



Impressionist and Post-Impressionist Paintings from the U.S.S.R.

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Lent by The Hermitage Museum, Leningrad • The Pushkin Museum, Moscow

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Anyone fortunate enough to have visited the great art museums of Leningrad and Moscow knows the immense riches of the collections of the USSR. Never before have the American people been able to see a representative selection of these magnificent holdings on their own shores. This exhibition briefly surveys, first of all, the achievements of Impressionism, representing each one of its major exponents, ranging from the dawn of the style in 1867, in the Monet from Sainte-Adresse, through its early lyricism in the Sisley of 1872, through Renoir's most classical and pure moment in the mid-1880s, to the late style of Pissarro in the last years of the nineteenth century.

Cézanne stands alone as the bridge between Impressionism and the great geometric experiments of the twentieth century; his late work is powerfully represented in the Soviet loan. Those two giants, sometime friends, and fathers of Expressionism, van Gogh and Gauguin, are brilliantly represented, particularly in the group of seven Gauguins. The Fauvism of Derain and Vlaminck, the unique naïve style of Rousseau and, at the end of the period, the abstraction of Léger at the height of his powers—all are in the exhibition. But in many ways, of greatest interest to the American public may be the work of Matisse and Picasso, who, along with Braque, who is also included, have made incalculable contributions to the development of Western painting in the twentieth century.

For the privilege of showing these paintings in America, we owe an immense debt of gratitude to the Directors and staffs of the two leading institutions, the Hermitage Museum, Leningrad, and the Pushkin Museum, Moscow. This loan would not have been possible, however, without the initiative, vision and activity of two people: Dr. Armand Hammer, Chairman of the Board of M. Knoedler and Co., Inc., has personally seen to every detail of the loan and worked directly with Madame E. A. Furtseva, Minister of Culture of the USSR. We also wish to thank Victor Sakovich, Cultural Affairs Counsellor at the Soviet Embassy in Washington, for his kind cooperation.

The National Gallery is indebted to Dr. Ronald Berman and his staff at the National Endowment for the Humanities for their enthusiastic and generous support of the exhibition at the National Gallery and the educational undertakings relating to the show there.

J. Carter Brown
Director, National Gallery of Art
Washington

On behalf of Knoedler's, I would like to express my gratitude to the curatorial staffs of the Hermitage and the Pushkin Museums for their kind cooperation in providing information about the pictures. Since the definitive list of loans was not established until the beginning of February, the catalogue has had to be prepared in a very great hurry. For working under constant pressure, I would like to thank Alice Myers and John Richardson, who have been responsible for the editing. Special thanks are also due to Fran Weitzenhoffer, Michael Percival and John Robert Alderman for research work, and to the staffs of the Frick Art Reference Library and Knoedler Library for their assistance. We also wish to thank Theodore Amussen, Editor at the National Gallery of Art, and his assistants, Faith Berry and Frances Smyth. For their expertise and patience, we are most grateful to Joseph del Gaudio, who designed the catalogue, and Françoise Boas and Hy Becker of Colorcraft Offset, Inc., who printed it. And at Knoedler's, Laretta Delson deserves special mention.

Lastly, I would like to acknowledge the constant help of John Rewald, whose generous advice in the preparation of this catalogue has been invaluable.

Roland Balay
President, M. Knoedler and Co., Inc.
New York

Выставка в США живописи из советских музеев - это одно из конкретных проявлений растущих связей между нашими странами.

Советские люди считают обмены и контакты в области культуры, наряду с сотрудничеством в других сферах, важным фактором укрепления взаимопонимания между народами. Поэтому заслуживает полной поддержки инициатива доктора Арманда Хаммера в налаживании не только экономического сотрудничества, но и обмена художественными ценностями между СССР и США.

Приветствуя посетителей выставки от имени советского народа, выражаю искреннюю надежду, что советско-американские отношения получат дальнейшее развитие в интересах народов обеих наших стран и упрочения мира во всем мире.



Л. БРЕЖНЕВ

Translation of the Statement by General Secretary Leonid Brezhnev

The exhibition in the USA of paintings from Soviet museums is a concrete manifestation of the growing ties between our countries.

The Soviet people regard exchanges and contacts in the field of culture along with cooperation in other areas as important factors in strengthening mutual understanding between nations. Therefore, Dr. Armand Hammer's initiative in promoting not only economic cooperation but also exchanges of artistic value between the USSR and the USA deserves full support.

In extending greetings to the visitors to this exhibition on behalf of the Soviet people, I express my sincere hope that Soviet-American relations will continue to develop in the interests of the people of both our countries and for the benefit of consolidating peace through the world.



THE WHITE HOUSE
WASHINGTON

February 26, 1973

Dear Paul:

The generous loan for public exhibition of forty-one great paintings of the late Nineteenth and early Twentieth Centuries from the Hermitage and Pushkin Museums in the Soviet Union is an extraordinary cultural event, and one in which Mrs. Nixon and I take particular personal pleasure.

That the beauty of these pictures can be shared by all Americans through the efforts of the Corporation for Public Broadcasting with the support of the National Endowment for the Humanities and the Andrew W. Mellon Foundation gives national prominence and focus to this exhibition.

Dr. Armand Hammer deserves special thanks for everything he has done to make it possible for the paintings to be seen here as well as in New York at the Knoedler Gallery.

The American people are grateful to the leaders of the Soviet Government and the directors and staffs of the lending museums, and we look forward to the continuing cultural awareness and mutual understanding that derive from efforts such as this.

Sincerely,

A handwritten signature in cursive script, reading "Richard Nixon".

Honorable Paul Mellon
President
National Gallery of Art
Washington, D. C. 20565

During the years 1923-30, the art collections in the Moscow and Leningrad museums were entirely rearranged to display works of art and artifacts in accordance with scientific and historical principles. At that time the Hermitage collection did not include any works of the latter half of the nineteenth and the first decades of the twentieth centuries, whereas the Pushkin Museum had few Old Master paintings. Consequently, about four hundred and sixty paintings from the Hermitage were transferred to the Pushkin Museum. Included were major works by Rembrandt, Rubens, Van Dyck, Jordaens, Titian, Poussin, Watteau and Chardin. Simultaneously, and again in 1931, 1934 and 1948, works from the Moscow Museum of Modern Western Art were transferred to the Hermitage; these included works by Monet, Pissarro, Sisley, Cézanne, van Gogh, Gauguin, Matisse, Picasso and others. As a result of this exchange the collection of modern French paintings now at the Hermitage is generally considered to be one of the finest in the world. Matisse and Picasso are particularly well represented at the Hermitage, with thirty-seven and thirty-six paintings respectively.

A. Barskaya

*Keeper of the Department of Nineteenth and Twentieth Century French Paintings
The Hermitage Museum, Leningrad*

From the end of the eighteenth century, professors at the University of Moscow worked unceasingly to establish a museum of art. Worthy of particular mention are P.H. Herz, holder of the first chair in art history (1857), and Ivan Vladimirovitch Cvetajev. On August 17, 1898, the cornerstone of the present museum was laid, and the official opening took place on May 31, 1912. The museum was named after Pushkin in 1937 during the centenary celebrations of the great poet's death.

Prior to the Great October Revolution, a numismatic collection traditionally attached to the University of Moscow and a collection of plaster casts of Egyptian, Greek, Roman and later Western European sculpture filled the exhibition halls. After the Revolution vast expansion occurred. In 1923-24, the museum acquired many Western European works from the former Rumiancev Museum. At this time and in subsequent years rich acquisitions from the Tretjakov and Morozov collections came to the museum. The Department of Painting received many works from the Hermitage Museum, and in 1948 an important transfer of works from the Moscow State Museum of Western Art

brought the collections of Sergei Shchukin and Ivan Morozov to the Pushkin Museum.

In accordance with its acquisition policy, the museum exchanged pieces with other museums and systematically purchased works of art at exhibitions and from private collectors. In this way the museum gradually acquired a full collection of paintings, sculptures, drawings, prints, miniatures, coins, medals, and examples of the applied arts.

Of the approximately half million works of art now in the museum, over four thousand are paintings. Dutch, Flemish, German, Italian, English and French masters are well represented in the Department of Painting. The museum is justly proud of its possessions of Rembrandt, Tiepolo, Guardi, Zurbaran, Murillo, Poussin, Courbet, Corot, Monet, Degas, Renoir, Gauguin, Cézanne, van Gogh, Bonnard, Marquet, Picasso, Matisse and Léger. Many Soviet and foreign artists, collectors and 'Friends of the Museum' have bequeathed works of art to the museum. Léger, Matisse, Diego Rivera, Rockwell Kent and Guttuso have presented the museum with one or more of their own works. Additionally, generous gifts from Nadja Léger, Matisse's friend Lidia Delektorskaya, and many others have enriched the collection.

Among the various schools of painting represented in the Moscow and Leningrad museums, the Pushkin Museum's collection of French painting from the seventeenth through the twentieth centuries is outstanding. The museum's collection of late nineteenth and early twentieth century painting is comprehensive and varied. The Pushkin museum stands alongside the Louvre and the Musée d'Art Moderne in Paris, the Tate Gallery in London and the Metropolitan Museum in New York as a major repository of French art of this period.

E. Georgievskaya

*Head Keeper
The Pushkin Museum, Moscow*

The first perceptive and, more to the point, acquisitive patrons of Matisse and Picasso were not French but American and Russian: the Stein family (Gertrude, Leo, Michael and Sarah) from San Francisco, and the two Muscovites, Ivan Morozov and Sergei Shchukin, to whom all but two of the pictures in the present exhibition belonged. Both the Americans and Russians began buying Matisse and Picassos around 1905. The Steins had a head start on the Moscow collectors in that they lived in Paris and were intimate friends of the artists involved. The Russians, however, were just as sharp-eyed, and had far greater financial resources—hence the eventual superiority of their collections. Leo and Gertrude Stein lost any lead they had, when they divided their pictures in 1913. Shchukin bought three of their finest Picassos, including *The Young Acrobat* of 1905.

The younger by twenty years of the two Moscow collectors, Morozov was nevertheless the more conventional, and although “a Russian colossus, who owned a factory that employed 3,000 workers” (Matisse’s description), he was a follower rather than a setter of taste. Originally he had collected contemporary Russian art, leaving his brother, Mikhail, to buy French pictures—by the Barbizon painters, Manet, Renoir (*Portrait of Jeanne Samary*), Degas, Gauguin (two landscapes), van Gogh and Bonnard—which his widow presented to the Tretjakov Museum in 1910. It was only when Mikhail Morozov died in 1903 that Ivan decided to follow his brother’s example and specialize in French art. His first acquisitions in the field were decidedly tentative. Fortunately he had no illusions about his lack of discernment, and although “a reserved and jealous man,” he had the sense to trust the excellent, if sometimes hesitant, eye of his fellow collector, Shchukin. Morozov also went to the more progressive Russian artists for guidance: Valentin Serov, for instance, who was with him in Paris, when he bought van Gogh’s *Round of Prisoners* (after Gustave Doré) and *Red Vineyards at Arles*. In no time, he was buying with assurance.

An equally crucial influence was the Paris dealer, Ambroise Vollard, whose opinion Morozov greatly respected. “I want a very fine Cézanne,” he would say, and the formidable dealer would come up with the picture that he, Vollard, thought appropriate. Hence the remarkable Cézannes (e.g. Nos. 3-6), and the group of Gauguins, mostly from the first Tahitian trip, which make this collection so important. But it was above all the “Nabis” painters who appealed to Morozov. Besides a few Vuillards, he acquired no less than thirteen paintings by Bonnard and twelve by Maurice Denis, from whom he commissioned decorative panels for his house on Prechistenka Street. He also owned

six large Maillol bronzes and numerous fauve pictures: e.g. Derain (No. 8) and Vlaminck (No. 41). Matisse, too, was well represented in Morozov’s collection, thanks to Shchukin who took him to see the artist in 1908. Four years later, Morozov overcame his initial reservations and bought three of Matisse’s finest Moroccan scenes, which he hung as a triptych. At the same time, Morozov continued to buy contemporary Russian paintings, including Chagalls and Larionovs, which he hung alongside his French pictures.

Compared to Morozov, Shchukin was adventurous and intellectual, though “végétarien et extrêmement sobre,” as Matisse once observed. Picasso’s mistress, Fernande Olivier, says he was “afflicted with a horrible stuttering and had the greatest difficulty expressing himself,” but she is not a dependable witness. Her gossipy book claims that Shchukin was Jewish, whereas he belonged to an old sect of the Russian Orthodox church. Like Morozov, Shchukin got his start in collecting from a brother, Pyotr, who had formed his own museum of Russian painting and decorative arts. Pyotr had also acquired a few impressionist pictures, including the great Renoir nude, *Anna*, now in the Pushkin Museum and Monet’s *Woman in the Garden* (No. 27). Since these did not belong in the context of his museum, Pyotr sold them for a modest sum to Sergei, who had already bought the handsome Troubetzkoy Palace, built in the reign of Catherine II, on Znamensky Lane.

Shchukin started collecting French pictures in the 1890s. At first he preferred indifferent Salon artists like Lucien Simon. Gradually his taste developed, and he bought three works by Odilon Redon and a study by Puvis de Chavannes for *The Poor Fisherman*. Finally in 1898, Shchukin’s eyes were opened to the Impressionists by Fedor Botkin, a Russian painter who lived in Paris. His first impressionist acquisition was Monet’s *Lilac at Argenteuil*. Subsequently he bought six Renoirs and eight great Cézannes.

For all his progressive instincts, Shchukin was not at all confident of his own taste, and his first reaction to anything unfamiliar was one of doubt, not to say horror. Even when he had actually bought a picture, he went through an agonizing process of acclimatization. His first Gauguins, for instance—two Tahitian landscapes—were kept hidden in a backroom and only reluctantly shown to visitors. But a year or two later, he bought almost the entire collection of Gauguins from Gustave Fayet of Igny, the artist’s last patron; and by 1910, fourteen mostly Tahitian Gauguins (e.g. Nos. 11-15) hung on the walls of his dining-room.

Shchukin’s reaction to Picasso was likewise predictable. “What a loss to French art!” he groaned when he first

saw the *Demoiselles d'Avignon* in 1908. And yet, within a year he was buying cubist pictures before the paint was even dry, and by 1914 he owned fifty major paintings by the artist—far and away the greatest single collection of the artist's work. D. H. Kahnweiler has said that Shchukin came to approve of Picasso, because he was an artist "with a past"—one who had proved himself as a representational painter. Much the same is true of Shchukin's attitude to Matisse. Since he had bought a picture out of one of the Salons as early as 1904, he had personally followed the artist's development from a Cézanne follower into a rebel leader. At the same time, as an importer of oriental textiles, Shchukin found Matisse's colorful, exotic work much to his taste.

According to Alfred Barr, Shchukin paid his first visit to Matisse in about 1906, and soon became the artist's most important patron, ultimately buying thirty-seven pictures, many of them key works. The only problem was Shchukin's habitual vacillation. This reached a climax over *The Dance* and *Music*, the two large decorations commissioned for the staircase of Shchukin's Russian palace. "I am resolved to brave bourgeois opinion and hang on my staircase a subject with nudes," Shchukin wrote in March, 1909. Fine words! When he finally saw these two overwhelming compositions in 1910, he turned them down, because, as Barr says, "he had just adopted two young girls whose presence in his house would make the nude figures unsuitable."

Matisse was furious. Shchukin first proposed taking two other pictures instead, then insisted that the artist touch up the nude flute-player in *Music*, but changed his mind and decided to substitute a Puvis de Chavannes mural for the offending panels, before finally—just as his train was about to leave for Moscow—agreeing to keep them after all. However, *Music* could not be hung before a strategic blob of red paint was added to spare the daughters' blushes. Here one should perhaps bear in mind that, while pre-1914 Russia was a hotbed of revolutionary ideas, it was also the most reactionary of the great powers. Shchukin's behavior reflects this dichotomy.

In the fall of 1911, Matisse accepted Shchukin's invitation to visit Moscow. According to John Rewald, he was displeased to find his pictures glazed and hung at an angle of forty-five degrees from the wall to avoid reflections. The artist pressed Shchukin to remedy this—successfully, as subsequent photographs testify. One memory of this trip never left Matisse: the icons. "The equal of French primitives," he recalled almost half a century later. They certainly had an impact on his painting.

Shchukin's taste for the Fauves did not stop with Matisse: he acquired sixteen magnificent Derains (e.g. No. 7), nine Marquets, several works each by Vlaminck, Friesz, Manguin, Puy and van Dongen, also many Rouaults. As Barr says, he bought very few poor pictures. What motivated him? Shchukin was undoubtedly a shrewd businessman, and he had the foresight to realize that his pictures were astonishing bargains. "Good pictures are cheap," he would say. But he was in no sense a speculator. On the contrary, he was a connoisseur "of serene and profound pleasures," said Matisse, "whose favorite pastime was visiting the Egyptian antiquities in the Louvre. He found parallels there with Cézanne's peasants. He considered the lions of Mycenae to be incontestably the masterpieces of the entire world." Shchukin saw himself following his brother's example, and creating a private museum which, like royal collections in previous centuries, would be open to students of the arts. This is confirmed by Izergina, who says that Shchukin and Morozov ultimately intended to present their collections to the city of Moscow. However, events in the form of the October Revolution overtook them. In October, 1918, Lenin signed a decree nationalizing the Shchukin pictures; Morozov's collection was nationalized a month later. In 1919, both men left Russia. Morozov died in Carlsbad in 1921. Shchukin lived on in Paris until 1937. Sad to relate, the artists whom he had virtually launched no longer had much time for him. He had neither the means nor the urge to resume collecting.

John Richardson
Vice President, M. Knoedler and Co., Inc.
New York

I have based this note on the following reference works: A. Barr, *Matisse: His Art and His Public*, New York, 1951; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage Nineteenth Century Masters*, Prague-Leningrad, 1968 (English, French and German editions); *Henri Matisse: Ecrits et Propos sur l'Art*, edited by Dominique Fourcade, Paris, 1972.

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Catalogue

Brief biographies:

by John Richardson (J.P.R.), Alice Jackson Myers (A.J.M.)
and Michael Percival (M.P.)

Notes on the pictures:

by John Richardson and Alice Jackson Myers

Provenances and bibliographies: by Fran S. Weitzenhoffer

The only artist to participate in both the fauve and cubist movements. Braque was born at Argenteuil, a small town on the Seine, where, ten years earlier, the Impressionists had painted some of their finest works. Braque's father was a successful house painter and amateur artist. In 1890, the family moved to Le Havre, where their son later (1897) attended evening art classes. But Braque was destined to follow his father's profession, and, in 1899, was apprenticed to a local painter-decorator, then sent to Paris to work for a diploma (awarded in 1901).

Thanks to this training in craftsmanship, Braque subsequently became the most painterly of the School of Paris artists. Demobilised (1902) after a year of military service, Braque had little difficulty in persuading his family that he should paint pictures rather than walls, and from 1902-04, he studied in the more liberal Paris academies. He developed into a moderately gifted artist with a style that owed more to Corot and the Barbizon painters than the Impressionists. So Braque might have remained, if works by Matisse and the other Fauves at the Salon d'Automne of 1906 had not opened his eyes to the possibilities of pure color.

Through Raoul Dufy and Othon Friesz—also from Le Havre—Braque met the Fauves and was converted to their style of painting, as witness his brilliant views of Antwerp dating from the summer of 1906. Thanks to an innate feeling for the sensuous quality of paint, Braque became the most promising recruit to Fauvism. When he exhibited a series of landscapes in 1907, he sold everything. However, the eye-catching brilliance of the Fauves was too superficial to satisfy Braque for long, and after seeing the Cézanne Retrospective in 1907, he drastically changed direction and, in 1908, painted the simplified, severe-looking landscapes that were dismissed as made of “little cubes” (hence “Cubism”), when exhibited at the Salon d'Automne.

From 1908 until 1914, Braque worked with Picasso—a partnership unique in art history—on the development of Cubism, as this new pictorial language came to be called. “It was as if we were two mountaineers roped together,” Braque later wrote, “we lived in Montmartre; we saw one another every day...we discussed things which nobody will ever discuss again...which nobody else would know how to understand.” At first the two artists, starting where Cézanne had left off, approached things analytically. They fragmented and faceted forms, because “this was a means of getting as close to the objects as painting allowed. Fragmentation allowed me to establish a spatial element as well as a spatial movement.” To the same ends

they renounced traditional perspective with its single viewpoint, and represented objects from all sides, or at least from more than one side simultaneously. At the same time they reduced the spatial element to a shallow recession. This brought everything—even landscape—within reach of the onlooker, instead of out of reach, as tradition had always required. All this can be seen in No. 1, a perfect example of Analytical Cubism.

Synthetic Cubism—the next step—involved a different solution to the same set of problems. Instead of breaking things down analytically, Braque and Picasso reconstructed reality synthetically out of a heterogeneous assortment of elements. Braque's discovery of *papier collé* in September, 1912 triggered this change of style.

In 1914, Braque took a house at Sorgues to be near Picasso and Derain who were working at Avignon. The artist had hardly moved in, when war broke out and he was mobilized. Almost immediately Braque was sent to the front, where he was commissioned and decorated for gallantry. He also received a serious wound in the head which nearly blinded him. He was invalided out of the army in 1916, but this wound left its mark on Braque's character.

“In the spiritual marriage which they entered into, Braque contributed a great sensibility, Picasso a great plastic awareness.” Uhde's verdict on the two creators of Cubism is equally true of their subsequent development. While Picasso went on to become the most protean and prolific artist in history, Braque grew steadily more reflective and introverted. His still lifes of the 1920s may be traditional in subject—they hark back, via Cézanne, to Chardin—but they are always redeemed by their “poésie” (Braque's word) and exceptional painterliness. And his series of *Ateliers* (1949-56) surpass even his cubist pictures in their evocation of a spatial element. “Art and life have become one,” Braque's claim for these great late works is more than justified.

J.P.R.

I. Le Château à La Roche-Guyon (The Château at La Roche-Guyon) 1909

Oil on canvas, 36-1/4 x 28-3/4 in.

The Pushkin Museum, Moscow

Braque spent the summer of 1908 at L'Estaque painting the landscapes which inspired a critic to invent the word Cubism. The following summer, he decided to tackle nature once again; this time at La Roche-Guyon, a small town on the Seine near Mantes, where he painted eight landscapes of the watchtower, viaduct and château of the La Rochefoucaulds. These carry the process of Cubism an important stage further. The influence of Cézanne is still perceptible, but by excluding the sky and reducing everything to a complex of faceted shapes as near as possible to the surface of the canvas, the artist brings everything within our grasp, instead of making the landscape primarily an affair of receding planes. According to Braque, proximity, rather than distance, "lends enchantment to the view."

It is interesting that Cézanne and Renoir worked together, both at L'Estaque and La Roche-Guyon.

Collections: Galerie Kahnweiler, Paris; S.I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Catalogue of the Collection S.I. Shchukin, Moscow, 1913, No. 2, p. 2; J.A. Tugendhold, "The French Collection of S.I. Shchukin," *Apollon*, 1914, Nos. 1-11, p. 38; J.A. Tugendhold, *The First Museum of Modern Western Paintings, The Former Collection S.I. Shchukin*, Moscow-Petrograd, 1923, p. 104 (reproduced p. 103); B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. XII, p. 487; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 32, p. 25; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 719, p. 98; G. Isarlov, *Georges Braque*, Paris, 1932, No. 54, p. 16; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, No. 32, p. 338; J. Russell, *Georges Braque*, London, 1959, p. 11 (mentions that there are eight landscapes painted at La Roche-Guyon in the summer of 1909); *French Painting of the Twentieth Century, Pushkin Museum of Fine Arts Collection* (Russian and English text), Moscow-Leningrad, 1972, pl. 55 (reproduced in color).



“Cézanne is the father of us all”: every twentieth century artist in this exhibition would subscribe to Matisse’s statement. What other painter has had such a decisive influence on the course of modern art?

The son of a rich Provençal banker, Cézanne was destined for the law, but he decided to be a painter instead. Against his father’s wishes, he quit law school and enrolled at the Académie Suisse (1861), where he met Pissarro. Cézanne’s crude, romantic style and gauche, Provençal manners became the butt of fellow students; worse, his work made slow progress, and he returned discouraged to Aix-en-Provence to enter his father’s business. However, Cézanne loathed the bank, and once again (1862) renounced a professional career to study painting in Paris. His erotic theatrical scenes executed in a heavy impasto found few admirers, and he was rejected year after year by the Salon. True, Emile Zola, a childhood companion from Aix, gave him friendly encouragement, but only Pissarro sensed the potential in the work of this dedicated young man—work which was still so uneven, so indebted to Courbet and the Spanish masters (Ribera and Zurbaran), yet on occasion so powerful and personal.

During the Franco-Prussian war, Cézanne avoided conscription by taking refuge at L’Estaque, outside Marseilles, where he first worked after nature. After the war, he returned to Paris, and resumed contact with Pissarro, whom he came to regard as his master. In 1871, he joined Pissarro at Pontoise, later (1873) going on to stay with Dr. Gachet, the amateur artist and collector, at nearby Auvers. Cézanne’s association with Pissarro is crucial. As they worked together—often on the same motif—Cézanne’s palette lightened; he perceived how to analyze color and tone, and arrived at new ways of relating these two elements. Unlike the other Impressionists, he was not interested in using color to catch fleeting effects of light, but to build up form and structure, even a measure of perspective. This approach was more fundamental and infinitely more laborious than that of Renoir or Monet. As Cézanne later said, his aim “was to make of Impressionism something solid and durable, like the art of the museums.”

During the 1870s and 1880s, Cézanne’s work was repeatedly rejected by the Salon and mocked by critics and public alike, when it was exhibited at Impressionist group shows. However, the artist never wavered in his obsession “to do Poussin over again after nature.” Zola’s travesty of the artist in his novel *L’Oeuvre* (1886) was another matter; deeply hurt, he broke with his old friend.

In the same year, Cézanne’s father died, leaving a

substantial fortune. The artist could now retire to the family’s handsome house on the outskirts of Aix, the Jas de Bouffan, and devote himself to painting how and what he liked: the arid beauty of the Provençal scene—above all the Montagne Sainte-Victoire that rears up northeast of the town (e.g. Nos. 2, 5)—and portraits of his wife and other models patient enough to put up with hundreds of sittings. In some ways, inanimate objects—apples, paper flowers—suited Cézanne best, as by their very nature they were not subject to mobility or change. Only his great series of *Bathers* (e.g. No. 3) were painted from imagination.

“When color has its greatest richness, then form has its plenitude.” Here in a nutshell is what Cézanne’s later work is about. But it is to the artist’s credit that he never turned this dictum into a picture-making formula. On the contrary, his approach was always intuitive, never theoretical. Each picture was a fresh adventure into the unknown—a gamble, as Braque said, on which the artist staked everything, even his life. Sometimes Cézanne won—that is to say he managed to finish his picture—sometimes he didn’t; but he seldom lost. Far from being failures, the unfinished pictures (e.g. No. 6) often convey a fuller experience of the organic structure of things—indeed of life—than the finished ones. What mattered to Cézanne was the means, not the end.

The Master of Aix, as he came to be known, never won the official recognition—the *Légion d’Honneur*, or acceptance by the Salon—that he craved, not, let it be said, for himself, but for his work. However, before he died he had the satisfaction of being hailed as the undisputed master of the new generation of painters: Maurice Denis, Emile Bernard, Bonnard and Vuillard, and others who earlier had seen Gauguin—the artist whom Cézanne accused of having stolen “his little sensation”—as something of a Messiah. “The final outcome of the classic tradition... the Poussin of Impressionism,” Denis called him. By the year of his death—Cézanne had vowed that he would “die painting,” and he did—Matisse and the Fauves were already modifying their ideas in the light of Cézanne’s discoveries; and the future Cubists were about to push the artist’s concepts to their logical end in their quest for a new pictorial language.

The Russians, Morozov and Shchukin, were among the first collectors to recognize the genius of Cézanne. Between them, they acquired twenty-six works which cover virtually every major aspect of the artist’s development.

J.P.R.

2. L'Aqueduc (The Aqueduct) 1887-90

Oil on canvas, 35-13/16 x 28-3/8 in.

The Pushkin Museum, Moscow

In 1886, Cézanne married Hortense Fiquet, with whom he had been living for some twenty years. Six months later, his father died leaving him a fortune and his house, the Jas de Bouffan. This change in circumstances is reflected in Cézanne's work, which from now on has complete authority. The artist had finally discovered how to convey his new vision of form in terms of color, as he proceeded to reveal in a series of great landscapes executed in the neighborhood of Aix. Many of them depict the Montagne Sainte-Victoire seen through pine trees, with an aqueduct (occasionally identified as a viaduct), in the middle distance (cf. versions in the Metropolitan Museum of Art, New York; the Phillips Collection, Washington; and the Courtauld Institute, London).

Collections: A. Vollard, Paris; S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: *Gazette des Beaux-Arts*, 1904, décembre, p. 464; Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 206, p. 46; A. Vollard, *Paul Cézanne*, Paris, 1914, pl. 45; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 206, p. 115; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin, Moscow-Petrograd*, 1923, p. 148, p. 91 (reproduced); B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. 12, p. 471; E. Bernard, *Sur Paul Cézanne*, Paris, 1925, p. 141 (reproduced); P. Nurnberg, *Cézanne*, Moscow, 1926, reproduced; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 548, p. 97; L. Venturi, *Cézanne—son art, son oeuvre*, Paris, 1936, No. 477 (reproduced); A. C. Barnes and V. de Mazia, *The Art of Cézanne*, New York, 1939, p. 261 (reproduced), catalogued p. 417, No. 152; F. Jourdain, *Cézanne*, Paris, 1948, p. 8 (reproduced in color); Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow, 1957, No. 3337, p. 127, *idem*, 1961, p. 168; *French Painting in the Museums of the USSR*, (Album), Moscow, 1962, pl. 160; P. H. Feist, *Paul Cézanne*, Leipzig, 1963; R. Rusakova, *Paul Cézanne*, (Album), Moscow, 1970, pl. 5, pl. 6 (detail).

Exhibitions: Salon d'Automne, Paris, 1904, No. 15; Paul Cézanne-Vincent van Gogh, Moscow, 1926, No. 2; Paul Cézanne, Musée de l'Orangerie, Paris, 1936, No. 103 (listed as *Le Viaduc*); French Landscapes of the Nineteenth and Twentieth Centuries, Moscow, 1939; French Art from the Fifteenth-Twentieth Century, State Museum Pushkin, Moscow, 1955, p. 56; Paul Cézanne, Leningrad, 1956, No. 20; One Hundred Masterpieces from the Museum of the Soviet Union, The Tokyo National Museum, April 10-May 30, 1971, The Kyoto National Museum, June 8-July 25, 1971, No. 57; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 1 (reproduced p. 13).



3. **Le Bain (Study of Bathers)** c. 1890

Oil on canvas, 10-1/4 x 15-3/4 in.

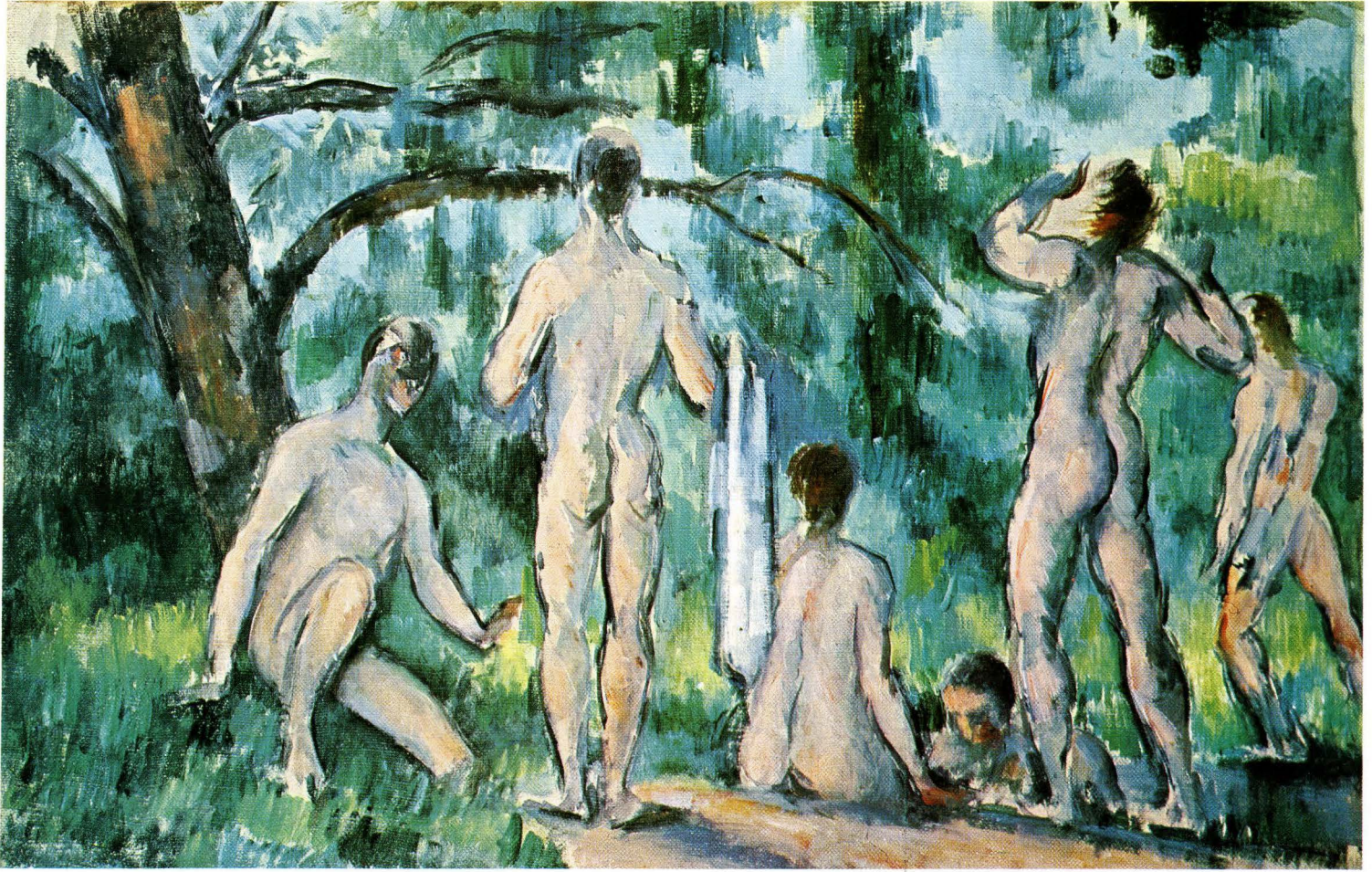
The Pushkin Museum, Moscow

Memories of hours spent swimming, and idling on the banks of the Arc, near Aix, with Emile Zola and Baptistin Baille, inspired Cézanne to return time and again to the subject of bathers. To the extent that he had to work from imagination, this was a more challenging subject than landscape or still life, which had the advantage of immobility. Cézanne discussed this problem with Emile Bernard, complaining of the lack of nude models willing to remain in fixed poses for long periods of time, also the strain of transporting huge canvases to a suitable site. Such were the obstacles to "doing Poussin over again after nature."

Collections: A. Vollard, Paris; I.A. Morozov, Moscow, 1910-18; State Museum of Modern Western Art, Moscow, 1918-31; Pushkin Museum, Moscow.

Literature: J. Meier-Graefe, *Cézanne*, Munich, 1910, p. 33 (reproduced); S. Makovsky, "French Artists from the Collection I. A. Morozov," *Apollon*, 1912, Nos. 3-4, p. 23; F. Burger, *Cézanne und Hodler*, Munich, 1913, pl. 45; *idem*, 1920, pl. 51; J. Meier-Graefe, *Cézanne and His Circle*, Munich, 1920, p. 183; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre 1925, No. 12, p. 466 (reproduced); J. Meier-Graefe, *Cézanne*, (translated into English by J. Holroyd-Reece), London, 1927, pl. LIII; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, p. 98, No. 565; A. Bertram, *The World Masters—Paul Cézanne*, London, 1929, pl. 10; N.W. Iavorskaia, *Cézanne*, Moscow, 1935 (reproduced); L. Venturi, *Cézanne—son art, son oeuvre*, Paris, 1936, No. 588 (reproduced), p. 192; B. Dorival, *Cézanne*, New York, 1948, p. 131 (reproduced); P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 219; Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow, 1961, No. 3414, p. 169; R. Huyghe, *Cézanne*, New York, 1962; P.H. Feist, *Cézanne*, Leipzig, 1963, pl. 76; R. Rusakova, *Paul Cézanne* (Album), Moscow, 1970, pl. 7 (in color).

Exhibitions: Paul Cézanne—Vincent van Gogh, Moscow, 1926, No. 12; Paul Cézanne, Leningrad, 1956, No. 16; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 3 (reproduced p. 17 in black and white, p. 130 in color).



4. Fumeur Accoudé (The Smoker) 1896-98

Oil on canvas, 37-7/16 x 28-5/16 in.

The Hermitage Museum, Leningrad

In order to explore the fullest possibilities of his subjects, Cézanne came more and more to work in series, as in *The Card Players* and *The Smokers*. The Hermitage and the Pushkin collections each contain a version of *The Smoker*. In this one, Cézanne exploits the possibilities of 'a picture within a picture.' Above the smoker's head hangs what appears to be a painting of bathers and another canvas; the still life to the left is a quotation from an earlier work (*Fruits with a Black Bottle*, 1871-72, Staatliche Museen, Berlin).

Local peasants served as models; Père Alexandre, a gardener, posed several times for *The Smoker* and *The Card Players*. The model for the Hermitage *Smoker* reappears in another version (1895-1900) in the Kunsthalle, Mannheim.

Collections: A. Vollard, Paris; I. A. Morozov (bought for 35,000 francs in 1910); State Museum of Modern Western Art, Moscow, 1918-31; Hermitage Museum, Leningrad.

Literature: J. Meier-Graefe, *Paul Cézanne*, Munich, 1910, p. 53; S. Makovsky, "French Artists from the Collection I. A. Morozov," *Apollon*, 1912, Nos. 3-4, pp. 28-29; A. Vollard, *Paul Cézanne*, Paris, 1914, pl. 44; J. Meier-Graefe, *Cézanne and His Circle*, Munich, 1920, p. 197; A. Salmon, *Cézanne*, Paris, 1923, pl. 13; T. Klingsor, *Cézanne*, Paris, 1924, p. 24; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. 12; K. Pfister, *Cézanne, Gestalt, Werk, Mythos*, Potsdam, 1927, pl. 18; J. Meier-Graefe, *Cézanne* (translated into English by J. Holroyd-Reece), London, 1927, pl. XCIX; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 566; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 748; A. Bertram, *The World Masters—Paul Cézanne*, London, 1929, pl. 5; N. W. Iavorskaia, *Cézanne*, Moscow, 1935; L. Venturi, *Cézanne—son art, son oeuvre*, Paris, 1936, No. 686 (reproduced); "L'art moderne français dans les collections des musées étrangers; Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, 11, p. 339, No. 22; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, pp. 121-122 (reproduced in color pl. 97); Catalogue Hermitage I, 1958: *Paintings from the Nineteenth and Twentieth Century*, 1958, No. 365 (reproduced), p. 444; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 299; P. H. Feist, *Cézanne*, Leipzig, 1963, pl. 38; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, Leningrad. French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 53; A. Barskaya, *Some Notes on the Paintings of Paul Cézanne, West European Art. A Collection for W. F. Lewinson-Lessing*, Leningrad, 1970, pp. 212-213.

Exhibitions: Salon d'Automne, Paris, 1904, No. 1; French Art From the Twelfth-Twentieth Century, State Hermitage, Leningrad, 1956, p. 56; Paul Cézanne, Fifty Years After his Death, Leningrad, 1956, No. 18; One Hundred Masterpieces from the Museums of the Soviet Union, The Tokyo National Museum, April 10-May 30, 1971, The Kyoto National Museum, June 8-July 25, 1971, No. 53; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 2 (reproduced p. 15 in black and white, p. 129 in color).



5. La Montagne Sainte-Victoire 1896-98

Oil on canvas, 30-3/4 x 38-7/8 in.

The Hermitage Museum, Leningrad

A Southerner by birth, Cézanne painted the Provençal scene with far more understanding of its light and structure than van Gogh, who came from the North. Cézanne would have regarded it as folly actually to paint the sun, as van Gogh did. Instead Cézanne built up his overall effect of sunlight, just as he built up the landscape itself, out of subtly juxtaposed planes of color, not vibrant little impressionist flecks. This way the light seems almost palpable, and the very bones of the landscape make themselves felt.

John Rewald and Leo Marschutz have established the exact site where Cézanne painted this view, and have photographed the mountain from that vantage point. They determined that he worked facing the western slope of the mountain, at the foot of a path leading to the Château Noir, a house in the foothills of the mountain, which the artist used as a studio until he had one built in 1901.

Collections: A. Vollard, Paris; I. A. Morozov (bought for 20,000 francs in 1907); State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: S. Makovsky, "French Artists from the Collection I. A. Morozov," *Apollon*, 1912; J. Meier-Graefe, *Cézanne und sein Kreis*. Munich, 1920, p. 141; E. Faure, *Paul Cézanne*, Paris, 1924, pl. 48; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre 1925, 12, p. 467; J. Meier-Graefe, *Cézanne* (translated into English by J. Holroyd-Reece), London, 1927, pl. XVI; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 568; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 750; J. Rewald and L. Marschutz, "Cézanne et le Château Noir," *L'Amour de l'Art*, janvier 1935, p. 18; L. Venturi, *Cézanne—son art, son oeuvre*, Paris, 1936, No. 663 (reproduced); J. Rewald, *Cézanne, sa vie, son oeuvre, son amitié pour Zola*, Paris, 1939, pl. 76, 77; A. C. Barnes and V. de Mazia, *The Art of Cézanne*, New York, 1939, p. 282 (reproduced), catalogued p. 420, No. 183; J. Rewald, *Paul Cézanne, A Biography*, New York, 1948, No. 101 (reproduced); B. Dorival, *Cézanne*, New York, 1948, p. XII (reproduced); F. Jourdain, *Cézanne*, Paris, 1948, p. 9; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, p. 339, No. 568; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, appendix IX, p. 216 (reproduced); Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 444, pl. 364; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 57. (English, French and German editions).

Exhibitions: New Burlington Gallery, London, 1936, No. 95 Paul Cézanne, Musée de l'Orangerie, Paris, 1936, No. 108; French Art from the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 56; Paul Cézanne, Fifty Years After His Death, Leningrad, 1956, No. 20; Man and His World, Montreal, 1967, No. 90; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Krölller-Müller, Otterlo, April 30-July 16, 1972, No. 5 (reproduced p. 21 in black and white, p. 131 in color).



6. Paysage en bleu (Blue Landscape) 1900-04

Oil on canvas, 40-3/16 x 32-11/16 in.

The Hermitage Museum, Leningrad

The Impressionists deserve our gratitude for throwing out the time-honored concept of working in terms of highly finished set-pieces that would make a splash at the Salon. With the exception of Renoir, they tended to work in series—likewise Cézanne. But Cézanne went even further, and rejected the idea of a finished picture. Given his highly intuitive approach, he was often unable, or unwilling to resolve every pictorial problem. Accordingly he would leave a picture unfinished, as here. This does not mean that the *Blue Landscape* is in any sense a failure. On the contrary, its success lies in the way it leaves certain options open. It has not been killed by that last brushstroke.

Morozov valued this work highly. He had reserved a place of honor in his gallery for a special late Cézanne. This is the picture he ultimately chose.

Cézanne, himself, may have been responsible for the tear (now restored) in the center of the canvas.

Collections: A. Vollard, Paris (bought by I. A. Morozov for 35,000 francs in 1912); State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: S. Makovsky, "French Artists from the Collection I. A. Morozov," *Apollon*, 1912, Nos. 3-4; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 570; L. Réau, "*La peinture française dans les musées russes*," Paris, 1929, No. 752; L. Venturi, *Paul Cézanne—son art, son oeuvre*, Paris, 1936, No. 793 (reproduced); "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, 11, p. 339, No. 26; Catalogue Hermitage I, 1958: *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, Vol. 1, p. 445; P. H. Feist, *Paul Cézanne*, Leipzig, 1963, No. 78; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 60 (English, French and German editions).

Exhibitions: Paul Cézanne, Fifty Years After His Death, Leningrad, 1956, No. 24; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 6 (reproduced p. 23).



The son of a prosperous *pâtissier*, Derain was born at Chatou, a small town near Paris on the Seine. Forsaking a career in engineering, he entered (1898) an art school supervised by Carrière, where he met Matisse. However, Derain always claimed that his real training came from studying in the Louvre, particularly French and Italian primitives. In 1900 he met—appropriately in a train smash—Vlaminck, and took a studio with him. Vlaminck had grown up in the same neighborhood but, surprisingly, the two men's paths had never crossed.

Despite military service (1900-04), Derain kept in close touch with Vlaminck, whose painting was growing increasingly radical under the impact of van Gogh. Van Gogh likewise influenced Derain, when he left the army. No less influential were the coloristic theories of the Neo-Impressionists, Cross and Signac, which helped liberate Derain's vision, as they did Matisse's.

Derain spent the summer of 1905 with Matisse at Collioure, working on a series of dazzling landscapes executed in pure colors. "Colors became charges of dynamite," he later wrote. Along with stylistically similar works by Matisse, Vlaminck and Dufy, these were shown at the Salon d'Automne of that year, in a gallery that was dubbed the "cage centrale," the artists becoming known as "Les Fauves" (wild beasts). The press crucified them, Matisse and Derain winning special notoriety in a mocking *L'illustration* article. "Unspeakable fantasies produced by people who ought to be sent back to school," wrote one critic. However, an important dealer, Ambroise Vollard liked Derain's work sufficiently to buy up the entire contents of his studio. A few months later, the Russian collector, Sergei I. Shchukin, began to acquire Derain in a big way. No. 7 seems to have been Shchukin's first purchase; ultimately he owned fourteen, mostly major works by the artist.

Shortly after the 1905 Salon d'Automne, Derain decided to try his fauve approach on a northern scene. Accordingly, he went to London and painted a series of brilliant views, which bear little relation to the dimmish light of the city he came to love, but rank among the artist's masterpieces.

In 1907, Derain returned to the Mediterranean and worked at Cassis. One of the finest paintings from this trip is *The Road in the Mountains* (No. 8). Thanks to Cézanne—specifically a memorial exhibition at the 1907 Salon d'Automne—Derain toned down his palette and used color structurally, not just to convey the brilliance of light. The influence of Picasso, whom Derain had met in 1906, is also evident in the toughness and simplifications of landscapes of this period. However, for all his new intimacy with

Picasso and Braque, and his dissatisfaction with Fauvism, Derain never joined the Cubists, who now took over from the Fauves as leaders of the avant-garde. He flirted with the movement, but in the last resort remained faithful to Cézanne, whose influence he never wholly succeeded in transcending. In 1912-14, Derain turned to Florentine and Sieneese painting for inspiration, before settling down to an eclectic, backward-looking style that owed much to early Corot, Manet and Dutch seventeenth century painting.

Derain spent the 1914-18 war in the ranks. After he was demobilized, he had an instant success with his stylish décor for Diaghilev's ballet, "La Boutique Fantasque" (1919). Equally popular were his portraits of women and nudes in the manner of Renoir. The public warmed to an artist who tempered modernity with traditionalism. Unfortunately traditionalism won the upper hand, and Derain dropped out of the modern art movement. From the twenties until his death in an automobile accident in 1954, his painting became ever more facile, but his feeling for color and "belle peinture" never left him. Even at its most bland, Derain's later work is tastefully and sensitively executed. Underneath the optimism and hedonism lurks sadness: the artist had tried, but ultimately failed to adapt the art of the past to the present day.

7. Le Port du Havre (The Port of Le Havre) 1905-06

Oil on canvas, 23-1/4 x 28-3/4 in.

Signed lower right: A. Derain

The Hermitage Museum, Leningrad

By the end of 1905, Derain had reacted against the Divisionism of Signac and Cross, advocated by Matisse, and formulated (in a letter to Vlaminck): "a new conception of light consisting in this; the negation of shadows... Every shadow is a whole world of clarity and luminosity which contrasts with sunlight; what is known as reflections. Both of us so far have overlooked this."

In another letter to Vlaminck, Derain said: "I believe that the problem to be faced is rather that of grouping forms in light and then harmonising them, while, at the same time, representing the matter available." Critics of the period did not appreciate the seriousness of the artist's intentions. "The easy juxtaposition of his complementary colors," wrote Vauxcelles (who invented the word "fauve"), "will seem to some no more than puerile. His painting of ships... would do well as decorations for a nursery."

In 1906 Derain visited Le Havre, where he is traditionally said to have painted this picture. However, as John Rewald has pointed out, this little harbor with its red roofs and green hill bears no relation to the vast industrial complex of Le Havre. It is more likely to represent a small Mediterranean port: Collioure, L'Estaque, or Cassis.

Collections: Galerie Kahnweiler, Paris; S. I. Shchukin, Moscow, 1914-18; State Museum of Modern Western Art, Moscow, 1918-30; Hermitage Museum, Leningrad.

Literature: P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 238 (listed as *A Harbor*); B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. 785; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 150; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 785; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 160; Catalogue of the Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 381; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 237; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 50 (English, French and German editions).

Exhibitions: Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 75, Paris, 1965-66, No. 77; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 10 (reproduced p. 31).



8. La Route dans la montagne (The Road in the Mountains) 1907

Oil on canvas, 31-1/2 x 39 in.

The Hermitage Museum, Leningrad

Painted at Cassis, a small port on the Mediterranean. On the way there, Derain had visited Picasso, who had become a close friend, and the latter's influence can be discerned in the simplified and flattened forms and heavy outlines of the present picture. The impact of Cézanne is also evident in a new feeling for structure. Light was no longer the primary consideration; color was now used to conjure up form and space. "It became necessary for us to return to more cautious attitudes," the artist later wrote. This picture and others done the same summer herald the end of Fauvism.

Collections: Bought in 1908 by I. A. Morozov for 250 francs at the Salon des Indépendants; State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: S. Makovsky, "French Artists from the Collection I. A. Morozov," *Apollon*, 1912, Nos. 3-4, p. 20 (listed as *Landscape*); B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. 12; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 167; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 801; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 160, appendix p. 220 (reproduced); Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 382; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 236; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 51 (English, French and German editions).

Exhibitions: Salon des Indépendants, Paris, 1908, No. 6458; Chefs-d'œuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, Paris, 1965-66, No. 76; André Derain, National Gallery of Scotland, Edinburgh, 1967; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings in the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 11 (reproduced p. 33).



“A martyr to her own consuming vision of herself.” Thus Wayne Andersen describes Gauguin's half-Peruvian grandmother, Flora Tristan, a militant revolutionary and heroine to French workers. Much the same could be said of her grandson. Certainly he inherited her fire, her flamboyance, her ego; and the early years he spent with her eccentric family in Peru left him with a nostalgia for the tropics.

In 1859, Madame Gauguin (her journalist husband had died ten years earlier) brought her family back to France. A sulky, recalcitrant youth, Gauguin joined the merchant marine (1865), and for five years indulged his wanderlust in trips round the world. While at sea, Gauguin began to draw. When he left the navy to settle down in Paris as a stockbroker's clerk, he continued amateurishly to paint. Marriage to a Danish girl (1873) and success in business brought him increased prosperity but no inner satisfaction. Painting, on the other hand, fulfilled him. From a hobby, it became an obsession. He exhibited a landscape at the Salon in 1876. More important, he met Pissarro and, through him, Cézanne. He was soon avidly collecting works by the Impressionists, and actually exhibited with them (1882–84). In 1883, Gauguin decided to quit Paris and his job, and set up as a full-time artist in Rouen. His wife, pregnant with her fifth child, could not face a bohemian existence and departed for Copenhagen.

Gauguin was not an innately gifted painter, but he had an obstinate faith in his destiny as a rebel artist, also the ruthlessness, perseverance and imagination required to become one. Characteristically, he borrowed whatever he wanted from Pissarro and the Impressionists, from Seurat and the Neo-Impressionists, from artists as different as Degas and Cézanne, and then jeeringly discarded them. Again, characteristically, he parlayed these winnings into an up-to-date and personal style, which stood him in good stead when he went to Brittany (1886) in quest of a new way of life, and an authoritative new image. But Gauguin's ultimate goal was the tropics, and in 1887 he set sail, with the painter Charles Laval, for Panama—they worked on the canal—and Martinique, which provided him with colorful local subjects. Beset by poverty and illness, Gauguin returned to Paris, before going once more to Brittany, where his style flourished, gaining in suppleness and simplicity, as witness *Jacob Wrestling with the Angel* (1888), his first real masterpiece.

At van Gogh's urging, Gauguin left Brittany (October, 1888) for Arles in the south of France, where the Dutchman envisaged the “little yellow house” he had taken as an artistic commune, “a studio of the south.” Thanks to temperamental differences, this visit instead of sealing,

sundered the partnership of the two artists. And when van Gogh, foiled in an attempt to stab his fellow artist, turned the knife on himself, Gauguin fled back to Brittany. Ill-starred as this relationship was, Gauguin profited from it.

Back in Brittany, Gauguin continued his stylistic researches, deriving inspiration from Japanese prints, *images d'Epinal*, and illustrations by Randolph Caldecott and Kate Greenaway. The most important new source of ideas was the much younger Emile Bernard, with whom Gauguin conceived what came to be known as the “Synthetist” style: “a synthesis of form and color derived from observation of the dominant element only” (Gauguin's words). Subsequently the two artists quarreled, both taking credit for the invention of Synthetism.

Through his friendship with the even younger Sérusier, Gauguin became the Messiah of the new generation of artists, particularly the “Nabis,” Bonnard, Vuillard and Maurice Denis. But Gauguin's revolutionary vision found little favor with buyers, and he left for Tahiti in search of an Eden more primitive and more tropical than Brittany. There followed a succession of dazzling pictures, primitive but highly sophisticated in their eclecticism. Gauguin draws on Tahitian legends and Christian themes; quotes from Egyptian, Greek and Javanese bas-reliefs; and borrows from artists as different as Prud'hon, Puvis de Chavannes, Manet and Redon.

By August, 1893, Gauguin was back in France—penniless. An inheritance briefly made life easier, but the exhibit of forty-one of his best Tahitian pictures at Durand-Ruel was a fiasco. Even Pissarro accused him of “pillaging the savages of Oceania.” September, 1895 found the artist once again in Tahiti. The last period in Oceania was a tragic *dégringolade*. Gauguin eked out a living by sales to the dealer, Ambroise Vollard, and his perceptive patron, Gustave Fayet, whose great group of Gauguins was bought *en bloc* by the Russian collector, Shchukin. The artist fought with local officials, with his women and friends. His newborn daughter died; money from Europe repeatedly failed to arrive; and massive heart attacks nearly killed him. Yet somehow he survived to paint his large masterpiece, *Where do we come from? What are we? Where are we going?* (1897), then made his way to the mountains and took a massive dose of arsenic. Amazingly he failed to die.

Gauguin hated the way missionaries were cleaning up Tahiti, and in 1901 moved to the more primitive Marquesas Islands, where cannibalism was still practiced. There he died, whether from heart disease, an overdose of morphine, or poison, nobody is quite certain.

J.P.R.

9. Nature morte aux fruits (Still Life with Fruit) 1888

Oil on canvas, 16-15/16 x 22-7/8 in.

Signed and dated lower right: *à mon ami Laval 88 P Go*

The Pushkin Museum, Moscow

Painted after Gauguin's return from Martinique, where he lived from April to December, 1887. Already evident is Gauguin's rejection of Impressionism in favor of a more expressive use of colors, increasingly defined contours and an almost total lack of recession.

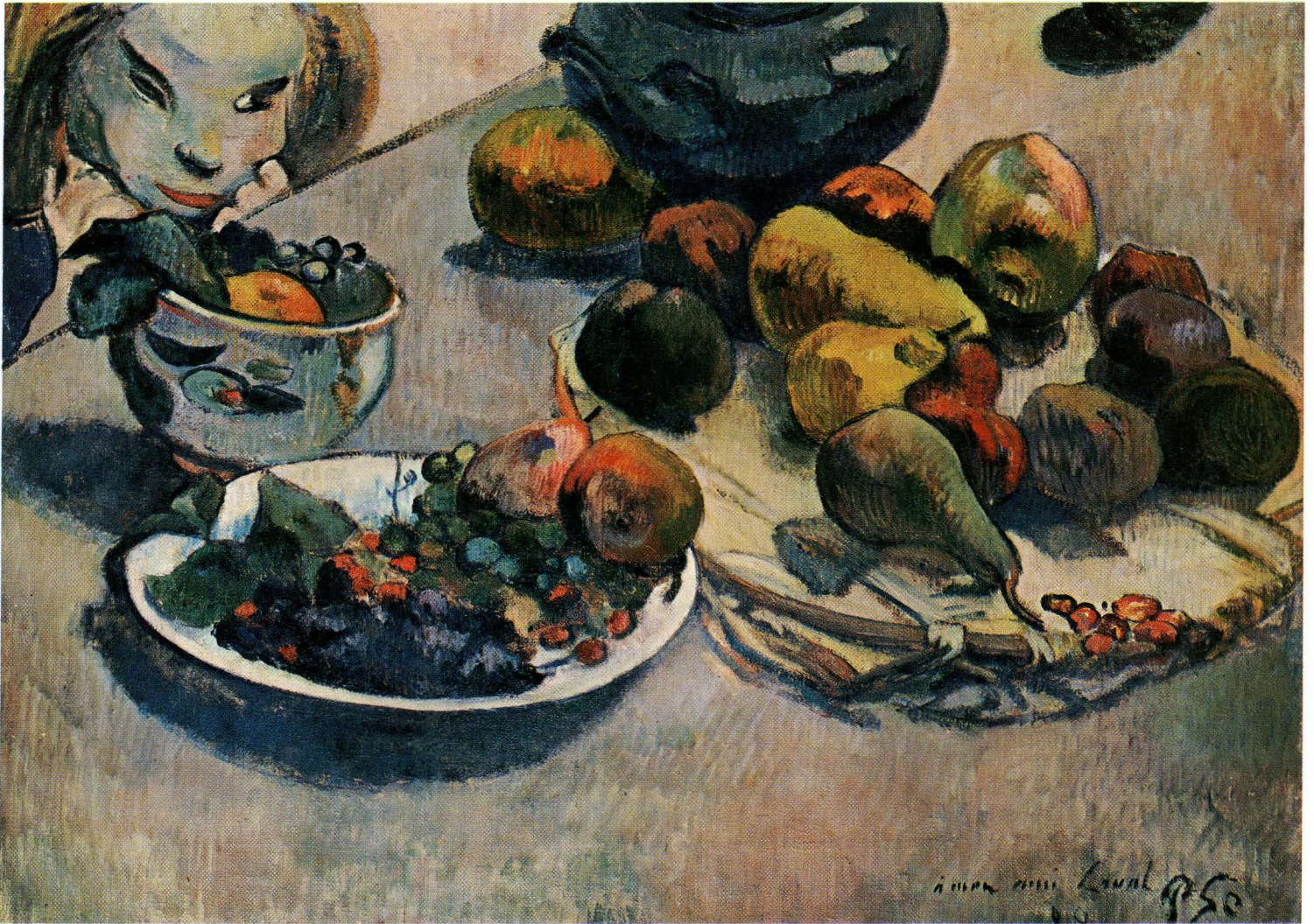
The mischievous-looking character peering over the table has been identified as a likeness of Meyer de Haan. However, it is surely a girl, to judge by a similar, but more melancholy-looking figure in Gauguin's *Vineyard at Arles with Breton Women* painted later the same year.

Gauguin gave this still life to his friend and fellow artist, Charles Laval, who had accompanied him to Martinique. Two years earlier, Gauguin had painted a still life with a portrait of Charles Laval (Private Coll., New York).

Collections: Charles Laval, Paris; Galerie Druet, Paris; S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1914-48; Pushkin Museum, Moscow.

Literature: *Catalogue of the Collection S. I. Shchukin*, Moscow, 1913, No. 32; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1 and 2, p. 39; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, p. 29; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*, Moscow-Petrograd, 1923, p. 48; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 87, p. 32; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 829, p. 107; "L'art moderne français dans les musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, No. 87, p. 341; L. van Dovski, *Gauguin*, 1950, No. 104, p. 342; G. Wildenstein, *Paul Gauguin*, Paris, 1964, No. 288; W. Jaworska, *Gauguin et l'École de Pont-Aven*, Neuchâtel, 1971, p. 110 (reproduced).

Exhibitions: Paul Gauguin, Moscow, 1926, No. 3; Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 59, Paris, 1965-66, No. 56; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 13 (reproduced p. 37).



10. Au Café (Madame Ginoux) (Café at Arles) 1888

Oil on canvas, 28-5/16 x 36-1/4 in.

Signed and dated lower right, on the table: *P. Gauguin 88*;

lower left on the side of the billiard table: *P. Gauguin 88*

The Pushkin Museum, Moscow

Gauguin and van Gogh both painted the Café de la Gare and portraits of Madame Ginoux, the owner's wife. Gauguin expressed distaste for the café; however, van Gogh liked the ambience of the place, and evoked it in his haunting *Night Café*, (once owned by Morozov).

Gustave Coquiot relates that van Gogh painted a portrait of Madame Ginoux in an hour, while Gauguin made a charcoal portrait of her, all the while saying: "Madame Ginoux, Madame Ginoux, your portrait will someday hang in the Louvre in Paris." In fact, one version, did end up in the Louvre. Van Gogh painted several versions after Gauguin's drawing, while in the Saint-Rémy asylum.

Collections: A. Vollard, Paris; I. A. Morozov, Moscow, 1908-18 (bought for 8,000 francs); State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Lettre de Gauguin à Emile Bernard, novembre, 1888, (*Lettres de Paul Gauguin à Emile Bernard, 1888-91*, Genève, 1954); S. Makovsky, "French Artists from the Collection I. A. Morozov," *Apollon*, 1912, Nos. 3-4, pp. 15, 20; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. 12, p. 471; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 103, p. 34; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 845, p. 109; *Lettres de Gauguin à sa femme et à ses amis*, edited by M. Malingue, Paris, 1946, No. LXXV; A. Meyerson, "Van Gogh and the School of Pont-Aven," *Konsthistorisk Tidskrift*, December, 1946, p. 144; title: "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950 No. 103, p. 341; Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow, 1957, p. 38, *idem.*, 1961, p. 53; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, pp. 124, 126 (reproduced in color pl. 101); *Correspondance Complète de Vincent van Gogh*, Paris, 1960, III, pp. 266, 453, 464; J. Rewald, *Post-Impressionism—From van Gogh to Gauguin*, New York, 1961, pp. 252, 254, 260, 355 (reproduced p. 251, entitled *The Night Café*); R. Cogniat and J. Rewald, *Paul Gauguin, Carnet de Croquis*, 1961, p. 29; C. Prokofiev, *French Art in the Museums of the USSR*, Moscow, 1962, No. 153; G. Wildenstein *Paul Gauguin*, Paris, 1964, I, No. 305; A. S. Kantor-Gukovskaya, *Paul Gauguin, His Life and His Work*, Moscow-Leningrad, 1965, pp. 71-73; Roskill, M., *van Gogh, Gauguin, and the Impressionist Circle*, London, 1970, p. 142 (reproduced p. 120); R. Charmot, *French Paintings in Russian Museums* (English translation by Muriel Dubois-Ferrière), Geneva, 1970, pl. 25 (reproduced in color).

Exhibitions: Artists from Paris, Paris and Germany, 1906, No. 80; Paul Gauguin, State Museum of Modern Western Art, Moscow, 1926, catalogue p. 7; French Art From the Fifteenth-Twentieth Century, State Museum Pushkin, Moscow, 1955, catalogue p. 27; French Art From the Twelfth-Twentieth Century, State Hermitage, Leningrad, 1956, catalogue p. 12; French Art From the Second Half of the Nineteenth Century, State Museum Pushkin, Moscow, 1960, catalogue p. 12; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow, and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 14 (reproduced p. 39 in black and white, p. 133 in color).



11. *Eh quoi, tu es jalouse? (What, Are You Jealous?, Aha oe Feii?)* 1892

Oil on canvas, 26 x 35 in.

Signed and dated with title lower center: *P. Gauguin 92*

lower left: *Aha oe Feii*

The Pushkin Museum, Moscow

Painted during Gauguin's first voyage to Tahiti. His attachment to the picture must have been strong, for when he sent it to an exhibition in Copenhagen in 1892, he wrote his wife, Mette, imploring her not to sell it for less than 800 francs. Three years later, however, it was sold to Leclanché for 500 francs at a sale of Gauguin's works in Paris.

The impressive central figure reappears in several of Gauguin's compositions (e.g. *Le Grand Buddha*, 1899, The Pushkin Museum, Moscow). Apparently, the pose was inspired by the photograph of a Dionysiac statue in the artist's possession.

In 1919, Charles Morice summed up the mood of this scene:

"In graceful, animal positions of repose two sisters, who have just bathed, linger on the riverbank in spite of the heat and speak of loves of yesterday, of tomorrow. A quarrel—a memory, and what—are you jealous?"

Collections: Vente Gauguin, 18 February, 1895, Hôtel Drouot (No. 19, sold for 500 francs); Leclanché, Paris; S. I. Shchukin, Moscow, until 1918; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, p. 8; J. A. Tugendhold, "The Collection of S. I. Shchukin," *Apollon*, Moscow, 1914, Nos. 1-11, pp. 19, 20; C. Morice, *Gauguin*, Paris, 1919, p. 191; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*, Moscow-Petrograd, 1923, p. 48; J. de Rotonchamp, *Paul Gauguin*, Paris, 1925, p. 137; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 832, p. 108; P. Gauguin, *Lettres de Gauguin à sa femme et à ses amis*, edited by M. Malingue, Paris, 1946, pp. 236-237; P. Gauguin, *Lettres à Georges Daniel de Monfried*, edited by Mme Joly-Segalen 1950, pp. 59-62; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, No. 90, p. 341; L. van Dovski, *Gauguin*, 1950, No. 284, p. 349; D. Sutton, "Notes on Gauguin apropos a Recent Exhibition," *Burlington Magazine*, March 1956, p. 91; Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow, 1957, p. 38 (*idem*, 1961, p. 54); C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, pp. 130, 134, 168, note 106a (reproduced in color pl. 103); R. Field, *Gauguin, Collected Work*, (Coll. "Génies et Réalités"), Paris, 1960, p. 161; G. Wildenstein, *Paul Gauguin*, Paris, 1964, I, No. 461 (reproduced); R. Charlot, *French Paintings in Russian Museums* (English translation by Muriel Dubois-Ferrière), Geneva, 1970, p. 52 (reproduced in color pl. 24).

Exhibitions: Gauguin, Bâtiment des expositions libres, Copenhagen, 1893, No. 163; Oeuvres récentes de Gauguin, Durand-Ruel, Paris, 1893, No. 18; State Museum of Modern Western Art, Moscow, 1926, No. 7; French Art from the Fifteenth-Twentieth Century. State Museum Pushkin, Moscow, 1955; French Art From the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956; French Art from the Second Half of the Nineteenth Century, State Museum Pushkin, Moscow, 1960.



12. Bé Bé—Naissance du Christ à la tahitienne (Tahitian Nativity) 1896

Oil on canvas, 26 x 29-1/2 in.

Signed and dated with title lower left: *Bé Bé P. Gauguin 96*

The Hermitage Museum, Leningrad

After he returned to Tahiti in 1895, Gauguin painted a series of pictures interpreting New Testament themes in terms of Tahitian imagery, just as he had earlier set biblical scenes in a contemporary Breton context (e.g. *Jacob Wrestling with the Angel*, 1888, National Gallery of Scotland, Edinburgh). A recent incident in the artist's life should also be taken into consideration; in 1896, Gauguin's Tahitian mistress gave birth to a daughter, who lived for only a few days. This event probably inspired this and another canvas, *The Birth of Christ (Te Tamari no atua*, 1896, Munich). In both compositions, Gauguin has borrowed the stable setting from a picture by Tassaert, formerly in the collection of the artist's guardian, Gustave Arosa.

Collections: A. Vollard, Paris; S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-31; Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 27; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-2; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 27; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*. Moscow-Petrograd, 1923, p. 52; E. Wiese, "Paul Gauguin, Two Decades After His Death," *Yearbook of Modern Art*, Leipzig, 1924; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 836, p. 108; "L'art moderne français dans les musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, No. 94, p. 341; L. van Dovski, *Gauguin*, 1950, No. 331, p. 351; Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 371; B. Dorival, *Gauguin*, Paris, 1960, p. 59; R. Field, *Plagiaire ou Créateur? Gauguin*, Paris, 1960, p. 143; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 205; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964; G. Wildenstein, *Paul Gauguin*, Paris, 1964, I, No. 540; A. S. Kantor-Gukovskaya, *Paul Gauguin, His Life and Work*, Leningrad-Moscow, 1965, pp. 150, 151 (reproduced p. 42); J. Cachin, *Gauguin*, Paris, 1968, pp. 156, 157; A. N. Izergina and Staff of the Hermitage, *The Hermitage Leningrad, French Nineteenth Century Masters*, Prague-Leningrad, 1968, Nos. 76, 77 (English, French and German editions).

Exhibitions: La Libre Esthétique, Brussels, 1897, No. 281 (listed as *Bébé*, 1896, 600 francs); Gauguin, Galerie Vollard, Paris, 1903, No. 28; Salon d'Automne, Paris, 1906, No. 68 (listed as *Bébé* Coll. Vollard); Gauguin, State Museum of Modern Western Art, Moscow, 1926, No. 16; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 17 (reproduced p. 45).



13. Maternité (Maternity, Women by the Sea) 1899

Oil on canvas, 37 x 28-5/16 in.

Signed and dated lower right: *Paul Gauguin 99*

The Hermitage Museum, Leningrad

Themes of fertility and maternity are a recurrent feature of Gauguin's Tahitian paintings. Here a mother nurses her child, a young woman carries a basket of ripe fruit, another clutches a bouquet of flowers. The latter is a quotation from Puvis de Chavannes, an artist from whom Gauguin frequently borrowed. As in Puvis' compositions, a pervasive feeling of serenity is conveyed by calm, classical poses. Gauguin uses these poses repeatedly; for instance, the central figure reappears in *Tahitian Woman with Flowers* (1899, Metropolitan Museum of Art, New York) and in *Te Avae No Maria* (No. 14).

Gauguin painted another version of this picture (Coll. David Rockefeller, New York). Undated, but probably earlier, it was sold after Gauguin's death at an auction of his possessions at Atouana in La Dominique. In the Rockefeller picture, the group of figures fills the entire canvas, and there is less indication of distance in the background.

The present work, along with *Te Avae No Maria* (No. 14), was included in Gauguin's last shipment to Vollard.

Collections: A. Vollard, Paris, 1903; S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1914-48; Hermitage Museum, Leningrad.

Literature: *Mir Iskusstva (The World of Art)*, 1904, Nos. 8-9; *Apollon*, 1910, No. 10; Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 25; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-2; J. A. Tugendhold, *Problems and Characteristics*, Moscow, 1915; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 25; J. de Rotonchamps, *Paul Gauguin*, Paris, 1925, p. 221; L. Réau, *La peinture française dans les musées russes*, Paris 1929, No. 841, p. 108; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, 11, No. 99, p. 342; G. Wildenstein, "L'Idéologie et l'esthétique dans les deux tableaux clés de Gauguin," *Gazette des Beaux-Arts*, janvier-avril, 1958, p. 157; C. Sterling, *Great French Painting in the Hermitage*, 1958, p. 134 (reproduced in color pl. 105); Catalogue of the Hermitage I, 1958: *Paintings from the Nineteenth and Twentieth Century*, 1958, No. 8979, p. 373; G. Wildenstein, *Paul Gauguin*, Paris, 1964, 1, No. 581; A. S. Kantor-Gukovskaya, *Paul Gauguin, His Life and Work*, Leningrad-Moscow, 1965, pp. 162-163 pl. 48; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, Leningrad, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 84 (English, French and German editions).

Exhibitions: Gauguin, Galerie Vollard, Paris, 1903, No. 8; Gauguin, State Museum of Modern Western Art, Moscow, 1926, No. 21; French Art from the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, Pushkin Museum, Moscow, 1956, p. 17; *La femme et l'artiste*, Bordeaux, 1964; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 18 (reproduced p. 47).



14. Femme tenant des fleurs (Woman Holding Flowers, Te Avae No Maria) 1899

Oil on canvas, 36-5/8 x 28-3/8 in.

signed and dated with title lower left: *TE AVAE NO MARIA*

Paul Gauguin 1899

The Hermitage Museum, Leningrad

Gauguin here repeats the young girl in *Maternité* (No. 13) and in other canvases (e.g. *Rupe Rupe*, 1899, Hermitage Museum, Leningrad), which derives from a figure in a Puvis de Chavannes composition.

Woman Holding Flowers was included in Gauguin's last shipment to Vollard.

Collections: A. Vollard, Paris, 1903; S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow; after 1930, Hermitage Museum, Leningrad.

Literature: J. A. Tugendhold, *The Life and Work of Paul Gauguin*, Moscow, 1918; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 29; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*, Moscow-Petrograd, 1923, p. 138; E. Wiese, "Paul Gauguin, Two Decades After His Death," *Yearbook of Modern Art*, Leipzig, 1924; J. de Rotonchamp, *Gauguin*, Paris, 1925, p. 221; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 842; L. van Dovski, *Gauguin*, 1950, No. 361, p. 353; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, No. 100, p. 341; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 134, Appendix (reproduced p. 217); G. Wildenstein, "L'Idéologie et l'esthétique dans les deux tableaux clés de Gauguin," *Gazette des Beaux-Arts*, January-April, 1958; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, pp. 210-211; G. Wildenstein, *Paul Gauguin*, Paris, 1964, No. 586; A. S. Kantor-Gukovskaya, *Paul Gauguin, His Life and work*, Leningrad-Moscow, 1965, p. 172, pl. 47; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 86 (English, French and German editions).

Exhibitions: Gauguin, State Museum of Modern Western Art, Moscow, 1926, No. 23; French Art from the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 71; One Hundred Masterpieces of Modern Painting from the Soviet Union, The Tokyo National Museum, April 10-May 30, 1971, The Kyoto National Museum, June 8-July 25, 1971, No. 56 (reproduced in color).



TE AVAC NO MARIA
Zé Siqueira 1932

15. Tournesols sur un fauteuil (II) (Sunflowers) 1901

Oil on canvas, 28-1/2 x 35-5/8 in.

Signed and dated lower right: *Paul Gauguin 1901*

The Hermitage Museum, Leningrad

In 1901 Gauguin left Tahiti for the more primitive and lonely island of Hiva-Oa. He had hoped that the change would enable him to strike out in new directions, but increasing illness kept him to his hut, hence his reliance on still lifes. Like van Gogh, Gauguin loved sunflowers, and asked Daniel de Monfreid to send him seeds from France.

The eye-like configuration at the top of this composition has been interpreted as an evil eye, or simply as another sunflower. It is also possible that the artist is referring to Odilon Redon, who used a similar motif in *Dans le Rêve* (1879), an album of ten lithographs. Whatever its meaning, the monstrosity-like form enhances the eerie atmosphere of this still life.

A smaller version of this theme, with a landscape view from the window, exists in the Bührlé Collection (Zurich).

Collections: S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-31; Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 22; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-2, p. 38 (reproduced p. 48); P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 22; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*. Moscow-Petrograd, 1928, p. 48; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 101; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 843; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, 11, No. 115, p. 134; Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, No. 6516, p. 373; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 298; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964; G. Wildenstein, *Paul Gauguin*, Paris, 1964, I, No. 603; A. S. Kantor-Gukovskaya, *Paul Gauguin, His Life and Work*, Leningrad-Moscow, 1965, p. 169, pl. 49; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage Leningrad, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 87 (English, French and German editions).

Exhibitions: Gauguin, State Museum of Modern Western Art, Moscow, 1926, No. 27; Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 62, Paris, 1965-66, No. 59. From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 19 (reproduced p. 49).



Van Gogh grew up among strict Calvinists (his father and grandfather were pastors) at Zundert in Brabant (Holland) near the Belgian frontier. He was a normal, sociable youth; mental illness was yet to come. The main trouble was that hardly anyone, except his brother Theo, responded to his passionate exuberance, hence the growing isolation that affected his later life so tragically.

In 1869, van Gogh got his first job as a salesman in the Hague branch of the Goupil gallery (formerly owned by his uncle Vincent). After four years, he was transferred to Goupil's London branch. Here, he met with his first romantic defeat, at the hands of his landlady's daughter, Ursula, who twice refused his proposal of marriage. In May 1875, depressed and disappointed, he went to Paris. He read avidly, especially the Bible, and attended church and synagogue services. Meanwhile, his outspoken opinions and irritability resulted in his dismissal from Goupil's.

Returning to England, van Gogh worked first as a schoolteacher, then as a lay preacher in a Methodist school, before returning to Holland where he briefly had a job with a bookseller in Dordrecht. Time and again he went home to confront the wrath of his father, who finally had him enrolled in an evangelical school in Brussels. Tiring of that, van Gogh went to the Borinage region of Belgium, where he ministered to the coal miners. But his evangelism and asceticism prompted more sarcasm than praise, and he was relieved of his mission in 1880.

From 1880 until 1886, van Gogh led a peripatetic existence between Brussels, Etten, The Hague, Drenthe, Neunen and Antwerp. Once again, his hopes for domestic tranquility were dashed: rejected by his cousin Kee, he tried living with an alcoholic prostitute and her child. At the same time (1880) he seriously took up drawing and painting. He was virtually self-taught, apart from lessons with Anton Mauve in The Hague, and at the Academy in Antwerp, where he fell under the spell of Rubens and first purchased Japanese prints. Van Gogh's earliest significant pictures portray somber peasant subjects, executed in dark thick paint, for instance, the series of *Potato Eaters* (1885), which reflect his sympathy with the poor, as well as the impact of books by Michelet and Zola.

Joining Theo, now director of Goupil's, in Paris (1886), van Gogh was overwhelmed by the Impressionists. Through Theo, who continued to support him financially and morally, he met Pissarro, Degas, Gauguin and Signac; and at Cormon's studio, where he studied, he became friendly with Lautrec and Emile Bernard. As a result his palette lightened, and he adopted the subject matter and brushwork of the Impressionists. He also experimented with Seurat's

pointillist technique. All this time van Gogh worked at fever pitch, producing more than two hundred paintings, including twenty-three self-portraits, in twenty months.

In the mistaken idea that Provence would be a substitute for Japan—a country he had never visited, but for which he had a cult—van Gogh moved to Arles (February, 1888). He continued to make stylistic experiments, trying the "cloisonné" style of the Pont-Aven School (e.g. No. 16), and, again drawing inspiration from Japanese prints, as in *Drawbridge Near Arles* (1888); he also studied artists as different as Giotto, Millet and Puvis de Chavannes. Soon he hit his stride. Rejecting the Impressionists' naturalistic palette and the Divisionists' pointillism, he began using a heavy impasto and intense color, often for symbolic reasons. Yellow, for instance, conveyed the fusing, regenerative force of the sun. His subjects, too, involved a private kind of symbolism, as the artist explained in the eloquent and revealing letters he wrote to his brother. For the next two years van Gogh's artistic courage and energy knew no bounds, and he proceeded to paint with a freedom and spontaneity that no previous Western artist had possessed. Thanks largely to him, Fauvism and Expressionism became possible.

Van Gogh's ambition was to establish an artistic commune in his "little yellow house." But only Gauguin took him up on the idea—with disastrous consequences. Although they exerted a mutual influence on one another (see No. 10), they argued incessantly. Following one such drunken row, van Gogh retired to his room and slashed off part of his left ear.

After leaving the hospital at Arles (see No. 17), van Gogh recovered only to relapse and have himself committed (May, 1889) to the asylum at Saint-Rémy. There he painted hauntingly evocative landscapes of the fields and cypress hedges of the Alpilles. When the weather prevented him from working out-of-doors, he painted from reproductions of Delacroix, Daumier and Millet.

In May, 1890, Theo arranged for his brother to be put in the care of Dr. Gachet, an art collector and amateur painter, at Auvers. Van Gogh's first paintings at Auvers are relatively calm (No. 18), but his brushwork soon becomes more violent and expressive. On July 27, near the site of the wheatfield with crows which he had painted several days earlier, the artist shot himself in the chest. He managed to stagger back to his room at the Café Ravoux, where he died two days later, in the presence of the ever-loyal Theo.

A.J.M.

16. Vue de l'Arène à Arles (Arena at Arles) 1888

Oil on canvas, 28-3/4 x 36-2/16 in.
The Hermitage Museum, Leningrad

On his arrival at Arles in October, 1888, Gauguin showed van Gogh Emile Bernard's *Women on a Green Meadow in Brittany*. Van Gogh was fascinated by the picture and copied it in watercolor. And the influence of Bernard's "cloissonné" style, with its heavy outlines and flat areas of color manifests itself in this and other works of the period. Note also the influence of Japanese prints on the stylized figures of the two Arlésiennes under the red sunshade.

In the 1950s and 1960s Picasso executed numerous paintings, drawings and prints of bull-fight scenes in the Roman arena depicted here.

Collections: In the collection of S. I. Shchukin by 1905, Moscow; State Museum of Modern Western Art, Moscow, 1918-31; Hermitage Museum, Leningrad.

Literature: *Iskusstvo (The Arts)*, II (reproduced with the title *Bullfight*); J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-2; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 34, p. 72; J. A. Tugendhold, *The First Museum of Modern Western Paintings, The Former Collection S. I. Shchukin*, Moscow-Petrograd, 1923; M. Osborn, "Modern Art in Russian Museums and Collections," *Cicerone*, 1924, p. 901; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 78; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1141; W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period—Arles, Saint-Rémy, and Auvers-sur-Oise* (complete catalogue), Amsterdam, 1937, No. 101 (Arles); J. B. de la Faille, *Vincent van Gogh*, Paris-London, New York, 1939 (Hyperion), No. 556; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 7, p. 348; V. van Gogh, *Verzamelde Brieven van Vincent van Gogh (Collected Letters of Vincent van Gogh)*, Amsterdam, 1952-54, Vol. IV, letter 3; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, pp. 141-142, p. 149 (reproduced in color); Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 291, pl. 286; P. Cabanne, *van Gogh*, Paris, 1961, p. 156; P. Des-cargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 198; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 64 (English, French and German editions); J. B. de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*, Amsterdam, 1970, No. 548; M. Roskill, *Van Gogh, Gauguin, and the Impressionist Circle*, London, 1970, p. 125, pl. 95.

Exhibitions: Van Gogh, State Museum of Modern Western Art, Moscow, 1928; French Art from the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 11; Vincent van Gogh, Musée Jacquemart-André, Paris, 1960, No. 47; Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 63, Paris, 1965-66, No. 60; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 21 (reproduced p. 53 in black and white, p. 135 in color).



17. **Portrait du docteur Rey (Portrait of Doctor Rey)** 1889

Oil on canvas, 25-5/16 x 20-7/8 in.

Signed and dated lower right: *Vincent Arles 89*

The Pushkin Museum, Moscow

Van Gogh said that portraiture brought out his deepest feelings. Certainly the artist's penetrating portraits reveal his passionate involvement with the friends who posed for him—always at his request. Dr. Félix Rey was the house surgeon at the Arles hospital, where van Gogh was committed after slicing off the lower lobe of his ear. A competent and kindly man with a passion for Rembrandt, Dr. Rey tried to cure the artist of his emotional as well as his physical wound. In gratitude, van Gogh presented the doctor with this glowing portrait on January 7, 1889. Dr. Rey sold it to the dealer, Ambroise Vollard, in 1900.

Collections: Docteur Rey, Arles, 1889-1900; Galerie Vollard, Paris; P. Cassirer Gallery, Berlin; Galerie E. Druet, Paris, 1908; S. I. Shchukin, Moscow, 1909-18; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 33, p. 8; J. A. Tugendhold, "The French Collection of S. I. Stchoukine," *Apollon*, 1914, p. 42, pp. 38-39 (reproduced in color); B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, 1924, No. 12, p. 473, pl. 37; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 80, p. 31; V. Doiteau and E. Leroy, "Vincent van Gogh et le drame de l'oreille coupée," *Aesculape*, July, 1932, pp. 42-47; W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period—Arles, Saint-Rémy, and Auvers-sur-Oise* (complete catalogue), Amsterdam, 1937, letters 568, 569, and 571; J. B. de la Faille, *Vincent van Gogh*, Paris, London, New York, 1939 (Hyperion), No. 526; J. Leymarie, *van Gogh*, Paris-New York, 1951, pp. 122-123; V. van Gogh, *Verzamelde Brieven van Vincent van Gogh (Collected Letters of Vincent van Gogh)*, Amsterdam, 1952-54, Vol. III, letters 568, 571; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 145, p. 153 (reproduced in color); Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow, 1961, p. 53; J. Rewald, *Post Impressionism—From van Gogh to Gauguin*, New York, 1962 (second edition), p. 314 (reproduced); J. B. de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*, Amsterdam, 1970, No. 500.

Exhibitions: Paul Cézanne—Vincent van Gogh, State Museum of Modern Western Art, Moscow, 1926, No. 7; French Art from the Twelfth-Twentieth Century, State Hermitage Museum Leningrad, 1956; Vincent van Gogh, 1853-1890, Musée Jacquemart-André, Paris, 1960, No. 49a; Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 64, Paris, 1965-66, No. 61; Masterpieces of Modern Painting from the Soviet Union, Tokyo National Museum, April 10-May 30, 1971, The Kyoto National Museum, June 8-July 25, 1971; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 22 (reproduced p. 55 in black and white, p. 136 in color).



Vincent
Gauguin

18. Les Chaumières (Cottages, Auvers) 1890

Oil on canvas, 23-1/4 x 28-5/16 in.

The Hermitage Museum, Leningrad

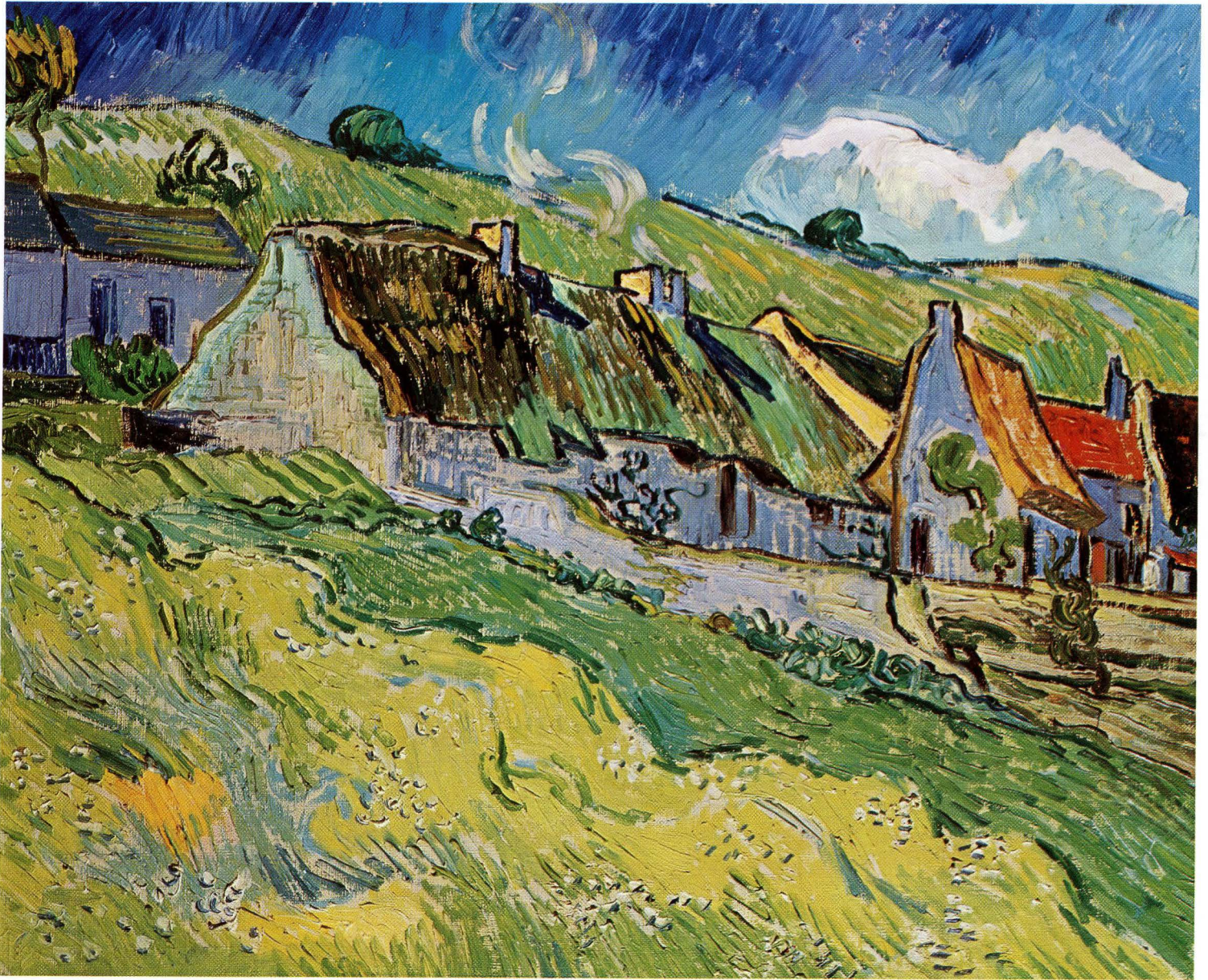
Van Gogh left the Saint-Rémy asylum in May, 1890, and spent three days in Paris with his brother Theo, before being put in the care of Dr. Gachet—a friend and patron of the Impressionists, particularly Pissarro—at Auvers. Here he found fresh inspiration, covering canvas upon canvas with thickly painted scenes of cottages and fields.

In his second letter to Theo from Auvers, he writes: "I now make sketches of old cottages with thatched roofs; a field with flowering peas and corn in the foreground against the hills in the background. I think that you will like this sketch." Presumably this refers to the Hermitage composition. Despite the charm of the scene, there are presentiments of the tragedy to come—the artist committed suicide shortly thereafter—in the turbulent handling of the paint and the way the houses appear to slide out of the picture.

Collections: Auctioned in Paris in 1908 at the Hôtel Drouot and listed in the catalogue as No. 26 (bought by E. Druet for I. A. Morozov for 5,865 francs); State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: *Lettres de Vincent van Gogh à Emile Bernard*, Paris, 1911 (with the title *Paysage de St. Rémy*); S. Makovsky, "French Artists from the Collection I. A. Morozov," *Apollon*, 1912, No. 3, p. 19 (reproduced p. 16); B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre 1925: Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 84; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1147; W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period—Arles, Saint-Rémy, and Auvers-sur-Oise* (complete catalogue), Amsterdam, 1937, No. 117 (Auvers); J. B. de la Faille, *Vincent van Gogh*, Paris, London, New York, 1939 (Hyperion), No. 746; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, 11, No. 8, p. 348; V. van Gogh, *Verzamelde Brieven van Vincent van Gogh (Collected Letters of Vincent van Gogh)*, Amsterdam, 1952-54, Vol. III, letter 636; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 146, p. 156 (reproduced in color); Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, 11, p. 291, pl. 288; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 296; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964, pl. 395; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 69 (English, French and German editions); J. B. de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*, Amsterdam, 1970, No. 750.

Exhibitions: Vincent van Gogh, State Museum of Modern Western Art, Moscow, 1926; State Museum of Modern Western Art, Moscow, 1939; French Art from the Twelfth–Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 12; Vincent van Gogh, Musée Jacquemart-André, Paris, 1960, No. 65; Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 62, Paris, 1965-66, No. 65; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30–July 16, 1972, No. 24 (reproduced p. 59 in black and white, p. 138 in color).



The strength and tension in Léger's work stem partly from peasant toughness inherited from his father, a Norman cattle dealer, partly from his early training as an architectural draughtsman.

By 1903, Léger had forsaken architecture for the study of painting—at the Ecole des Beaux-Arts and Académie Julian. He also studied old masters in the Louvre, and earned money retouching photographs and faking Corots. The Neo-Impressionists, Signac and Cross, and later Matisse opened his eyes to the possibilities of pure color, but although his palette brightened, he never joined the Fauves. For Léger, as for the other Cubists, Cézanne (shown in depth at the Salon d'Automne of 1907) was the only influence that really counted.

Since Léger subsequently destroyed most of his early work, we cannot follow the stages of the artist's conversion to Cubism under Cézanne's aegis. But his *Nudes in the Forest*—a large composition of tubular figures hacking at tubular trees—shown at the 1911 Salon des Indépendants, revealed that Léger had developed into a major cubist artist who had taken Cézanne's dictum, "treat nature by the cylinder, the sphere and the cone," literally, and whittled everything down to basic geometrical forms. Léger was less protean and inventive than Picasso, less intuitive and sensitive than Braque; nevertheless he went further in the direction of abstractionism than either. In his *Contrastes de Formes* of 1913-14 he totally renounced the representationalism that other Cubists in the last resort respected. Another difference: Léger used primary reds, blues and yellows, while the Cubists were still working in monochrome.

From 1910 onwards, Léger associated with the *Section d'Or* group—Delaunay, Gleizes, Villon and Kupka—but when, in 1913, he signed a contract with Kahnweiler, his allegiances turned more to this dealer's artists, Picasso, Braque and Gris. When war broke out in 1914, Léger joined the Engineers, but was discharged in 1917, a victim of poison gas. Meanwhile, the machinery of modern warfare had totally changed his vision. Post-1917 paintings are conceived in entirely mechanical terms. The clowns and acrobats, which he always loved to paint, are compounded of cog-wheels; Léger's other recurrent subject, the city, is portrayed as one vast factory.

In Léger's landscapes of the early twenties—"paysages animés," he called them—he applied the same mechanizing process to nature. Other manifestations of this machine aesthetic are the artist's eye-opening décors of the period, and the experimental film, *Ballet Mécanique*, which he made in 1923-24 with the American cineaste, Douglas

Murphy. The only performers in this film are inanimate objects—such as artificial legs and phonograph records—associated with movement. In a further effort to go beyond traditional easel painting, Léger executed murals—basically abstract compositions into which recognizable objects occasionally stray. The purpose of these murals, which were exhibited at the Paris Exhibition of Decorative Arts in 1925, was not so much to embellish as to destroy, or break up the hitherto sacrosanct wall. Léger was greatly encouraged in these projects by the Purists, Le Corbusier, whom he met in 1920, and Ozenfant with whom he opened an "atelier libre" in 1924. It is a measure of Léger's high sense of social responsibility that he was the only member of the School of Paris who continued to teach for most of his life—usually in his own academy.

Always a passionate fan of Charlie Chaplin, Léger was also the only major School of Paris artist to derive inspiration from the U.S.A. He enjoyed the stimulus of jazz musicians, and anticipated Pop artists in his exploitation of 42nd Street, no less than Montmartre subjects. In the 1930s, Léger paid three visits to America, and spent the war years over here.

When he returned to France in 1945, Léger joined the Communist party and remained an active member for the rest of his life, marrying a Soviet citizen in 1952. The subject matter of his later work—notably the monumental *Constructeurs* (one of which is in the Pushkin Museum)—reflects the artist's political sympathies. But, far from degenerating into polemics, Léger's later work remained as consistently powerful and inventive as ever, as witness his last great circus group, *La Grande Parade* (1954), in which the colors ("couleurs libres," the artist called them) are organized independently of the forms. Satisfied that he had summarized the ideas of a lifetime, Léger died a year later.

J.P.R.

19. Composition 1918

Oil on canvas, 57-1/2 x 44-7/8 in.

Signed and dated lower right: *F. Léger 18*

The Pushkin Museum, Moscow

"My aim is to create a beautiful object out of mechanical elements," Léger wrote of his immediately postwar paintings. This composition is a perfect example of Léger's machine aesthetic, hence the artist's choice of this work—one he particularly valued—to represent him in the Russia he so greatly admired.

Collections: Gift of the artist to the State Museum of Modern Western Art, Moscow, 1927; State Museum of Modern Western Art, Moscow, 1927-48; Pushkin Museum, Moscow.

Literature: E. Tériade, *Fernand Léger*, Paris, 1928, p. 18 (reproduced); B. Ternovetz, "La vie artistique en France," *Presse et Révolution*, Moscow, 1928, No. 1; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 246; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 886, "Exposition Fernand Léger au Kunsthaus de Zurich," *Cahiers d'Art*, 1933, Vol. 8, Nos. 3-4 (reproduced); "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, No. 246, p. 342; C. Zervos, "Fernand Léger: œuvres de 1905 à 1952," *Cahiers d'Art*, Paris 1952, p. 42 (reproduced); *French Painting of the Twentieth Century, Pushkin Museum of Fine Arts Collection* (Russian and English text), Moscow-Leningrad, 1972, pl. 57 (reproduced in color).

Exhibitions: Contemporary French Art, State Museum of Modern Western Art, Moscow, 1928, No. 45; Fernand Léger, Kunsthaus de Zurich, 1933; Chefs-d'œuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 82, p. 80, Paris, 1965-66, No. 81, p. 206 (reproduced p. 207).



One of the most original colorists in the history of art and indisputably the greatest French artist of this century, Matisse devoted a lifetime to perfecting, “an art of balance, of purity and serenity...” (his words)

Son of a grain merchant in Picardy, Matisse first decided on a legal career and received his degree in 1888, but, thanks to his mother's gift of a paint-box, he came to regret his choice and enrolled at a local art school. In 1891, he moved to Paris to study under the academic painter Bouguereau, at the Académie Julian. Disgusted by Bouguereau's superficiality, Matisse moved on to Moreau's more progressive studio, where Rouault was already a student. Marquet, Gauguin, Camoin—future Fauves—soon joined them. Early works include the usual copies after old masters in the Louvre, but the artist soon gravitated towards the Impressionists in the Luxembourg. In 1898, on Pissarro's advice, Matisse went to London to study Turner's paintings. They did not impress him. Pissarro's advice was more to the point, when he warned Matisse against Symbolists and scientists, and showed him how to lighten his palette and experiment with textural effects. To prove his newly acquired mastery, Matisse set about painting a major work, *La Desserte* (Coll. Niarchos, Paris). This innocuous dining-room scene caused a furor at the Salon de la Nationale in 1897.

The works by other artists—Gauguin, Rodin, Redon, Cézanne—which Matisse now acquired are a key to his predilections around the turn of the century. His Cézanne *Bathers* influenced him the most; it showed him how to animate space and build up form in terms of colored planes. As the artist wrote, when he gave this picture to the Louvre: “It has sustained me spiritually in the critical moments of my career...I have drawn from it my faith and perseverance.”

Matisse spent the next few years struggling hard to forge a strong new style based on Cézanne's discoveries. The breakthrough came in 1904, when he spent the summer at Saint-Tropez working with Signac and Cross. At first Matisse resisted their attempts to convert him to the doctrine of Pointillism, but he finally succumbed and painted a large pointillist figure composition, *Luxe, Calme et Volupté*. This pointillist phase did not last. During the following summer (1905), spent with Derain at Collioure, Matisse succeeded in reconciling the influence of his new friends with that of Cézanne. The pictures that Matisse sent to the 1905 Salon d'Automne, where he and his friends were derisively labelled the “Fauves” (wild beasts), are triumphant proof of this new synthesis. His pure colors now reverberated and exploded into light. “Fauvism for

me,” Matisse later wrote, “was the testing of the tools. I had ...to put together in an expressive and meaningful way, a blue, a red and a green.” Despite the public outcry, Matisse's most scandalous picture *Woman with a Hat*—a portrait of his wife—was bought by Leo Stein, who with his brother and sister, Michael and Gertrude, became the artist's first patrons. Shortly afterwards the Russian, Sergei Shchukin, started buying most of Matisse's best work; by 1914, he owned thirty-seven paintings.

Never an artist to stand still, Matisse soon reacted against the excesses of Fauvism, and adopted simpler compositions and a more restricted palette (e.g. Nos. 22, 23, 25). Paradoxically, he also developed a passion for decoration and arabesque—the outcome of a visit to North Africa (1907), where his eyes had been opened by the intricate patterns and shrill colors of Arab crafts and textiles. Two further visits—to Morocco (1912-13)—confirmed the artist in a taste for exotic subjects, which never left him.

In 1908, Matisse opened an art school for foreign students, among them many Americans. But it took up too much of his time, and by 1911 he renounced teaching and retired to a large house at Issy-les-Moulineaux in the outskirts of Paris to work in peace. Although he never participated in Cubism or any other artistic movement, Matisse pursued a course every bit as progressive as Picasso's. After 1917, he opted out of the Paris art world. The northern scene did not really suit him and, from 1917 onwards, he spent more and more time in Nice, settling there finally in 1921.

Matisse's work—paintings, drawings, sculpture, prints—of the twenties and thirties is not as revolutionary as it had been before 1914, but there is a consistent development, especially in the paintings and drawings he devoted to his favorite subject, women—sometimes odalisques, sometimes members of his family—whom he is apt to portray in exotic interiors. In the late 1940s ill-health confined the artist to his bed, where he took to working in cut paper. Far from constricting him, this *découpage* technique gave Matisse's art a new lease on life in the face of death.

J.P.R.

20. Nature morte à la soupière (Still Life with Tureen) 1900

Oil on canvas, 38-3/16 x 32-1/4 in.

Signed and dated lower right: *Henri Matisse 1900*

The Hermitage Museum, Leningrad

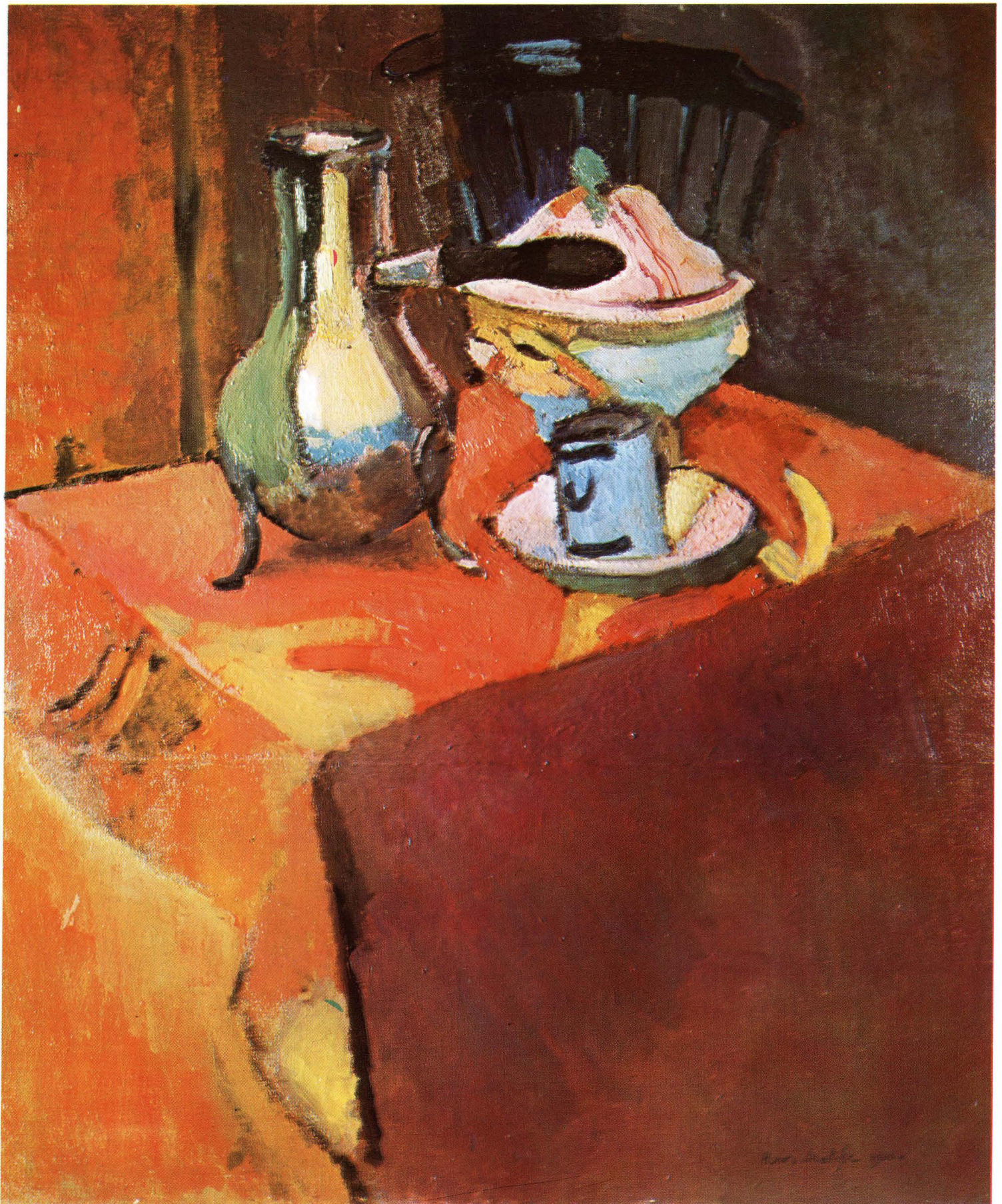
Matisse's debt to Cézanne first manifests itself in still lifes painted around the turn of the century. The forms are built up by means of broad brushstrokes; color is used structurally, and even the angular placement of the table recalls Cézanne's still lifes of the mid-eighties.

Note how the canvas has been stitched across the middle. By making his composition into a vertical, Matisse has given his still life an impact and stature which it would not have had as a horizontal. The daring device of the flat brown, area at the bottom right anticipates the bold simplifications of Matisse's later work.

Collections: S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-30; Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 99; J. A. Tugendhold, "The French Collection S. I. Shchukin," *Apollon*, 1914, Nos. I-II, p. 41; P. Pertsov, *The Shchukin Collection of French Paintings*, 1922, No. 99; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 306; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 920; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 306, p. 343; Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 408; J. Lassaigue, *Matisse*, Genève, 1959, pl. 27; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 303; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 14 (English, French and German editions).

Exhibitions: Matisse—One Hundred Year Anniversary, Moscow-Leningrad, 1969, No. 6; Henri Matisse, Exposition du Centenaire, Grand Palais, Paris, April-September, 1970, p. 25 (reproduced); From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 29 (reproduced p. 69).



21. Nature morte: Vaisselle et Fruits (Still Life: Dishes and Fruit) 1901

Oil on canvas, 20-1/16 x 24-1/4 in.

Signed lower left: *H. Matisse*

The Hermitage Museum, Leningrad

The rich colors stem from Gauguin—Matisse had just acquired one of the artist's works—but in other respects this composition owes everything to Cézanne, whose *Three Bathers* he had also recently purchased. This picture is not as fauve as it might seem. Colors are used structurally and not decoratively. Shortly after painting it, the artist reverted to a darker palette.

Collections: S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-34; Hermitage Museum Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 120; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. I-II, p. 42; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 120; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 307; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 923; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 307, p. 343; A. Barr, *Matisse: His Art and His Public*, New York, 1951, p. 25; Catalogue Hermitage I, 1958: *Paintings From the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 408; P. Descargues, *Le Musée de l'Ermitage*, Paris, p. 303; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 15 (English, French and German editions).

Exhibitions: French Art from the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 38; Matisse—One Hundred Year Anniversary, Moscow-Leningrad, 1969, No. 7; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 30 (reproduced p. 71).



22. Les Joueurs aux boules (The Game of Bowls) 1908

Oil on canvas, 44-11/16 x 57-1/16 in.

Signed and dated lower left: *H. M. 08*

The Hermitage Museum, Leningrad

From 1907 onwards, Matisse increasingly simplified his colors and forms—a reaction against the profusion and superficiality of Fauvism—and, by 1908, his compositions are bare to the point of austerity, as in this work and its companion piece, *Bathers with a Turtle* (Coll. Joseph Pulitzer, Jr., Saint Louis). Alfred Barr compares these stark compositions with their heavy outlines to Byzantine mosaics of the sixth century. But, according to Picasso (verbally to J.P.R.), who became a friend of Matisse at this time, the crucial influence was much nearer home: the artist's children, Pierre and Jean Matisse, had just begun to draw, and the crude outlines and flat washes of their childish daubs showed their infinitely sophisticated father how to condense and simplify. At the same time, Cézanne continued to play a formative part in the artist's development.

Collections: S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 103; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. I-II, p. 42 (reproduced p. 62); P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 103; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Shchukin et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. XII; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 318; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 929; R. Fry, *Henri Matisse*, London, New York, 1935, p. 11; A. Romm, *Henri Matisse* (translated by Chen I-Wan), Moscow, 1937, p. 47; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 318, p. 343; A. Barr, *Matisse: His Art and His Public*, New York, 1951, pp. 25, 106, 132, 134, 135 (reproduced p. 356); G. Diehl, *Henri Matisse*, Paris, 1954, p. 34; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, pp. 171, 172; Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 409; J. Lassaigue, *Matisse*, Genève, 1959, p. 49 (reproduced p. 51); P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 244; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth and Twentieth Century Painters*, Prague-Leningrad, 1970, No. 25 (English, French and German editions).

Exhibitions: Matisse—One Hundred Year Anniversary, Moscow-Leningrad, 1969, No. 20; Matisse—One Hundred Year Anniversary, Národní Gallery, Prague, 1969-70, No. 8; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 31 (reproduced p. 73).



23. *La Nymphé et le Satyre (Nymph and Satyr)* 1909

Oil on canvas, 35-1/16 x 46-1/16 in.

Signed and dated lower right: *Henri Matisse 09*

The Hermitage Museum, Leningrad

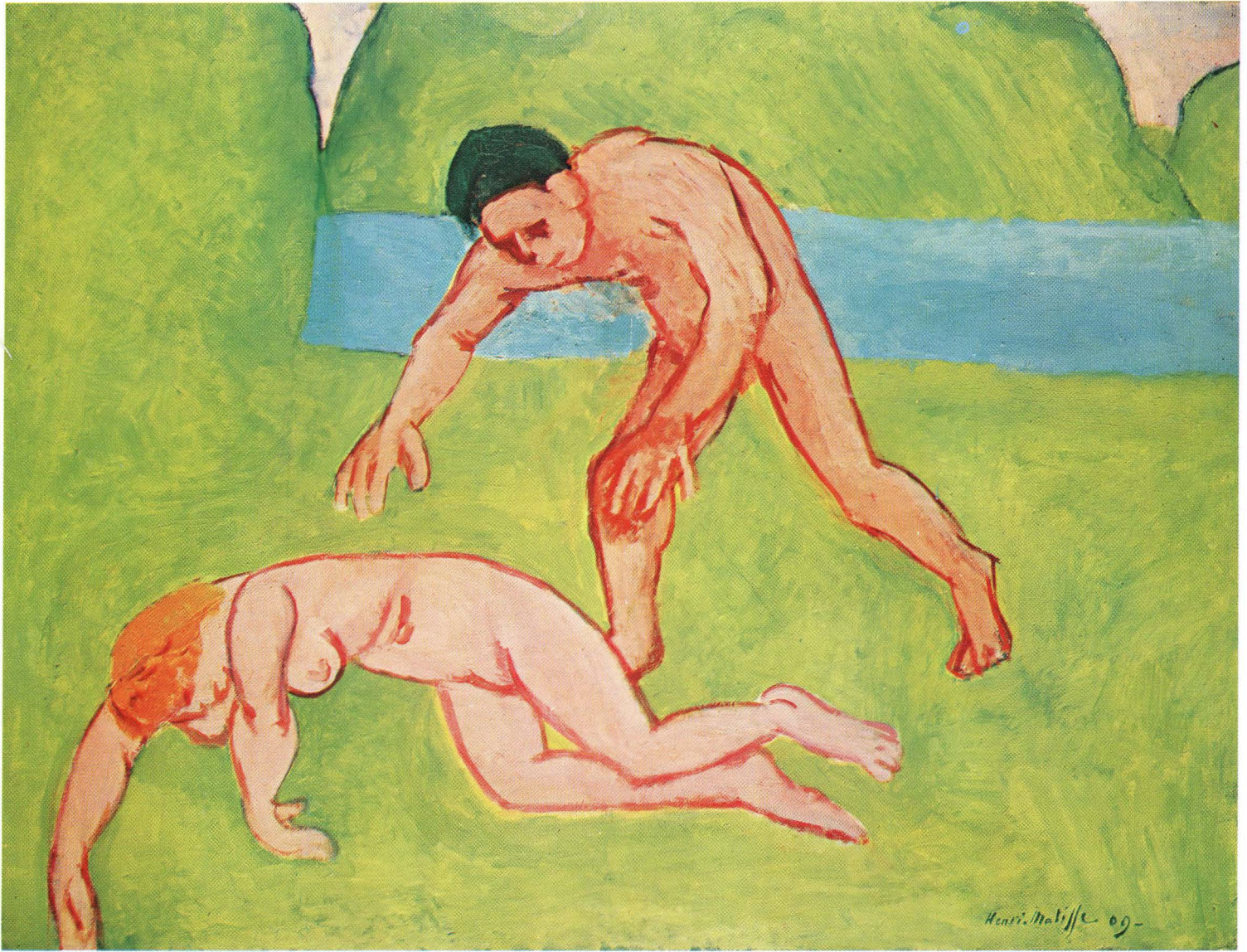
See note on No. 22 for an explanation of Matisse's simplifications at this period. Here the subject is unusually dramatic—almost as Dionysiac as the *Dance*. Once again all anecdotal details have been suppressed, and the scene reduced to its barest, most telling essentials.



Collections: S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 112; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. I-II, p. 42; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 112; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 320; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 935; A. Romm, *Henri Matisse* (translated by Chen I-Wan), Moscow, 1937, p. 45; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 320, p. 343; A. Barr, *Matisse: His Art and His Public*, New York, 1951, pp. 25, 89, 106, 132, 134, 358 (reproduced); G. Diehl, *Henri Matisse*, Paris, 1954, p. 37; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, pp. 171, 172; Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 409; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 245; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage French Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 26.

Exhibitions: Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 87, Paris 1965-66, No. 88; Henri Matisse, 1869-1954, A retrospective exhibition at the Hayward Gallery, The Arts Council of Great Britain, London, 1968, No. 42; Henri Matisse—One Hundred Year Anniversary, Moscow-Leningrad 1969, No. 21; Matisse—One Hundred Year Anniversary, Národní Gallery, Prague, 1969-70, No. 7; From van Gogh to Picasso; Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 33 (reproduced p. 77 in black and white, p. 139 in color).



24. Cafetière, Carafe et Compotier (Coffee Pot, Carafe and Fruit Dish) 1909

Oil on canvas, 35-1/16 x 45-11/16 in.

Signed and dated lower left: *Henri Matisse 09*

The Hermitage Museum, Leningrad

There is a marked dichotomy in Matisse's work of this period. On the one hand, he went almost as far as he could in the direction of austerity and simplification (See Nos. 22, 23); on the other hand, he indulged his passion for florid patterns and arabesques to the full, as in this still life where the objects are almost overwhelmed by the bold pattern of the *toile de Jouy*. Thanks, however, to his miraculous ability to conjure with color, Matisse manages to keep an extraordinary balance between the two elements. In this and other respects the picture recalls Matisse's *tour de force* of the year before, *Harmony in Red* (Pushkin Museum), which poses and solves the same stylistic problem in terms of a more complex composition and on a larger scale.

Collections: S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-31; Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 114; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. I-II, p. 42; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, p. 73; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 31; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 934; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 321, p. 343; A. Barr, *Matisse: His Art and His Public*, New York, 1951, pp. 25, 106, 126, 127, 129, 207, 214, 346 (reproduced); C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, pp. 167, 168 (reproduced in color p. 182); Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 409, pl. 329; J. Lassaigne, *Matisse*, Genève, 1959, p. 56, pl. 62; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 22 (English, French and German editions).

Exhibitions: French Art from the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 38; Matisse—One Hundred Year Anniversary, Moscow-Leningrad, 1969, No. 25; Henri Matisse, Exposition du Centenaire, Grand Palais, Paris, April-September, 1970, No. 93, (listed as *Nature morte, Camaïeu bleu*, reproduced p. 167); From van Gogh to Picasso; Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 32 (reproduced p. 75).



25. *Les Capucines à "La Danse" I* (Nasturtiums and "The Dance" I) 1912

Oil on canvas, 75-5/8 x 44-7/8 in.

Signed lower right: *Henri Matisse*

The Pushkin Museum, Moscow

One of two canvases with the same theme painted in Matisse's studio at Issy-les-Moulineaux in 1912. The other version is in the Worcester Art Museum. (Mass.)

As he had already done in 1909, Matisse sets his still life against the famous *Dance*, commissioned by Sergei Shchukin for the stairwell of his Moscow palace. *The Dance*, exhibited alongside its pendant, *Music*, at the Salon d'Automne of 1910, had been rejected for a time by Shchukin, because he thought the huge nudes would shock his Russian friends, not to mention his two adopted daughters. Eventually, the pictures were accepted, although one rather explicit passage was repainted in Russia. Like *The Dance*, the present picture was conceived as a mural.

Matisse enjoyed music and dancing, and subsequently related that he hummed the tune of a popular *farandole* (Catalan folk dance) all the time he was painting *The Dance*.

Collections: S. I. Shchukin, Moscow, 1912-18; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 121, p. 28; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. I-II, p. 42; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 331, p. 67; L. Réau, *La Peinture française dans les musées russes*, Paris, 1929, No. 945; A. Romm, *Henri Matisse* (translated by Chen I-Wan), Moscow, 1937, p. 29; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 331, p. 343; A. Barr, *Matisse: His Art and His Public*, New York, 1951, pp. 127, 134, 144, 148, 156, 157, 194, 382 (reproduced); G. Diehl, *Matisse*, Paris, 1954, p. 68, pl. 57; Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow, 1961, p. 121; H. Alpatov, *Matisse*, Moscow, 1969, p. 47, pl. 8; *French Painting of the Twentieth Century*, Pushkin Museum of Fine Arts Collection (Russian and English text), Moscow-Leningrad, 1972, pl. 24 (reproduced in color).

Exhibitions: Salon d'Automne, Paris, 1912, No. 769; Fifty Years of Modern Art, Brussels, 1958, No. 210; Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 90, Paris, 1965-66, No. 90; Man and His World, Montreal, 1967, No. 138; Henri Matisse—One Hundred Year Anniversary, Moscow-Leningrad, 1969, No. 41; Henri Matisse, Národní Gallery, Prague, 1969-70, No. 12; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 34 (reproduced p. 79).



26. Madame Matisse (Portrait of the Artist's Wife) 1913

Oil on canvas, 57-5/8 x 38-9/16 in.

Signed lower right: *Henri Matisse*

The Hermitage Museum, Leningrad

Cézanne obliged his wife to sit for him innumerable times: likewise Matisse. For all its freshness, this painting required over a hundred sittings. Given the harmony and architecture of the composition and its restrained color, the artist presumably had Cézanne's portraits in mind, but, unlike Cézanne, Matisse invests his wife with elegance and femininity.

Amélie Matisse (born Payrayre) was a remarkable woman. Apart from being a patient and attractive model, she supported her family by opening a hat shop. In 1940, the couple officially separated.

Collections: Bought from Matisse for 10,000 francs by S. I. Shchukin in April, 1913; State Museum of Modern Western Art, Moscow, 1918-48; Hermitage State Museum, Leningrad.

Literature: Sillart, "Salon d'Automne 1913," *Apollon*, 1914, Nos. I-II, p. 51; M. Sembat, *Matisse et son oeuvre*, Paris 1920, p. 53 (reproduced); P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 245; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. XII, p. 483 (reproduced); Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 342; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 956; "L'oeuvre de Henri Matisse," *Cahiers d'Art*, Nos. V-VI, p. 276; A. Barnes and V. De Mazia, *The Art of Henri Matisse*, New York, 1933, No. 55, (reproduced p. 265); P. Courthion, *Henri Matisse*, Paris, 1934, pl. XIV; R. Fry, *Henri Matisse*, London, New York, 1935, pl. 19; A. Romm, *Henri Matisse* (translated by Chen I-Wan), Moscow, 1937, No. 23 (reproduced); "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 342; A. Barr, *Matisse: His Art and His Public*, New York, 1951, pp. 41, 147, 177, 180, 183, 184, 185, 189, 392 (reproduced); G. Diehl, *Henri Matisse*, Paris, 1954, pl. 68; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, pp. 173, 180 (reproduced in color pl. 148); Catalogue Hermitage I, *Paintings From the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 415; J. Lassaigne, *Matisse*, Genève, 1959, p. 86, pl. 70; J. Salz, *Matisse*, Paris, p. 61; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage French Nineteen and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 36 (English, French and German editions).

Exhibitions: Salon d'Automne, Paris, 1913, No. 1469; Fifty Years of Modern Art, Brussels, 1958, Palais International, April-July, 1958, No. 209 Henri Matisse, 1869-1954, A retrospective exhibition at the Hayward Gallery, The Arts Council of Great Britain, 1968, No. 50 (reproduced in color p. 24); Henri Matisse—One Hundred Year Anniversary, Moscow-Leningrad, 1969, No. 50; Henri Matisse, Exposition du Centenaire, Grand Palais, Paris, April-September, 1970, No. 112 (reproduced p. 185); One Hundred Masterpieces from the Museums of the Soviet Union, The Tokyo National Museum, April 10-May 30, 1971, The Kyoto National Museum, June 8-July 25, 1971, No. 58; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 35 (reproduced p. 81 in black and white, p. 140 in color).



“Only an eye, but what an eye!”—Cézanne’s estimation of Monet still rings true.

The elder son of a grocer, Monet was born in Paris, but grew up in Le Havre. At school, he acquired a reputation as a caricaturist, and sold his drawings in a stationer’s and frame-maker’s shop, formerly run by Eugène Boudin. Monet’s initial reaction to Boudin’s works was negative. However, the older artist persuaded him to try painting out-of-doors. For Monet the experience was a revelation, “as if a veil had been torn from my eyes...I grasped what painting was capable of being.”

In 1859, Monet went to Paris, against his parents’ will, to study art, not at the Ecole des Beaux-Arts, but with the academic Charles Jacque, also at the ‘free’ Académie Suisse, where he met Pissarro. Subsequently Monet spent two years as a military conscript with the Chasseurs d’Afrique in Algeria, where the quality of the light impressed him. Following an attack of severe anemia, Monet was sent to recuperate at Sainte-Adresse, near Le Havre. His parents purchased a military replacement so that he could leave the army permanently.

While in Le Havre, Monet painted again with Boudin, and with Jongkind, who exerted a formative influence on him. He then returned to Paris and enrolled at the Académie Gleyre—a gesture to placate his parents—where he came into contact with Bazille, Renoir and Sisley. With them he visited the forest of Fontainebleau, painting landscapes in the Barbizon manner.

In 1864, he met Courbet, in 1865, Cézanne and Whistler, and, in 1866, Manet, under whose influence he painted his *Déjeuner sur l’herbe* (1865)—an ambitious composition of figures in an outdoor setting. *Lady in a Green Dress* (1866), a full length portrait of Camille Doncieux, who later became his wife, and *Road in Fontainebleau Forest* (1865) were accepted by the Salon in 1866, and were greeted favorably by certain critics, including Zola. As a result, Monet’s parents restored his allowance, but not for long: parental censure and financial difficulties continued to plague him for several decades. During the summer of 1867, he escaped to the tranquility of his aunt’s house at Sainte-Adresse, painting scenes which reflect his increasing concern with the effects of light (No. 27)—a concern which is carried even further in the canvases executed in 1869 at Argenteuil and Bougival, where Monet worked with Renoir.

To avoid the Franco-Prussian War (1870), Monet went to England, where he met the dealer, Durand-Ruel. He visited the Victoria and Albert Museum and National Gallery, particularly studying Turner and Constable. He returned

to Paris in 1872, via Holland and Le Havre, where he painted a view of the harbor entitled *L’Impression*. Shown at the first exhibition of the Société Anonyme des Artistes–Peintres (1874), *L’Impression* prompted the scornful label, “Impressionists,” for painters of Monet’s persuasion.

In the seventies, the artist’s touch became looser, and he began to use pure color to convey the shimmering effects of light. The impressionist method entailed long hours of work in the open air—a practice which proved trying and often injurious to his health. From 1876 to 1877, he produced a series of paintings representing the Gare Saint-Lazare observed under varying conditions of light and atmosphere.

In 1878, poverty forced Monet to move to Vétheuil, where he remained for three years, before settling permanently at Giverny in 1884. Frequent trips—in 1883 to Normandy, and with Renoir to the Côte d’Azur—provided him with fresh source material for his landscapes. He left Giverny briefly in 1886 to paint the tulip fields of Holland.

Thanks to Durand-Ruel’s efforts, Monet’s financial situation improved in the nineties. At this time, he worked on several important series depicting the same motif at different times of day—*Poplars* (1890-92), *Haystacks* (1890-91), *Rouen Cathedral* (1892-95), and the *Thames* (1899-1904). He completed the London series at Giverny, for once departing from his usual dependence on nature. After the turn of the century Monet tended more and more to dissolve forms in light. This process is seen in views of *Vétheuil* of 1901 (e.g. No. 28), and is carried further in the second London series (1905) and a later Venice series (1908). But his favorite subject came to be his own garden, particularly his lily pond, which inspired canvas after canvas (*Les Nymphéas*). In these compositions, particularly the series commissioned by Clemenceau for the State (1916-23, now in the Musée de l’Orangerie, Paris), retinal sensations are translated into shimmering pools of color. Gradual loss of sight may have been responsible to a certain extent for the relative abstraction of Monet’s late works, but the artist never abandoned his impressionist habit of painting from nature.

As he wrote Geffroy (1912): “I only know that I work to express what I experience before nature and that, to convey what I experience, most often I completely forget the most elementary rules of painting...In short, I allow many faults to appear in order to record my sensations.”

A.J.M.

27. Dame dans un jardin (Sainte-Adresse) (Lady in a Garden) 1867

Oil on canvas, 31-1/2 x 39 in.

Signed lower left: *Claude Monet*

The Hermitage Museum, Leningrad

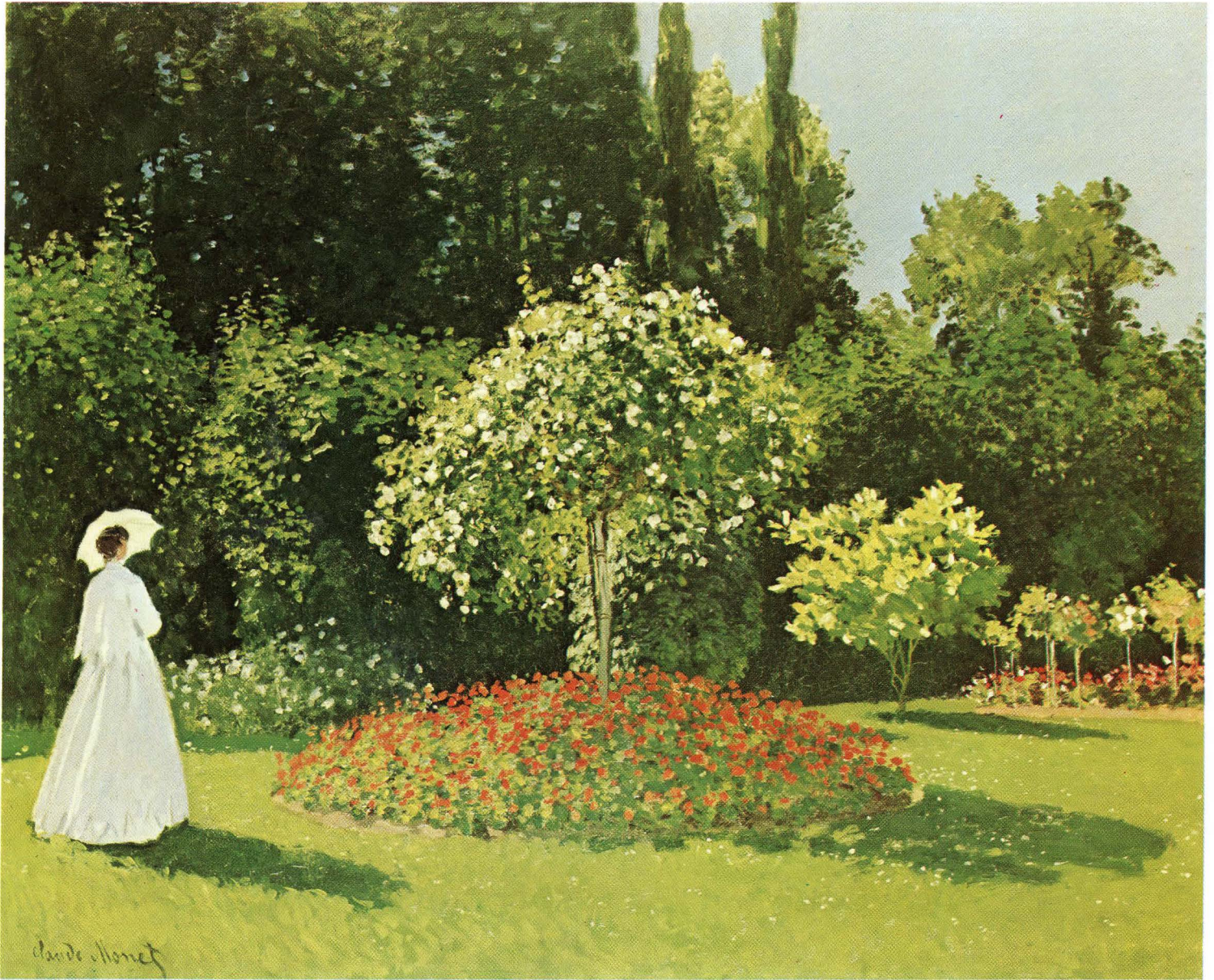
Monet spent the summer of 1867 with his aunt, Madame Lecadre, at Sainte-Adresse, near Le Havre. Her sunny garden is the setting for the present work, and the lady is Marguerite Lecadre, wife of Mme Lecadre's son Eugène.

X-ray photography (1961) has revealed the figure of a man in a summer suit, standing behind the flower bed in the background.

Collections: E. Lecadre, Sainte-Adresse; M. Ménier, Sainte-Adresse; M. Lebas, Paris, 1880; Galerie Durand-Ruel, Paris, 1893; P. Shchukin, Moscow, 1899-1912; S. I. Shchukin, 1912-18; State Museum of Modern Western Art, Moscow, 1918-30; Hermitage Museum, Leningrad.

Literature: W. Troetovsky, *The Museum of P. I. Shchukin in Moscow; The Art Treasures of Russia*, 1902, No. 6, p. 133, pl. III (entitled *A Summer Day*); Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 139; J. A. Tugendhold, "The French Collection of S. I. Shchukin, *Apollon*, 1914, Nos. I-II, pp. 9, 43; B. Ternovetz, "New Acquisitions of the Second Museum of Modern Western Art in Moscow," *Among Collectors*, May-June, 1922, p. 27; J. A. Tugendhold, *The First Museum of Modern Western Paintings, The Former Collection S. I. Shchukin*, Moscow, Petrograd, 1923, p. 22; G. Geffroy, *Claude Monet*, Vol. I, p. 156, Vol. II, p. 40; B. Ternovetz, "Le Musée d'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. XII, p. 457; P. Ettinger, "Modern French Artists in the Collections of Moscow," *Cicerone*, 1926, I; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 975; L. Venturi, *Les archives de l'impressionisme*, Paris, 1939, Vol. II, p. 263; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 368, p. 344; C. Sterling, *Great French Paintings in the Hermitage*, New York, 1958, p. 92 (reproduced in color pl. 71); Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 416, pl. 337; J. Rewald, *The History of Impressionism*, New York, 1961, p. 282 (entitled *Camille in the Garden*); P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 182; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964; A. Barskaya, "New Information on the Work of Claude Monet, *Lady in a Garden*," *Bulletin of the Hermitage State Museum*, 1967, XXVIII, pp. 25-27; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 22 (English, French and German editions); I. Sapego, *Claude Monet* (translated into English by V. Friedman and J. Oshurkova), Leningrad, 1969, pl. 2 (reproduced in color, followed by two pages of details).

Exhibitions: The 4th Impressionist Exhibition (April 10-May 11, Avenue de l'Opéra), Paris, 1879, No. 155; French Art from the Fifteenth-Twentieth Century, State Museum Pushkin, Moscow, 1955, p. 41; French Art from the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 46; One Hundred Masterpieces from the Museums of the Soviet Union, The Tokyo National Museum, April 10-May 30, 1971, The Kyoto National Museum, June 8-July 25, 1971, No. 49; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 36 (reproduced p. 83 in black and white, p. 141 in color).



28. Vétheuil (La ville de Vétheuil) (The Town of Vétheuil) 1901

Oil on canvas, 35-7/16 x 36-1/4 in.

Signed and dated lower left: *Claude Monet 1901*

The Pushkin Museum, Moscow

One of a series of views of Vétheuil painted in 1901, after Monet's return from London. Monet had painted numerous views of this attractive village on the Seine, when he lived there from 1878 to 1881; and he occasionally returned there in later years to paint the motifs he had come to love. Stylistically this composition recalls the artist's work of the eighties. Compare two similar views, also of 1901 (Art Institute, Chicago).

Collections: Bernheim-Jeune Galerie, Paris; Galerie Durand-Ruel, Paris, 1902; S. I. Shchukin Collection, Moscow, 1902-18; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Catalogue of the S. I. Shchukin Collection, Moscow, 1913, No. 147; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 144, p. 41; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*, Moscow-Petrograd, 1923, p. 26; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925. No. XII, p. 459; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 378; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 985, p. 121; O. Reutersverd, *Claude Monet*, Stockholm, 1948, No. S. 283; *Le Musée de Moscou* (Edition Cercle d'Art), Paris, 1963, p. 174, pl. 175; Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow, 1961, p. 130; I. Sapego, *Claude Monet* (translated into English by V. Friedman and I. Oshurkova), Leningrad, 1969, No. 18, pl. 18 (reproduced in color); *French Painting of the Twentieth Century, Pushkin Museum of Fine Arts Collection* (Russian and English text), Moscow-Leningrad, 1972, pl. 1 (reproduced in color).

Exhibitions: French Landscapes of the Nineteenth and Twentieth Century, State Museum of Modern Western Art, Moscow, 1939, p. 48; An Exhibition of French Art, Second Half of the Nineteenth Century from the USSR Art Museums' Funds, Moscow, 1960.



Claude Lorraine 1701

At thirteen, Picasso had developed into such a prodigy that his father—an honorable hack of a painter—gave him his palette, and spent the rest of his days teaching rather than practicing art. Picasso's formative years were spent in Barcelona, the most progressive and independent city in Spain, also a hotbed of art nouveau activity, but he soon outstripped the rest of the Catalan artists. Finding Barcelona confining, he set off (1901) for Paris, a city which conquered him as later he was to conquer it, and which, in 1904, became his permanent home.

Picasso immediately acquainted himself with recent developments in French art. Steinlen, Toulouse-Lautrec, van Gogh, Gauguin, the "Nabis," each had something to offer him. He also devoured all he saw in the Louvre. This artistic gorging resulted in a succession of violent oscillations in style and subject (1900-01). The changes in subject matter—*demi-monde* scenes give way to low life—reflect changes in the artist's attitude as well as circumstances. "All that was just sentiment": Picasso's later dismissal of his "Blue Period" is not without justification, but the best of these early works (e.g. No. 30) have a convincing humanity and intensity that transcend their shortcomings.

By 1906, the poverty and misery of "Blue Period" pictures had abated. Blue gives way to pink, and Spanish gloom to Parisian sentiment, but Picasso was too much of a rebel to be satisfied for long with the charms of his so-called "Pink Period." Accordingly he went off to the Pyrenees in the summer of 1906 to forge a tougher, simpler style, based on primitive Iberian sculpture. Back in Paris, he worked out his new ideas in a vast figure composition, the *Demoiselles d'Avignon* (1907). Here at last was the synthesis towards which he had been feeling his way. Iberian sculpture, African art, Cézanne and other influences had been fused into a style that was personal, revolutionary and expressive. A new kind of conceptual, as opposed to perceptual, approach to art was now possible.

In 1907, Picasso met Braque, and for the next seven years the two artists devoted themselves to developing the style known as Cubism. The most influential art movement of the twentieth century, Cubism was never an artistic theory or method, or a magic picture-making formula, but a new pictorial means of representing form and space, and recreating the reality of things. Cubism was constantly subject to modification, because Picasso and Braque, its two creators, were intuitive, as opposed to scientific, in their approach. All they had to guide them were the pioneer discoveries of Cézanne, and these they soon outstripped. Every other tenet of art they questioned and usually condemned: the notion of a single viewpoint, tonal values, chiaroscuro and, above

all, perspective, which they denounced as an eye-fooling trick. "We wanted to paint not what you *see* but what you *know* is there," Picasso said.

The progress of the movement was rapid, but there were occasional holdups, for instance in 1910, when Picasso's work became hermetic to the point of being indecipherable. A step further, and he would have turned into a non-figurative painter. This he shrank from doing—Picasso has always felt that his art can only flourish if it has its roots in reality—so he went back on his tracks.

Another crisis came in 1912, when Picasso and Braque were not sure how to simplify their method of notation, nor how to incorporate color, the one pictorial element they had ignored. After spending the summer near Avignon experimenting, they came up with the technique of collage: the addition of foreign elements, newspaper and wallpaper, to their compositions. Collage opened the door to a new range of tactile effects, injected an extra measure of reality into art and established the artist's right to use the humblest materials in his pictures. More important, it changed the course of Cubism by revealing that the artist, instead of breaking down things *analytically* into component parts (e.g. Nos. 32, 33), could reverse the process and reconstruct things *synthetically* out of elements that were not in themselves representational (e.g. No. 34).

With the outbreak of war in 1914, the partnership of Picasso and Braque—unique in the history of art—dissolved and was never resumed. Picasso did not, however, abandon Synthetic Cubism. Between 1916 and 1926, he painted numerous still lifes in this idiom, and to this day continues to profit from his cubist discoveries.

As a reaction against the way second-rate artists were turning Cubism into a formula, Picasso took to doing—from 1915 onwards—highly representational portraits in the style of Ingres; this developed into a neo-classical manner. In 1925, a further *volte-face* occurred, when he turned his back on classicism and adopted a convulsive "metamorphic" manner which owes something to Surrealism. The outbreak of civil war in Spain in 1936, apart from inspiring *Guernica*—one of the artist's most powerful pictures—confirmed Picasso in his left-wing allegiances; and these played a key role in his postwar development.

The last years of Picasso's long life were a desperate race against time. The most protean and prolific artist in history was out to pit his work against the greatest masters of the past—Cranach, Velasquez, Rembrandt, Delacroix, Manet, to name but a few. He died building a pantheon around himself.

J.P.R.

29. L'Étreinte (The Embrace) 1900

Oil on cardboard, 20-1/2 x 22-1/16 in.

Signed bottom left: P.R. Picasso

The Pushkin Museum, Moscow

Painted in Paris in 1900, soon after Picasso arrived in the city on his first visit.

Note the influence of Steinlen: in the sordid subject matter—Steinlen was primarily an illustrator—rather than the handling, which is already confident and accomplished. Stylistically this scene recalls the work of the Barcelona artist, Isidro Nonell, who had lent Picasso his Montmartre studio. Note, too, the contrast between the lusty realism of this slice of low life and the *fin de siècle* mannerisms of *L'Apéritif* (No. 30).

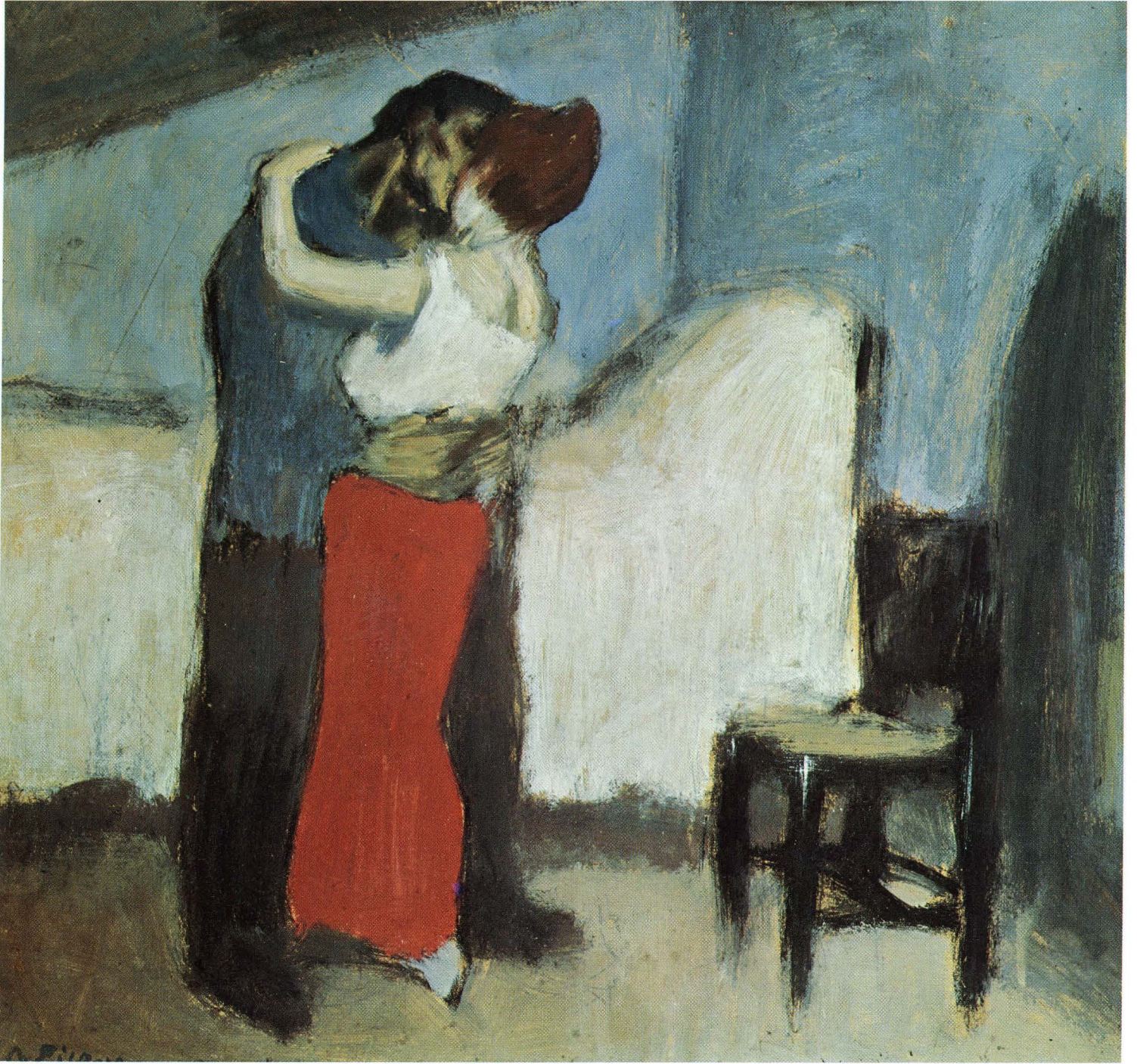
An almost identical pair of lovers is the subject of two pastels and a drawing. Picasso reverted to the subject in 1903 in a series of works in which the figures are naked.

On the back is a sketch for another painting, showing a woman with a book, also a red couch.

Collections: S. I. Shchukin, Moscow, c. 1918; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 182, p. 40; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-2, pp. 31, 43; J. A. Tugendhold, *The First Museum of Modern Western Paintings, The Former Collection S. I. Shchukin*, Moscow-Petrograd, 1923, pp. 116, 145; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 416, p. 79; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1006; C. Zervos, *Pablo Picasso*, Vol. I, Paris-New York, 1932, No. 26; N. W. Iavorskaia, *Pablo Picasso*, Moscow, 1933, p. 14; F. Elgar and R. Maillard, *Picasso*, Paris-London, 1955, p. 262; D. Sutton, *Picasso*, London, 1955, pl. 2 (reproduced in color); D. H. Kahnweiler et H. Parmelin, *Picasso, oeuvres des musées de Leningrad et de Moscou*, Paris, 1955; *Picasso* (a collection of writings on his works, edited and with a foreword by A. Vladimírski), Moscow, 1957, reproduced; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 184; G. Diehl, *Picasso*, Paris, 1960; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1964, p. 254; A. Blunt, P. Pool, *Picasso, The Formative Years*, London, 1962, No. 87; P. Diehl, *Picasso*, Paris, 1964 (American edition, New York, 1966), p. 26 (reproduced in color); P. Daix et G. Boudaille, *Picasso 1900-06; catalogue raisonné de l'oeuvre peint*, Paris-Neuchâtel, 1966, p. 123, II, No. 14 (reproduced); *French Painting of the Twentieth Century, Pushkin Museum of Fine Arts Collection* (Russian and English text), Moscow-Leningrad, 1972, pl. 45 (reproduced in color).

Exhibitions: Picasso, oeuvres des musées de Leningrad et de Moscou 1900-1914, Maison de la Pensée Française, Paris, June, 1954, No. 2 (reproduced); French Art From the Fifteenth-Twentieth Century, State Museum Pushkin, Moscow, 1955, p. 51; French Art from the Twelfth-Twentieth Century, State Hermitage, Leningrad, 1956, p. 46; Picasso, Arts Council of Great Britain, Tate Gallery, London, 1960, No. 271; Picasso, Tokyo, 1964, No. 2; Picasso dans les Musées Soviétiques, Musée National d'Art Moderne, Paris, 1971, No. 1 (reproduced in color); From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 10 (reproduced p. 91).



30. L'Apéritif (Woman Drinking Absinthe) 1901

Oil on canvas, 28-3/4 x 21-1/4 in.

Signed upper right: *Picasso*

The Hermitage Museum, Leningrad

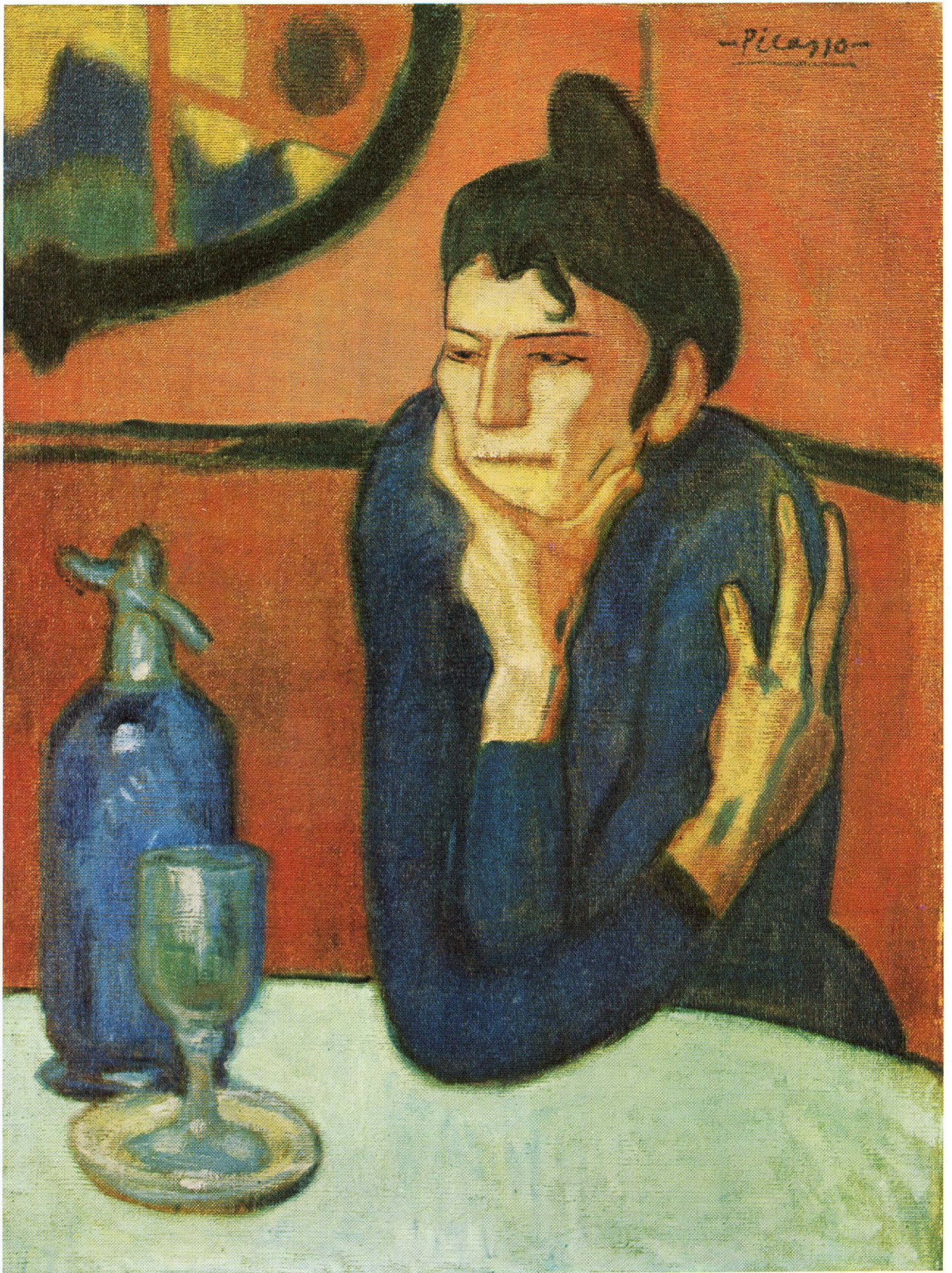
Painted during Picasso's second visit to Paris, while the artist was living with his friend Mañach, in Montmartre.

The night life of Montmartre, like the bars and cabarets of Barcelona, provided the artist with the same sort of subjects that had inspired Toulouse-Lautrec. When he first came to Paris, Picasso preferred to portray the raffish life of the *demi-monde*—lively scenes in lively colors—but as his circumstances deteriorated, he turned to models who were as poor, hungry and cold as himself. At the same time he developed a style that is appropriately melancholy, and allowed the color blue to pervade his palette; other mannerisms are the etiolated faces and elongated limbs and hands, such as we find in this forlorn *Absinthe Drinker*.

Collections: Galerie Kahnweiler; S. I. Shchukin, Moscow, 1911-18; State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 154 (entitled *Drun kard*); J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-11, pp. 31, 43; M. Raynal, *Picasso*, Munich, 1921, p. 4 (entitled *Femme au café*); P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 154; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*. Moscow-Petrograd, 1923, p. 116, pl. 119; P. Ettinger, "Modern French Artists in the Collections of Moscow," *Cicerone*, 1926; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 413; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1003; C. Zervos, *Pablo Picasso*, Vol. I, Paris-New York, 1932, No. 98 (reproduced p. 48); H. Cirici-Pellicer, *Picasso antes de Picasso*, Barcelona, 1946, No. 86; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, 11, No. 46, p. 345; D. Sutton, *Pablo Picasso*, London, 1955, No. 11; D. H. Kahnweiler et H. Parmelin, *Picasso, oeuvres des musées de Leningrad et de Moscou*, Paris, 1955, p. 45; A. Vallentin, *Pablo Picasso*, Paris, 1957; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 185 (reproduced color pl. 153); Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, p. 422, pl. 339; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 304; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964 pl 45; A. Izergina, *Picasso: The Lover of Absinthe*; Album, *The Treasures of the Hermitage*, Leningrad, 1964, No. 172; P. Daix et G. Boudaille, *Picasso 1900-06: catalogue raisonné de l'oeuvre peint*, Paris-Neuchâtel, 1966, VI, No. 24 (Listed as *L'Apéritif*); A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 61 (English, French and German editions).

Exhibitions: French Art From the Twelfth-Twentieth Century, State Hermitage, Leningrad, 1956, p. 46; Pablo Picasso, Austrian Museum of Art and Industry, Vienna, 24 April-30 June, 1968, No. 4; Picasso dans les musées soviétiques, Musée National d'Art Moderne, Paris, 1971, No. 3 (reproduced in color); From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 41 (reproduced p. 93).



31. Portrait du tailleur Soler (Portrait of Soler) 1903

Oil on canvas, 39-3/8 x 27-1/8 in.

Signed and dated lower left: *Picasso 1903*

The Hermitage Museum, Leningrad

José-Maria Soler was a successful Barcelona tailor, who allowed impecunious young artists to pay their bills with pictures. Picasso did several portraits of him and his family: the present work; a pendant of Madame Soler (Neue Pinakothek, Munich); a vast composition of the Solers with their three children having a picnic (Musée des Beaux-Arts, Liège), and some related drawings. Picasso seems to have tired of these commissions, for he left the woodland background of the picnic scene to be finished by his friend, Junyer (in 1913 Picasso painted over Junyer's additions).

Like most other portraits of the Blue Period, this is a relatively straightforward likeness—less mannered and infinitely less sentimental than the artist's imaginary waifs and beggars. Picasso has respected the time-honored conventions of portraiture, so much so that this portrait relates more to El Greco—whose recently rediscovered work had become a special cult of Barcelona artists—than to other contemporary painters.

Collections: Galerie. Kahnweiler, Paris; S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-30; Hermitage Museum, Leningrad.

Literature: J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-2, p. 30; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 157, pp. 94, 113; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 411; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1001; C. Zervos, *Pablo Picasso*, Vol. I, Paris-New York, 1932, No. 199 (reproduced p. 90); "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, II, No. 411, p. 345; A. Cirici-Pellicer, *Picasso avant Picasso*, Genève, 1950, No. 151; D. Sutton, *Pablo Picasso*, London, 1955, No. 7; A. Vallentin, *Pablo Picasso*, Paris, 1957; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 187, pl. 151; Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 422, pl. 341; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 304; P. Daix et G. Boudaille, *Picasso 1900-06; catalogue raisonné de l'oeuvre peint*, Paris-Neuchâtel, 1966, IX, No. 22 (reproduced); A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 64 (English, French and German editions).

Exhibitions: West European Portrait, Leningrad, 1937, No. 306; French Art From the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956; One Hundred Masterpieces from the Museums of the Soviet Union, The Tokyo National Museum, April 10-May 30, 1971, The Kyoto National Museum, June 8-July 25, 1971, No. 62; Picasso dans les Musées Soviétiques, Musée National d'Art Moderne, Paris, 1971, No. 4 (reproduced in color); From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 42 (reproduced p. 95).



32. *Femme à l'éventail (Lady with a Fan)* 1909

Oil on canvas, 39-3/4 x 31-7/8 in.

The Pushkin Museum, Moscow.

The first of some fifty Picassos acquired—soon after it was painted—by the Russian collector, Sergei I. Shchukin. This purchase represents a considerable *volte-face* on the part of this collector; only a year before (1908), he had expressed horror at Picasso's revolutionary masterpiece, *Les Femmes d'Alger (O. J. R. M.)* ("What a loss to French art!" he said).

According to Picasso (verbally to J.P.R.), the subject of this painting is not his mistress, Fernande Olivier, of whom most figure paintings of the period are in a greater or lesser degree a likeness. The artist recalls that *Lady with a Fan*—incidentally more stylish-looking than the run of cubist females—bore such a marked resemblance to Etta Cone (Gertrude Stein's collector friend from Baltimore) that it was originally known as a portrait of this lady—"not that it was conceived as such," says Picasso. The remarkable collection amassed by "the Miss Etta Cones," as Picasso called Etta and her sister Claribel, is now in the Museum of Art, Baltimore.

Collections: S. I. Shchukin Collection, Moscow; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 176, pp. 38-39; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-11, pp. 33, 34; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*. Moscow-Petrograd, 1923, pp. 123, 145; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 441, p. 82; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1028; F. Olivier, *Picasso et ses amis*, Paris, 1933 (New York, 1965, p. 119 (1st American edition, translated by Jane Miller); C. Zervos, *Pablo Picasso*, Vol. II, Paris (2nd edition), 1942-72, No. 137 (reproduced p. 71); Vercors, *Picasso, œuvres des musées de Leningrad et de Moscou*, Paris, 1955, p. 109 (reproduced in color); Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow, 1957, p. 109; P. Daix, *Picasso*, Paris, 1964, p. 80 (reproduced); *French Painting of the Twentieth Century, Pushkin Museum of Fine Arts Collection*, Moscow-Leningrad, 1972 (Russian and English text), pl. 51 (reproduced in color).

Exhibitions: *Hommage à Picasso*, Grand Palais, Paris, Nov, 1966-Feb. 1967, No. 58; Pablo Picasso, Austrian Museum of Art and Industry, Vienna, April 24-June 30, 1968, No. 17; *Picasso dans les musées soviétiques*, Musée National d'Art Moderne, Paris, 1971, No. 19 (reproduced in color).



33. Jeune Fille nue assise (Young Woman) 1909

Oil on canvas, 35-13/16 x 28-3/8 in.

Signed on the back: *Picasso*

The Hermitage Museum, Leningrad

Picasso and his mistress, Fernande Olivier, spent the summer of 1909 at Horta de San Juan, a remote village in the mountains above Tarragona. This summer was crucial for the development of Cubism. Hitherto Picasso and Braque—"like two mountaineers roped together," Braque later said—had worked together with only the pioneer discoveries of Cézanne to guide them. But, by 1909, they had completely outstripped Cézanne. How should they proceed in their quest for a new pictorial means of representing form and space? Braque went off to La Roche-Guyon and worked out his solution in a series of masterly landscapes (No. 1). Picasso returned to his native Spain. His Horta Landscapes have a marvellous rocky strength and solidity, but the heads and half-lengths (as here) he did with Fernande in mind—they are not strictly portraits—are even more monumental in feeling. True, they owe much to Cézanne, notably in the interplay of blue or green and ochre facets, but they carry formal analysis much further than Cézanne ever did—to the brink of sculpture.

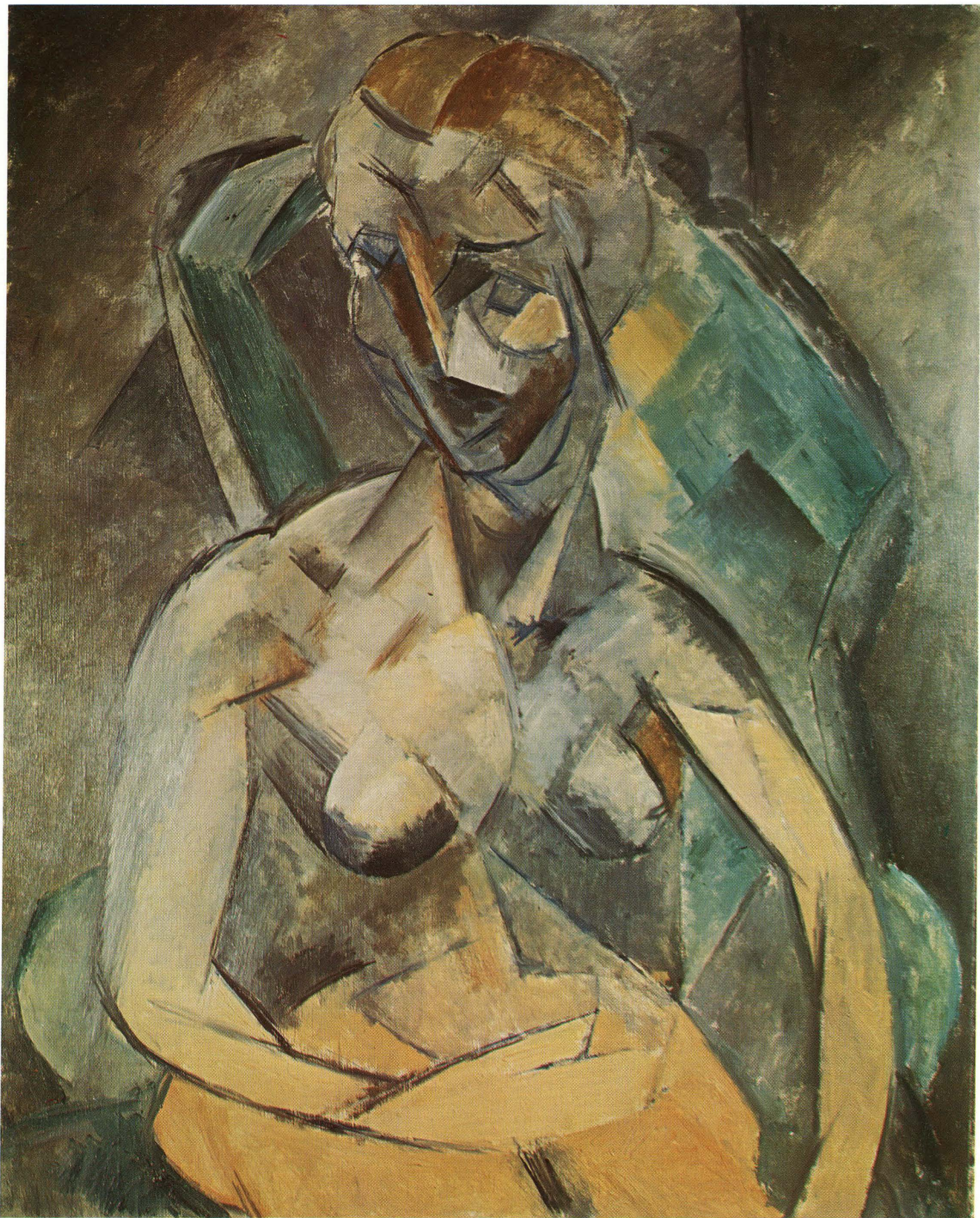
Stylistically this composition belongs with Picasso's Horta figures, but it was almost certainly painted after the artist's return to Paris in the fall of 1909, when he decided to recreate one of his cubist heads in three-dimensional terms.

After this heroic summer, Picasso and Braque virtually renounced landscape. They saw that they would have to restrict themselves to simple still life objects, if they were to master the stylistic and technical problems that Cubism involved. For the next five years they pooled their ideas and worked in unison.

Collections: Galerie Kahnweiler, Paris; S. I. Shchukin, Moscow; State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 162; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-11, p. 43; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 499; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1036; C. Zervos, *Pablo Picasso*, Vol. II, Paris (2nd edition), 1942-72, No. 195, (reproduced p. 96); "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, 11, No. 449, p. 345; Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 427.

Exhibitions: Picasso, oeuvres des musées de Leningrad et de Moscou, 1900-1914, Maison de la Pensée Française, Paris, June 1954, No. 12 (listed as *Jeune fille nue assise*); Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 97; Paris, 1965-66, No. 95; Pablo Picasso, Austrian Museum of Art and Industry, Vienna, 24 April-30 June, 1968, No. 20; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Krölller-Müller, Otterlo, April 30-July 16, 1972, No. 43 (reproduced p. 97).



34. Guitare et Verres (Guitar and Glasses) 1913

Oil on canvas, 25-5/8 x 21-1/4 in.

Signed on the back: *Picasso*

The Hermitage Museum, Leningrad

Musical instruments are a recurrent feature of cubist still lifes, because, as Braque said, he and Picasso "were surrounded by them, secondly because by their very nature they appertained to my conception of a still life, and lastly because I was already working towards tactile space... and musical instruments have the advantage of being animated by one's touch. That is why I was attracted to them far more than to other objects, or to human figures."

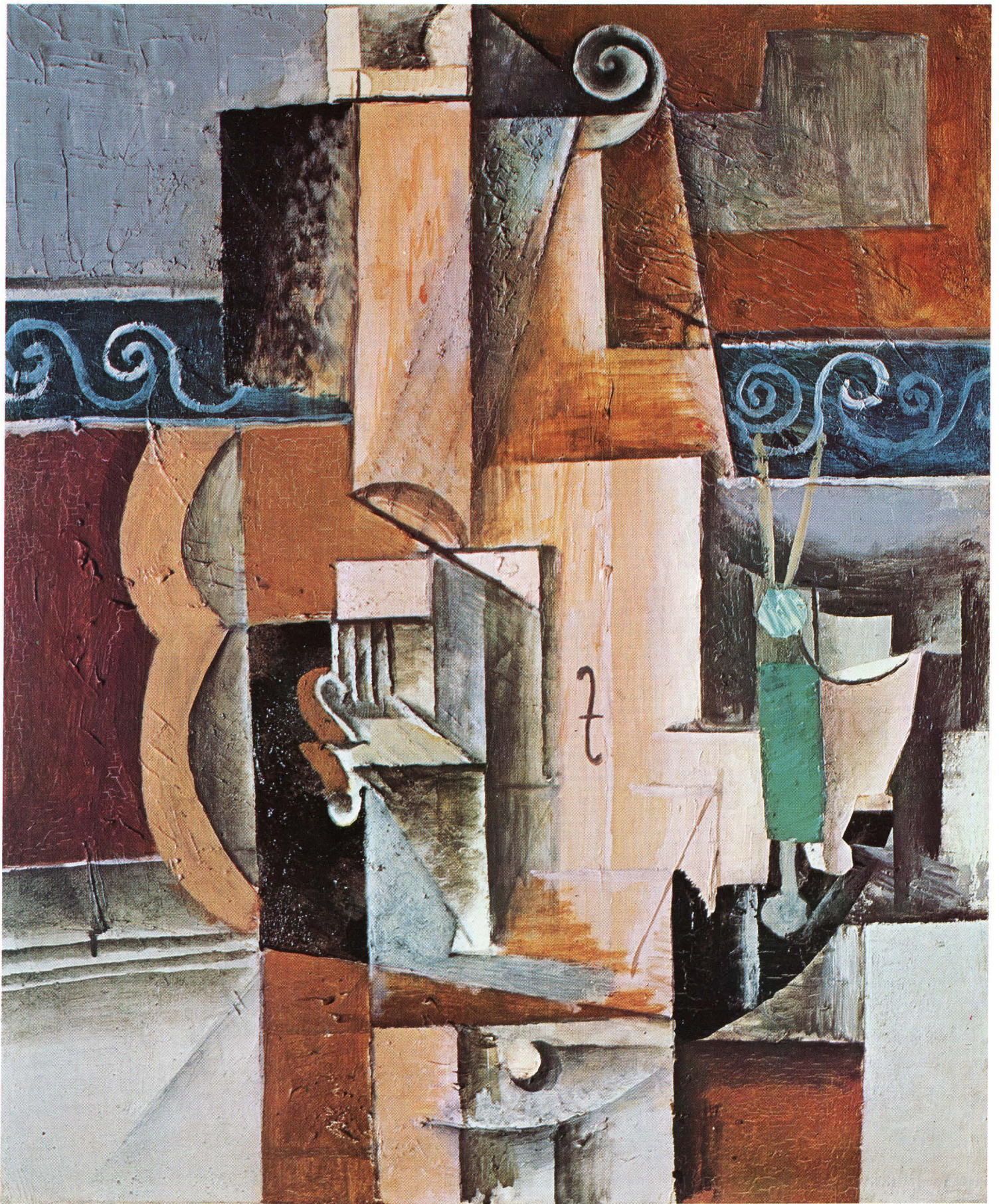
Forms are no longer broken up into facets and analysed, as they were in earlier cubist works (e.g. Nos. 32 and 33). Instead Picasso exploits the technique of *papier collé* (pasted paper)—invented a few months earlier—in terms of paint. Note particularly how the decorative frieze and passages of wood graining, such as one finds in many a collage, are simulated in a somewhat *trompe l'oeil* manner. The composition is built up synthetically out of flat colored planes that are not in themselves representational. Thus the artist can conjure up a formal and spatial element without violating the flatness of the picture surface.

This painting is listed in all Russian publications as *Violin and Guitar*; however, only one musical instrument appears to be represented. Zervos catalogues the composition as *Guitare*.

Collections: Galerie Kahnweiler, Paris; S. I. Shchukin, Moscow, 1913-18; State Museum of Modern Western Art, Moscow, 1918-48, Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 226; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914, Nos. 1-11, p. 43; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 226; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*, Moscow-Petrograd, 1923, pl. 129; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 453; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1040; C. Zervos, *Pablo Picasso*, Vol. II (part 2), Paris (2nd edition), 1942-72, No. 370 (reproduced p. 179); "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, 11, No. 46, p. 345; P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 268; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 84 (English, French and German editions).

Exhibitions: Picasso, oeuvres des musées de Leningrad et de Moscou, 1900-1914, Maison de la Pensée Française, Paris, June 1954, No. 21 (listed as *Violin et Verre*); From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 46 (reproduced p. 103).



Ten years older than most of his fellow Impressionists, and more intellectually gifted, Pissarro, was, as John Rewald has claimed, “the dean of Impressionism.”

The artist was born on the then Danish Island of Saint Thomas (Virgin Islands); his father was a Frenchman of Sephardic extraction, his mother a Creole. In 1841, he was sent to Paris to complete his education, and, in 1847, returned to Saint Thomas to work in his father's general store. However, drawing was already Pissarro's passion, and after a struggle he persuaded his family to send him back to Paris to study art (1855). His arrival coincided with the *Exposition Universelle*, which included an impressive exhibition of contemporary art dominated by Delacroix and Ingres (Courbet's pictures were rejected and exhibited separately). But Pissarro found more inspiration in Corot, whose pupil he became, and the Barbizon School, especially Daubigny. Corot remained his guiding star until the mid-1860s, when the *maître* took exception to his pupil's radical friends. Courbet then took over as Pissarro's hero.

While studying at the Académie Suisse, Pissarro became a close friend of Monet, with whom he painted landscapes, and Cézanne, on whom he was later to have a formative influence. He also saw a lot of Manet's group, Renoir and other future Impressionists at their meeting-place, the Café Guerbois, until he left the city to settle at Pontoise (1866) and later Louveciennes (1869), so as to have easier access to landscape subjects.

When the Prussians invaded France (1870), Louveciennes was overrun, and Pissarro fled, first to Brittany, then London. There he met the dealer, Durand-Ruel, to whom he sold two canvases—the first of hundreds. He also found Monet in London, and they became closer than ever, visiting museums, having mixed reactions to Constable and Turner. While Monet worked in the parks, Pissarro studied “the effect of fog, snow and springtime” in the suburbs. But they found the English art world philistine and resentful.

Back in Louveciennes (June, 1871), Pissarro found that the Prussians had used his house as a butcher's shop; nearly all his work since 1855 had been destroyed. But he was so delighted to be back in France that he resumed landscape-painting—mostly around Pontoise, where he settled in 1872—with more relish and assurance than ever before. Pissarro's landscapes of the 1870s are the quintessence of Impressionism—lyrical, but always accurate observations of nature.

Besides being a key organizer of the Impressionist exhibitions (1874-86), Pissarro was the only artist to

exhibit in all eight of them. More important, he became a *chef d'école*, authoritative enough to keep his disparate band (Monet, Renoir, Sisley, Degas) together, and open-minded enough to encourage younger painters of promise (Cézanne, Gauguin, Guillaumin and the Divisionists, Seurat and Signac), and include them in the Impressionist shows.

By the early 1880s, the painting of light in terms of pure colors no longer seemed a very rewarding end in itself. While Renoir took refuge in a kind of neo-classicism, Pissarro decided (1884) to “seek a modern synthesis by methods based on science.” His solution was to adopt Seurat's pointillist approach and paint meticulous arrangements of colored dots. But although this theoretical technique appealed to the pedagogue in Pissarro, it did not in the end satisfy him. In 1888, declaring that “it inhibits me and hinders the...spontaneity of sensation,” he abandoned Pointillism and reverted to a more spontaneous and sensuous approach.

Pissarro's pointillist phase was not, however, a waste of time. Thanks to the example of Seurat, the series of cityscapes—views of Rouen and Paris boulevards (e.g. No. 35)—dating from Pissarro's last years have more rigor and sparkle than much of his earlier work. This is all the more surprising, given that the artist's last years were plagued with eye trouble. Like Monet and Degas, Pissarro died blind.

J.P.R.

35. Le boulevard Montmartre, après-midi, soleil (Boulevard Montmartre) 1897

Oil on canvas, 28-3/4 x 36 in.

Signed and dated lower right: *C. Pissarro 97*

The Hermitage Museum, Leningrad

Pissarro set about painting a series of Parisian boulevard scenes, while confined to his room in the Hôtel de Russie (rue Drouot) by eye trouble. From this vantage point, he wrote to his son Lucien, he could see much of Paris, almost to the Porte de Saint-Denis. Within two months he had completed fifteen paintings of the Boulevard Montmartre.

The compositions of these boulevard scenes differ only slightly. What obsessed Pissarro, like Monet, were the varying effects of light at different times of the day, and in all types of weather. Unlike Monet, however, he chose a highly complex subject: the bustling urban scene. To render subtle changes of light, he reverts to the touch of his earlier impressionist pictures. Only the lamp-post centrally placed in the foreground recalls the artist's former preoccupation with the stylizations of Seurat.

Collections: E. Th. Depeau, Paris; auction of an anonymous collector, Paris, 25 April, 1901, No. 42; Riabuchinsky Collection; Tretjakov State Gallery, Moscow, 1917-25; State Museum of Modern Western Art, Moscow, 1925-48; Hermitage Museum, Leningrad.

Literature: B. Ternovetz, "Le Musée de l'Art Occidental de Moscou." *Anciennes Collections Stchoukine et Morozoff*, *L'Amour de l'Art*, décembre, 1925, No. 466; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 466; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1052; L. R. Pissarro and L. Venturi, *Camille Pissarro: son art, son oeuvre*, Paris, 1939, No. 993; C. Pissarro, *Lettres à son fils Lucien*, edited by J. Rewald, Paris, 1950, p. 431, 432, 437, 438; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 95 (reproduced in color pl. 76); P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 298; I. Yudenich, *Landscapes of Pissarro in the Hermitage*, Leningrad, 1963, pp. 9-12; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964, pl. 35; A. Barskaya, *The Boulevard Montmartre in Paris, An Album of the Treasures of the Hermitage*, Leningrad 1969, No. 156; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, Leningrad, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 34 (English, French and German editions).

Exhibitions: French Landscapes of the Nineteenth and Twentieth Centuries, Moscow, 1939, p. 45; French Art From the Fifteenth-Twentieth Century, State Museum Pushkin, Moscow, 1955, p. 47; French Art From the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 51; One Hundred Masterpieces From the Museums of the Soviet Union, The Tokyo National Museum, April 10-May 30, 1971, No. 51; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, April 30-July 16, 1972, No. 47 (reproduced p. 105).



“For me, a painting ought to be pleasant, joyous and pretty, yes pretty. There are enough upsetting things in life without our producing more,” Renoir was fond of saying, and he never abandoned this notion of painting.

In 1845, the Renoir family—impoverished ceramists—moved from Limoges to Paris, where Auguste received his first artistic training as a decorator of porcelain. Hence the rococo prettiness, so popular during the Second Empire, that occasionally flavors his later style. By 1858, Renoir had tired of this hack work and determined to become a painter; as he had to earn his own tuition fees, this presented problems. In 1861, he finally enrolled in Gleyre's studio, where he met Monet; together they painted scenes of Paris and the forest of Fontainebleau. But the main influences on Renoir from the mid-sixties onwards were Courbet and Delacroix (particularly his palette and choice of exotic subjects).

A portrait of his mistress, Lise Tréhot (1867), was favorably received at the Salon of 1868. For six years thereafter, he concentrated on painting girls, nude and clothed, sometimes casting Lise in the role of Diana or Venus. Throughout his life he delighted in painting women.

During the Franco-Prussian War, Renoir nearly died of dysentery contracted while serving with the cuirassiers in Bordeaux and the Pyrenees. He returned to Paris (1871), where he spent the next few years in dire poverty, although this is never reflected in his work. Renoir's paintings of this period—views of Paris, landscapes around Bougival, portraits of friends and genre scenes—are consistently joyous. At the same time they reveal an increasing mastery of the impressionist idiom. The shimmering effects of light are rendered by means of flecks of pure color.

An agreement with the dealer Durand-Ruel (1873), somewhat mitigated his poverty. Happy and high-spirited, Renoir soon came to enjoy a wide circle of friends, including collectors like Chocquet and Caillebotte, and social figures like the Charpentiers. His *joie de vivre* found its most typical expression in scintillating scenes painted at the Moulin de la Galette (No. 36).

In 1878, his portrait of *Madame Georges Charpentier and Her Children* was accepted by the Salon. With this attractive picture, in which Marcel Proust appreciated “...the poetry of the elegant home and the exquisite gowns of our time,” Renoir won popular acceptance. Not that he abandoned his Impressionist colleagues, but from this time forward he preferred to work from within the Establishment.

At the age of forty (1881), Renoir fell in love with Aline Charigot, whom he married in a civil ceremony in 1890. In October, 1881, feeling that he had “wrung Impressionism

dry,” he left for Italy to apply himself to more traditional methods of drawing and composition, which he thought he had neglected during his impressionist years. He went first to Venice; then to Florence, where he admired Raphael's works; finally to Rome, concentrating on Raphael's frescoes in the Villa Farnesina and in the Stanze of the Vatican. His Italian sojourn ended in a visit to Pompeii and Naples. Summing up his impressions of Raphael's pictures, he wrote Durand-Ruel: “They are indeed beautiful and I should have seen them earlier.... I still prefer Ingres... but the frescoes have an admirable simplicity and grandeur.”

These two influences—Raphael and Ingres—dominate what came to be called Renoir's *période aigre*. The artist restricted himself to carefully delineated forms, light, subdued tones, and enamel-like surfaces (e.g. No. 37). The resultant coolness is a contrast to the warmth of his works of the 1870s, as can be seen in his masterpiece of the period *Les Grandes Baigneuses* (1884-87). In composition this painting derives from an ornamental bas-relief on the Fountain of Diana at Versailles by the seventeenth-century sculptor, François Girardon. The lapidary drawing and classical composition contrast with the playfulness and eroticism, which Renoir could not in the last resort suppress.

Renoir remained sanguine, despite the afflictions of his last years. He had begun to suffer from arthritis as early as 1881; by 1912, his hands were crippled, and his legs paralyzed. He could only paint with brushes strapped to his hand. Perhaps because of this, Renoir's style once more loosened up. His palette tends to crepuscular pinks, oranges and reds; his forms become deliquescent; his nudes ever more voluptuous. Gabrielle, his maid and faithful model, posed for innumerable portraits. At their best triumphantly sensual, at their worst fleshy and vulgar, these late pictures are a sublimation of an old artist's passion for the physical pleasures he could no longer satisfy.

In the hope of relief from pain, Renoir settled permanently at Cagnes, on the Mediterranean. He continued to paint as industriously as ever, and even embarked on a career as a sculptor, with the help of Richard Guino, who modelled the clay for him. Renoir's spirits remained high until he died shortly before his seventy-fifth birthday, with the word “flowers” on his lips.

M.P./A.J.M.

36. La Tonnelle (au Moulin de la Galette) (Under the Arbor at the Moulin de la Galette) 1876

Oil on canvas, 31-7/8 x 25-9/16 in.

Signed lower right: *Renoir*

The Pushkin Museum, Moscow

Disdaining professional models, Renoir found more congenial subjects in the young people who frequented the Moulin de la Galette. This public dance hall was near the studio he purchased in 1876, the year in which he painted the present composition and *The Swing*, as well as preparatory studies for the monumental *Bal au Moulin de la Galette* (both, Musée du Louvre, Paris).

Friends, including several artists, posed for these compositions and other related paintings executed on the premises of the Moulin de la Galette. According to a label on the stretcher of this picture, Nini is standing on the left, Monet is seated behind her, Franc-Lamy is standing and Cordey seated next to the young girl. François Daulte, on the contrary, identifies the standing man in the rear as Sisley and the man seated on the right as Goeneutte. These friends not only posed for Renoir but also helped him carry his large canvases to and from the dance hall.

Collections: Eugène Murer, Paris and Auvers; G. Viau, Paris (bought from Murer in 1896); I. A. Morozov, Moscow, 1907-18 (bought for 25,000 francs at the G. Viau sale, Galerie Durand-Ruel, Paris, 4 mai 1907, No. 53); State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: *Catalogue de la vente collection G. Viau*, Paris, 1907, No. 53; S. Makovsky, "Franch Artists from the Collection I. A. Morozov," *Apollon*, 1912, Nos. 3-4, p. 23; J. Meier-Graefe, *Auguste Renoir*, Paris, 1912, p. 60; A. Vollard, *tableaux, dessins, et pastels de Pierre-Auguste Renoir*, Paris, 1918, (2nd edition 1954), I, No. 379; A. Vollard, *La vie et l'oeuvre de P. A. Renoir*, Paris, 1919, p. 7 (reproduced); B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, 1952, p. 462 (reproduced p. 460); *Catalogue of the State Museum of Modern Western Art, Moscow*, 1928, No. 503, p. 89; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1073; M. Drucker, *Renoir*, Paris, 1955, pl. 36 (entitled *La Tonnelle*); *Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow*, 1957, p. 118; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 102 (reproduced in color pl. 82); *Catalogue of the Department of Paintings of the State Museum Pushkin, Moscow*, 1961, No. 3406, p. 157; F. Daulte, *Auguste Renoir, catalogue raisonné de l'oeuvre peint*, Lausanne, 1971, No. 197 (reproduced).

Exhibitions: One Hundred Years of French Art, Grand Palais, Paris, 1900, No. 25; Vienna Sezession, Vienna, 1903, No. 49; Salon d'Automne, Grand Palais, Paris, 15 October-15 November, 1904, No. 1; Renoir, Moscow, 1941; French Art from the Fifteenth-Twentieth Century. State Museum Pushkin, Moscow, 1955, No. 53; French Art from the Second Half of the Nineteenth Century, State Museum Pushkin, Moscow, 1960, No. 31; Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 69, Paris, 1965-66, No. 68; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 49 (reproduced p. 109 in black and white, p. 144 in color).



37. L'Enfant au fouet (Child with a Whip) 1885

Oil on canvas, 41-5/16 x 29-1/2 in.

Signed and dated lower right: Renoir 85

The Hermitage Museum, Leningrad

Renoir painted portraits of all four children of Dr. Etienne Goujon. *Child with a Whip* represents Goujon's third son Etienne, at the age of five. Compare the portrait of his older sister, Marie Goujon, which hangs in the National Gallery of Art, Washington (*Girl with a Hoop*).

Child with a Whip bears witness to Renoir's struggle in the early eighties to tighten his drawing and pictorial organization in a classical, somewhat Ingresque manner. Works of this period tend to be static compared to *La Tonnelle* (no. 36), where the play of light and movement animates the scene. Here the pose is formal, as befits a bourgeois family portrait. By contrast, the background is painted in the artist's earlier impressionist style.

Collections: A. Vollard, Paris; I. A. Morozov (bought for 42,000 francs in 1913); State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: S. Makovsky, "French Artists from the Collection I. A. Morozov," *Apollon*, 1912, Nos. 3-4; A. Vollard, *Tableaux, pastels, et dessins de Pierre-Auguste Renoir*, Paris, 1918 (2nd edition 1954), 1, No. 280; B. Ternoletz, "Le musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 507; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1078; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 2, 1950, No. 9, p. 346; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 101, appendix p. 215 (reproduced); Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 435; F. Fosca, *Renoir*, Paris, 1961, p. 180 (reproduced); P. Descargues, *Le Musée de l'Ermitage*, Paris, 1961, p. 190; G. Boudaille, *Musée de l'Ermitage*, Paris, 1964; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 41 (English, French and German editions); F. Daulte, *Auguste Renoir, catalogue raisonné de l'oeuvre peint*, Lausanne, 1971, No. 471 (reproduced).

Exhibitions: Chefs-d'oeuvre de la peinture française dans les musées de Leningrad et de Moscou, Bordeaux, 1965, No. 71, Paris, 1965-66, No. 60; Masterpieces of Modern Painting from the Soviet Union, The Tokyo National Museum, April 10-May 30, 1971, The Kyoto National Museum, June 8-July 25, 1971, No. 54 (reproduced); From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 3-July 16, 1972, No. 50 (reproduced p. 111).



The first naïve painter to be taken seriously as a creative artist, Henri Rousseau aspired to official acceptance by the Salon. He not only admired, but wholeheartedly envied academicians like Gérôme and Bouguereau for their worldly success. Ironically he ended up in the ranks of the avant-garde who regarded the Establishment as anathema.

Henri Rousseau was the fourth son of an unsuccessful tradesman. To avoid going to prison for petty theft, he joined the Army in 1863. He subsequently claimed to have served in the Mexican Campaign, but this, like so many of the artist's boasts, seems to have been fantasy. Demobilized and married in 1869, Rousseau settled in Paris, where he was employed as a law clerk and, later, as a customs official; hence his nickname "Le Douanier," "the customs officer." Rousseau told his biographer that, in 1889, he retired on a small pension to devote himself to painting, writing poetry and playing the violin. In fact recent research has revealed that this did not happen until 1893—another example of mystification on the part of the artist.

In 1886, Rousseau sent four paintings to the Salon des Indépendants—Seurat's *La Grande Jatte* was another entry—and continued to exhibit there regularly until his death. His early works are for the most part portraits and simplified suburban or country scenes, subtly painted for all their apparent crudeness. But his horizons were widened by the *Exposition Universelle* in 1889. For the first time, Rousseau became aware of new technological developments, of exotic countries and of two spectacular new monuments, the Eiffel Tower and Statue of Liberty—features of this exhibition—both of which figure in his pictures. Hence, too, the artist's interest in the budding science of aeronautics, as witness the balloons, airplanes and airships, which appear in his *Vue du pont de Sèvres* (No. 38) and other compositions.

But for all that he continued to exhibit, Rousseau's view of life was so uncompromisingly ingenuous that his pictures were greeted with scorn, or at best, mirth. The first serious admirers of Rousseau's innocent vision were two writers: the subversive Alfred Jarry (creator of "Ubu"), whom the artist met in 1893, and Rémy de Gourmont, who published a lithograph by Rousseau in his literary magazine. However, thirteen more years were to pass before the Douanier's instinctive genius was recognized by other artists: Delaunay, who met him in 1906, and Picasso, who discovered some of his pictures in a junk shop in 1908, and profited stylistically from Rousseau's simplifications, as did Derain.

From 1905 until his death, Rousseau concentrated on a series of large exotic jungle scenes (No. 39), which are among his most original and ambitious works. These were

inspired by illustrations taken from nature magazines and children's books, also memories of visits to the Jardin des Plantes. At the same time his work finally caught on. Joseph Brummer, the American dealer, bought numerous pictures, as did Wilhelm Uhde, the German collector, who was the first to devote an exhibition and monograph to the artist's work. Another helpful patron was the American artist, Max Weber, who organized a show of Rousseau's work in New York within a few months of the artist's death.

For the last ten years of his life, Rousseau taught painting and music to his neighbors. These lessons were rudely interrupted in 1907, when the artist—as naïve in life as in art—was arrested for allowing himself to be the dupe in an affair of fraudulent checks. At his trial his lawyer showed one of Rousseau's pictures and read some of his poetry to the court. Everyone laughed, and the judge commuted his sentence. A more fitting apotheosis came in 1908, when a banquet in Rousseau's honor was organized in Picasso's studio. This affair, as Gertrude Stein related, was appropriately tinged with dignity and farce.

J.P.R.

38. Vue du pont de Sèvres (View of the Bridge at Sèvres) 1908

Oil on canvas, 31-1/2 x 40-1/8 in.

Signed and dated lower left: *Henri J. Rousseau 1908*

The Pushkin Museum, Moscow

Rousseau introduced flying machines and balloons into several of his compositions, though this one was originally conceived without them, to judge by a photograph (published by Dora Vallier) which the artist took of the composition in its original state. The biplane and dirigible were added later.

Always abreast of recent technological developments, Rousseau was fascinated by the first trials (above a military parade at the celebrations of the 14th of July, 1907) of the dirigible "Patrie," which he included in this and two other compositions (1907-08, Coll. Fukushima, Japan; 1907-08, formerly Coll. Yasrebtzoff).

Collections: S. I. Shchukin, Moscow, 1918; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 201, p. 44; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*, Moscow-Petrograd, 1923, p. 79 (reproduced); Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 534, p. 95; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1090, p. 131; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, No. 534, p. 347; J. Bouret, *Henri Rousseau*, Greenwich, Connecticut, 1961, No. 197 (reproduced); D. Vallier, *Henri Rousseau*, Paris, 1961, p. 113 (reproduced); W. Prokofiev, *French Painting in the Museums of the USSR*, Moscow, 1962, No. 170 (reproduced); Lise and Oto Bihalji-Merin, *Henri Rousseau*, Dresden, 1971, pl. 13.

Exhibitions: French Art from the Fifteenth-Twentieth Century. State Museum Pushkin, Moscow, 1955, p. 55; French Art from the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 53; Primitive Gardens of Delight, Rotterdam, 1964, no catalogue number; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 51 (reproduced p. 113).



39. Cheval attaqué par un jaguar (Horse Attacked by a Jaguar) 1910

Oil on canvas, 35-7/16 x 45-11/16 in.

Signed lower right: *Henri Rousseau*

The Pushkin Museum, Moscow

"When I get inside those green-houses and see strange plants from exotic countries, I seem to enter a dream," Rousseau wrote about his visits to the Botanical Gardens. And, significantly, one of the artist's finest jungle scenes is entitled *The Dream* (Museum of Modern Art, New York). Rousseau even wrote a poem about it. These scenes should, therefore, be seen as exotic reveries. True, the artist drew on magazine illustrations and photographs (Dora Vallier publishes one of a zoo keeper playing with a leopard, which inspired a composition similar to the present one), but by and large his tropical vegetation would baffle any botanist. And it is as well that Rousseau never visited Mexico, as he claimed, for an experience of the real tropics would have adulterated the purity and naïveté of his imagination.

Collections: S. I. Shchukin, Moscow, 1918; State Museum of Modern Western Art, Moscow, 1918-48; Pushkin Museum, Moscow.

Literature: Catalogue of the Collection S. I. Shchukin, Moscow, 1913, No. 231, p. 44; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. 12 (reproduced) p. 484; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 538, p. 96; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1094, p. 131; "L'art moderne français dans les collections des musées étrangers: Musée d'Art Moderne Occidental à Moscou," *Cahiers d'Art*, 1950, No. 538, p. 347; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958 (mentioned in the note 131); D. Vallier, *Henri Rousseau*, Paris, 1961, p. 169 (reproduced); Lise and Oto Bihalji-Merin, *Henri Rousseau*, Dresden, 1971, pl. 55; *French Painting of the Twentieth Century*, Pushkin Museum of Fine Arts Collection, Moscow, 1972, pl. 17 (reproduced in color, text in English and Russian).

Exhibitions: Primitive Gardens of Delight, Rotterdam, 1964, no catalogue number; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 52 (reproduced p. 115).



French by upbringing, Alfred Sisley was English by descent. His father was a prosperous silk merchant in Paris; earlier antecedents had been Kentish smugglers. Sent to England in 1857 to perfect the language and prepare for a business career, he preferred to spend his time in museums, studying the work of Constable and Turner. When he returned to Paris in 1861, he persuaded his parents to let him quit business and study art in Gleyre's studio.

At Gleyre's, Sisley met Renoir, Bazille and Monet, who became close friends. Egged on by Monet, the future Impressionists reacted against Gleyre's academic teaching, and devoted their days to studying in the Louvre. Renoir became Sisley's particular friend; they briefly shared an apartment and worked together from nature in the neighborhood of Fontainebleau. In 1868, Sisley and his wife posed for Renoir's early masterpiece, *Le Ménage Sisley* (Wallraf-Richartz Museum, Cologne). In 1866 and 1870 two of Sisley's works, somewhat in the Barbizon manner, were accepted for the Salon; otherwise, he met with no real recognition.

For Sisley, the Franco-Prussian War (1870) had the gravest consequences. There is some doubt as to whether, like Pissarro and Monet, he fled to London; it is a fact, however, that the artist's father fell ill during the war and made unwise business deals, which brought about his ruin and death. As a result, the artist, who had never bothered about selling his pictures, was forced to earn a living by his brush. After 1870, Sisley lived in dire poverty, never enjoying the financial success or critical recognition which ultimately came to the other Impressionists. Inevitably, he grew embittered.

In 1872, Durand-Ruel became Sisley's dealer, hence possibly the increased assurance of his work of this and the following years (e.g. No. 40) and the brilliant series of views of the Thames which he painted when he returned to his native land in 1874. But Sisley never really established a strong enough identity of his own. Less of a visionary than Monet who towered over him, and less of a theorist than Pissarro, Sisley seldom comes across as more than a charming "petit maître" with a wonderfully sure eye and instinct for nature. While the other Impressionists made stylistic advances, Sisley stood still. During the 1870s he exhibited with the Impressionists, but he spent his time away from Paris, in small towns, like Louveciennes, on or near the Seine, painting for the most part riverscapes.

After 1880, Sisley withdrew more and more from the impressionist scene. He went to live at Moret-sur-Loing, then at a succession of other places in the Seine valley, always returning to Moret. In 1883, Durand-Ruel gave the

artist a big show, but it had no success. By 1885, Sisley was once again in desperate financial straits, but so was Durand-Ruel; and in 1886 he tried to earn money painting fans, but gave up. Arsene Alexandre has described him: "irritable, dissatisfied, agitated...full of suspicions. Little by little all joy left his days, except for the joy of painting which never left him." Yet no shadow of this appears in his work, which remained lyrical and unruffled to the end. If on occasion the quality suffers, Sisley's misguided efforts to heighten his effects are to blame.

In 1897, he returned once more to England, visiting London, Wales and Cornwall, but this did not solve his problems of health, morale or finances. Back at Moret (1898), he finally decided to take out French nationality. Before the formalities could be completed, cancer struck. Shortly before he died, Sisley sent for Monet and entrusted his children to him.

J.P.R.

40. Village au bord de la Seine (Village on the Seine, Villeneuve-la-Garenne) 1872

Oil on canvas, 23-5/16 x 31-11/16 in.

Signed and dated lower left: *Sisley 1872*

The Hermitage Museum, Leningrad

Sisley lived in Louveciennes from 1871 to 1874. During these years, he painted many views of neighboring villages, including Villeneuve-la-Garenne. This canvas reveals the extent of Sisley's debt to Monet, who liberated his vision from the influence of Corot and the Barbizon School. Everything is now flecked with sunlight in the approved impressionist manner. More fluent, too, is the brushwork. On the other hand, the *repoussoir* device of placing dark trees in the foreground, like stage wings, to frame a distant view, harks back to traditional landscape conventions, which the artist never really outgrew.

Sisley also painted two views of the *Bridge at Villeneuve-la-Garenne* in 1872 (Fogg Art Museum, Harvard University, Cambridge, Mass.; Coll. Henry Ittleson Jr., New York).

Collections: Durand-Ruel, (bought from the artist for 350 francs on August 24, 1872); S.I. Shchukin, 24 June, 1898-1918; The State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: Catalogue of the Collection S.I. Shchukin, Moscow, 1913, No. 214; J. A. Tugendhold, "The French Collection of S. I. Shchukin," *Apollon*, 1914 Nos. 1-2; P. Pertsov, *The Shchukin Collection of French Paintings*, Moscow, 1922, No. 214, pp. 42, 43; J. A. Tugendhold, *The First Museum of Modern Western Paintings. The Former Collection S. I. Shchukin*, Moscow-Petrograd, 1923, p. 27; B. Ternovetz, "Le Musée de l'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. 12; Catalogue of the State Museum of Modern Western Art, Moscow, 1928, No. 578; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1106; C. Sterling, *Great French Painting in the Hermitage*, New York, 1958, p. 96 (reproduced in color pl. 77); Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, No. 367 (reproduced p. 446); F. Daulte, *Alfred Sisley* (catalogue raisonné), Lausanne, 1959, No. 40 (with identification by the artist of the site of the work: Villeneuve-la-Garenne); G. Boudaille, *Musée de l'Ermitage*, Paris, 1964; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth Century Masters*, Prague-Leningrad, 1968, No. 31 (English, French and German editions).

Exhibitions: French Landscapes, Nineteenth and Twentieth Century, Moscow, 1939, p. 46; French Art from the Fifteenth-Twentieth Century, State Museum Pushkin, Moscow, 1955, p. 56; French Art from the Twelfth-Twentieth Century, State Hermitage Museum, Leningrad, 1956, p. 57; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 55 (reproduced p. 121).



Maurice de Vlaminck was the quintessential Fauve (literally, “wild beast”). As a young man, he was a flamboyant extrovert, an anarchist with a passion for sports—he was a champion cyclist. He also liked to write, play the violin and paint. Vlaminck grew up in Chatou, on the Seine near Paris, but did not meet his neighbor Derain until 1900. The meeting was crucial for both men. Under the influence of Derain, who was much more innately gifted, Vlaminck became a full-time painter and developed the confidence and technique to follow his radical instincts. The two artists continued their collaboration even after Derain left the studio they shared to do his military service. But the catalyst that turned Vlaminck briefly into a master of the modern movement was van Gogh. The van Gogh show at the Galerie Bernheim-Jeune (1901) provided Vlaminck with the hero he needed. From then on he professed to love van Gogh more than his own father.

Out of the vehemence of van Gogh and coloristic theories of Signac and Cross, Vlaminck compounded the bold and brilliant style that came to be known as “fauve.” Like Derain, whose career parallels his in many ways, he won notoriety and a measure of fame at the Salon d’Automne in 1905. He also won the attention of two key dealers: Ambroise Vollard, who purchased a number of his landscapes, including the *View of the Seine* (No. 41), which he sold to Morozov; and D.H. Kahnweiler, who later put him under contract.

Again like Derain, Vlaminck passed through a Cézannesque period after 1908. Primary colors gave way to a somber palette in which dark greens prevail. He continued to concentrate on landscapes, but they lack the power that redeemed his fauve pictures. The discipline of Cubism might have saved him. Instead, by 1914, he had virtually burned himself out as a serious, progressive artist.

After 1918, Vlaminck withdrew to the country and, like Derain, lost touch with contemporary developments. Unlike Derain, however, his style coarsened, and his innate vulgarity finally won the upper hand. Travestyng the Dutch seventeenth-century painters and Courbet, he churned out remorselessly picturesque landscapes. Equally garish are his seascapes executed in an appropriately windy manner. These works appealed to new rich collectors on both sides of the Atlantic, but found little or no favor with the avant-garde; hence the unfortunate publications in which Vlaminck poked clumsy fun at the more progressive members of the School of Paris.

J.P.R.

41. *Une Vue de la Seine (View of the Seine)* 1905-06

Oil on canvas, 21-1/4 x 25-3/8 in.

Signed lower right: *Vlaminck*

The Hermitage Museum, Leningrad

Painted at Chatou, where the artist grew up and subsequently shared a studio with Derain. Vlaminck's fauve views of the Seine are far and away his finest works. The influence of van Gogh is all too apparent in the way paint is applied straight from the tube, also in the way colors explode and discharge light. The influence of African art, which Vlaminck was the first modern painter to appreciate and exploit, is no less important in that it enabled the artist, as Braque said, "to make contact with instinctive things." Pictures like this appear to have been painted in the eye of a hurricane; Vlaminck's later works, by contrast, look as if dashed off in its wake. In the last resort the artist's talent was too thin to contain so much dynamic energy, vehemence and ego.

Collections: A. Vollard, Paris; I.A. Morozov, Moscow, 1908-18 (gift of Vollard); State Museum of Modern Western Art, Moscow, 1918-48; Hermitage Museum, Leningrad.

Literature: S. Makowsky, "French Artists from the Collection I.A. Morozov," *Apollon*, 1912, Nos. 3-4, p. 19; B. Ternovetz, "Le Musée de L'Art Occidental de Moscou. Anciennes Collections Stchoukine et Morozoff," *L'Amour de l'Art*, décembre, 1925, No. 53; L. Réau, *La peinture française dans les musées russes*, Paris, 1929, No. 1154; Catalogue Hermitage I, *Paintings from the Nineteenth and Twentieth Century*, Leningrad, 1958, p. 367; A. N. Izergina and the Staff of the State Hermitage, *The Hermitage, French Nineteenth and Twentieth Century Masters*, Prague-Leningrad, 1970, No. 47 (English, French and German editions).

Exhibitions: French Landscapes of the Nineteenth and Twentieth Centuries, Moscow, 1939, p. 54; From van Gogh to Picasso: Nineteenth and Twentieth Century Paintings and Drawings from the Pushkin Museum in Moscow and the Hermitage in Leningrad, State Museum Kröller-Müller, Otterlo, April 30-July 16, 1972, No. 58 (reproduced p. 127).



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Erratum Literature entries: A.N. Izergina and the Staff of the State Hermitage have published two volumes on modern French painting in the Hermitage Museum. The first is correctly cited as *The Hermitage, French Nineteenth Century Masters*, Prague-Leningrad, 1968 (English, French and German editions). The more recent volume concerns twentieth-century painting; the correct title is *The Hermitage, French Twentieth Century Masters*, Prague-Leningrad, 1970 (English, French and German editions).

