, those children still haunted his mind. Is it not they, at a distance upon the road in Windy Day, Auxerre, (p. 108) dwarfed by tormented trees, and running in Return from School after the Storm (p. 110)? Perhaps in that twilight of his life, in that eclipse in the life of his adopted country, children two by two in brotherhood or friendship may have seemed to him an image of the condition of all human beings on earth, more acceptable than any other ideal furnished to his mind by patriotism, or religion, or romantic love.

There are other late representations of children, very different from these apparitional couples blown along vague roads. In a picture of two boys resting upon a log, the atmosphere is sinister, implying something about the unhappiness of youngsters

left to their own devices. There is a miniature portrait of an infant seated alone in what appears to be a nursery bedroom, happy and dreamy, sucking its finger-tips; a masterpiece of abbreviation in Soutine's largest-scale virtuoso brushwork, on a very tiny canvas, (p.~~[illegible]~~ 44). In ~~[illegible]~~ Girl in Polka-Dot Dress (p.~~[illegible]~~ 113 111) a mysterious figure of a little girl leans upon a gate or fence, and in the distance a row of tree-trunks make one think of prison bars.

In another late painting, Maternity (p. 00), ~~(p. [illegible], (color plate, p. 31), Castaing)~~ all his greatness Spoke ~~[illegible]~~ out, and in a new way. In this great work, his sentiment about children gives way to a profounder epigrammatic utterance. The mother is the noblest of his women, with no class-consciousness now, no perversity, nor even excess of pity, or unkind scrutiny. The child lies back in her lap, in defeat or exhaustion, as though on a field of battle, his garb a kind of uniform. This is no mere child; It is every man, and all men are children. It reminds one of the Mayan Goddess of War in the Peabody Museum in Boston which Soutine may never have known -- a little figure looking down with pitying countenance upon warriors lying in her lap.

Soutine suffered no specific persecution or violence during the war. In 1940, he was offered an opportunity to come to America, but he would not take advantage of it. He lived with a friend at Champigny-sur-Veuldre, in Tourraine. Having ~~He had~~ suffered from stomach ulcers for half his life, ~~many years, and~~ the war surely aggravated his nervous state, with a gradual, fatal effect upon his health. One day in the summer of 1943, he was terribly stricken. His friend took him in a car to the nearest hospital where an immediate operation was advised. For some reason they decided against it, and drove on two hundred

kilometres to Paris. By the time they reached the clinic of Dr. Ollivier, Soutine was in a desperate condition. The operation performed by Professor Gosset was unsuccessful, and Soutine died a few hours later, on August 9, 1943. He was buried in Montparnasse Cemetery.

THE CERET PERIOD

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Was Soutine what might be called an abstract expressionist? In the blue and yellow Village Square (p.xx Pearlman), the actual representation of whatever hill town contributes little to our enjoyment, but we see that it contributed greatly to Soutine's inspiration. What inspired him was indeed the configuration of the external world, though none of the details contributory to verisimilitude impressed him very much. In exuberant celebration of the natural forms, he developed upon his canvas these supernatural jewel-like pigments and arbitrary rugged textures, and he carried the over-all pattern so far that we scarcely know or care what it represents. But it expresses what inspired it with a force of emotion stronger than most abstract canvases. It may be that emotions can only be strongly expressed with allusion to some

view of external reality, and that no matter how far the painter departs from it, he can still convey a greater impact of emotion than in a work disconnected from specific subject matter. But in any case, for Soutine, the communication of feeling in which he excells must speak of what he remembers or has experienced or felt, whether or not he can make this communication clear.

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His accelerated production at this time has been attributed to his alarm at the death of his friend Modigliani, who died in 1920 at the height of his career, but ruined by dissipation and distress, leaving an indelible sorrow in many hearts. The suicide of his young wife during the funeral gave it a note of Greek tragedy, amid the aspirations of the studios and the fivolities of the cafés. Doubtless the calamitous extinguishment of this artist of greater facility and more fortunate background must have caused all of his friends to reflect upon the human feasibility of their lives and morals, and it is quite possible that this event precipitated the great number of tumultuous and obscure canvases which Soutine did at the time.

During this significant phase of his career, he appears, above all, to have been seeking a style. And the real tragedies in his mind were those arising in the striving of art, with tragic excesses of zeal and unreasonable degrees of dejection when the work miscarried. The work of La Ruche and Cagnes, although in a style which seems to verge upon that of his maturity, disappointed him; otherwise he would have gone on with it.

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Not included are references to newspaper articles; and references to books and periodicals in which only brief or insignificant mention is made of the artist. Exhibition catalogs, notices, and reviews are indicated in the "Exhibitions" section.

The following abbreviations have been used: Ap April, Bibl. in this bibliography, col colored, D December, ed edition, F February, il illustration(s), Ja January, Je June, Jy July, My May, N November, no number(s), O October, p page(s), pub. published.

For brevity, the designations volume and page have not been used in periodical references. Thus, the reference Amour de l'Art (Paris) 7no11:367-70 N 1926 means that the article may be found in volume 7, number 11, pages 367 to 370 of that magazine, published in Paris, in November 1926.

Hannah B. Muller
Assistant Librarian
The Museum of Modern Art

BOOKS AND ARTICLES

1 BAZIN, GERMAIN. Un nouveau fauvisme: Aujame. Amour de l'Art (Paris) 12:439-40 1931.

Soutine and Aujame are compared.

2 BARNES, ALBERT C. Soutine. Arts à Paris (Paris) no10:6-8 N 1924.

3 ---The art in painting. 3d ed. p374-5,383 il New York, Harcourt, Brace, 1937.

---See also exhibition catalog, 1943, New York, Bignou Gallery.

4 CARCO, FRANCIS. L'ami des peintres. p46-7 Genève, Editions du Milieu du Monde, 1944.

5 CHARENSOL, GEORGES. Soutine. Art Vivant (Paris) 3:547 1927.

6 COGNIAT, RAYMOND. Soutine. 37p plus plates(some col) Paris, Editions du Chêne, 1945.

7 COLLIÉ, ANDRÉE. Souvenirs sur Soutine. Spectateur des Arts (Paris) no1:14-18 D 1944.

8 COLLIS, MAURICE. See exhibition catalog, 1947, London, Gimpel fils.

9 DORIVAL, BERNARD. Les étapes de la peinture française contemporaine. 3:187-93, 197,199,200-5,207-8 Paris, Gallimard, 1946.

10 DOUGLAS, CHARLES. Artist quarter: reminiscences of Montmartre and Montparnasse. p316-20 et passim London, Faber and Faber, 1941.

11 DRIEU LA ROCHELLE, [PIERRE]. Soutine. il(somecol) Formes (Paris) no5:4-5 My 1930.

12 EDOUARD-JOSEPH. Dictionnaire biographique des artistes contemporains, 1910-30. 3:310-11 il Paris, Librairie Grund, 1934.

13 ESCHOLIER, RAYMOND. La peinture française XXe siècle. p136,138 il Paris, Floury, 1937.

14 FAURE, ELIE. Soutine. 14p plus plates Paris, Crès, 1929. (Les Artistes nouveaux)

Text reprinted with slight additions in the author's Ombres solides. p125-138 Paris, Société française d'éditions littéraires et techniques, 1934.

15 GAUNT, WILLIAM. The march of the moderns. p257 London, Jonathan Cape, 1949.

16 GEORGE, WALDEMAR. Soutine. il Amour de l'Art (Paris) 7noll:367-70 N 1926.

17 ---Soutine. 23p plus plates Paris, Le Triangle, 1928. (Artistes juifs)

18 ---Soutine et la violence dramatique. il Amour de l'Art (Paris) 14:150-2 1933.

Reprinted in bibl. 23.

19 GEORGES-MICHEL, MICHEL. Peintres et sculpteurs que j'ai connus, 1900-1942. p180-190 New York, Brentano's, 1942.

20 ---Chefs d'oeuvre de peintres contemporains. p201,203 il New York, Editions de la Maison française, 1945.

A poem.

---See also exhibition catalog 1944, New York, Niveau Gallery.

21 GUILLAUME, PAUL. Soutine. Arts à Paris (Paris) no7:5-6 Ja 1923.

22 HISTORY OF MODERN PAINTING: MATISSE, MUNCH, ROUAULT, FAUVISM, EXPRESSIONISM. p122-9,145-6 col il Geneva, Albert Skira, 1950.

23 HUYGHE, RENÉ. Histoire de l'art contemporain, la peinture. p150-2 et passim il Paris, Alcan, 1935.

"Soutine et la violence dramatique, par Waldemar George" reprinted from bibl. 18. Biographical and bibliographical notes, p152.

24 LASSAIGNE, JACQUES. Cent chefs-d'oeuvre des peintres de l'Ecole de Paris. p104-6,119-21,200-1 il Paris, Editions de la Galerie Charpentier, 1947.

Text in French and English.

McBRIDE, HENRY. See exhibition catalog, 1940, New York, Carroll Carstairs Gallery.

PARROT, LOUIS. See exhibition catalog, 1945, Paris, Galerie de France.

PHILLIPS, DUNCAN. See exhibition catalog, 1943, Washington, D.C., Phillips Memorial Gallery.

25 RAYNAL, MAURICE. Anthologie de la peinture en France de 1906 à nos jours. p287-290 il Paris, Editions Montaigne, 1927.

Translated into English in the author's Modern French painters. p151-2 il New York, Brentano's, 1928.

26 ---Peintres du XXe siècle. p26-7 col il Genève, A. Skira, 1947.

27 SACHS, MAURICE. Soutine. il Creative Art (New York) 11no4:272-8 D 1932.

28 ---Contre les peintres d'aujourd'hui. Nouvelle Revue Francaise (Paris) 43:28-42 Jy 1934.

Soutine, p39-40.

29 "SIFRIAT POALIM" WORKER'S BOOK GUILD, TEL-AVIV. Amedeo Modigliani, Jules Pascin, Chaim Soutine. 8p plus plates Tel-Aviv, 1944.

Text in Hebrew.

30 SAN LAZZARO, G. DI. Ricordo di Soutine. il Tre Arti (Milan) 1no1:8 1945.

31 SOBY, JAMES THRALL. Two painters of tragedy: Rouault and Soutine. In the author's Contemporary painters. p12-18 il New York, The Museum of Modern Art, 1948.

32 VENTURI, LIONELLO. Pittura contemporanea. p23 il Milano, U.Hoepli, 1947.

33 WILENSKI, REGINALD H. Modern French painters. p80,238,258,294,301,315, 317 New York, Reynal & Hitchcock, 1940.

☐ Later edition pub. 1944.

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1927. Paris. Galerie Bing. June

For comment, see bibl. 5.

1930. Paris. Théâtre Pigalle. Group exhibition sponsored by "Art Vivant". May.

Reviewed in Art Vivant (Paris) 6no130:417,422,431 il My 15 1930. Includes biographical information.

1935. Chicago. Arts Club. December 13-30. 20 works.

Catalog with introduction Edouard-Joseph, translated from bibl. 12.

1936. New York. Valentine Gallery. February 3-22. 21 works.

Catalog. Reviewed in Art News 34:5,7 F 8 1936; in Art Digest 10:12 F 15 1936.

1936. New York. Mrs. Cornelius J. Sullivan Gallery. February 24-March 15. 14 works.

Reviewed in Art News 34:10 Mr 7 1936.

1937. New York. Mrs. Cornelius J. Sullivan Gallery. March 22-April 17. 15 works.

Reviewed in Art News 35:14 Ap 10 1937; in Parnassus 9:44 Ap 1937.

1937. New York. Valentine Gallery. May 3-22.

Reviewed in Art Digest 11:20 My 15 1937; 11:22 Je 1937; in Magazine of Art 30:388-9 Je 1937.

1937. London. Leicester Galleries. April. 33 works.

Catalog with introduction by Maurice Sachs reprinted from bibl. 28, and biographical notes. Reviewed in Apollo 25:297 My 1937.

1937. Paris. Petit Palais. June-October. Group exhibition: Maitres de l'Art Indépendant.

12 works.

Catalog.

1938. London. Storran Gallery. November. 12 works.

1939. New York. Valentine Gallery. March 20-April 8. 23 works.

Catalog. Reviewed in Art Digest 13:17 Ap 1 1939; in Art News 37:7 Mr 18 1939; in Parnassus 11:21-2 Ap 1939.

1940. New York. Carroll Carstairs Gallery. April 15-May 11. 12 works.

Catalog with introduction by Henry McBride. Reviewed in Art Digest 14:9 Ap 15 1940; in Parnassus 12:40 My 1940.

1943. Washington, D.C. Phillips Memorial Gallery. January 17-February 15. 23 works.

Catalog: Six loan exhibitions... with introduction by Duncan Phillips.

1943. New York. Bignou Gallery. March 22-April 16. 18 works.

Catalog with introduction by Albert C. Barnes. Reviewed in Art Digest 17:17 Ap 1 1943; in Art News 42:23 Ap 1 1943.

1944. New York. Niveau Gallery. October 7-November 2. 13 works.

Catalog with introduction by Michel Georges-Michel. Reviewed in Art Digest 19:15 1944; in Art News 43:14 O 15 1944.

1944. Paris. Salon d'Automne.

Lamentable choice mentioned by Collié in bibl. 7. No listing in Salon catalog for that year.

1945. Paris. Galerie de France. January 12-end of February. 40 works.

Catalog with text by Louis Parrot. ~~(bibl.)~~. Reviewed in Arts (Paris) no1:1 Ja 31 1945.

1945. Boston. Institute of Modern Art. January 24-February 25. 22 works. (With Chagall).

Catalog issued by United Modern Art in Boston: Art panorama.

1947. London. Gimpel fils. April 23-May 17. 18 works.

Catalog with introduction by Maurice Collis.

1947. Paris. Galerie Zak. November 29-December 31. 19 works.

No catalog. Reviewed in Arts (Paris) no143:2 D 5 1947; in Panorama des arts, 1947. p239-41 Paris, Somogy, 1948; in Kroniek van Kunst en Kultuur (Amsterdam) 9no2:64 F 1948.

1949. New York. Van-Diemen-Lilienfeld Galleries. January 5-20. 7 works. (With Utrillo).

Catalog. Reviewed in Art Digest 23:14 Ja 15 1949.

2 cols. of 44 pieces

(1)

~~EXH~~

set guide

CATALOG OF THE EXHIBITION

Exhibition dates: New York, October 31, 1950 to January 7, 1951; Cleveland, January 30 to March 18, 1951

An asterisk (*) preceding the catalog ~~number~~ entry indicates that the painting is illustrated. In listing the dimensions, height precedes width.

*1 THE ARTIST'S STUDIO, CITÉ FALGUIÈRE. 1915. Oil on canvas, 25½ x 19½". Private collection ~~Lent by Oscar Miestchaninoff~~, New York. Ill. p. 32

*2 STILL LIFE WITH SOUP TUREEN. C.1916. Oil on canvas, 24 x 29". Lent by Mr. and Mrs. Ralph F. Colin, New York. Ill. p. 37

3 THE SPOTTED VASE. C.1917. Oil on canvas, 25 5/8 x 18". Lent by Mr. and Mrs. Oscar Miestchaninoff, New York

*4 SELF PORTRAIT. C.1917. Oil on canvas, 18 x 21½". Lent by Henry Pearlman, New York. Ill. p. 34

*5 STILL LIFE WITH CHAIR. 1916-17. Oil on canvas, 29 x 21½". Lent by Dr. Harry Austin Blutman, New York. Ill. p. 38

*6 RECLINING WOMAN. 1917. Oil on canvas, 23¼ x 36½". Private collection, New York. Ill. p. 39

*7 STILL LIFE WITH FISH. C.1917. Oil on canvas, 16 x 25". Lent by Miss Adelaide Milton de Groot, New York. Ill. p. 40

*8 STILL LIFE WITH PHEASANT. C.1918. Oil on canvas, 35½ x 23". Lent by Frederic R. Mann, Philadelphia, Pa. Ill. p. 41

9 BRACE OF PHEASANTS. C.1919. Oil on canvas, 25 7/8 x 19 7/8". Lent by Leonard C. Hanna, Jr., Cleveland, Ohio

*10 RED GLADIOLI. C.1919. Oil on canvas, 21½ x 18". Lent by Mr. and Mrs. Harry Lewis Winston, Birmingham, Mich. Ill. in color p. 13

*~~11~~ 15 VIEW OF MONTMARTRE. C.1919. Oil on canvas, 25 3/4 x 32". Lent by William E. Campbell, Mobile, Ala. Ill. p. 42

*~~12~~ 16 LANDSCAPE WITH CHURCH TOWER. C.1919. Oil on canvas, 21 1/8 x 28 3/4". Lent by Henry Pearlman, New York. Ill. p. 43

~~13~~ LANDSCAPE, CERET. C.1919. Oil on canvas, 21¼ x 25 3/4". Lent by Mr. and Mrs. Oscar Miestchaninoff, New York

Hart → *~~14~~ VIEW OF CERET. C.1919. Oil on canvas, 21¼ x 28 3/4". Kunstmuseum, Lucerne, Switzerland. Ill. p. 45

*~~15~~ THE HILL. C.1919. Oil on canvas, 29 x 21 3/4". Lent by Mr. and Mrs. Sidney Janis, New York. Ill. p. 46

~~16~~ LANDSCAPE, GRÉOLIÈRES. C.1920. Oil on canvas, 31 5/8 x 23 5/8". Lent by Mr. and Mrs. Clifford Odets, New York

*~~17~~ RED ROOFS. C.1920. Oil on canvas, 32 x 25½". Lent by Henry Pearlman, New York. Ill. p. 49

*~~18~~ VILLAGE SQUARE. C.1920. Oil on canvas, 29 7/8 x 33 3/4". Lent by Henry Pearlman, New York. Ill. p. 47

*~~19~~ GNARLED TREES. C.1921. Oil on canvas, 28 3/4 x 36¼". Lent by Mr. and Mrs. Ralph Colin, New York. Ill. p. 51

*~~20~~ MAN IN A GREEN COAT. C.1921. Oil on canvas, 34 7/8 x 21 3/4". Lent by Mr. and Mrs. Samuel A. Marx, Chicago. Ill. in color p. 13

*~~21~~ VIEW OF THE VILLAGE. C.1921. Oil on canvas, 28 3/4 x 38". Private collection, New York. Ill. p. 50

*~~22~~ THE HAUNTED HOUSE, CERET. 1921-22. Oil on canvas, 31 x 34". Lent by Dr. Harry Austin Blutman, New York. Ill. p. 53

*~~23~~ WOMAN IN PINK. 1921-22. Oil on canvas, 28½ x 21¼". ~~Lent by Oscar Miestchaninoff,~~ Private collection, New York. Ill. p. 56

*~~24~~ WOMAN IN RED. C.1922. Oil on canvas, 21 x 25". Lent by Dr. and Mrs. Harry Bakwin, New York. Ill. p. 57

*~~25~~ FARM GIRL. C.1922. Oil on canvas, 31½ x 17½". Lent by Dr. and Mrs. Harry Bakwin, New York. Ill. p. 59

*~~26~~ LANDSCAPE WITH RED DONKEY. C.1922. Oil on canvas, 31 3/4 x 24½". ~~Lent by Oscar Miestchaninoff,~~ Private collection, New York. Ill. p. 62

*~~27~~ LANDSCAPE AT CAGNES. C.1922. Oil on canvas, 28½ x 36½". Lent by Mr. and Mrs. Ralph F. Colin, New York. Ill. in color p. 15

*~~28~~ BOY WITH ROUND HAT. 1922. Oil on canvas, 31½ x 24". Private collection, New York. Ill. p. 60

*~~29~~ ? THE OLD MILL. C.1922. Oil on canvas, 32 3/8 x 26 1/8". Lent by Arthur Bradley Campbell, Palm Beach, Fla. Ill. p. 65

*~~30~~ SIDE OF BEEF. 1922-23. Oil on canvas, 27½ x 20½". Lent by Mr. and Mrs. Ralph F. Colin, New York. Ill. p. 68

*~~31~~ FISH AND TOMATOES. C.1923. Oil on canvas, 23 x 31". Lent by Jack I. Poses, New York. Ill. p. 71

*~~32~~ THE PASTRY COOK. C.1922. Oil on canvas, 60¼ x 26". The Portland Art Museum, Portland, Ore. Ill. p. 79

*~~33~~ THE PASTRY COOK WITH RED HANDKERCHIEF. 1922-23. Oil on canvas, 28 3/4 x 21½". Lent by Mme Jean Walter, Paris. Ill. p. 81

*~~34~~ HOUSES OF CAGNES. 1923. Oil on canvas, 23 5/8 x 28 3/8". Lent by François Reichenbach, Paris. Ill. p. 66

*~~35~~ PORTRAIT OF THE SCULPTOR MIESTCHANINOFF. 1923. Oil on canvas, ~~32~~½ x 25 5/8". Lent by Mr. and Mrs. Oscar Miestchaninoff, New York. Ill. p. 61

*~~36~~ LANDSCAPE, CAGNES. 1923-24. Oil on canvas, 21 x 25¼". Lent by M. and Mme Marcellin Castaing, Èves, Eure-et-Loire, France. Ill. p. 64

*37 RAY-FISH. C.1924. Oil on canvas, 32 x 39½". Lent by Mr. and Mrs. Oscar Miestchaninoff, New York. Ill. p. 77

38 CALF WITH RED CURTAIN. C.1924. Oil on canvas, 31 3/4 x 19¼". ~~Lent by~~ Private collection, ~~Oscar Miestchaninoff,~~ New York

*39 RAY-FISH AND BREAD. C.1924. Oil on canvas, 00 x 00". Lent by François Reichenbach, Paris. Ill. p. 76

*40 CARCASS OF BEEF. C.1925. Oil on canvas, 55¼ x 42 3/8". The Albright Art Gallery, Buffalo, N.Y. Room of Contemporary Art. Ill. p. 69

*41 CHOIR BOY. 1925. Oil on canvas, 38 3/4 x 21¼". Lent by M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. Ill. p. 88

*42 ~~GIRL IN BLUE~~ THE POLISH GIRL. 1926. Oil on canvas, 20 x 18". Lent by Mrs. H. Harris Jonas, New York. Ill. p. 100

*43 FOWL WITH TOMATOES. 1925-26. Oil on canvas, 39½ x 17 3/4". Lent by Bernard Reichenbach, Paris. Ill. in color p. 17

*44 TURKEY. 1926. Oil on canvas, 36 x 28½". The Museum of Modern Art, New York. Gift of Bernard Davis. Ill. p. 72

*45 ROOSTERS. C.1926. Oil on canvas, 38 3/8 x 24½". The Art Institute of Chicago. The Joseph Winterbotham Collection. Ill. p. 73

*46 CARCASS OF BEEF. 1926. Oil on canvas, 45 3/4 x 31 7/8". Lent by Mme Germaine Bignou, Paris. Ill. in color p. 19

*47 THE PASTRY COOK. C.1927. Oil on canvas, 30 1/8 x 27¼". Lent by Mr. and Mrs. Lee A. Ault, New York. Ill. in color p. 21

*48 THE COMMUNICANT. 1927. Oil on canvas, 31 7/8 x 18 7/8". Lent by Mr. and Mrs. Edward G. Robinson, Beverly Hills, Calif. Ill. p. 82

*49 PAGE BOY AT MAXIM'S. 1927. Oil on canvas, 60 3/8 x 26". The Albright Art Gallery, Buffalo, N.Y. Room of Contemporary Art. Ill. p. 86

*50 PORTRAIT OF MADELEINE CASTAING. C.1928. Oil on canvas, 39 3/8 x 28 7/8". The Museum of Modern Art, New York. Extended loan from Miss Adelaide Milton de Groot. Ill. p. 99

*~~51~~ CHOIR BOY WITH SURPLICE. C.1928. Oil on canvas, 25 x 19 3/4". Lent by Mme Jean Walter, Paris. Ill. p. 89

*~~52~~ THE VALET. 1929. Oil on canvas, 27¼ x 18". Lent by Mr. and Mrs. Bernard Reis, New York. Ill. p. 85

*~~53~~ THE VALET. 1929. Oil on canvas, 43 x 25". Lent by Mr. and Mrs. Leigh B. Block, Chicago. Ill. p. 84

*~~54~~ PORTRAIT OF MARIA LANI. 1929. Oil on canvas, 28¼ x 23¼". Lent by Mr. and Mrs. Sam A. Lewisohn, New York. Ill. p. 98

*~~55~~ PORTRAIT OF BOY IN BLUE. 1929. Oil on canvas, 30 x 23". Lent by Mr. property of Ralph F. Colin, Jr., and Mrs. Ralph F. Colin, New York. Ill. in color p. 23

*~~56~~ SMALL TOWN SQUARE, VENCE. 1929. Oil on canvas, 28 x 18¼". The Art Institute of Chicago. The Joseph Winterbotham Collection. Ill. p. 106

*~~57~~ TREE OF VENCE. 1929. Oil on canvas, ~~34 x 24"~~ 32 x 24½". Lent by ~~Mr. and~~ Mrs. Lloyd Bruce Wescott, Clinton, N.J. Ill. p. 107

*~~58~~ CHOIR BOY, SEATED. C.1930. Oil on wood, 25¼ x 14¼". Private collection, Paris. Ill. in color p. 25

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*~~59~~ 64 THE SIESTA. 1934. Oil on canvas, 28¼ x 35¾". Lent by M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. Ill. ~~in color~~ p. 00

*~~59a~~ 64a COURBET: Study for Les Demoiselles aux bords de la Seine. Private collection, Paris. Ill. p. 92

*~~60~~ 69 WOMAN WADING. 1931. Oil on canvas, 44½ x 28½". Lent by M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. Ill. ~~in color~~ p. 00

*~~60a~~ 69a REMBRANDT: Woman Bathing. National Gallery, London. Ill. p. 93

*~~61~~ FEMALE NUDE. C.1933. Oil on canvas, 18 1/8 x 10 5/8". Lent by Mr. and Mrs. Ralph F. Colin, New York. Ill. p. 95

*~~62~~ 61 FISH. 1933. Oil on wood, 13 3/4 x 30½". Lent by Mr. and Mrs. Ralph F. Colin, New York. Ill. p. 90

*PLUCKED GOOSE. 1933. Oil on wood, 18 3/4 x 16¼". Lent by ~~Mr. and~~ Mrs. Lloyd Bruce Wescott, Clinton, N.J. Ill. p. 74

color X *CHARTRES CATHEDRAL. 1933. Oil on wood, 36 x 19½". Lent by ~~Mr. and~~ Mrs. Lloyd Bruce Wescott, Clinton, N.J. Ill. in color, p. 29

*HOUSE AT OISÈME. 1934. Oil on canvas, 27 x 26". Lent by Richards H. Emerson, New York. Ill. p. 96

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*THE LITTLE CALF. 1934. Oil on wood, 16¼ x 20". Lent by M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. Ill. p. 91

*SERVANT GIRL IN BLUE. 1934-35. Oil on canvas, 20¼ x 20 5/8". Kunstmuseum, Lucerne, Switzerland. Ill. p. 101

*PORTRAIT OF A YOUNG MAN. 1935. Oil on canvas, 22 x 13¼". Lent by Dr. and Mrs. Harry Bakwin, New York. Ill. p. 102

*THE CONCIERGE. ~~WOMAN IN BLUE~~. C.1935. Oil in canvas, 12 x 10 3/4". Lent by Paul Gardner, Kansas City, Mo. Ill. p. 104

*SEATED CHILD IN BLUE. 1936. Oil on canvas, 13 x 9½". Lent by M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. Ill. p. 109

*ALLEY OF TREES. 1936. Oil on canvas, 30 x 27¼". Lent by Mr. and Mrs. Ralph F. Colin, property of Miss Pamela T. Colin, New York. ~~Ill. in~~ Color frontispiece

*WOMAN IN PROFILE. 1937. Oil on canvas, 18½ x 11". The Phillips Gallery, Washington, D.C. Ill. p. 113

CHILDREN BY THE ROAD. 1938. Oil on canvas, 25 x 21 3/4". Lent by Jacques Guérin, Paris?

*RETURN FROM SCHOOL AFTER THE STORM. 1939. Oil on canvas, 17 x 19½". The Phillips Gallery, Washington, D.C. Ill. p. 110

*WINDY DAY, AUXERRE. 1939. Oil on canvas, 19¼ x 28 5/8". The Phillips Gallery, Washington, D.C. Ill. p. 108

*79 MATERNITY. 1942. Oil on canvas, $25\frac{1}{2}$ x 20". Lent by M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. Ill. p. 100 ~~in color p. 27~~

*77 GIRL IN POLKA DOT DRESS. 1942. Oil on ,
Lent by Jacques Guérin, Paris. Ill. p. 111

*78 LANDSCAPE WITH RECLINING FIGURE. 1942. Oil on canvas, $28\frac{1}{4}$ x $35\frac{1}{2}$". Lent by Jacques Guérin, Paris. Ill. p. 112

*79 AUTUMN TREES, CHAMPIGNY. 1942. Oil on canvas, 30 3/4 x $23\frac{1}{4}$". Lent by M. and Marcellin Castaing, Lèves, Eure-et-Loire, France. Ill. p. 113

CAPTIONS

9/11 Granfon

Nay n. The Artist's Studio, Cité Falguière. 1915. Oil, 25½ x 19½". Private collection ~~Oscar Miestchaninoff~~, New York

Nay n. Still Life with Soup Tureen. C. 1916. Oil, 24 x 29". Collection Mr. and Mrs. Ralph F. Colin, New York

flush l./30 pi Self Portrait. C.1917. Oil, 18 x 21½". Collection Henry Pearlman, New York

Nay n. Still Life ~~in~~ with Chair. 1916-17. Oil, 29 x 21½". Collection Dr. Harry Austin Blutman, New York

flush l./33 Reclining Woman ~~in White~~. 1917. Oil, 23¼ x 36½". Private collection, New York

(throughout) 33 Still Life with Fish. C.1917. Oil, 16 x 25". Collection Miss Adelaide Milton de Groot, ~~courtesy Wadsworth Atheneum, Hartford, Conn.~~

Nay n. Still Life with Pheasant. C. 1918. Oil, 35½ x 23". Collection Frederic R. Mann, Philadelphia, Pa.

34½ View of Montmartre. C.1919. Oil, 25 3/4 x 32". Collection William E. Campbell, Mobile, Ala.

34½ Landscape with Church Tower. C.1919. Oil, 21 1/8 x 28 3/4". Collection Henry Pearlman, New York

37½ View of Ceret. C.1919. Oil, 21¼ x 28 3/4". Kunstmuseum, Lucerne, Switzerland

32 The Hill. C.1919. Oil, 29 x 21 3/4". Collection Mr. and Mrs. Sidney Janis, New York

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32 The Hill, C.1919. Oil, 29 x 21 3/4". Collection Mr. and Mrs. Sidney Janis, New York

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32½ ~~The~~ Red Roofs, C.1920. Oil, 32 x 25½". Collection Henry Pearlman, New York

37½ Village Square, C.1920. Oil, 29 7/8 x 33 3/4". Collection Henry Pearlman, New York

28½ Gnarled Trees, C.1921. Oil, 28 3/4 x 36¼". Collection Mr. and Mrs. Ralph F. Colin, New York

37½ View of ~~Ceret, with Figures~~ the Village. C.1921. Oil, 28 3/4 x 38". Private collection, New York

37½ The Haunted House, Ceret, 1921-22. Oil, 31 x 34" . Collection Dr. Harry Austin Blutman, New York

30½ Woman in Pink, 1921-22. Oil, 28½ x 21¼". Private collection, ~~Oscar Miestchaninoff~~, New York

31 Woman in Red, C.1922. Oil, 21 x 25". Collection Dr. and Mrs. Harry Bakwin, New York

24 Farm Girl, C.1922. Oil, 31½ x 17½". Collection Dr. and Mrs. Harry Bakwin, New York

31 Landscape with Red Donkey, C.1922. Oil, 31 3/4 x 24½". Private collection ~~Oscar Miestchaninoff~~, New York

~~Landscape at Cagnes, c.1922. Oil, 23½ x 31 3/4". Collection Mr. and Mrs. Ralph F. Colin, New York~~

28½ Boy with Round Hat, 1922. Oil, 31½ x 24". Private collection, New York.

38½ The Old Mill, ~~Near Cagnes~~, C.1922. Oil, ~~26 x 32½"~~ 32 3/8 x 26 1/8". Collection Arthur Bradley Campbell, Palm Beach, Fla.

28 Side of Beef, 1922-23. Oil, 27½ x 20½". Collection Mr. and Mrs. Ralph F. Colin, New York

37½ Fish and Tomatoes, C.1923. Oil, 23 x 31" . Collection Jack I. Poses, New York

Not a. The Pastry Cook, C.1922. Oil, 60¼ x 26". ~~Collection~~ The Portland Art Museum, Portland, Ore.

30½ The Pastry Cook with Red Handkerchief, 1922-23. Oil, 28 3/4 x 21½". Collection Mme Jean Walter, Paris

37½ Houses of Cagnes, 1923. Oil, 23 5/8 x 28 3/8". Collection François Reichenbach, Paris

33½ Portrait of the Sculptor Miestchaninoff, 1923. Oil, 31½ x 25 5/8". Collection Mr. and Mrs. Oscar Miestchaninoff, New York.

37½ Landscape, Cagnes, 1923-24. Oil, 21 x 25¼". Collection M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France

37½ Ray-fish. ~~Ray and Tomatoes~~, C.1924. Oil, 32 x 39½". Collection Mr. and Mrs. Oscar Miestchaninoff, New York

26 Ray-fish ~~Ray~~ and Bread, C.1924. Oil, 00 x 00". Collection François Reichenbach, Paris

33 Carcass of Beef, C.1925. Oil, 55¼" x 42 3/8". ~~Collection~~ The Albright Art Gallery, Buffalo, N.Y. Room of Contemporary Art

37½ Opposite: Choir Boy, 1925. Oil, 38 3/4 x 21¼". Collection M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France

The Polish Girl. ~~Girl in Blue,~~ 1926. Oil, 20 x 18". Collection Mr. H. Harris Jonas, New York

Turkey, 1926. Oil, 36 x 28½". ~~Collection~~ The Museum of Modern Art, New York. Gift of Bernard Davis

Roosters, C.1926. Oil, 38 3/8 x 24½". ~~Collection~~ The Art Institute of Chicago. The Joseph Winterbotham Collection

The Communicant, 1927. Oil, 31 7/8 x 18 7/8". Collection Mr. and Mrs. Edward G. Robinson, Beverly Hills, Calif.

Page Boy at Maxim's, 1927. Oil, 60 3/8 x 26". ~~Collection~~ The Albright Art Gallery, Buffalo, N.Y. Room of Contemporary Art

Portrait of Madeleine Castaing, C.1928. Oil, 39 3/8 x 28 7/8". ~~Collection~~ The Museum of Modern Art, New York. Extended loan from Miss Adelaide Milton de Groot

Choir Boy with Surplice, C.1928. Oil, 25 x 19 3/4". Collection Mme Jean Walter, Paris

The Valet, 1929. Oil, 27¼ x 18". Collection Mr. and Mrs. Bernard Reis, New York

The Valet, 1929. Oil, 43 x 25". Collection Mr. and Mrs. Leigh B. Block, Chicago

Portrait of Maria Lani, 1929. Oil, 28¼ x 23¼". Collection Mr. and Mrs. Sam A. Lewisohn, New York

~~Portrait of Boy in Blue, 1929. Oil, 29½ x 22". Collec-~~

Small Town Square, Vence, 1929. Oil, 28 x 18¼". ~~Collection~~ The Art Institute of Chicago. The Joseph Winterbotham Collection

31½ Tree of Vence, 1929. Oil, 32 x 24¼", Collection Mrs. Lloyd Bruce Wescott, Clinton, N.J.

37½ The Siesta, 1934. Oil, 28¼ x 35 3/4". Collection M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. ~~Illustrated in color, page 37.~~

Rag. Courbet: Study for Les Demoiselles aux bords de la Seine. Private collection, Paris

27½ Woman Wading, 1931. Oil, 44½ x 28½". Collection M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. ~~Illustrated in color, page 27.~~

Rag. Rembrandt: Woman Bathing. National Gallery, London

Rag. Female Nude, c.1933. Oil, 18 1/8 x 10 5/8". Collection Mr. and Mrs. Ralph F. Colin, New York

37½ Fish, 1933. Oil on wood, 13 3/4 x 30½". Collection Mr. and Mrs. Ralph F. Colin, New York

27 Plucked Goose, 1933. Oil on wood, 18 3/4 x 16¼". Collection Mrs. Lloyd Bruce Wescott, Clinton, N.J.

35 Maternity, 1942. Oil, 25½ x 20". Collection M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France

34½ House at Oisème, 1934. Oil, 27 x 26". Collection Richards H. Emerson, New York

37½ The Little Calf, 1934. Oil on wood, 16¼ x 20". Collection M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France.

Rag

33 Servant Girl in Blue, 1934-35. Oil, 20¼ x 20 5/8". ~~Collection~~ Kunstmuseum, Lucerne, Switzerland

26 Portrait of a Young Man, 1935. Oil, 22 x 13¼". Collection Dr. and Mrs. Harry Bakwin, New York

Nag? The Concierge, ~~Woman in Blue,~~ c.1935. Oil, 12 x 10 3/4". Collection Paul Gardner, Kansas City, Mo.

Nag? Seated Child in Blue, 1936. Oil, 13 x 9½". Collection M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France

24½ Woman in Profile, 1937. Oil, 18½ x 11". ~~Collection~~ The Phillips Gallery, Washington, D.C.

33 Return from School after the Storm, 1939. Oil, 17 x 19½". ~~Collection~~ The Phillips Gallery, Washington, D.C.

37½ Windy Day, Auxerre, 1939. Oil, 19¼ x 28 5/8". ~~Collection~~ The Phillips Gallery, Washington, D.C.

Nag? Girl in Polka Dot Dress, 1942. Oil, 00 x 00". Collection Jacques Guérin, Paris

35½ Landscape with Reclining Figure, 1942. Oil, 28¼ x 35½". Collection Jacques Guérin, Paris

30½ Autumn Trees, Champigny, 1942. Oil, 30 3/4 x 23¼". Collection M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France

1 line Opposite: Letter from Soutine to Leopold Zborowski, 1923. Translation ~~on page~~ above.

Nag Modigliani: Portrait of Soutine, 1917. Oil, 36¼ x 23¼". Courtesy The Philadelphia Museum of Art. The Chester Dale Collection

re way of painting:

Whereas in the remarkably rising market for modern art there have been produced and marketed a good many imitations of the works of contemporary painters. In the case of Soutine one should make a distinction and special definition of the faking deception in question.

Painting in rapid succession until they suited him — discarding the unsuccessful. Unscrupulous. In a pinch would collect these remains—offer them for sale—guilty of a little intimate larceny—not artistic fraud—as they may have sincerely believed that pictures destroyed by him were fine enough. The fineness of the unauthorized work offered for sale then depended not only upon the felicitousness and power of the master's mind and brush on the day in question but upon the expertness of the work of the restorer combining the disjecta membra and filling in the interstices.

Soutine however was a willful man and a perfectionist not only about the quality of his work but about the morality of those who frequented his studio. The probity of little picture dealers and the discrimination of collectors and every instance of the sale of these and reconstituted paintings brought about in him a crisis of grief and anger. In instances where he could not force the owner of a picture denounced by him he would sometimes buy it back.

Upon one occasion, one of these canvases having been sold to a distinguished collector most notable as a connoisseur of antique furniture (Charles Duveen), Soutine was invited to see it, date it, sign it. Upon entering the room where it hung, he turned pale, gave a moan, brought out a jackknife, slashed it this way and that and departed without apology. Upon another occasion, at a time when Soutine's production was slow, and the demand for it great, and everything promised in advance to some dealer or familiar collector, a young man, not then in the inner circle, impatient to possess a picture,

deliberately procured one of these reconstituted canvases, humbly submitted it to the artist and was allowed to purchase a valid work in exchange. (J. Guerin).

Needless to say, the serious collector, and by the same token, has always been concerned to avoid all this class of work, but when fakes are composed of the remainder of more or less satisfactory genuine canvases by the master's hand, the falsity is a matter of degree—the final test must be the force and beauty of the canvas in some part if not in its entirety, and the most enthusiastic collectors and knowledgeable dealers and experts have not always agreed upon certain canvasses.

In the work of Soutine there is a further and somewhat related problem: perhaps more than any modern artist, which is saying a great deal, he was eccentric and careless in his choices of canvas or panel on which to paint. At one period (which?) he found or he fancied that old worthless canvases, already painted upon by unsuccessful or forgotten painters, provided a more gratifying or effective surface to his brush. This notion may have derived from the custom of his impecunious youth when he could not afford new canvas. In any case, it persisted in his period of success when anxious friends would gladly have furnished him the finest materials. He would make excursions to the flea market and bring back bundles of grimy dilapidated art representing lamentable landscapes, crude bouquets, and the like, on top of which went paintings of his own. At another period he preferred wood panels, but he neglected to provide himself with properly prepared pieces of the right size. The painting of Chartres Cathedral came from his hands to purchasers in three coughly cleated pieces. Fortunate. A singular peculiarity of Soutine was an inability see in his mind's eye in advance the exact proportion of his final picture. In both these categories, old canvas and miscellaneous wood, the first thing the buyer had to do was to call in the restorer for the work of rebacking, cradling, retouching, etc. Where he piled his pigment in clots or embossings of color, there had to be an immediate flattening out and in certain instances

of pictures on wood there were unavoidable strips to be painted in. The skill of restorers varies, and occasionally these perfectly authentic works show some of the same traits as those rejected by Soutine himself and disputed by connoisseurs.

But in art only the finality matters. The artist may arrive at it directly or by whatever hesitation or false moves or with whatever hesitation or mistakenness--still in Soutine's case there is an aesthetic interest in this connection. As a rule his pictures are composed from the center. The face, the tree, the dead bird or beast, or the convulsion of form or the explosion of color derived in his mind from the external object, pretext or stimulation. The background is often just background, to be filled in advantageously to the central form, not of great interest in itself. (MMA Turkey, Colin Blue Boy) To put this the other way around, in all his production there are not many examples of that beauty of spacing, that plan and counter-plan of the outline of the subject matter against the rectangle of frame; notable above all in the art of the Orient, often to be praised in Matisse and Modigliani, among other contemporaries.

Refer to this in footnote apropos of Chartres in 3 pieces.

Discuss at length in aesthetics.

Note: speak of the "sculpture of light." In all expressionism something different from impressionism--deriving from Cezanne and in the past from Rembrandt. A conception of light, not as a curtain or stained glass or a medium through which one sees (impressionism) but as an operative element composing to the artist's eye, a three-dimensional form.

In most painters of loose color, the shimmer and deformation is conceived to be in the air between the light and the object, but in Rembrandt and the expressionists the interest is not in the process of seeing the intervening atmosphere, but in the action of light upon form.

To express this in analogy. Impressionists saw, for example, the branch of a tree deformed, enlarged and colored by light and shade: in Rembrandt,

in Soutine and Kokoschka, light gathers upon the object like a swarm of bees; shadow aggrandizes and metamorphizes.

COMPARISON WITH REMBRANDT

As to his way of painting at the height of his powers, something is to be learned—or more precisely description in some particulars will be facilitated—by a comparison with Renbrandt. One point of similarity is their love of central composition. As it were a peice of sculpture in a niche. Indifferant to the space distance and perspective within that niche. Certainly in a great part of Rembrandt and in most of Soutine the composition as taught, diagonal, pyramidal

(descr. of classic composition)

plays no part. But in this simplicity a perhaps indifference is all. Rembrandt played games with light, blotting it out here, bringing it in sideways theme, not only dramatizing his model by means of it but dramatizing his model by means of it. It was a mysticism of night and day, shadow and sunshine, obscurity and sudden revelation. In Soutine one feels no such concern with realities of Chiaraschiro. He is visually romancing, not trying to make a dramatic effect plausible. His concern was perhaps not light at all. The background is not shadow—it is blueness. The sun does not cast these beams—the hush cast them—a kind of ..... whiteness—some rainbow hue, unknown in everyday life. Oriental perhaps by his Jewish blood, Byzantine perhaps by his Russian origin, this is an art more like enamel and mosaic—his art harks back rather to—than to book illumination or wall decoration. What Rembrandt and Soutine seem to have in common is a matter of attitude toward and thought about nature and humanity than anything precisely of the theory of art or technique of painting or use of brush and pigment.

OLD-MASTERISM, Influence of

It has been a tenet of modernism or of certain modern artists and esthetes that it is ignominious, unfeasible, unlucky to strive consciously to endeavor, to establish oneself in the sequence of the old masters. Hemingway once said of the novel of one of his colleagues which had been given a prize—the trouble with this is that every word in it was written for posterity. Let this be determined elsewhere—or left to the mystery of time to come. Soutine, like Hemingway's rival, intended mastery— ..... thought constantly meditated upon the greatness of the past— aspired to classification with it in the future. In one aspect (particular) this appears to have been accidental—that is, involuntary—in the nature of his inspiration before he went to work. Every so often he would find his theme not in external reality or his own experience but in a particular masterpiece of painting of the past. Rembrandt's "Carcass of Beef" we have mentioned. Van Gogh's upward curling cypress may be discerned in certain landscapes of Cagnes but in later canvases this prompting of the past appears more self-evident and self-conscious. We have mentioned the inspiration of Rembrandt's carcass of beef—the wading woman of that same master of Amsterdam seized upon his imagination and he undertook this again several years later (Castaing p. 44 and Guerin blue xx)

Courbet was another artist who furnished him themes as much as an even more than influence of esthetic or of craftsmanship. Twice Courbet painted an enormous trout (one in the collection of Segonzac) Soutine likewise, (see Colin repro. p. xx) and another said to be in Japan.

One of the most popular 15th century masterpices in Paris is the Demoiselles au Bord de la Seine. Mme. Castaing's Siesta obviously derives from this though it would perhaps it is rather more like the great preliminary sketch belonging to Matisse than to the finished picture in the Grand Palais. Note that in all these cases it is mainly a matter of the theme, "motif" concept. These pictures may have been undertaken in pride and defiance— the newcomer from Smilovitch—the very greatest western Europeans upon their own theses or more likely and more likably it may have been the profoundest love, admiration, conciliation.

Some specific pictorial technical influence went with all this but never quite imitatively or not so imitatively as one might expect. Indeed the specific influence of Cezanne and Van Gogh, Matisse and indeed Bonnard is to be observed where there was no relatedness of content and feeling. Where probably he himself was not conscious of it.

Nature is both beautiful and abominable—delectable and destructive—vital and moribund. This you see in windblown trees and decomposinb animal tissue which indeed is true not only in mysticism but the several sciences are a death and a putrefaction no less than gangrene and puss and blood. Theology is a convulsion no less than exhil..... allowing for difference of tempo, difference of view .... But these certain great artists endeavor most of all to detach themselves from individual a .....view-oint. They wish to view the brutality of the wind in the tree tops, the sunset colors of decomposing animal tissue, the hopelessness in the eyes of a child, the bestiality of extreme old age, the ambivalence of human nature, and in Soutine the investiture of color giiven you (see GW mss.)

As it were the love of God.

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

501026 - 65

FOR WEDNESDAY RELEASE

COMPREHENSIVE EXHIBITION OF WORK BY CHAIM SOUTINE TO OPEN AT MUSEUM ON NOVEMBER 1

Seventy-five oils by the late well-known Lithuanian painter Chaim Soutine (1894-1943) will be exhibited on the third floor of the Museum of Modern Art, 11 West 53 Street, from November 1 through January 7, after which it will be shown at the co-sponsoring institution, The Cleveland Museum of Art. This will be the largest retrospective exhibition of Soutine's work ever assembled, covering the whole span of his working life, from 1915 to 1942. The paintings are being brought together from many parts of this country and from numerous collections in France and Switzerland, under the direction of Monroe Wheeler, the Museum's Director of Exhibitions, who has also written a profusely illustrated monograph on Soutine to be published simultaneously with the opening of the exhibition.

"Soutine," according to Mr. Wheeler, "perfectly epitomizes the so-called 'expressionist' painting of our century - expressive, that is, of inward vision and introspective drama. The dramatic clashes in nature and human nature thrilled him; and his own ego, overcoming every vicissitude by means of art, lifted him to exaltation. The tumult of his heart is exuberantly transformed into powerful rhythms and burning hues. In all he did there is a strong trace of primitive feeling, a general notion of the malevolence of nature and of subconscious obsessive fears. These are revealed in his restless flowing line, unearthly light and iridescent colors."

Biography

(Note: The following material is from Soutine by Monroe Wheeler, unless otherwise credited.)

Born in 1894 in the Lithuanian part of West Russia, Chaim was the tenth of eleven children of a miserably poor Jewish tailor who wanted him to become a shoemaker. Impelled to paint for as long as he could remember, at the age of 7 he stole some kitchen utensils from his home to buy some colored pencils, and for punishment was beaten and shut up for 2 days in the cellar. He was once expelled from school, a poor and inattentive student. At 16 he had begun to be an artist. He made a portrait of the village simpleton and, following this, asked the rabbi to pose for a portrait. The rabbi's son beat him so brutally for what he felt was an insult that Chaim's mother threatened suit. This produced appeasement in the form of 25 roubles towards

the boy's education, with which he went to Minsk to study painting. A little later he went on to Vilna, and here a friendly doctor helped him to go to Paris in 1913 to the Ecole des Beaux Arts. Soon he established himself independently on the Left Bank in a dilapidated studio which is portrayed in an oil painted in 1915 and included in the present exhibition. Here he lived in poverty while he was working out his artistic salvation. His hunger sometimes forced him to steal empty bottles from his neighbors to exchange for bread.

A self-portrait done when he was about 23 shows him as a raw-boned, truculent but sensitive youth. He always suffered from chronic nervous indigestion probably started by insufficient nourishment and developing into the stomach ulcers that finally proved fatal. This condition was aggravated by every trait of his psychology. He became a hypochondriac extremely concerned with what he ate and drank, and identified his abstemiousness with a kind of morality for art's sake. Instead of referring to his health when declining a drink he would say "No, I must not let myself be corrupted."

Soutine's mature career did not begin until the end of the First World War. In 1919 his dealer Zborowski, whom he had met through Modigliani, offered to send him to the Pyrenees where he stayed about 3 years and worked with intense concentration and fecundity. Here he developed a vehement style that shocked all his contemporaries and that still is difficult to understand. These landscapes seem to be shaken by some cosmic force: the houses billow and careen, the trees reel, the colors whirl, all with a great emotional force. These 3 years in the Pyrenees were the most prolific of his life: he produced over 200 canvases. Perhaps the death of his friend Modigliani at the height of his career, ruined by dissipation and distress, made Soutine work harder and more tumultuously. He was obviously seeking a new style, but with great dissatisfaction. After 2 years of monthly payments without receiving any pictures, Zborowski visited him and found scores of canvases in cupboards. Soutine was in poor health and had not eaten for days. The dealer hurried out to buy food and, returning, found Soutine trying to burn the paintings, a great many of which he did destroy. He frequently cut up pictures he did not like and then sat down to do them over again. Later in life he acquired whatever he could of his works prior to 1923 in order to destroy them. We probably have left only 1 in 10 of his canvases. "View of Hills" with its almost abstract pattern, illustrates his experimentation. "View of the Village" is the most extensive and formal of this series. In all of these paintings little room is allowed for sky.

Next in Cagnes, after a fit of demoralization, he developed one of the finest phases of his art and began the great series of melancholy figure paintings which he was to continue throughout his life. Representative of this period, and differing so greatly from the Pyrenees pictures that it is like a reversal of esthetics, are "Woman in Pink," Woman in Red," a large view of Cagnes, "Boy with Round Hat." With their fairy-tale quality of delicacy, some of these and the landscapes, actually suggest a sudden personal happiness.

After 1923 he seemed to know exactly what he sought in his art and never to doubt its value and consequence. He developed but did not change. He moved constantly from one part of France to another, goaded by despair and apathy, by neurosis or inspiration.

Reputedly his first sale was to the English novelist Arnold Bennett. But his most important fortune was the purchase of his work early in 1923 by Dr. Albert C. Barnes of Philadelphia who bought a great many. From then on, collectors were always waiting to acquire his pictures, and by 1929 when he was 35, the whole world of art had heard of him. Thus, despite the early poverty and loneliness, his career was a success story. But though this doubtless seemed a miracle to Soutine, he always thought of himself as a wanderer; he expected the worst of everyone including himself; he never achieved real self-assurance or comfort. He boasted of his hardships, made a legend of his mishaps and distrusted his collectors.

In the last decade of his work it is apparent, through changes in his painting technique, that he wanted to become somewhat less dependent upon strident color and to achieve a stronger mastery of third dimension and of linear design. This is illustrated not only in his landscapes but in portraits like the "Servant Girl in Blue," "Portrait of a Young Man" and others of this period.

Soutine refused a chance to come to America in 1940 and stayed with a friend in Touraine. Though he suffered no specific violence during the war, it surely aggravated his nervous state, with a gradual, fatal effect on his health. His lassitude and misanthropy oppressed him more and more grievously, but in the "Profile of a Lady" and in the stormy landscapes painted just before he died, all his greatness spoke out in a new way.

He died on August 9, 1943, of "the hopelessly ulcerated stomach which had fed on and in turn nourished the despair that made him so fine an artist and so tragic a human being," writes James Thrall Soby, art writer and Museum Trustee. He created "an art of slashing impasto, free emotional distortion and...gave us everything of anguish there is within him.... The heritage of Soutine was one of Slavic melancholy, rough peasant vigor, almost barbaric appetite for visual luxury...of youthful suffering as frightful as the most impassioned 19th-century Russian novelist could have devised."

Influences

Contemporary artists in Paris, many of whom he knew despite his lack of sociability, seem to have influenced him very little, although he surely knew the work of the German expressionists, Nolde and Kokoschka. In his early days he talked mainly of Tintoretto and El Greco, and later he developed enthusiasm for Rembrandt and four times he journeyed to Amsterdam to see the Rembrandts there. Although he said he disliked van Gogh, it seems apparent that this master's later work must have helped him in his early landscapes and portraits and especially in the self-portrait of 1917. He responded, but in a highly individual way, to certain ideas of the intensely French Bonnard.

The religion of his forefathers seems to have meant little to him, and he did not suffer any persecution on this account. But having left his religion behind him, he proceeded to bring to his art a kind of religiosity, and it seemed to him inevitable that he should be somewhat martyred for his art. He was afraid of becoming like others and losing his singularity as an artist. He believed an artist should remain poor, and he had an unappeasable dislike and mistrust of middle class practices and relationships. Art must be his one and only bondage. Painting served as his morality, his penance and his atonement.

During the 1930s was when he most often borrowed subject-matter from masterpieces of the past. But his taste was never eclectic; there is no intention of parody or paradox apparent. He wanted to demonstrate what he could do with the themes and problems his two or three great idols had proposed. With no general relationship to Courbet's style, Soutine painted subjects similar to Courbet's. His great shocking still lifes were prompted by the Louvre's "Carcass of Beef" by Rembrandt, his greatest idol.

Subject Matter

Still life, animals, fish and fowl were favorite subjects for Soutine's dramatic treatment. This first appears in the early but already powerful "Still Life with Fish" (c. 1917) with its intense forms as vigorous as in their wild existence under water, and fish continued as an interest throughout his life.

Hulking carcasses of animals were the subject of a number of paintings, most notorious of which, according to legend, were several canvases done in 1925 of the entire carcass of a steer procured from friends in the slaughter-house. He continued to paint long after decomposition had set in; and when the police arrived because of complaints from neighbors, Soutine harangued them on the greater importance of art.

Following this he did a series of half-plucked fowl, painted sometimes after deliberate fasting.

Gladioli interested him for awhile, and he occasionally painted the same vase several times, rendering the leaves and petals like little licking flames.

Waldemar George, writing in 1928 of Soutine's mature work, mentions several of the painter's favorite themes in his description of Soutine's way of painting as a certain wildness of rhythm loosed on the canvas: "It bends and shakes his figures as though they had St. Vitus' dance. Harmonious still lifes, flowers and fruits, it reduces to rags and tatters. Houses oscillate on their foundations and move ardently hither and thither in the landscape, turning it topsy-turvy as in a series of seismic shocks."

A consistent preoccupation throughout his life was his great series of romantic figure pictures. In some of these he concentrated on a single color, but more often they reveal the full range of his palette. His first rendering of large areas of white was in "Reclining Woman" (1917), a technique carried 10 years later to a higher perfection in his great figure paintings. The figure paintings of youths in the uniforms of their work gave pleasure to everyone and brought him his first real prosperity pastry cooks and "The Communicant" in white; valets-de-chambre, choir boys and the great "Page Boy at Maxim's" in reds. A few powerful individual portraits also came from his brush, notably the likeness in pale blue of the sculptor, Miestchaninoff.

The last important series featured gyrating portraits of romantic trees, perhaps derived from his youth in Lithuania where tree worship was a cult, and arboreal rites were still practiced.

THE MUSEUM OF MODERN ART

Date September 12, 1950

To: Miss Ulrich, Mr. Wheeler

From: F. Pernas

Re: Manufacturing cost of SOUTINE

SOUTINE: 116 pages; 10 color plates; paper over boards; price: $3.95

Edition: 9000 (Members, 4500; S & S, 1500; Cleveland, 500; Desk and complimentary, 2500)

Printing		
pages 1-32	$2458	John P. Smith Co. #51479
pages 33-116	1339	Case, Lockwood & Brainard #51480
A.A.'s	150	
jackets	625	John P. Smith Co. #51479
paper/board covers	199	Case, Lockwood & Brainard #51489
Engravings:		
black and white	770	Beck #51481
Color plates:		
5 sets ($300 ea)	1500	Folsom Engraving Co. #50625 & #51477
2 sets (42.75 ea)	85.50	Editions du Chene #50621
1 set	20	Skira #50591
1 set	275	Standard-Koppel #50606
1 set	550	Beck #51495
Binding: @ .23⅓¢	2115	Tapley #51496
Paper: 38M sheets @ .031824¢	1270	Whitehead & Alliger on order #50616
Shipping & express:	150?	
Total	11,506.50	

u.c.: $1.2785
with 20% overhead 1.5342
less donations .9383

S & S price: 1.38

THE MUSEUM OF MODERN ART

Date ~~September 12, 1950~~

To:

Re: ~~Donations to Soutine book~~

From:

December 21, 1950

$450	from Samuel Marx for one color plate
475	from Mrs. Harry L. Winston for one color plate
475	from Lee Ault for 1 color plate
1425	from Ralph F. Colin for 3 color plates
237	from Mrs. Lloyd Bruce Wescott for ⅙ cost of 1 plate
$ 3062	

Mr. Wheeler
Lee Ault says
he has not received a
bill for the color
plate of his Soutine.
Will you — Jan. 6 KB

December 21, 1950

Dear Lee:

Alfred Barr tells me that you would like to have a bill, covering your contribution of a color plate of "The Little Pastry Cook" to the Soutine catalogue, and I enclose one herewith. The amount is, of course, deductible for income tax purposes, and our business office will send you a proper receipt when they receive your check.

I need not say again how grateful we are for your generosity and cooperation.

With best wishes for the New Year,

Sincerely,

Monroe Wheeler

Mr. Lee A. Ault
High Ridge Road
New Canaan, Connecticut

475

Mr. Wheeler

Lee Ault says he's not received a bill for the color plate of his Soutine. We'd pay in Jan. G.A.B.J.

tember 29, 1950

I thought you might like to see a preliminary proof of the color plate we are making of your Soutine, "The Little Pastry Cook". Our engraver's work is now completed, and our Treasurer would appreciate receiving your check in the amount of $475 at your convenience.

The exhibition is going to be a magnificent one, and I hope very much that you are planning to be in town for the opening on October 31st. In the meantime, let me say once again how grateful we are to you for your generous contribution toward its success.

With best regards,

Sincerely yours,

Monroe Wheeler

Mr. Lee A. Ault
106 East 85th Street
New York 28, New York

September 29, 1950

Dear Lee:

I thought you might like to see a preliminary proof of the color plate we are making of your Soutine, "The Little Pastry Cook". Our engraver's work is now completed, and our Treasurer would appreciate receiving your check in the amount of $475 at your convenience.

The exhibition is going to be a magnificent one, and I hope very much that you are planning to be in town for the opening on October 31st. In the meantime, let me say once again how grateful we are to you for your generous contribution toward its success.

With best regards,

Sincerely yours,

Monroe Wheeler

Mr. Lee A. Ault
106 East 85th Street
New York 28, New York

December 11, 1950

Dear Paul Gardner:

It was extremely kind of you to write me about my Soutine book, and I want you to know how much I appreciate your taking the trouble to do so.

Please let me know the next time you come to New York.

With kind regards,

Faithfully yours,

Monroe Wheeler

Mr. Paul Gardner, Director
William Rockhill Nelson Gallery of Art
Kansas City, Missouri

MW:JB

WILLIAM ROCKHILL NELSON GALLERY OF ART
KANSAS CITY, MISSOURI

14 November 1950

Dear Monroe Wheeler:

The Soutine Catalogue has just arrived and it is a superb piece of work and a fine and fitting memorial to a great painter. My sincerest congratulations on your contribution to present day art knowledge. I was especially flattered by your comments on my small painting.

With all good wishes and trust that the exhibition is receiving the success which is its due.

Sincerely yours,

Paul Gardner

Paul Gardner
Director

PG:fp

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York City 19, N.Y.

THE MUSEUM OF MODERN ART

Date Nov. 9, 1950

To: Miss Ulich

From: Mr. Wheeler

Re: Soutine book

November 22, 1950

Attached is my check for $240.00 in payment for the 200 copies of the SOUTINE book which I agreed to purchase at cost. [illegible] copy. [illegible] delivery.

Dear William:

My secretary has just told me about your telephone call, and I am very distressed indeed at the series of unfortunate accidents that has beset your orders. We have a new clerk handling our publications orders and it has been rather hard for him to begin in the midst of the Christmas card rush. He certainly should have written you that we could not fill your order for paper-bound Soutines and asked you what you wished to do. When, upon receipt of your last letter, I checked into the matter, I found that he had already filled your order with the hard-cover edition, and it was too late to do anything about it.

I fully realize your problem in disposing of this more expensive edition. Under the circumstances the best arrangement might be if you would send us an order for 200 copies of the book on consignment, replacing your earlier order. Will you let me know if this is satisfactory?

With apologies, and with kindest regards, I am

Sincerely,

Mr. William M. Milliken, Director
Cleveland Museum of Art
Cleveland 6, Ohio

THE MUSEUM OF MODERN ART

Date Nov. 9, 1950

To: Miss Ulich

From: Mr. Wheeler

Re: Soutine book

Attached is my check for $240.00 in payment for the 200 copies of the SOUTINE book which I agreed to purchase at cost (.96) plus overhead of 25% (24) -- total $1.20 per copy. I shall give George Dohrenwend instructions regarding delivery.

Soutine Bk.

Cc: Mr. Dohrenwend

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR — November 17 1950 — CABLE ADDRESS: MUSART CLEVELAND

November 20, 1950

Dear William:

I am extremely distressed to learn of the delay in filling your order for the Soutine catalogue. This book unfortunately came out at a time when our Order Department is most rushed with Christmas card orders, and this resulted in some delay in the filling of orders for books.

The Soutine book, with all its color plates, was so expensive that a paper edition would have had to sell for almost the same price as the paper over boards, so there is only one hard-bound edition of this book at $3.95 less the discount of 40%. We have had, as I said in my last letter, 25 copies shipped to you. An additional shipment of 175 copies was made today.

As to the Modigliani book, will you please tell Miss Schroeder that as the Modigliani material has shaped up, it has proved to be too much for the bulletin that we had planned, and we have now decided to issue a 48 page paper-covered book, so your order for 200 copies would apply to this. We are trying desperately to have it ready in time for your opening, and we hope to succeed in this.

As to the Christmas card orders. The first one was dispatched last week. Two others were received this morning, and these are being dispatched today. The mails have become mysteriously slow in New York, and I suggest that for urgent orders you use a special delivery stamp.

I am writing under separate cover to Harry Francis about the contents of the Soutine exhibition.

With kindest regards, I am

Faithfully yours,

Mr. William M. Milliken, Director
The Cleveland Museum of Art
Cleveland 6, Ohio

MW:JB

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

November 17 1950

CABLE ADDRESS: MUSART CLEVELAND

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York 19 N.Y.

My dear Mr. Wheeler:

Mr. Milliken has asked me to write you with reference to the Modigliani catalogue. We understand that the catalogue will not be published in time for our Exhibition which opens January 31, 1951. This, of course, will mean that we will not sell the number we anticipated and we believe it would be necessary that we should have 100 of the paper bound and 5 of the cloth bound, instead of the original order.

We would like to have, if we may, copies of the Bulletin of the Museum of Modern Art, containing the article on the Modigliani Exhibition. Would you please tell us when this Bulletin will be published, whether or not we can buy copies of it for re-sale during the Exhibition, the cost to us and the re-sale price?

Very sincerely yours
Louise G. Schroeder
Secretary to the Director

S
Approved
William Milliken
Director

our best selling time goes if we can't get the material. We have had wide publicity about the sale of Museum of Modern Art cards and our first order is completely sold out.

I suppose you are swamped there, but will you put in a tactful oar to move the thing a little more rapidly?

With kindest regards.

Very sincerely yours
William M. Milliken
Director

WMM:S
Encs.

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

November 17 1950

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York 19 N.Y.

My dear Monroe:

Your letter came this morning and I know you will not mind if I have to say something to clarify a matter which I am sure you will be as eager to clear up as we are. We are quite disturbed over the fact that things do not come when we order them from the Museum of Modern Art.

Under date of June 22nd I wrote you with reference to the catalogues and under date of September 18th we sent you our formal confirming order, a copy of which is enclosed. You were probably in Europe and did not see it and it was properly passed on to the department involved. We have been desperate to have the catalogues here for pre-sale as people are asking for them all the time. Will you please see that they come to us as soon as practicable.

Miss Schroeder, my secretary, has been handling material for the Sales Desk and has also been desperately trying to get a response to her order for Christmas cards, which was sent on November 2nd. Another order was sent on November 14th. Naturally our best selling time goes if we can't get the material. We have had wide publicity about the sale of Museum of Modern Art cards and our first order is completely sold out.

I suppose you are swamped there, but will you put in a tactful oar to move the thing a little more rapidly?

With kindest regards.

Very sincerely yours

William M.Milliken
Director

WMM:S
Encs.

1834

The Trustees of the NATIONAL GALLERY authorise Museum of Modern Art - N.Y. to reproduce once the undermentioned National Gallery pictures in Monochrome ~~Colour~~ in the following publication *only:* Rembrandt "Woman Bathing" by Chaim Soutine

pp. Publications Manager.

No.	Artist	Subject
54	Rembrandt	Woman Bathing

Fee paid 29/9/1950.

1 subjects in monochrome at £1 1 0 each	£ 1. 1. - .
..... subjects in colour at £5 5 0 each	£ . . .

Received by NATIONAL GALLERY PUBLICATIONS DEPARTMENT

The reproductions must not be used for any other purpose than that stated in the application. The reproduction fee is payable on each distinct occasion that a reproduction is made.

H & S 1401/50

Birmingham, Michigan

cc: Miss Ulrich

September 28, 1950

Dear Mrs. Winston:

I thought you might like to see a preliminary proof of the color plate we are making of your Soutine, "Red Gladioli". Our engraver's work is now completed, and our Treasurer would appreciate receiving your check in the amount of $475 at your convenience.

Since the time before the exhibition is very short, we will plan to keep your picture here until the opening on October 31st. The exhibition is going to be a magnificent one, and I hope very much that you and Mr. Winston will find it possible to be in New York for the opening.

In the meantime, let me say once again how grateful we are to you for your generous contribution toward its success.

Faithfully yours,

Monroe Wheeler

Mrs. Harry Lewis Winston
483 Aspen Road
Birmingham, Michigan

September 29, 1950

Dear Barbara:

I thought you might like to see a preliminary proof of the color plate we are making of your Soutine "Chartres Cathedral". Our engraver's work is now completed, and our Treasurer would appreciate receiving your check in the amount of $237, covering half the cost of this color plate, at your convenience.

The exhibition is going to be a magnificent one, and I hope very much that you are planning to be in town for the opening on October 31st. In the meantime, let me say once again how grateful we are to you for your generous contribution toward its success.

With warm regards,

Faithfully yours,

Mrs. Lloyd Bruce Wescott
Mulhocaway Farm
Clinton, New Jersey

cc: Miss Ulrich
Mr. Dohrenwend

November 13, 1950

Dear William:

We would like to know how many copies of the Soutine book you would like. We would be glad to provide them on the same terms as the Braque book, namely 40% on the clothbound edition.

In case you may need copies at once for publicity purposes, we are sending you 25 copies as an advance on your order.

Sincerely yours,

Monroe Wheeler

Mr. William M. Milliken, Director
Cleveland Museum of Art
Cleveland 6, Ohio

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date June 9, 1950

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. Lee A. Ault
106 East 85th Street
New York 28, N.Y.

for Reproduction: Color plate for Modigliani-Soutine book, June 9 - June 30, 1950 (approximately)

Registrar

Museum Number	Description	Insurance Value
50.969	Soutine: The Little Pastry Cook, 1925, oil on canvas	$ 7,500. 00

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date August 1, 1950

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. and Mrs. Ralph F. Colin
941 Park Avenue
New York 28, New York

for Reproduction: Color Plates for Soutine Book

Buffalo, N.Y. Albright Art Gallery

Ex.-Burchfield
April 14-May 15, 1944 (Extended to May 31)

167.34	Burchfield	The East Wind, watercolor
* 2.36	"	Garden of Memories, crayon & wc
3.36	"	Insects at Twilight, watercolr.
* 4.36	"	The Interurban Line, "
44.35	"	Rogue's Gallery (withdrawn fr. Circ.Ex.)

*Not retd to Mrs. Lent to the Dept of Arts for Transfer by

Ex.-Maillol
April 13 - May 23, 1945

592.39	Maillol	Port. of Renoir, bronze
598.39	"	Standing Figure, "
391.42	"	Seated Figure, terra cotta
618.39	"	Standing Woman, bronze
10.30	"	Ile de France,

Museum Number		Insurance Value
50.1		$6,500.
50.1		7,500.
50.1		6,500.

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date August 1, 1950

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. and Mrs. Ralph F. Colin
941 Park Avenue
New York 28, New York

for Reproduction: Color Plates for Soutine Book

Museum Number		Insurance Value
50.10		$6,500.
50.10		7,500.
50.10		6,500.

Soutine
Color Plates

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date August 1, 1950

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. and Mrs. Ralph F. Colin
941 Park Avenue
New York 28, New York

for Reproduction: Color Plates for Soutine Book

Registrar

Museum Number	Description	Insurance Value
50.1009	Soutine: Alley of Trees, Chartres, oil on canvas	$6,500.
50.1010	" Landscape at Cagnes, oil on canvas	7,500.
50.1011	" Portrait of Boy in Blue, oil on canvas	6,500.

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date July 6, 1950

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. and Mrs. Samuel A. Marx
333 North Michigan Avenue
Chicago 1, Illinois

for Reproduction: Color plate for Soutine Book

Registrar

Museum Number	Description	Insurance Value	
50.979	Soutine: Man in Green Coat, oil on canvas	Lender insures	
	Please notify your insurance brokers that this painting has been sent to Standard Koppel Engraving Corp., 225 West 39th Street, New York City, for color reproduction.		

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date August 22, 1950

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mrs. Lloyd Bruce Wescott
Hulhoomay Farm
Clinton, New Jersey

for Reproduction: Color plate for Soutine Book

Registrar

Museum Number	Description	Insurance Value
50.2069	Soutine: Chartres Cathedral, oil on wood This painting has been sent to the Beck Engraving Company, 305 East 49th Street, New York, for color reproduction.	Lender insures

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date July 13, 1950

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. and Mrs. Harry Lewis Winston
485 Aspen Road
Birmingham, Michigan

c/o: Detroit Institute of Arts

for Reproductions: Color Plate for Soutine Book

Registrar

Museum Number	Description	Insurance Value
50.900	Soutine: The Red Gladiolus, oil on canvas	$3,000.

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

Deferred Cable -- Charge Soutine book
QDY 2 RJ INTL JULY 11
LC Castaing =
21 rue Bonaparte
Paris (FRANCE) (VIA WU) =

Priere permettre Skira faire pour nous photos de trois tableaux

Baigneuse Femme sous l'arbre et Maternité pour planches en couleurs

dans notre livre Soutine Mille mercis Affectueusement =

Monroe Wheeler

35

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Maternité 18,5 cm.

~~Est-ce que ...~~ doivent être à Coquille Rue Jacob cinq septembre.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
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Cable night letter. Charge to Soutine book cc: Palmer

Diart

Geneva, Switzerland

Pouvez-vous faire immediatement planches en couleurs de trois Soutines chez Castaing 21 rue Bonaparte tableaux doivent pas quitter la maison Cliches dimensions suivant Grand Baigneuse Hauteur 20 cm. Femme Couchee sous l'arbre 21.5 cm. Maternite 18.5 cm. Coquilles doivent etre à New York cinq Septembre.

Wheeler

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Maternité 18.5 cm.
Est-ce ~~[illegible]~~ ~~[illegible]~~ doivent être à
~~[illegible]~~ Coquilles à New York cinq Septembre.

Mr. André Lefevre
Editions du Chêne
16, Place Vendôme
Paris, France

SKIRA

Pouvez-vous faire immédiatement planches en couleurs de trois artistes chez Castaing 21 rue Bonaparte ~~obligatoire la photographie chez eux~~ tableaux doivent pas quitter la maison. Voici dimensions suivant

Grande Baigneuse hauteur 20 cm.
Femme Couchée sous l'Arbre 21.5 cm.
Maternité 18.5 cm.
~~Est-ce que ces papiers~~ ~~Nous devrions avoir~~ doivent être à Coquilles Rue Jacob cinq septembre.

cc: Miss Pernas

July 14, 1950

Dear Mr. Lejard:

Our representative in Paris, Mr. Jean-Pierre Brasseur, has informed me of your willingness to let us purchase galvanos of Soutine's "Enfant de Choeur" and "Boeuf Ecorché" from your 1945 book on Soutine by Raymond Cogniat. Unless Mr. Brasseur has arranged to pay you there, will you please send us your bill for these electrotypes and we shall be glad to forward remittance promptly. We shall, of course, be glad to acknowledge in the book the fact that these color plates first appeared in your publication.

We shall also be glad to let you purchase from us electrotypes from two of our plates, if you need them. I am enclosing a list of plates which are now available.

We would like to have the Soutine galvanos dispatched to us by R. Lerondelle, 76 rue Blanche, who will take charge of all of the shipping formalities.

With renewed thanks and best wishes, I am

Sincerely yours,

/s/ Monroe Wheeler

Mr. André Lejard
Editions du Chêne
16, Place Vendôme
Paris, France

July 27, 1950

Dear Mr. Marceau:

This autumn the Museum of Modern Art is publishing a volume on the painting of Chaim Soutine in connection with a large retrospective exhibition of the work of this artist. We would like to reproduce in black and white in this volume Modigliani's Portrait of Soutine, 1917, from the Chester Dale Collection, Philadelphia Museum of Art.

I am writing to ask you to send me, at our expense, a photograph of this painting. By this same post I am writing to Mr. Dale for permission to reproduce, since the book goes to press very soon and we are anxious to have both permission and photograph as soon as possible.

Thanking you in advance, I am

Sincerely yours,

Mr. Henri Marceau
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia 30, Pennsylvania

July 27, 1950

Dear Mr. Marceau:

This autumn the Museum of Modern Art is publishing a volume on the painting of Chaim Soutine in connection with a large retrospective exhibition of the work of this artist. We would like to reproduce in black and white in this volume Modigliani's Portrait of Soutine, 1917, from the Chester Dale Collection, Philadelphia Museum of Art.

I am writing to ask you to send me, at our expense, a photograph of this painting. By this same post I am writing to Mr. Dale for permission to reproduce, since the book goes to press very soon and we are anxious to have both permission and photograph as soon as possible.

Thanking you in advance, I am

Sincerely yours,

Mr. Henri Marceau
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia 30, Pennsylvania

July 27, 1950

Photograph Sales Department
National Gallery of Art
London
England

Gentlemen:

Will you kindly send us by air mail, at our expense, a photograph of Rembrandt's Woman Bathing, in the collection of the National Gallery.

We would like to reproduce this picture in black and white, for purposes of comparison, in a volume on the painting of Chaim Soutine which we are publishing this autumn.

Thanking you in advance for the courtesy of your consideration, I am

Sincerely yours,

Monroe Wheeler

MW:JB

CC MR WHEELER
MISS PERNAS
MISS ULRICH

September 14, 1950

W. J. Byrnes & Co.
25 Broadway
New York, 4, New York

ATTENTION: Mr. Sheridan

Subject: Re: Our order # 50872

Dear Mr. Sheridan:

Enclosed is an invoice which we have just received from Albert Skira, Paris, for the electro shells of the Soutine painting "Le Coq", which we have purchased. Although the value of this shipment is $20.00, Mr. Skira is billing us for only 3,000 francs. Mr. Skira feels obligated to us because our library has supplied him with research material free of charge.

I hope that this invoice will be acceptable to the appraiser, provided duty is assessed on the $20.00 value which appears on the pro forma invoice we sent to you on August 28th.

Very sincerely yours,

Registrar

DHD:MH

THE MUSEUM OF MODERN ART

Date Sept. 7, 1950

To: Miss Ulrich
Miss Pernas

From: Monroe Wheeler

Re: Soutine Book order
from Simon and Schuster

Simon and Schuster have agreed to purchase 1500 copies of the Soutine book provided the retail price is not more than $3.95.

... be forwarded to you on receipt of your cheque.

Howard

p.p. Publications Manager.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

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W. P. MARSHALL, PRESIDENT

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Cable Night Letter

Sept. 6, 1950

Jean-Pierre Brasseur
44 Avenue Foch
Paris, France

Urgently need dimensions and whether on canvas Guerin's Polka-Dot Girl.

Wheeler

Charge Routine
cc: Pernas

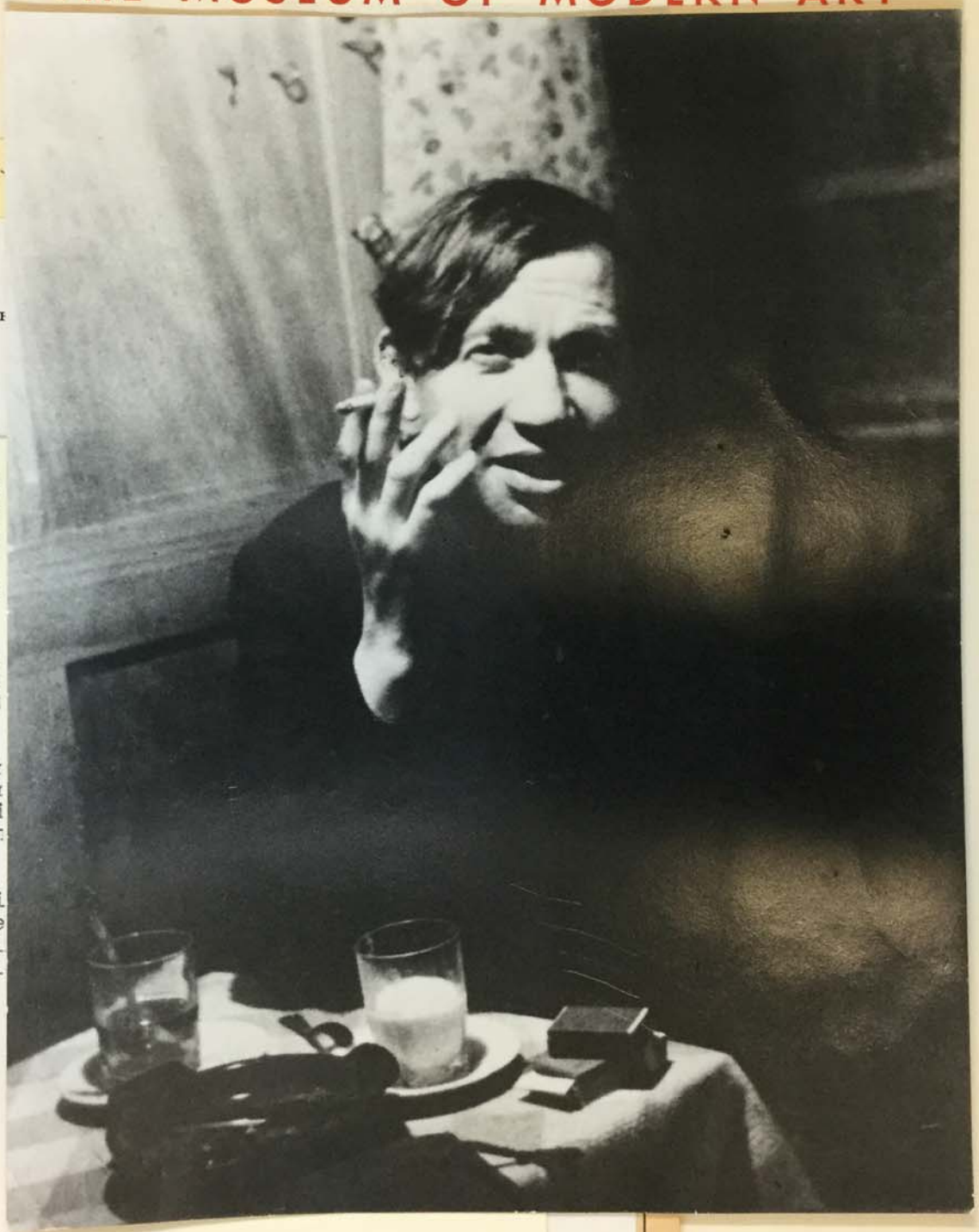
THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

[illegible] forwarded to you on receipt of your cheque.

Howard

p.p. Publications Manager.

THE MUSEUM OF MODERN ART



8/4/50 acknowledged

THE MUSEUM OF MODERN ART

QD-

Bontini

credit: Courtesy of Rome. Fiorentini Casting

58 "

D555/1-1
1

No 1338

8/4/50 acknowledged

THE MUSEUM OF MODERN ART

Date Sept. 15, 1950

To:

From

Girl i

Is it

alog

CHESTER DALE
THE PLAZA, NEW YORK

August 10,1950.

Mr. Monroe Wheeler,
attention Miss Frances Pernas,
The Museum of Modern Art,
11 West 53rd Street,
New York City.

Dear Mr. Wheeler:

As Mr. Chester Dale has been out of town, he only received,yesterday, your letter asking for a photograph of the Modigliani portrati of Soutine.

Will you please write to the Philadelphia Museum of Art for this print, telling them you have received permission from Mr.Dale to reproduce the painting.

Mr.Dale gives willingly his permission to use this photograph for reproduction, but only if there is a credit line reading from the Chester Dale Collection, Philadelphia Museum of Art loan.

Sincerely yours,

Mary Bullard

Secretary.

INVITATION

THE MUSEUM OF MODERN ART

Date Sept. 15, 1950

To: ...talog

From

QDY 2 15 NFL AUG 18

Pierdin —

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WESTERN UNION

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AUGUST 21, 1950

File Soutine

JEAN-PIERRE BRASSEUR
44 AVENUE FOCH
PARIS
FRANCE

URGENTLY NEED FOR BOOK ANY PHOTOGRAPHS OF SOUTINE HIMSELF

WHEELER
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE MUSEUM OF MODERN ART

Date Sept. 15, 1950

To:

From

Girl i

Is it

QDY 2 15 WU AUG 18

Perrin —

Edart, Geneva

Décommandez planches

Cartaing. Prière envoyer

immédiatement

coquilles Le Coq.

Wheeler

Modernism

8/4/50 action-indexed

THE MUSEUM OF MODERN ART

Date Sept. 15, 1950

To: F. P

From: J

ion, Soutine catalog

CLASS OF SERVICE

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WESTERN UNION

1201

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QDY 2 19 INTL

AUGUST 21, 1950

LT JEAN-PIERRE BRASSEUR
44 AVENUE FOCH
PARIS
(FRANCE)

URGENTLY NEED FOR BOOK ANY PHOTOGRAPHS OF SOUTINE HIMSELF

WHEELER
MODERNART

Orig. Soutine

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE MUSEUM OF MODERN ART

Date Sept. 15, 1950

To: F. Pernas

Re: Addition, Soutine catalog

From: J. Barrett

Gir LT Mlle Laurance Réverdin
Edart, Geneva Switzerland

Is Will all Soutines be ready
by Sept 5.

Pernas
Modernart

QDY217 ANTL4 N AUG 15

8/4/50 acknowledged

THE MUSEUM OF MODERN ART

Date Sept. 15, 1950

To: F. Pernas

Re: Addition, Soutine catalog

From: J. Barrett

Girl in Red, c. 1928. Oil on canvas. 81 x 60 cm. Lent by Mr. and Mrs. Albert D. Lasker, New York.

Is it too late to get Lasker and Matisse on the lender's list?

Mr. Monroe Wheeler
Museum of Modern Art
New York City

Dear Mr. Wheeler:

I enclose the only photograph we have of Modigliani's portrait of Soutine from the Chester Dale Collection. This was made when the Chester Dale pictures were deposited here. The negatives have been returned to him and, should you need additional prints, Mrs. Bullard can doubtless supply them.

Sincerely yours,

HENRY HANSMANN
Associate Director

MWing

8/4/50 acknowledged

PHILADELPHIA MUSEUM OF ART

DIAMOND JUBILEE EXHIBITION

SEVENTY-FIFTH ANNIVERSARY COLLECTION

DIAMOND JUBILEE CELEBRATION
1875-1876 1950-1951
SEVENTY-FIFTH ANNIVERSARY

Philadelphia 30

July 28, 1950

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

I enclose the only photograph we have of Modigliani's portrait of Soutine from the Chester Dale Collection. This was made when the Chester Dale pictures were deposited here. The negatives have been returned to him and, should you need additional prints, Mrs. Bullard can doubtless supply them.

Sincerely yours,

HENRI MARCEAU
Associate Director

HM:mg

cc: Mr. Wheeler
Miss Pernas
Miss Ulrich

July 13, 1950

R. Lerondelle
76 Rue Blanche
Paris, France

Re: Order No. 46137

Gentlemen:

Will you please get in touch with Editions du Chene, 16, Place Vendome, Paris, about forwarding to us 2 sets of color plates (4 in each set). They will be used for the catalog of our Soutine exhibition and must arrive in New York by September 1, 1950. Please forward them by airfreight if impossible for them to arrive in time by ship.

Please include the following information on the invoice for this shipment:

1. Cost of art work (photographing or making separations)
2. Cost of original plates
3. Cost of electrotypes made from them

This information is required by the United States Customs.

We do not yet know the cost of these electrotypes but believe they will be about $45.00 for each set. If this is true, a statement should be attached to the invoice distributing the value as follows:

1.	Cost of original art work	($ 5.00 per set)	$10.00
2.	Cost of original plates	($25.00 per set)	$50.00
3.	Cost of electrotypes made from original plates	($15.00 per set)	$30.00
			$90.00 - total

Our order # 46137 will be mailed to you under separate cover.

Very sincerely yours,

Registrar.

DHD:bcr

cc: Miss Pernas

Soutine color plate

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

Cable night letter. Charge to Soutine book

QDY - 2 - 57 - INTL - JULY 13 =

LT Edart =

Geneva, (Switzerland) (VIA WU) =

Pouvez-vous faire immediatement planches en couleurs de trois Soutines chez Castaing 21 rue Bonaparte tableaux doivent pas quitter la maison Cliches dimensions suivant Grand Baigneuse Hauteur 20 cm, Femme Couchee sous l'arbre 21.5 cm, Maternite 18.5 cm, Coquilles doivent etre à New-York cinq Septembre. =

Wheeler

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Thanking you in advance for the courtesy of your kind consideration, I am

Sincerely yours,

Mr. Ralph F. Colin
165 Broadway
New York 6, New York

Marx – Pos. in Green Vest
Colin – a third plate undecided
Poignon – Recf. plate in Cogniat Ed. du Chêne
Castaing – Maternité.

cc: Miss Pernas

Soutine color plate

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

cc: Miss Pernas
Deferred Cable -- Charge Soutine book

Castaing
21 rue Bonaparte
Paris

Priere permettre Skira faire pour nous photos de trois tableaux

Baigneuse Femme sous l'arbre et Maternité pour planches en couleurs

dans notre livre Soutine Mille mercis Affectueusement.

Monroe Wheeler

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Thanking you in advance for the courtesy of your kind consideration, I am

Sincerely yours,

Mr. Ralph F. Colin
165 Broadway
New York 6, New York

Marx — Green Vest
Colin — a third plate undecided
Poignon — Beef. plate in Cognac Ed. du Chêne
Castaing — Maternité

cc: Miss Pernas

Soutine color plate

June 1, 1950

Dear Ralph:

The Museum of Modern Art is preparing to publish a comprehensive catalogue to accompany the Modigliani-Soutine exhibition to be held in the Museum this fall. In order to present these artists as fairly as possible, we want to include some color plates in the book. But here we are faced with the excessive cost of making color plates. If we had to pay for all that are necessary, the retail cost of the book would be prohibitive to many students and art lovers.

Because of this situation, I am taking the liberty of writing to a few of our friends whose pictures will be represented in the book to ask whether they might be willing to contribute the cost of a color plate, namely $475.

We would particularly like to reproduce your splendid Soutine, Landscape at Cagnes. We feel that a color plate of this would greatly enhance the volume, and, if you would care to enable us to make a color plate of this, we would be most grateful. This contribution would, of course, be deductible for income tax purposes. I hope you will not mind our suggesting this to you; I feel free to do so only because of your interest in furthering the cause of modern painting.

Thanking you in advance for the courtesy of your kind consideration, I am

Sincerely yours,

Mr. Ralph F. Colin
165 Broadway
New York 6, New York

Marx — Green Vest
Colin — a third plate undecided
Poignon — Beef. plate in Cognac Ed. du Chêne
Castaing — Watermite

6/2/50

MODIGLIANI color plates

1) NUDE - MOMA. Separations made

2) LOLOTTE - Charles H. Worcester, Chicago. (Have plate)

3) GIRL WITH BRAIDS - Lewisohn. MW to write?

4) PORTRAIT OF VLADIMIR DILEWSKY - FP wrote 5/17

In Milan. Publisher: Arnaud
Via Mattonaia 23
Florence, Italy
Made by Franchi, 1947. $8\frac{1}{2}$ x $5\frac{1}{2}$" plate

5) GYPSY AND CHILD. Chester Dale, Chicago

6) PORTRAIT OF MAX JACOB. Skira plate in 3rd Vol.

SOUTINE color plates

Soutine Color Plates

Colin - Boy in Blue
Marx - Man in Green Vest
Colin - a third plate undecided
Bignon - Beef. plate in Cogniat
Ed. du Chêne
Castaing - Maternité.

June 2, 1950

Mr. Frederick Monroe Wheeler
639 Forrest Avenue
Evanston, Illinois

Dear Mr. Wheeler,

Monroe has been planning to write you for several days, but since he is very busy with a new publication, and his request is urgent, he has asked me to write you on his behalf.

The Museum is planning to have a color plate made abroad of Modigliani's Maternity from the Chicago Art Institute. Ordinarily we supply our engraver with color separations plus a color photograph which he can use as a guide. In the case of this Modigliani, there is a post card (copy enclosed) which we hope is sufficiently accurate to enable the engraver to use it as his guide instead of a costly color photograph. Monroe asks if you would be kind enough to compare this post card with the original in the Art Institute and let him know in what way the card differs. The engraver will use this and in conjunction with color separations. The information will be a great help to us, and I hope it is not too much trouble for you.

Very truly yours,

Frances Pernas
Publications Department

Soutine color plate

cc: Miss Ulrich
Miss Dudley
Miss Pernas

May 31, 1950

Dear Lee:

I cannot tell you how delighted we are that you are willing to donate $475 to be used for a color plate of your The Little Pastry Cook in our forthcoming volume on Modigliani-Soutine, and we extend to you again our gratitude. We feel this plate will greatly enhance the value and appearance of the book.

We would like to start the manufacturing of the color plate on June 9, if this is a convenient time for you, and would appreciate your filling out and returning to us the enclosed Registrar's form. Our photographer assures us that the maximum time he will need your painting will be three weeks, and we will urge him to complete this work as rapidly as possible. The Museum will, of course, be responsible for all packing and transportation expenses and for the insurance of your painting from the time it leaves your collection until it is returned. Miss Dorothy Dudley will get in touch with you before that date to confirm the final arrangements.

Your contribution will of course be deductible for income tax purposes.

With renewed thanks for your invaluable cooperation and your unfailing generosity.

Sincerely yours,

Mr. Lee A. Ault
106 East 85th Street
New York 28, New York

Soutine Color Plate

cc: Miss Pernas

May 31, 1950

Dear Mrs. Winston:

The Museum of Modern Art is preparing to publish a comprehensive catalogue to accompany the Modigliani-Soutine exhibition to be held in the Museum this fall. In order to present these artists as fairly as possible, we want to include some color plates in the book. But here we are faced with the excessive cost of making color plates. If we had to pay for all that are necessary, the retail cost of the book would be prohibitive to many students and art lovers.

Because of this situation, I am taking the liberty of writing to a few of our friends whose pictures will be represented in the book to ask whether they might be willing to contribute the cost of a color plate, namely $475.

We would particularly like to reproduce your handsome Soutine, Red Gladioli. We feel that a color plate of this would greatly enhance the volume, and, if you would care to enable us to make a color plate of this, we would be most grateful. This contribution would, of course, be deductible for income tax purposes. I hope you will not mind our suggesting this to you; I feel free to do so only because of your interest in furthering the cause of modern painting.

Thanking you in advance for the courtesy of your kind consideration, I am

Sincerely yours,

Mrs. Harry L. Winston
483 Aspen Road
Birmingham, Michigan