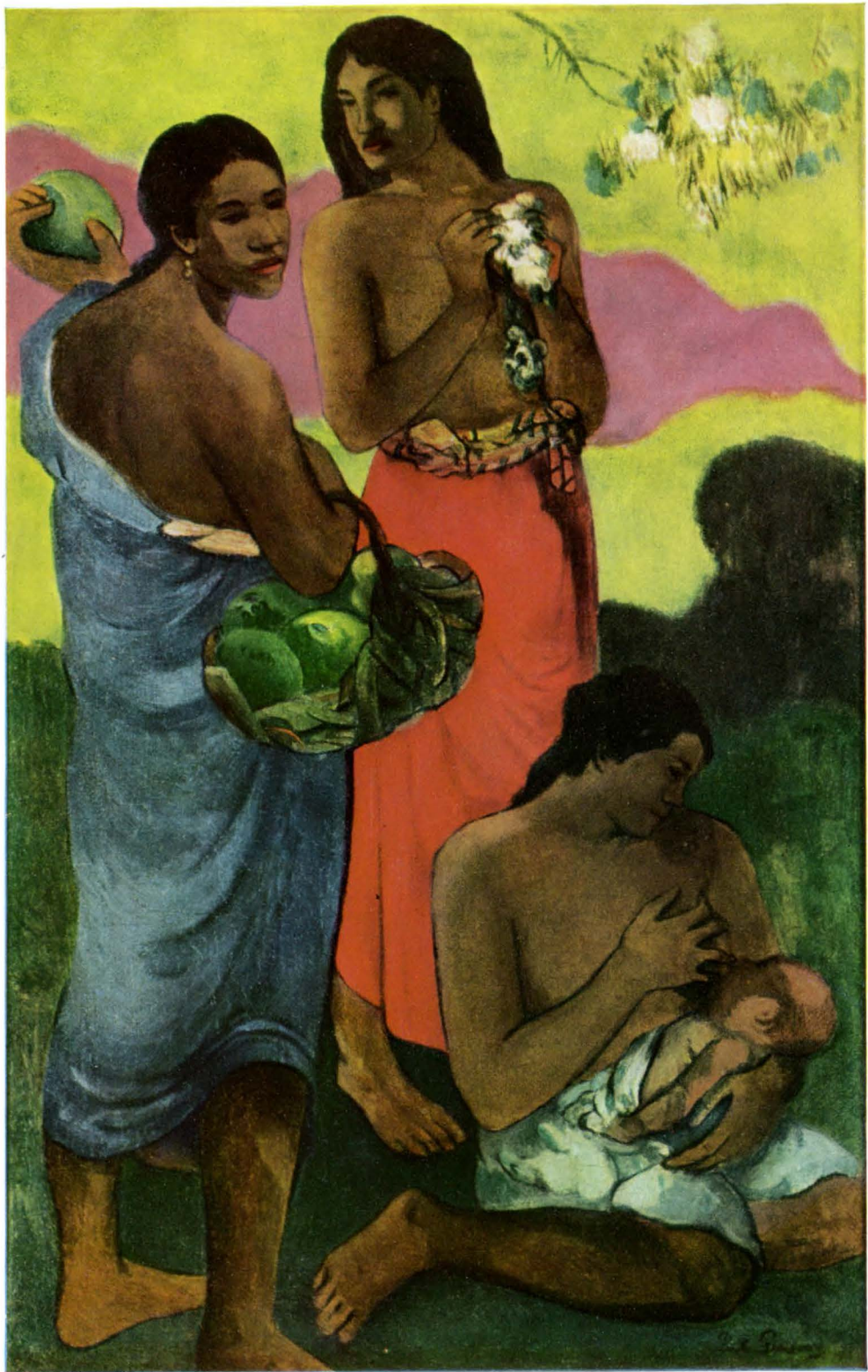




GAUGUIN





G A U G U I N

Paintings · Drawings · Prints · Sculpture

THE ART INSTITUTE OF CHICAGO
THE METROPOLITAN MUSEUM OF ART

The Art Institute of Chicago February 12–March 29, 1959

The Metropolitan Museum of Art April 21–May 31, 1959



Gauguin, 1893

Cover: 56 Portrait of the Artist with a Palette. Mr. and Mrs. Arthur Sachs

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GAUGUIN

FOREWORD

Before Paul Gauguin's visit to the painter Van Gogh in the south of France, he feared that his friend might be disappointed in his latest work. He wrote of "my great desire to show him something new and not to be subjected to his influence (because I certainly hope that he will have some influence on me). Both of us mad, in continuous war for beautiful colors . . . I adored red, where to find a perfect vermilion?" We of Chicago and New York are anxious to see again the work of Paul Gauguin, who was always dreaming of the tropics, like so many city dwellers today. The bringing together of 70 paintings, 44 drawings and water colors, 74 prints, and 11 sculptures for exhibition in our museums will give us an exceptional opportunity to enjoy the colors which were so absorbing to Paul Gauguin, and to study the qualities in his work which have led to a steadily growing public interest.

The exhibition was organized by The Metropolitan Museum of Art and The Art Institute of Chicago, with Theodore Rousseau, Jr., Curator of Paintings at the Metropolitan, as the chief coordinator. Daniel Catton Rich, formerly Director of the Art Institute, did the preliminary work for Chicago, which has been carried on by Allan McNab, Associate Director. Mr. Rousseau has written the illuminating introduction to the paintings in this catalogue; Harold Joachim, Curator of Prints and Drawings at Chicago, and Hugh Edwards, Associate Curator, have selected and prepared the section of prints. Katharine Kuh, Curator of Paintings and Sculpture, has prepared the exhibition for Chicago. Claus Virch, Assistant Curator of Paintings at the Metropolitan and Samuel J. Wagstaff, Jr., a Student Fellow from The New York University Institute of Fine Arts, have helped prepare the catalogue of paintings.

We are very grateful to the many museums and individual collectors who have been willing to make the sacrifice of parting with their treasures for the duration of the exhibition. To each of these, listed elsewhere in the catalogue, we and the American public are greatly indebted. Knoedler and Co., J.K. Thannhauser, and Wildenstein and Co. have been most cooperative in helping with the exhibition, as have Mr. John Rewald, Professor Robert Goldwater, and Dr. H.L. Shapiro of the American Museum of Natural History.

JAMES J. RORIMER

Director, The Metropolitan Museum of Art

ALLAN McNAB

Associate Director, The Art Institute of Chicago

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35 *Still Life with Oranges. Mr. and Mrs. Basil P. Goulandris*

GAUGUIN

The legend of Gauguin has such deep human interest that it has become almost as important as his work. The story of this man, who left a great city to try to find freedom and inspiration in a primitive island of the Pacific, has been so much written about that it inevitably comes to mind when we look at his paintings. Often we no longer admire them for their own sakes but for a literary meaning quite foreign to them—and foreign indeed to the artist's intention. An exhibition like this one, therefore, has the tremendous value of enabling us to look at a large group of Gauguin's paintings and enjoy them for the beauty of their form, their color, and their line—nothing else. It is by this beauty alone that Gauguin's works will survive and because of this beauty, succeeding generations will confirm our judgment.

In his development as a painter, Gauguin went through different stages; but if he is considered a great man today, it is because of what he painted in the islands of the Pacific. Let us look, therefore, at these paintings, analyze them, and try to find what it is that makes them beautiful and what is the source of their deep appeal. Almost all of them have a similar subject: native girls, sometimes with men, amidst their tropical surroundings. What is the poetry,

the mood, that these pictures create? The first impression is rich and sensuous. The appeal is to the physical side of our nature. We want to reach out and touch these creatures, whose skin is like ripe fruit in the sun—the sun, which, though never visible, seems to permeate every color Gauguin paints. Yet there is nothing erotic in these works, nothing intimate or personal as in Manet's *Olympia*, for instance. The people seem universal—they bring to mind Baudelaire's wonderful poem, *L'Invitation au Voyage*, about a distant land where everything is calm and beautiful.

Combined with this initial impression, however, there is another feeling—a puzzling, melancholic overtone, an awareness that something is happening which we neither know about nor understand. This may be created by a gesture, by the turn of a head, or by eyes which gaze away into the distance. These people appear before us with a childlike innocence and yet like children they remain indifferent to what we think. Their thoughts seem far away. Often they are accompanied by strange creatures full of hidden meanings—a heathen idol, the shadow of a slinking dog or a brooding bird. This mysterious, threatening quality can best be felt if the pictures are compared with those by any of Gauguin's great contemporaries—Degas, Cézanne, Renoir, Seurat—where such a mood is totally lacking. It exists even in Gauguin's still-lives and landscapes. He deliberately sought to create it. He frequently mentions it in his writings, as in the letter describing the *Spirit of the Dead Watches*: "The essential in a painting is precisely that which is not expressed." He believed that painting is similar to music in its evocation of moods and sensations. He was aware of this emotional power even in the work of other artists; describing a portrait of Wagner by Renoir, he said that "the eyes do not see, they listen."

It takes more than subject matter, however, to create this mood. When he affects our emotions, color is his most powerful instrument. Whatever the mood, be it melancholy, quiet, dramatic, sinister, or purely delightful to the senses, it is color that brings it to us. In his own description of what he wished to achieve, he described it as "an overall harmony of color that is sombre, sad, frightening, resounding in the eye as a tolling bell in the ear." Gauguin felt and expressed himself in terms of color, much more than in line or in three-dimensional form. His own highly original description of one of Cézanne's pictures gives us a vivid insight into his imaginative and personal reaction to color: "Cézanne paints a gleaming landscape; the background is ultramarine blue, heavy green, and shimmering ochre; the trees stand in a line with branches interlaced, yet through them one can see the house of his friend Zola with its vermilion blinds reflecting the yellows that shine in the plaster walls. The Veronese-green, exploding like fireworks, draws our eyes to the delicate foliage of the gardens, and finally, in contrast, the serious note of the violet nettles in the foreground orchestrates this simple poem." Again, in referring to a portrait of himself that he had given to Vincent van Gogh, he said: "The color is a color that is far from nature; imagine a vague memory of pottery distorted by the intense heat of the kiln! All the reds and purples are streaked by flashes of fire like a furnace shining in your eyes—the eyes, the seat of the struggles in the painter's mind." These colors that are unlike nature, seeming to spring entirely from his imagination, give his paintings their great power, and make them unforgettable, unlike anything done by his predecessors or by his contemporaries.

Although Gauguin was primarily affected by color, drawing, in close association with color, also counted for him. He often expressed his admiration for the great draftsmen: Raphael, Ingres, Degas, Hokusai. He wrote: "You must study the silhouette of every form. Clarity of outline is the attribute of the hand that is not weakened by any hesitation." In a painting like *Ia Orana Maria* (no. 28), this line not only outlines shapes but, by its subtle variations in thickness, implies their roundness, and suggests their volume. It is always simple and almost crude, and Gauguin often deliberately used line to distort and achieve awkwardness in a given form in order to make it more expressive.

These lines, or outlines, also contribute to the mood of the picture by their graceful movement, by their repetitious rhythms, as in the branches of a tree (no. 33), the silhouette of hills (no. 36), or the winding of a road.

The structure of Gauguin's pictures is essentially flat and decorative; he rarely, if ever, tried to give the illusion of depth or atmosphere. Even in those pictures where we see the dark-blue Pacific and the great white breakers on the reef far off on the horizon, the horizon line is broken by a screen of tropical foliage, gracefully bending tree trunks, or figures that bring it artificially closer to the foreground. He has given our eyes the feeling of depth by overlapping flat surfaces of color, very much as it is done in the theatre. Indeed, the sudden jump from the surfaces close to us to those in the far distance, where there is a completely different light, is strikingly similar to the handling of depth on the stage. Sometimes the feeling of depth is achieved by color alone, by a heavy dark shade of green, blue or violet.

Gauguin's arrangement of forms, their balance, their movement, is also quite simple. They are distributed across the surface of the painting, like a sculptured frieze. We know that he admired and studied the sculpture of Egypt, Persia, and India, and that he took with him to Tahiti photographs of Indian, Javanese, and Roman bas-reliefs which he hung as decoration in his house. Their influence undoubtedly contributed to the stately monumental character of his style. His use of borrowed motifs, however, is never imitative but always personal. Gauguin's way of composing invariably gives his pictures a strong and highly decorative over-all pattern, and it is partly from this that the primary effect of richness and brilliance springs.

Gauguin's brushstroke, the character he gave to the painted surface of his canvases—one might say his handwriting—has this same simplicity and strength. About this aspect of technique he clarified his attitude in his discussions with Van Gogh. Gauguin disliked a broken surface, he was always after something very plain and broad, like the frescoes of the Italian primitives. The nervous brushwork of the Impressionists, and the smooth finished surfaces of the Academicians, were equally alien to the effect he sought.

The areas of color in his pictures are broad and consistent, with little modulation either in their hue or values. The paint itself has a rich cream-like consistency. It is applied in a thick layer without glazes. The heavy texture of the burlap canvas he used often adds roughness and warmth to the total effect. It unifies the picture, bringing to mind the plaster surface of fresco. The irregularities of his outlines, never carefully finished, also add to this effect.

Although he was very much aware of technical problems and often wrote about them, his method seems to have been straightforward and limited to the use of paint as it comes in tubes, mixed with oil and turpentine. One almost never finds glazes or indeed any attempt to obtain sophisticated effects like translucence or opalescence, which would have detracted from the monumental whole that he was seeking.

He worked from the model but only in preparing for his finished paintings. He drew constantly; once he had mastered a pose and had become completely familiar with it, he used it over and over again in different pictures, like a piece of "artistic property." Some of his drawings are squared off, showing that he probably used them for enlargement and transfer to canvas, according to the time-honored Italian methods that he had studied through Puvis de Chavannes.

In his own words, he prepared himself to paint a picture by "dreaming in the presence of nature." Then, after much reflection, he knew exactly what he wanted to do before starting. Once he began to paint, he brought into play everything he had learned from the studies of the model and used the pattern of color harmonies he had worked out, to achieve the emotional and "musical" effects he so consciously sought.

It has been noted above that he copied figures from photographs, but transformed them so much that the word "copy" no longer has any meaning. Indeed there is something fearless and independent about the way in which he acknowledged his sources. He even included other artists' pictures in the backgrounds of his own, copying the *Still Life* by Cézanne in the portrait of *Marie Derrien* (no. 24) or the *Hope* by Puvis de Chavannes in the *Still Life with the Painting "Hope"* (no. 67).

Having analyzed these paintings, the realization of his beliefs about art, let us now look at his life to see what events combined to produce the powerful personality of this painter.

Paul Gauguin was born in 1848, a year of tragic and violent revolutions throughout Europe. It is tempting to wonder whether his whole life was not marked by this fateful date. Much has been written about his spiritual inheritance from his maternal grandmother, Flora Tristan, a passionate woman of extraordinary independence for her time. She lived according to her own will, sweeping aside anything and anybody who attempted to control her, and died young, after writing several books and playing a leading part in the early struggles of the labor movement in France. Little has been said about her husband, Gauguin's grandfather, except that he, too, had a violent character. After years of separation from his wife, he still feared and hated her, and in a frantic desire to protect his children from her influence, tried to kill her. He was sentenced to hard labor for life. His letters, in their desperate conviction, find a vivid echo in Gauguin's own tragic complaints. But this grandfather was also an artist and, from the little we know of his work, which has largely disappeared, he seems to have been competent and may well be the far-away source of Gauguin's talent.

Gauguin's mother was a mild kindly woman, who had inherited none of her parents' vehemence. She did everything that she could to help her son. His father, Clovis Gauguin, was a little-known journalist with strong political convictions, which drove him from France when he saw the government would soon be taken over by the man who became Napoleon III. He decided to take his wife and children to Peru, where the family of his mother-in-law, the Tristan y Moscoso, were powerful and wealthy. With their protection, he hoped to start life anew. However, he died during the crossing and his wife went on alone with the two children to Lima. There, Don Pio Tristan y Moscoso, who had once been the Viceroy, received her and her little family kindly, and they spent several years with him.

The period of living in semi-tropical surroundings in a large Spanish house in which the atmosphere was still colonial, among the Indians, had a deep influence on Gauguin, who always remembered it. Indeed, his Spanish blood—the Tristan y Moscoso came from Valencia and were related to the Borgias—and these early contacts may well account for much of his character: his aristocratic temperament, his fierce pride, his extraordinary personal integrity, his violence and his unwillingness ever to yield. His Peruvian ancestry was also the source of his self-conscious image of himself as a savage,— an Indian.

His mother brought him back to France when he was seven years old and he spent the early part of his youth in Orléans, living with an uncle and attending a church school. When he was seventeen, he signed up as an apprentice pilot in the Merchant Marine and sailed all over the world, making his first contacts with exotic far-off places, which later seemed to him the unspoiled earthly paradise, to which he longed to escape.

In 1867, when he was nineteen, his mother died. Her will reveals an intimate knowledge of his character. In appointing a guardian for him, she stated that he had shown so little talent for making people love him that he was going to find himself very much alone.

The guardian she appointed was one Gustave Arosa, who made two important contributions to Gauguin's life. He got him a job in the banking firm of Bertin (whose founder is immortalized in the superb portrait by Ingres) and he brought Gauguin into intimate contact with paintings, of which he had a fine collection, and with a group of cultivated people who were art lovers. In Arosa's quite considerable collection there were works by the avant-garde painters of the time: Delacroix, Courbet, Daumier, Jongkind, Pissarro, and Corot, whose *The Letter*, now in the Metropolitan Museum, belonged to him. Arosa was a friend of the photographer Nadar and was himself one of the first to make photographs of paintings. It was in Arosa's house that Gauguin first met Pissarro, whose ideas about the new style in painting had so much influence on his beginnings as an artist.

Gauguin soon became quite a successful young businessman. In 1873 he made a romantic marriage to a young Danish girl, Mette Sophie Gad, whom he had met in a restaurant. It is about this time that we know he began to paint on Sundays. There are many theories about



67 Still Life with the Painting "Hope" by Puvis de Chavannes. Mr. Nathan Cummings

what started him off, but they are of little interest since there is no doubt that a man who had as powerful a painter's temperament as Gauguin, would have been driven to paint no matter what his contacts or his other occupations were.

Gauguin began to see an increasing number of artists and formed a collection himself, which included works by Manet, Pissarro, Renoir, Monet, Sisley, and Cézanne, who was his favorite. In 1876 he had an unexpected success for an amateur: one of his pictures was accepted for the Salon. Then in the succeeding years he exhibited his work with his progressive painter friends in the 5th, 6th, and 7th Impressionist Exhibitions. One of the paintings sent to the last of these, a *Nude*, was praised enthusiastically in an article by J. K. Huysmans, the *fin-de-siècle* writer, a prominent critic of the time.

In 1883, ten years after his marriage, he decided to resign from his job and give his life entirely to painting. This has been reported as a surprise decision about which he had not even warned his wife. There is a letter to Pissarro, however, dated two years earlier, which shows that he was already considering this step, and not only because of his longing to be a painter, but because a depression was making business increasingly difficult.

He soon found that earning a living by art was not easy and the little money he had saved disappeared so rapidly that he was no longer able to support his wife and five children in Paris. He decided to move to Rouen, the earliest evidence of that incurable faith in totally impractical schemes which was to characterize him always. He believed that there were rich people in Rouen who could easily be persuaded to commission portraits from him. Of course, this proved to be an illusion—as Pissarro, who was also in Rouen, had warned him.

His next move was to Copenhagen, where he hoped that he would obtain help and patronage through his wife's family, who were well placed in official circles. He also managed to get an appointment as representative in Denmark of a French manufacturer of weather-proof canvas. But Copenhagen turned out to be worse than Rouen. He was not only harrassed by poverty, but found the Danes basically foreign and antipathetic, and in addition, he had to endure the contempt his wife's relatives felt for him as an eccentric and unsuccessful artist.

During this time he painted some landscapes and portraits in an impressionist style related to that of Sisley and Pissarro, of which *The Skaters* (no. 3) and the *Vase of Flowers* (no. 5) are good examples. He attempted an exhibition in the Gallery of the "Friends of Art" in Copenhagen, but it was not a success. No critic mentioned it, which humiliated him. After about six months, he could stand no more. He returned to Paris, taking with him his favorite son Clovis, and leaving his wife with the rest of the family to fend for herself in Denmark.

This new change brought no improvement in his situation. His letters show that he was in desperate straits, without enough furniture for the room in which he and his son lived, without enough clothes for the winter, and no money. He was driven to take a job as a bill poster. It was probably at this time that he painted the touching portrait of the boy (no. 6).

In June of 1886 Gauguin decided to go to live in a small village in Brittany called Pont-Aven, where there was an artists' colony. He left his son behind in a boarding school near Paris. He expected life to be much cheaper than in the capital and was also drawn to Brittany by a feeling common among artists at the end of the nineteenth century—the longing to escape from the big city to some faraway place where men lived unspoiled by civilization—an idea inherited from Jean Jacques Rousseau and Bernardin de Saint-Pierre.

Life was not especially easy for Gauguin in Brittany, either. But even though he was still very poor, he was able to do nothing but paint and was surrounded by other artists who respected him and even fought to get his advice. This was most encouraging after the humiliations he had gone through. Many of these artists were foreigners, and he mentions in particular Americans, who admired his work.

His painting at this time was still impressionist in style; that is, he worked from nature or from the model with small sparkling brushstrokes, concentrating on the visual appearance of things. In the pictures of this period, however, one becomes aware for the first time of certain intense colors unlike nature, and there is a suggestion of the melancholy mood that is very much his own. His drawing begins to take on a simplicity and a stylized decorative quality like that of Japanese prints, which were to have even more influence on him later.

He returned to Paris in the autumn of 1886 and there everything was again extremely difficult for him. He lived with his little son in wretched quarters and his correspondence is filled with plans to go off to happy uncivilized countries where the climate is wonderful and man can live off the land. He finally decided to set out for Panama, where he hoped his sister's husband would get him a job that would support him until he could get to Taboga, a small "almost uninhabited" island in the Pacific. He traveled with a young artist called Charles Laval, who was a sort of disciple and pupil. Panama was a complete disappointment. He found no job and was even obliged to work as a day laborer on the digging of the canal. When his friend fell ill, they left and sailed for Martinique.

There, Gauguin was at last able to spend a happy period painting. The tropical vegetation and the picturesque carefree people appealed to him greatly. His work took on a much more personal character, and the tendencies to strong color, decorative outlines, and compositions seen from unusual angles, grew stronger. Unfortunately, he came down with malaria, and after a long period of illness, was obliged to return to France in the winter of 1887.

After a short stay in Paris living with his friend Schuffenecker, he went again to Pont-Aven. The summer spent there turned out to be one of the most interesting and productive periods in his career. He found himself once again among young, progressive artists who admired him. They compared each other's work and spent hours discussing the new artistic and literary theories. Theorizing was very popular, and artists and writers liked to form groups, each



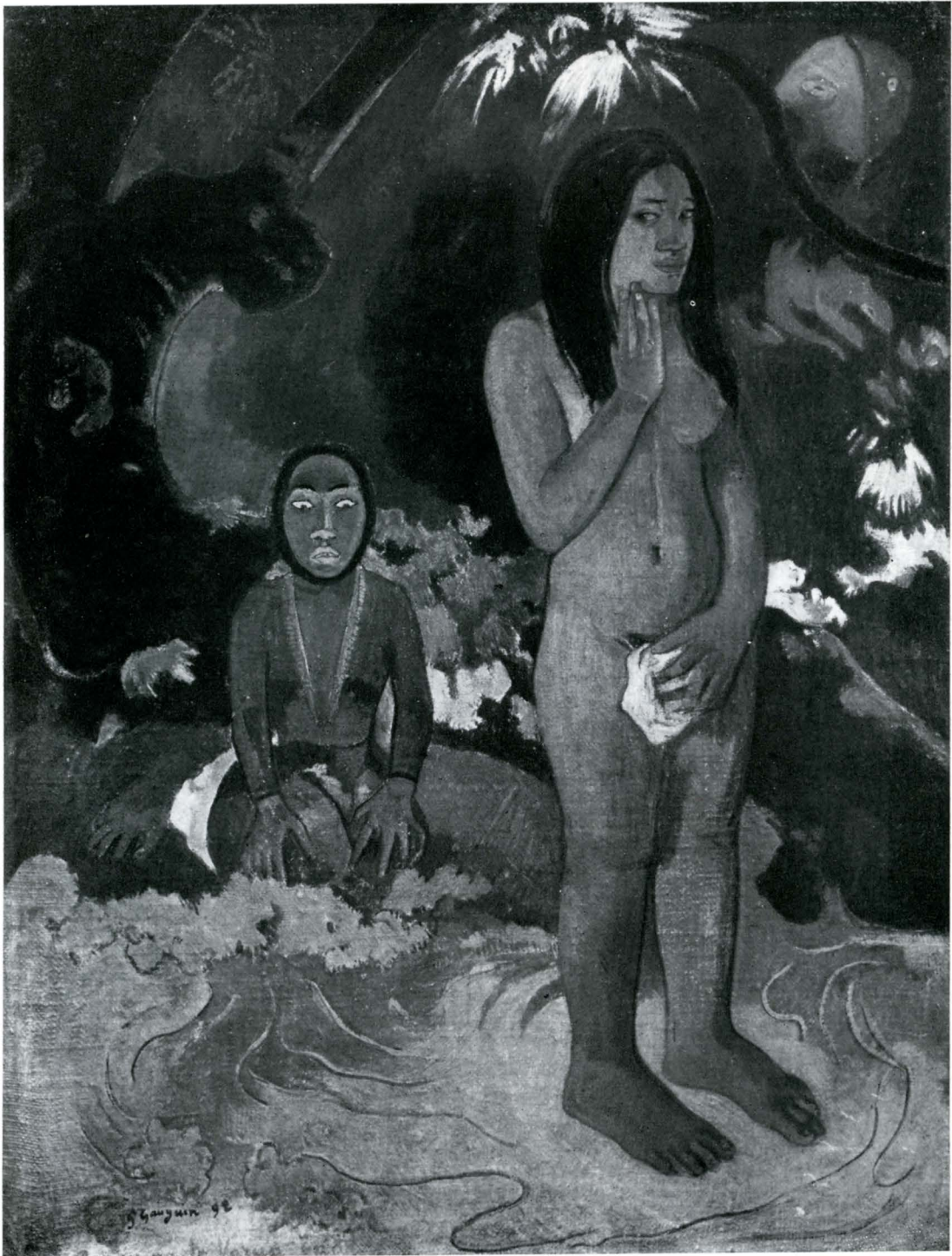
adopting a kind of dogma and a special name. It was at this time that the fashion for "isms," which we have inherited today, was born.

Among these painters there was a young man called Emile Bernard whom Gauguin liked because of his boldness in defying all the commonly accepted traditions of painting. They worked together and evolved a new method, which they called Synthetism, and Cloisonnism. This method called for elimination of detail and a reduction to essentials in order to create a new freshness and simplicity that would make their art resemble that of the primitives. Drawing became a simple, heavy outline emphasizing only the most expressive aspects of form. Only the purest, brightest colors were used, applied in flat surfaces. Impressionistic effects of atmosphere and light were completely rejected. The picture tended to become flat and ornamental.

This new style, which transformed Gauguin's painting, was the result of several influences. The most important was that of Japanese prints, which had for some years enjoyed a tremendous vogue in Paris. We know that Gauguin admired them greatly, and had some hanging in his room in the inn at Pont-Aven. He used to buy them sometimes at prices higher than he asked for his own paintings. He describes one of his pictures painted at this time as being "completely Japanese, painted by a Peruvian Indian." There were also other influences such as stained glass and popular prints. Still another was the primitive Breton religious sculpture that he saw around him. Despite its crudity, this folk art had real vitality and preserved some of the religious feeling and monumentality of the Middle Ages. Being French and coming from the same background as the artists themselves, it appealed to them more directly than oriental art. In Gauguin's room, hanging on the walls alongside Japanese prints by Utamaro, there were also reproductions of the *Venus* by Botticelli, the *Annunciation* by Fra Angelico, and Manet's *Olympia*. This explains the sophisticated, un-primitive note that runs through this so-called primitive painting.

In later years a quarrel developed among the painters about the origin of this style, and its inventor. Emile Bernard claimed to have been the first to think of Synthetism and when critics acclaimed Gauguin as the founder of the movement, Bernard resented it and accused his friend of having stolen his idea. Whatever the truth may be, it is a matter of little importance. In Gauguin's development, it was only a step, and he went on to the greatness that we know; as for Bernard, he abandoned this kind of painting altogether.

Gauguin had met Vincent van Gogh in Paris two years earlier. His brother Theo, a picture dealer, had taken on some of Gauguin's works and had given him a one-man show in his gallery. Vincent, who had moved to Arles, corresponded with Gauguin and told him about his dream of founding an artists' colony, where painters could pool their resources and thus live cheaply while working together. He admired Gauguin and invited him to join him in Arles to be one of the founders and the leader of the group. Gauguin was at first reluctant but finally accepted and went to Arles in October, 1888. It was a tragic meeting between two men who had so much in common and yet were so profoundly different: Van Gogh, who longed to share everything with his fellow men and live with them as a brother, but who was so personally unattractive and awkward in his human relationships that people shunned him; Gauguin, always the center of attraction in a group, a born leader, who rejected this role and throughout his life deliberately chose the path of loneliness and solitude. At first Gauguin enjoyed Arles and everything that he saw around him, believing that he had found the source of a "fine modern style." Soon, however, this was spoiled by the fundamental disagreements that constantly arose between the two artists. Before long, he wrote that he felt completely out of place, that he found everything small and mean, both the landscape and the people. He and Vincent hardly ever agreed about anything, about painting least of all. Vincent "admired Daumier, Daubigny, Ziem, and the great Rousseau"—all painters that Gauguin "couldn't stand;" and, on the other hand, "Vincent was romantic and he tended to be a primitive." When painting, Vincent was willing to allow accident and chance to play their role in giving shape to the surface of the picture, as Monticelli had, whereas Gauguin loathed any fussing over the painted surface.



42 *Words of the Devil*. Governor and Mrs. W. Averell Harriman

The pictures painted at this time show that Gauguin was very little, if at all, influenced by Van Gogh. In the *Landscape near Arles* (no. 14) only the short, sharp brushstrokes and the broken color resemble Van Gogh's work. The strong, arbitrary tones, the two-dimensional decorative pattern, and the simplified drawing are all Gauguin. If he was influenced here by anyone, it is surely more by Cézanne than by Van Gogh.

The tragic ending of Gauguin's stay at Arles is an old story. On Christmas Eve poor Van Gogh, driven mad by the highly emotional atmosphere in which the two men had been living, tried to kill Gauguin with a razor. He then went home and amputated his own ear, which he put in an envelope and tried to give to a girl in a brothel. Gauguin, after doing what he could to see that his friend was cared for in the hospital, left the next morning for Paris.

During his brief stay in Paris in the early months of 1889, he sent ten pictures to an exhibition organized by his friends in the Café Volpini at the World's Fair. Although he made no money from this showing, his work was noticed and much discussed and had a powerful influence on a group of young painters, including Bonnard. We know from his letters that he visited the Javanese pavilion at the Fair and was very much interested in the dances, in which he said one could see his photographs of Cambodian reliefs "come to life". His difficulties, however, continued. And so he decided to return to Brittany, where he spent most of the following year.

The style of some of his work still showed the influence of Pissarro and the Impressionists. Sometimes he broke away from them and painted a completely original picture like *The Ham* (no. 21), which is unlike anything by his contemporaries. His debt to Cézanne is considerable in the portrait of the innkeeper of Le Pouldu, *Marie Derrien* (no. 24), in which Gauguin abandons flat surfaces and decorative patterns to create solid form. This interesting picture shows both the influence of Cézanne and the unmistakable and sensual personality of Gauguin. In the *Yellow Christ* (no. 16) we see his own special characteristics—strong, unnatural color and more simplified, decorative outlines. Here we see also the severe monumentality, derived from the primitive sculpture of Brittany. *The Agony in the Garden* (no. 17) shows the same stylistic traits. This picture is both flat and deep; in the distance there is a real effort to render depth and atmosphere.

During this period Gauguin's desire to escape from "decaying western civilization" had grown much stronger. He was oppressed by the "brutalized condition into which man falls, living in our conventional, so-called civilized state," and he felt that only by contact with parts of the world still untouched could a strong man, "like Antaeus," win new strength. He wrote of his "fierce longing for the unknown," and made all sorts of plans to go to the Orient or to Madagascar. He finally decided on Tahiti and returned to Paris to arrange his departure. During this period, he became friendly with the group of writers who called themselves the Symbolists, and attended their weekly gatherings at the Café Voltaire. They considered him the most interesting of the contemporary painters and felt that in many ways his theories and feelings about painting corresponded to theirs about writing. Though he liked to be regarded as a lone wolf, Gauguin took an active part in the artistic movements of his time. He was a cultivated man, an intellectual, and much more aware of the different cross-currents of artistic thought than most of his fellow painters.

To get enough money to leave for the Islands, Gauguin put up thirty of his pictures at auction at the Hôtel Drouot in Paris. The sale was not a great success, but it brought enough; and after a farewell banquet, presided over by Mallarmé and attended by an extraordinarily brilliant group of literary figures of the day (and only two other painters), he embarked for Tahiti on the fourth of April, 1891.

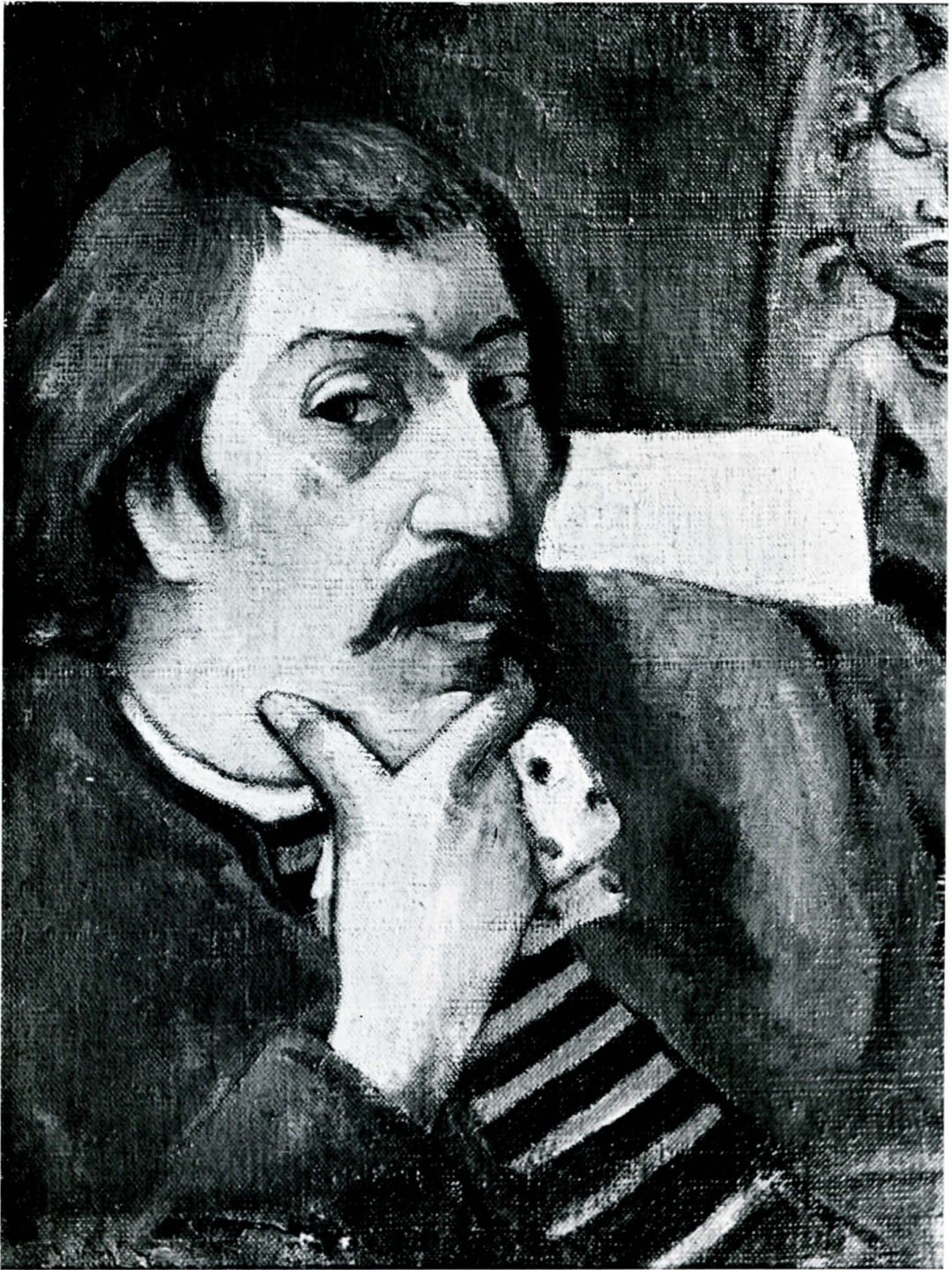


8 *Martinique Landscape*. Mr. and Mrs. Robert Eisner

In Paris, before his departure, Gauguin had been given proof that he was respected and admired as a painter by people he himself held in high esteem. This is what an artist needs most; and when he arrived in Tahiti, he was full of self-confidence. He was well received by the Governor. He was busy, excited, and full of hope for the future, but his customary bad luck soon overtook him. Pomare, the last King of Tahiti, to whom he had an introduction, died shortly after his arrival. His death deprived Gauguin of a patron. It also seemed to him an evil omen because it was the signal for a complete change in the Islands. This was the end of the dynasty that had ruled for centuries when the country was pagan and free. In the future it was to be governed by petty officials and missionaries, and Gauguin detested both.

His new surroundings delighted him—the happy child-like people, the beautiful landscape, and the extraordinary silence of the nights. He was alone, away from discussions about artistic and literary theories. There was nothing to influence him or divert him from his own path. He had leisure, for the first time, to look at nature and to “dream before it.” His full personality emerged and he began to produce the great works that have made him famous.

His painting continued to grow logically out of what he had done before. He was in no way influenced by Maori art, which is abstract and oriental in character. He was fascinated by the natives; he studied and wrote about their religion, which provided him with subjects for such paintings as *The Moon and the Earth* (no. 52) and *The Sacred Mountain* (no. 44). His serene Tahitian figures, however, are not carefully studied ethnic types. Gauguin has transformed and idealized them. In describing one of his new pictures, he wrote: “I have painted a palace of my own invention, guarded by women of my own invention.”



55 *Portrait of the Artist with an Idol. Marion Koogler McNay Art Institute, San Antonio, Texas*

How much he had developed since Brittany can be seen by comparing the *Yellow Christ* (no. 16) with *Ia Orana Maria* (no. 28). The Breton picture seems self-conscious and mannered, its decorative qualities forced, whereas *Ia Orana Maria*, though also decorative like a tapestry, seems effortless, easy, and utterly self-confident.

There is also a new mood in his work, a mystery, a sadness, and a certain dramatic tension. He was acutely aware in these apparently candid Tahitians of a deep secret, which no foreigner can reach. He wondered at the way they sat for hours gazing sadly and silently at the sky, and describes the typical Tahitian woman as ingenuous, but also "penetrating and infinitely mysterious." Pictures like *Words Words* (no. 46) and *Reverie* (no. 29) are full of this atmosphere. Even in a *Landscape* (no. 36), which at first glance is as objective as the work of any of the Impressionists, we are immediately caught up by a strange mood of waiting, of expectation. The glowing colors give an intimation of something superhuman and there seems to be a fearful menacing quality in the dark shadow on the mountain-top that frowns down upon us. He also introduced a note of drama into many of his pictures by giving them strange titles which he insisted on leaving in the Tahitian language. *Manao Tupapau*, or *The Spirit of the Dead Watches* (no. 41) is an excellent example of this. He wrote his wife an elaborate description of this picture, proving how much he wanted to create its mysterious and sinister mood.

He told of his life in this first period in Tahiti in one of the earliest of his writings, *Noa Noa*. He delighted in the luxuriant vegetation. He was happy with a lovely native girl who gave him a child. He led a comparatively carefree life. But he soon ran out of money and went into debt. The price of food rose and sometimes he went hungry. He fell ill and was obliged to spend some time in the hospital, but even after he got out, his health was bad. He missed his artist friends and their conversation; he longed to be with his family in Europe. He was homesick and indeed had grown tired of the exotic atmosphere. He began to think of moving to yet another island, where life would be cheaper and easier. He endured moments of true desperation, when he thought he had failed and even wrote of giving up painting entirely, since it would not yield him a living. But his obstinate spirit took over, and he determined "to do his duty to the end." Finally, he had himself repatriated by the Government. He arrived in Marseilles in August, 1893.

Shortly after his arrival, the uncle with whom he had lived as a child in Orléans died and left him some money. For the first time since he had become an artist, he found himself able to live with a certain ease, and he took full advantage of it. He rented a large studio in Montmartre, decorated the walls in brilliant chrome yellow, and hung them with his own Tahitian pictures and with native objects from the South Seas. He lived there with a mulatto, known as Javanese Annah, a parrot, and a female chimpanzee. He gave weekly receptions, which became famous, gathering together artists, writers, and musicians.

Degas persuaded the dealer Durand-Ruel to give Gauguin an exhibition. It was not a financial success, but caused a great deal of talk and curiosity. Gauguin's name now became well known among the people interested in modern art. He delighted in this new reputation and deliberately cultivated the exotic and eccentric aspects of his personality. The *Self-Portrait* (cover of catalogue), painted from a photograph, shows him, with a moustache added, in the strange costume he affected at this time—a high astrakhan hat and a flowing blue cloak attached with silver clasps, looking like "a gigantic Magyar." He had become the center of attention, which was very satisfying after the solitude of the islands.

During this stay in Europe, he visited Belgium and admired the primitive painters, especially Memling. In the summer he returned to Brittany, taking along Annah and the monkey. Their appearance naturally astounded the local people. Some of the fishermen made fun of them, and one day Gauguin came out of a fight with a badly broken ankle, which kept him inactive for four months and left him penniless again. This visit to Brittany, however, was important for him, because it was there that he really assumed the position of head of a school of painting and lived in the midst of a group of artists who regarded themselves as his disciples. He did

not paint many pictures during this stay in France, however; he was too diverted by other preoccupations. *The Day of the God* (no. 57), is lovely in its decorative qualities, but lacks the conviction and the poetry of the pictures painted in the islands.

The prolonged inactivity, the suffering, and the return of poverty threw him again into a despondent mood. He decided to leave Europe forever. After a brief visit to Copenhagen to bid farewell to his family, he returned to Paris and prepared to sell everything he owned. He put up another group of pictures at auction, and this time asked Strindberg, the great Swedish writer, to write an introduction to the catalogue. Strindberg refused, saying that he did not understand Gauguin's art and disliked it, but his letter contained such a penetrating analysis of the artist and of Impressionist painting that Gauguin decided to print it anyway. Strindberg had also showed in this letter that he understood Gauguin's character. He wrote: "I know that my refusal will neither astonish nor hurt you because you seem to me to be fortified by the hate of others. In its desire to remain intact, your personality takes pleasure in the dislike which it arouses." This second sale was another failure. Gauguin had to buy back most of the pictures himself and came out with little more than 500 francs. Nevertheless, he carried through his decision and left once more for the islands.

When he got to Tahiti in July, 1895, he found it had lost many of the qualities that had formerly attracted him. Electricity had been brought in, and an amusement park with cheap music had been installed in what had once been the Royal Gardens. He went to Pounoaouia in the western part of the island, where some of the original flavor still lingered. He built a native house with a studio and continued to live his Tahitian version of the "*vie de Boheme*." He again married one of his numerous native girls. She was thirteen-and-a-half years old, a normal age for a Tahitian bride. During this early part of his second stay, he painted some of his best work, the monumental and strong *Why are you Angry?* (no. 60) and *Maternity* (no. 61), which is full of tenderness and a really lyrical quality. The painter himself was pleased with these works and with what he described as their deep-toned key. The combination of resplendent, sensual form and color with a strange enigmatic mood shows Gauguin at his very best and brings to mind Mallarmé's famous remark on seeing his exhibition in 1893: "How is it possible to combine so much mystery with such brilliance?"

Unfortunately, he was not able to continue painting as well as this. His entire second stay in Tahiti is a story of illness and financial distress. In the hot tropical climate the wound on his ankle refused to heal and caused him constant pain. Eczema spread all over his legs. He had contracted syphilis and was constantly in misery. Worst of all, his eyes were affected. His letters are a long black series of complaints about poverty and sickness. When he had occasional flashes of optimism, he immediately wrote that he was working again, at painting or at sculpture. But it is clear that after 1896 his output was considerably reduced.

In April of 1897 he received news from Copenhagen of the death of his beloved daughter Aline. He was obliged to move and rebuild his house, and went into debt. During the summer he had double conjunctivitis and did not work for two months. Driven by sorrow and misery to complete despair he decided to kill himself. Before doing so, he wanted to paint one great work that would summarize everything he had done: the large fresco-like painting entitled *Where do we come from? Who are we? Where are we going?* (Boston Museum of Fine Arts). He wrote how he planned the picture carefully for a long time, working it out in his mind, and then finally painted it all in one session. It is made up of elements from many of his other pictures and of all his works it is the closest to the spirit of Symbolism, with its strange inscriptions, inscrutable figures, muted colors and the deliberate awkwardness with which it is painted. It exudes an aura of sadness and perplexity that brings us close to the painter's own feelings.

After finishing this picture, he went up into the mountains and took poison, hoping to die there. His body, however, was still strong and resisted the poison, and he staggered back to his house, his health once more shattered. Unable to die, unable to work, and with no money,

he was obliged to stop painting altogether and to seek employment at very low wages in the local real estate registry. His employer at the time described him in a kindly fashion, as "a nice man, quite amusing, but not a very reliable worker, and an alcoholic."

His health continued to decline, and he had to go to the hospital again. This restored him somewhat; but instead of taking full advantage of his regained strength to paint, he now embroiled himself in the political situation on the Island. Ever since his first trip, he had hated the degrading influence which he believed the colonial administration and the missionaries exerted on the natives. He now gave vent to his feelings in two pamphlets called *Le Sourire* (The Smile) and *Les Guêpes* (The Wasps) in the publication of which he took a leading part, decorating them with his highly original woodcuts (nos. 184-188), and writing vitriolic articles against the personalities he considered responsible for the worst abuses. This, of course, created enemies and made his life even more difficult. His state of emotional tension ruined what was left of his constitution.

At the beginning of 1901, he sold all his belongings in Tahiti and set out for a more remote island, Hiva-Oa, in the Marquesas, again believing, in spite of all his past experience, that this was to be the dreamt-of, primitive paradise, where living cost nothing, nature was beautiful, the people, loving, happy, and free. He built himself a new house in the village of Atuana. During the first months he spent there, his new environment seems to have given him strength and inspiration to work again. His pictures are bright and cheerful. His palette changes; his color harmonies become cooler and more brilliant than ever. In such paintings as *The Call* (no. 68) and *Horsemen on the Beach* (no. 69) there is a new restless and exciting quality, quite different from the brooding mood of what had gone before, and a new note, shrill and high.

During this period he seems to have devoted a great deal of time to writing. His letters reveal that he was reflecting deeply and in their thoughtful tone contrast with earlier letters filled with complaints and material preoccupations. He composed a serious study of the problems of religion and the Roman church, called *L'Esprit moderne et le Catholicisme*. It was at this time too, that he wrote his most interesting book, *Avant et Après*, a freely flowing stream of anecdotes and recollections, imaginary situations and analyses of his own inner feelings, expressed in a style that anticipates surprisingly the literature of the mid-twentieth century.

It has become a convention to describe these last two years of Gauguin's life as a gradually losing struggle against his deteriorating health, his poverty, and the vexation he felt against the oppressing authorities on the Island, whom he bravely fought in defense of the natives. We are told that he died alone, abandoned by everyone, chiefly as a result of the shock of being sentenced to several weeks in jail. Recent evidence, gathered at Atuana, has done much to alter this story. The books of the two stores where Gauguin bought his supplies have been found, and we now know that although he may have been constantly in need of more money, he intermittently had plenty and spent it lavishly. Much of it went for presents to his models (entered as "woomen" in the ledgers!). As walking was painful for him, he had a horse and cart. He was known for his generosity and for his easy-going ways, allowing his servants to idle and closing his eyes to the pilfering of the natives.

There is no doubt that Gauguin had constant trouble with the authorities, both religious and secular. Many letters and reports written by him prove this. These quarrels must have been terribly time-consuming and are surely one of the main reasons for his small output of painting. But Gauguin himself was responsible for most of this trouble. He enjoyed defying and badgering people in authority. He told the natives that there was no law which could oblige them to send their children to the mission school; and when some of them withdrew their daughters, he took one of these children for his third native wife. He made and displayed an insulting statue of the bishop (see no. 124) and did everything that he could to humiliate and ridicule the gendarme, who represented all the civil authority in this little outpost. He chose for friends the troublemakers on the island. A group of them met at his house every evening to drink absinthe. His troubles with the authorities were of his own choosing;



68 *The Call*. Cleveland Museum of Art

and when he was brought to court, tried and sentenced, it was for libel of one of the policemen.

Certainly his physical suffering must have been almost intolerable. Trouble with the eyes is the worst trouble that a painter can have. His legs, covered with eczema and abscesses, were a constant source of pain, making it impossible for him to move freely, as he must have longed to, and forcing him to paint only in his studio. But here again, it was the life that he chose to lead which must have been largely responsible for his condition. Perhaps through an urge to prove to himself that he was not losing his physical powers, he seems to have become more licentious than ever before. He lived surrounded by native girls avid for the presents they expected in return for their favors. His bedroom was decorated with erotic drawings and paintings. We know from the accounts that he spent large amounts on wine and liquor. He had a bottle of absinthe at the end of a pole, which stretched from his studio window to the well, where it was kept cool; and while working, he frequently brought it in and took a drink. We also know that he used drugs to alleviate the pain in his legs, and some believe that his death in Hiva-Oa of the Marquesas on May 8, 1903 was due to an overdose of morphine.

Thus, we know that he suffered and deserves our sympathy. But he was no martyr. What he did was of his own will. And this is surely the way this man would have wanted the record to stand. No one would have hated pity more than he, whose entire life had been marked by pride and by a fierce, unyielding determination to preserve his own integrity. This is surely the death which this wild, selfish, and violent man would have chosen.

The fate of Gauguin's pictures after his death is interesting and significant in relation to his present and future fame. In his hut in Atuana he left a number of paintings and hundreds of drawings. At least twenty of the former and many of the latter were stupidly destroyed by the authorities, who considered them indecent. What remained was put up for auction in Papeete, together with his household effects.

The paintings that he had left in Paris, or had sent back from the islands, were well cared for by Georges Daniel de Monfreid, who displayed a devotion to his friend's work that is extraordinary for its loyalty and selflessness. In the year of Gauguin's death, his fame was already beginning to spread. Three exhibitions of his works were held, two in Paris and one in Berlin. Collectors began to buy, and little by little his pictures have become more popular. One of them, *Still Life* (no. 35), at a Paris sale in June, 1957, made a record price for any Impressionist or neo-Impressionist painter.

The appeal of Gauguin's pictures has not been limited to his own country. It is universal. Many of his early works have remained in Europe, in France and in Denmark, but his masterpieces, painted in Tahiti, are for the most part in the United States and Russia.

The high esteem in which Gauguin is held rests on his art itself and on his great contribution to all of the artists of the twentieth century. It is far too early to know whether his pictures will always enjoy the high popularity accorded them at the moment; only time and the inevitable comparison with the giants of the past can determine that. It is certain, however, that he will have an enduring fame as the personality who has exerted the strongest influence on modern art. With ferocious courage he asserted his own right to "dare anything," thereby securing this right for all who came after him. Bonnard and Vuillard, who first saw Gauguin's paintings in 1889 at the Café Volpini, drew their inspiration from him and their flat decorative design. Picasso's sad figures of the blue period are kin of Gauguin's brooding Tahitians. The Fauves owe him much of their color, and indeed their very name of Fauves, "wild beasts," recalls Gauguin's identification of himself with the wolf of La Fontaine's fable. German Expressionists, like today's abstractionists, inherited from him their emotional force and their aggressiveness. Indeed nearly every progressive painter of the last half century at some time in his career has been moved by the continuing power of Gauguin.

THEODORE ROUSSEAU, JR.

Curator of Paintings, The Metropolitan Museum of Art

Chronology

- 1848 Born in Paris, June 7.
- 1851 Gauguin family moves to Lima, Peru.
- 1855 Returns to Europe with mother and sister to live with his uncle in Orleans.
- 1865/71 Serves in merchant marine and navy. Voyages to South America and Scandinavia.
- 1871 Begins work at the Paris brokerage firm of Bertin. Starts to paint.
- 1873 Marries Mette-Sophie Gad of Copenhagen.
- 1874 Meets the Impressionists. Starts collecting their paintings.
- 1876 Still life accepted at the Paris Salon.
- 1879 Works with Pissarro at Pontoise during holidays.
- 1880/2 Shows at Impressionist exhibitions.
- 1883 Resigns from the firm of Bertin, moves with family to Rouen.
- 1884 Leaves for Copenhagen; representative for French canvas manufacturer.
- 1885 Exhibits in Copenhagen. Returns to Paris. In Dieppe at end of September before three-week trip to England. Poverty forces Gauguin to sell his painting collection.
- 1886 First visit to Pont-Aven, Brittany, June through November. Exhibits in Eighth (and last) Impressionist Exhibition. Meets Van Gogh and Degas. Starts making ceramics with Chaplet.
- 1887 April, sails for Panama with Charles Laval, to Martinique in June. Returns to Paris in November.
- 1888 February–October in Pont-Aven. First one-man show at Boussod and Valadon, Paris. Joins Van Gogh in Arles. Returns to Paris after Van Gogh's breakdown.
- 1889 March, again in Pont-Aven, moves to Le Pouldu to Marie Henry's Inn in October. Organizes group show of Impressionists and Synthésists at Café Volpini during Paris World's Fair.
- 1890 In Pont-Aven and Le Pouldu for the summer.
- 1891 Decides to go to Tahiti. Auction of his paintings at Hôtel Drouot. Short visit to see family in Copenhagen. Arrives Tahiti, June 1.
- 1893 Returns to Paris, impoverished. One-man show at Durand-Ruel in November.
- 1894 In the summer at Le Pouldu and Pont-Aven. Breaks ankle in a fight with sailors at Concarneau.
- 1895 Sale of paintings at Hôtel Drouot. In March leaves again for Tahiti.
- 1897 Plans and paints gigantic *D'où venons-nous*. In January attempts suicide. Begins to sell to Vollard.
- 1901 Leaves Tahiti in August for Marquesas, lives in village of Atuana on the island of Hiva-Oa (La Dominique).
- 1903 Dies May 8, at Atuana.

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Lettres de Gauguin à sa femme et à ses amis, edited by Maurice Malingue, Paris, 1946; augmented edition, Paris, 1949



16 *The Yellow Christ*. Albright Art Gallery, Buffalo

PAINTINGS

*Denotes the work is shown only in New York **Denotes the work is shown only in Chicago
In dimensions, height precedes width; the listing of exhibitions and references has been selected
from an extensive bibliography.

1881, *Pontoise*

1 RIVER LANDSCAPE AT PONTOISE

Oil on canvas, 12¼ x 18½ in.

Signed and dated, lower left: *P. Gauguin 81*

Lent by Mrs. Paolino Gerli, Greenwich, Conn.

Ex coll: G. Dru, Paris; Nicholas Roerich, New York; The Roerich Museum, New York (sale, New York, Anderson Galleries, Mar. 27, 1930, no. 35, sold for \$2000)

In the first known painting by Gauguin, a landscape of 1871 (Einar Dessau, Copenhagen), he imitated the manner of Corot and Daubigny. Here, ten years later, his style has become impressionistic.

1884, *Rouen*

2 PORTRAIT OF A MAN

Oil on canvas, 25¾ x 18 in.

Signed and dated, lower right: *P. Gauguin 84*

Inscribed, upper left: *Rouen 1884*

Lent by Mr. and Mrs. William B. Jaffe, New York

Ex coll: possibly Philyssen, Rouen; Justin K. Thannhauser, Berlin (bought in Paris at auction, Nov. 1911, for 450 francs); Hagelstange, Cologne; Dr. Richard Ederheimer, Frankfurt a/M; Paul Reinhardt, New York; Knoedler, New York

Exh: Kunsthalle, Basel, 1928, no. 16 (as *Portrait of Dr. Gachet*); Wildenstein, New York, 1956, no. 1

Ref: Wilhelm Barth, *Paul Gauguin* (1929), pp. 60–64, pl. IX, as *Portrait of Dr. Gachet*; Malingue, 1948, p. 88, ill.

This is one of several portraits painted by Gauguin in his early Impressionist manner. Though it has been called a portrait of Dr. Gachet, there is no basis for this identification. It is more likely the *Portrait d'homme* listed in Gauguin's sketch book (Huyghe, *Carnet*, p. 227) as belonging to *Suedoise Rouen*, which was later changed by the artist to *Philyssen/Rouen*, possibly the name of the sitter. Gauguin and his family lived in Rouen from the end of 1883 until September of the next year. In a letter of Oct. 31, 1883, from Rouen, Pissarro

wrote to his son Lucien, "He [Gauguin] is going to look me up and study the place's possibilities from the point of view of art and practicality. He is naïve enough to think that since the people in Rouen are very wealthy, they can easily be induced to buy some paintings..." (Pissarro, *Letters to His Son Lucien*, edited by John Rewald, 1943, p. 44).

1884–5, *Copenhagen*

3 LANDSCAPE WITH SKATERS

Oil on canvas, 25¾ x 21¼ in.

Lent by Mr. and Mrs. Irving Mitchell Felt, New York

Ex coll: Mme Paul Gauguin, Copenhagen; Emile Gauguin (inherited from his mother after her death in 1923); Knoedler, New York; Chester H. Johnson, Chicago (Sale, Anderson Galleries, New York, Nov. 14, 1934, no. 82, as *Frederiksberg Park*, sold for \$120); Gaston Taieb, New York

3 *Landscape with Skaters.*





6 *Portrait of Clovis*. Mrs. L. B. Wescott

This picture was painted in Copenhagen near the house at Frederiksberg Have where Gauguin and his family lived. It shows the influence of Pissarro with whom Gauguin had painted during the previous summer. Two other winter scenes of the same year are known, *Garden in Winter* and *Omnibus at Vaugirard* (Malingue, 1948, pp. 90, 94, ill.).

c. 1884-5, Copenhagen or Paris

4 FLOWERS IN A BASKET

Oil on canvas, 19 x 24 in.

Signed and inscribed, lower right: *a mon ami Schuffen [ecker]/P Gauguin*

Lent by Mr. and Mrs. William Coxe Wright, Philadelphia

Ex coll: Emile Schuffenecker, Paris; Schuffenecker family, Paris; Wildenstein, New York; Mrs. Henry J. Heinz II, New York (sale, Parke-Bernet, New York, Mar. 19, 1958, no. 50, ill. in catalogue)

Gauguin owned paintings by Pissarro and Monet, and this impressionistic still life shows his early dependence on both these artists.

1885, Copenhagen

5 VASE OF FLOWERS

Oil on canvas, 39 x 25¼ in.

Signed and dated, lower center: *P Gauguin 85*

Lent by Mr. and Mrs. Robert Winthrop, New York

Ex coll: Gerson, Berlin; Mme Suzi Magnelli, Ascona; private collection, Germany; Wildenstein, New York

Exh: Wildenstein, New York, 1956, no. 2

The short, flickering strokes and broken color, and the fan cut off by the frame are devices borrowed from the Impressionists.

c. 1886, Paris

6 PORTRAIT OF CLOVIS

Oil on canvas, 22¼ x 16 in.

Signed, right center: *P. G.*

Lent by Mrs. L. B. Wescott, Clinton, New Jersey

Ex coll: Ambroise Vollard, Paris; Comte de Galéa, Paris

This has always been called a portrait of Clovis, Gauguin's second son and his favorite, whom he took with him to Paris when he left Copenhagen in 1885. A photograph of Clovis confirms the identification. The boy remained with his father until 1887, when the artist went to Martinique.

Gauguin wrote to his wife about Clovis from Paris (Feb. 27, 1886): "Clovis is heroic, when in the evening we find ourselves together again at the table with a bit of bread and ham, he never thinks of stuffing himself as he used to, he is quiet, does not ask for anything, not even to play, and goes to bed. This is his life from day to day, his heart and his judgment are now that of a grown-up person. . . . He is rather pale, which disturbs me . . ."

There is a striking resemblance between this portrait and the boy in a zincograph *Human Misery*, dated c. 1888 (Guérin, no. 5) and in a corresponding water color (Rewald, *Drawings*, no. 21). Clovis died in 1900, but Gauguin was no longer in touch with his family and did not learn of it.

1886, Brittany (?)

7 STILL LIFE WITH FLOWERS*

Oil on canvas, 23½ x 28¼ in.

Signed and dated, lower left: *P Gauguin 86*

Lent by Mrs. H. Harris Jonas, New York

Ex coll: O. Federer, Moravska Ostrava, Czechoslovakia; Wildenstein, New York

Although this painting bears the date 1886, the figure of the negro woman in the red bandana, the tropical poinsettias, and the gourd all suggest that it was painted some time after he first encountered the tropics in Martinique in 1887. Perhaps the artist then revised an earlier signed and dated canvas.

Ten years later, in Tahiti, Gauguin painted a still life which repeats this motif of a figure at the right edge of the canvas glimpsed through an opening (Walter H. Annenberg, Wynnewood, Pa.).

1887, Martinique

8 MARTINIQUE LANDSCAPE

Oil on canvas, 24 x 30 in.

Signed and dated, lower right: *P Gauguin 87*

Lent by Mr. and Mrs. Robert Eisner, New York

Ex coll: Henry Lerolle, Paris; Rosenberg and Stiebel, New York

Exh: Wildenstein, New York, 1956, no. 6

Ref: Wilhelm Barth, *Paul Gauguin*, 1929, pl. XII

This is one of the twenty or more pictures that Gauguin brought back from his first stay in the tropics. They all show him adopting a new sunny color scheme.

The kitten in the bowl in the foreground reappears in the center of the great Boston painting *D'où venons-nous? Que sommes-nous? Où allons-nous?* The figure of the squatting woman seen from the back is used again in a number of pictures painted later in the South Seas.

1888, Brittany

9 LANDSCAPE WITH TURKEYS

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

Signed and dated, lower left: *P Gauguin 88*

Lent by Mr. and Mrs. William Goetz, Los Angeles

Ex coll: Clapisson, Paris(?); Georges Bernheim-Jeune, Paris; Martin A. Ryerson, Chicago; The Art Institute of Chicago; Lefevre, London

Thinly and sketchily painted, this is one of the last pictures that shows impressionistic brush-

10 Breton Landscape with Swineherd. Mr. and Mrs. Norton Simon



work, light effects and perspective. It is possibly the canvas which Gauguin lists in his sketchbook as *Dindons* and as sold to Clapisson for 250 francs (Huyghe, *Carnet*, p. 225).

1888, Brittany

10 BRETON LANDSCAPE WITH SWINEHERD

Oil on canvas, 29 x 36½ in.

Signed and dated, lower right: *P Gauguin 88*

Lent by Mr. and Mrs. Norton Simon, Los Angeles

Ex coll: possibly Gauguin sale, Paris, Hôtel Drouot, 1891, no. 23, as *Petit Breton et ses Cochons*, bought for 310 francs by Jeanson; possibly Jeanson, Paris; Gustave Fayet, Igny; Mme d'Andoque, Paris; Wildenstein, New York; Mrs. James Fosburgh, New York; Wildenstein, New York

Exh: Salon d'Automne, Paris, 1906, no. 24; Wildenstein, New York, 1936, no. 6; Wildenstein, New York, 1946, no. 3

Ref: Malingue, 1948, p. 123, ill.; Rewald, *Post-Impressionism*, p. 198, ill. p. 287; Goldwater, p. 82, ill.

The same view of Pont-Aven with the hill called Sainte Marguerite in the background appears in the *Yellow Christ* (no. 16) of a year later. In this landscape Gauguin has used the short parallel strokes, similar to the style he had developed the year before, whereas the *Yellow Christ* shows a hard flat treatment. The landscape also has the wide range of bright colors and soft modeling of his West Indies pictures.

c. 1888, Brittany

11 HUMAN MISERY

Oil on canvas, 28⅞ x 36⅝ in.

Signed, lower left: *P Gauguin*

Lent by The Art Institute of Chicago (*The Joseph Winterbotham Collection*)

Ex coll: Emile Schuffenecker, Paris; Gustave Fayet, Igny; Ambroise Vollard, Paris; Reid and Lefevre, London

Exh: Café Volpini, Paris, 1889, *Groupe Impressioniste et Synthétiste*, no. 43; Galerien Thannhauser, Munich, and Arnolds Kunst-Salon, Dresden, 1910 (exhibition of the Vollard collection)

Ref: Alexandre, p. 91, ill.; Malingue, 1948, p. 129, ill.; Rewald, *Post-Impressionism*, p. 286, ill.

This is a symbolist picture, full of unexplained content implied by the title. Gauguin frequently used this device to heighten interest in his paintings.

In the sketchbook of 1888-9, Gauguin lists twelve paintings, with prices, to be sent to Brussels for the exhibit of *Les Vingt* of 1889. The price of this picture, 1500 francs, is the highest on the list.

Gauguin used the same brooding woman in *Les Vignes Rouges*, painted later in the year at Arles (Wilhelm Hansen, Copenhagen). For other examples of the figure, see under no. 25.

1888, Brittany

12 STILL LIFE WITH PUPPIES

Oil on canvas, 33¾ x 24⅝ in.

Signed and dated, lower left: *P Go/88*

Lent by The Museum of Modern Art, New York (*Mrs. Simon Guggenheim Fund*)

Ex coll: Mme Thea Sternheim, Berlin; Alien Property Custodian, New York (sale, office of the Alien Property Custodian, New York, 1944); Paul Rosenberg, New York

Exh: Cologne, 1912, Secession Exhibition, no. 155; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 22; Wildenstein, New York, 1956, no. 8

Ref: Malingue, 1948, p. 125, ill.; Goldwater, p. 84, ill.; Rewald, *Post-Impressionism*, pp. 198, 229, ill. in color p. 199

In this painting the artist shows that he has taken a tremendous step toward the development of an original point of view. During 1888 and the following year he evolved a style that was distinct from both Impressionism and Symbolism and completely his own. There are still some traces of Cézanne's influence, especially in the fruit in the foreground and in the strongly emphasized outlines. The representation of the puppies was probably inspired by a Japanese woodcut by Kuniyoshi showing cats similarly placed on a steep plane without shadow.

1888, Arles

13 OLD WOMEN OF ARLES

Oil on canvas, 28¾ x 36 in.

Signed and dated, lower left: *P. Gauguin 88*

Lent by The Art Institute of Chicago (*Gift of Annie Swan Coburn to the Mr. and Mrs. Lewis L. Coburn Memorial Collection*)

Ex coll: Justin K. Thannhauser, Berlin; James W.

Barney, New York; Jacques Seligmann and Co., New York; Mr. and Mrs. Lewis L. Coburn, Chicago

Exh: Kunsthalle, Basel, 1928, no. 39; Galeriem Thannhauser, Berlin, 1928, no. 30; Museum of Modern Art, New York, 1929, *First Loan Exhibition*, no. 40; Musée de l'Orangerie, Paris, 1955, *De David à Toulouse Lautrec*, no. 28

Ref: A. Meyerson, *Konsthistorisk Tidskrift*, XV, 1946, pp. 145, 146, ill.; Rewald, *Post-Impressionism*, pp. 254, 256, ill. p. 254

This picture was painted during Gauguin's fateful stay with Van Gogh at Arles. There are preparatory drawings for the painting in a sketchbook Gauguin used in Brittany and at Arles (Huyghe, pp. 50-52, 56, 57, 69). He also made a zincograph in reverse after the picture, entitled *Les Vieilles Filles* (Guérin, no. 11). Gauguin wrote to Emile Bernard from Arles in November, 1888: "It's

strange, Vincent sees Daumiers to do here. I, on the contrary, see it as Puvis in color, blended with Japan. The women here with their headdresses are elegant, their beauty is Greek, their shawls make folds like those in a primitive, they are like a Greek procession . . . In any case, here is a source for a fine *modern style*." Van Gogh, at the same time, painted an almost identical scene called *Promenade at Arles—Souvenir of the Garden at Etten* (Pushkin Museum, Moscow).

1888, Arles

14 LANDSCAPE NEAR ARLES (LES MAS, ARLES)

Oil on canvas, 36 x 28½ in.

Lent by The John Herron Art Institute, Indianapolis, Indiana

13 Old Women of Arles. The Art Institute of Chicago





14 *Landscape near Arles*
The John Herron Art Institute, Indianapolis

Ex coll: possibly Gauguin, sale, 1891, Paris, Hôtel Drouot, no. 14, *Les Mas* (to Daniel, for 245 francs); possibly Daniel, Paris; Baron August von der Heydt, Elberfeld; Captain Ernest Duveen, London; Hugo Perls, New York

Exh: possibly Café Volpini, Paris, 1889, *Groupe Impressioniste et Synthétiste*, no. 38, *Les Mas, Arles*; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 27; Wildenstein, New York, 1956, no. 12

Ref: Rewald, *Post-Impressionism*, p. 257, ill.; Goldwater, p. 86, ill.

This is perhaps the painting mentioned by Gauguin in a letter to Schuffenecker of December 1888 as *Les Mas d'Arles chez Van Gogh*, which was to be exhibited at the Café Volpini.

Although Gauguin was working with Van Gogh at the time when he painted this landscape, the painting reflects Cézanne, with his cubic masses and short, parallel brush strokes. One sees the influence of the bright color of Martinique and a simplification which will become more apparent in 1889–90.

1888, Arles

15 WASHERWOMEN AT ARLES

Oil on canvas, 28¾ x 36¼ in.

Signed and dated, lower left: *P Gauguin—1888*

Lent by Mr. and Mrs. William S. Paley, New York

Ex coll: Baron von Mutzenberger, Wiesbaden; Henckel, Berlin; private collection, Germany; Wildenstein, New York

Ref: Malingue, 1948, p. 131, ill.; Rewald, *Post-Impressionism*, p. 258, ill.

Gauguin painted this picture while staying with Van Gogh in Arles. He also painted a simplified version of *Washerwomen*, with the same flat surfaces and hard outlines (Malingue, 1944, p. 61, ill.). Both pictures, like the *Old Women of Arles*, (no. 13) show the strong influence of Japanese prints on Gauguin at this time.

There is a water-color sketch of a portion of the painting without the two heads at the lower left and the washerwoman at the far right (Rewald, *Drawings*, no. 16), and a pencil sketch for the woman at the extreme right on p. 16 of Gauguin's sketchbook (Huyghe, *Carnet*, p. 16).

1889, Brittany

16 THE YELLOW CHRIST

Oil on canvas, 36¾ x 28¾ in.

Signed and dated, lower right: *P Gauguin 89*

Lent by the Albright Art Gallery, Buffalo

Ex coll: Emile Schuffenecker, Paris; Gustave Fayet, Igny; Paul Rosenberg, Paris; looted by the Germans during World War II; recovered and sold to the present lender in 1946

Exh: Paris, 1906, Salon d'Automne, no. 12; Museum of Modern Art, New York, 1929, *First Loan Exhibition*, no. 41; Musée de l'Orangerie, Paris, 1949, no. 14; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 32; Wildenstein, New York, 1956, no. 14

Ref: Alexandre, pp. 111, 118–9, 250, ill. p. 97; Malingue, 1948, p. 147, ill.; Rewald, *Post-Impressionism*, pp. 306, 459, 474, ill. p. 305; Goldwater, p. 92

The style in which this picture is painted resulted from Gauguin's association with Emile Bernard, who had painted the same subject in 1886. The decorative quality, hard outlines, flat strong colors, and cut-off decentralized figures are derived from Japanese prints and from popular hand-colored wood engravings. This *Yellow Christ*, like the *Calvary* of 1889 (Musées Royaux, Brussels) and *Christmas Eve* of 1896 (Mr. and Mrs. Marvin Small, New York), is based on local Breton sculpture, in this case a carved wooden Crucifixion in the small church of Trémalo, near



17 *The Agony in the Garden*. Norton Gallery, West Palm Beach, Florida

Pont-Aven. The hill in the background is La Colline Saint-Margu rite in Pont-Aven that Gauguin had shown before in *Breton Landscape with Swineherd* of 1888 (no. 10). Gauguin put a representation of his *Yellow Christ* into the background of the self portrait painted 1889–90 that formerly belonged to Maurice Denis (Goldwater, ill., frontispiece). The water-color sketch for the picture is no. 80 of this exhibition.

1889, Brittany

17 THE AGONY IN THE GARDEN (PORTRAIT OF THE ARTIST)

Oil on canvas, 29 x 36 in.

Signed and dated, lower right: *P Gauguin 89*
Lent by the Norton Gallery, West Palm Beach, Florida

Ex coll: Ambroise Vollard, Paris; Sir Michael Sadler, London; Silberman, New York

Exh: Grafton Galleries, London, 1910–11, *Manet and the Post-Impressionists*, no. 85

Ref: Rewald, *Post-Impressionism*, pp. 306, 398, 459, ill., p. 307

In this painting and in the one inscribed *Pr s de Golgotha* (S o Paulo, Brazil), Gauguin has related his own likeness to that of the suffering Christ. On the back of a calling card which the artist gave to Albert Aurier he wrote a short description that seems to relate to this painting: "Christ—Special suffering of betrayal / which applies to Jesus today and tomorrow / small explanatory group / all in sober harmony / somber colors and / red—supernatural."

Both Vincent van Gogh and Emile Bernard painted the same subject about this time, Bernard using the likeness of Gauguin for the face of Judas. But Van Gogh destroyed his canvas soon after and expressed his dislike for this kind of symbolist painting in a letter to his brother of November 1889: "And I am not an admirer of Gauguin's *Christ in the Garden of Olives*, of which he sends me a sketch. No, I have never taken any stock in these Biblical compositions."

A drawing by Gauguin in the collection of the late W. Walter in Paris shows a figure closely related to this self portrait; another drawing of *Christ in the Garden* is in the collection of V. W. van Gogh, Laren, Netherlands.

1889, Brittany

18 WOMAN IN WAVES

Oil on canvas, 36 x 28½ in.

Signed and dated, lower centre: *P Gauguin 89*

Lent by Mr. and Mrs. W. Powell Jones, Gates Mills, Ohio

Ex coll: Ordrupgaard, Denmark; Leicester Galleries, London; Mr. and Mrs. Frank H. Ginn, Cleveland, Ohio

Exh: Museum of Modern Art, New York, 1929, *First Loan Exhibition*, no. 42; Wildenstein, New York, 1936, no. 11; 1946, no. 6; 1956, no. 18

Ref: Goldwater, p. 14, ill.; Malingue, 1948, p. 43, ill.

The year after Gauguin painted this picture he made a carving of the same girl in wood relief, substituting for the waves, which are derived from Japanese art, flowers and the free forms characteristic of the style called *l'art nouveau*.

The figure is also used in two drawings (Guérin, p. vii and xxiv, *Aux roches noires*, reproduced on the first page of the catalogue of the exhibition at the Café Volpini, Paris, 1889), a woodcut (Guérin, no. 71), a painting, *Nirvana* (no. 25), and a fan, painted in gouache (Hugo Perls, New York).

There is some similarity in the pose of this nude to that in *The Birth of Venus* by Odilon Redon (Museum of Modern Art, *Loan Exhibition, Lautrec, Redon*, 1931, no. 70, ill.).

1889, Brittany

19 STILL LIFE WITH A HEAD-SHAPED VASE

Oil on canvas, 28½ x 36½ in.

Signed and dated, lower left: *P Gauguin 89*

Lent by the Ittleton Collection, New York

Ex coll: Ambroise Vollard, Paris; private collection, Germany; Wildenstein, New York

Ref: Rewald, *Post-Impressionism*, pp. 442, 443, ill.

The pottery jug in this still life, which is in the Kunstindustrimuseet, Copenhagen, is a kind of self portrait. It is probably the one Gauguin gave to Emile Bernard's sister Madeleine, which he mentions in a letter of November 1889 to Bernard: "It represents vaguely the head of Gauguin the Savage." The vase is certainly patterned after similar Inca vases which Gauguin had seen in Peru or after those his mother owned.

The one to the left, partly hidden by the flowers, is possibly the ceramic vase which Gauguin made

at this time in the form of a portrait bust of Mme Emile Schuffenecker, the wife of Gauguin's painter friend, (Emery Reves, Roquebrune, France). Gauguin uses Japanese prints in several other pictures of the same year.

1889, Brittany

20 STILL LIFE WITH ONIONS AND A JAPANESE PRINT

Oil on canvas, 16½ x 20½ in.

Signed and dated, upper right: *P Go 89*

Lent by Mr. and Mrs. John L. Loeb, New York

Ex coll: Ambroise Vollard, Paris; private collection, Basel; Knoedler, New York

Exh: Basel, 1949-50, no. 26; Lausanne, 1950, no. 3

Similar in its strong direct handling to *The Ham* (no. 21) of the same year, this picture shows onions on the same metal table. A Japanese print appears also in the background of *Still Life with a Head-Shaped Vase* (no. 19).

c. 1889, Brittany

21 THE HAM

Oil on canvas, 19¾ x 22¾ in.

Signed on table at right: *P Go*

Lent by The Phillips Gallery, Washington, D.C.

Ex coll: Ambroise Vollard, Paris; Etienne Bignou, Paris and New York; Reid and Lefevre, London; Maurice Cortot, Paris; Paul Rosenberg, New York

Exh: Musée de l'Orangerie, Paris, 1955, *De David à Toulouse Lautrec*, no. 29; Wildenstein, New York, 1956, no. 15

Ref: Malingue, 1948, p. 148, ill.; Goldwater, p. 90, ill.; Rewald, *Post-Impressionism*, p. 475, ill.

Gauguin used a similar composition of a circular table cut off at the side and seen from a steep angle in two other still lifes, *Fête Gloanec* of 1888, (Maurice Denis, Paris) and a *Still Life* dedicated to the Countess of Nimal, 1889, (Etienne Bignou, Paris).

c. 1888-90, Brittany

22 STILL LIFE WITH APPLES, ORANGES, LEMON AND A PITCHER

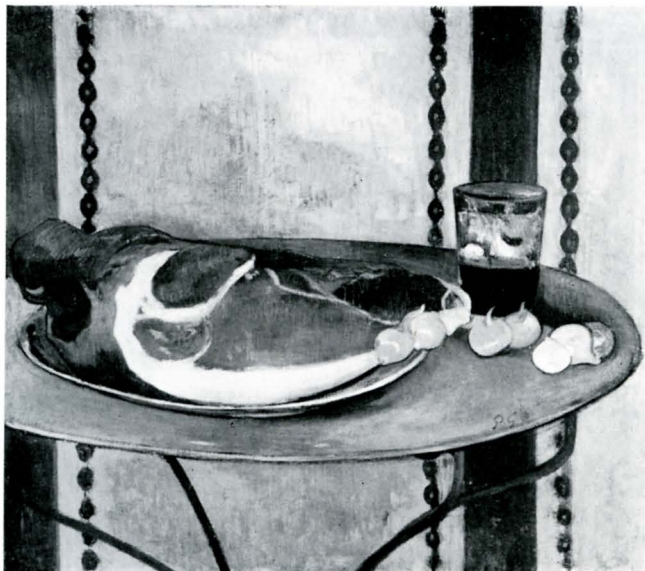
Oil on canvas, 19¾ x 24 in.

Signed, lower left: *P. Go.*

Lent by Mr. and Mrs. Leigh B. Block, Chicago

Ex coll: Justin K. Thannhauser, New York

21 *The Ham.* The Phillips Gallery



18 *Woman in Waves.* Mr. and Mrs. W. Powell Jones





24 Marie Derrien. The Art Institute of Chicago

This is another of the paintings showing the influence of the still life by Cézanne (Venturi, no. 341) that Gauguin owned and had with him in Brittany. The bowl, glass, and flowered wallpaper recall Cézanne's still life vividly.

c. 1888-90, Brittany

23 STILL LIFE WITH APPLES

Oil on cardboard, 11½ x 13 in.

Lent by Mr. and Mrs. Siegfried Kramarsky, New York

Ex coll: Daniel de Monfreid, Paris; Mme Huc de Monfreid, Paris; Rosenberg and Stiebel, New York

This sketch of apples is possibly a study for a larger still life. It shows Cézanne's influence but is much tighter in execution (cf. nos. 22 and 24).

1890, Brittany

24 MARIE DERRIEN

Oil on canvas, 25⅝ x 21½ in.

Signed, lower right: P. Go./90

Lent by The Art Institute of Chicago (The Joseph Winterbotham Collection)

Ex coll: E. Brown and Phillips, London; Chester H. Johnson, Chicago

Exh: Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 35 (as *Portrait of Marie Henry*)

Ref: Alexandre, p. 29 ill.; Malingue, 1948, p. 153 ill.; Rewald, *Post-Impressionism*, pp. 293, 308, ill., p. 309; Goldwater, p. 94 ill.

The sitter for this portrait has sometimes been wrongly called Marie Henry, the owner of the inn at Le Pouldu in Brittany. But it is actually Marie Derrien, whose nickname was Marie "Lagadu," meaning in Breton dialect, "Black Eyes." In the background Gauguin placed a representation of a painting by Cézanne which he owned and prized greatly. Indeed, the entire picture is painted in the style of Cézanne.

c. 1890, Brittany

25 NIRVANA—PORTRAIT OF JACOB MEYER DE HAAN

Oil and turpentine on silk, 8 x 11½ in.

Signed, on the hand: Gauguin

Inscribed, lower right: Nirvana

Ex coll: Walther Geiser, Basel; Wildenstein, New York

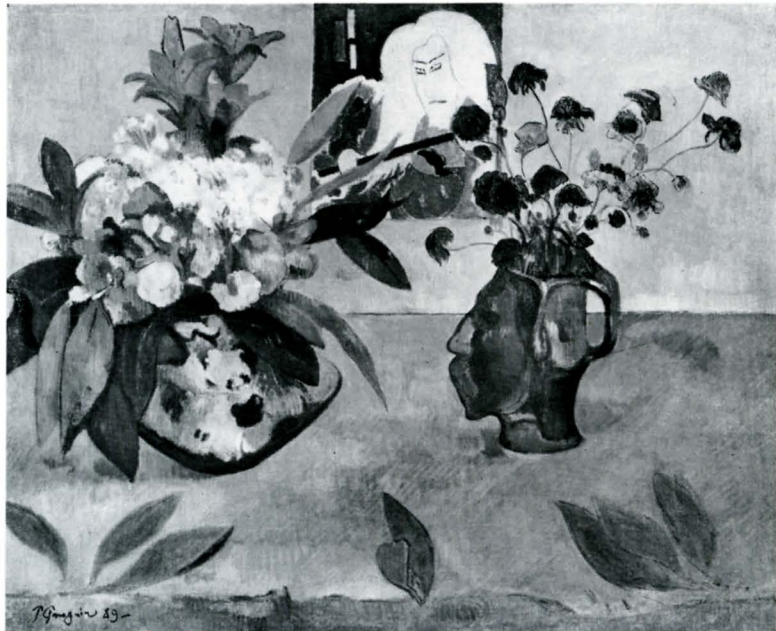
Lent by the Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

Exh: Galerien Thannhauser, Berlin, 1928, no. 127; Wildenstein, New York, 1946, no. 43

Ref: Malingue, 1948, p. 152, ill.; Rewald, *Post-Impressionism*, p. 447, ill., and *Drawings*, no. 25, ill.; Goldwater, p. 59, ill.

The Dutch painter Meyer de Haan was a friend of Gauguin and supported him for a time in 1890 while they lived together in Le Pouldu in Brittany. He was a dwarf and his strange appearance must have interested Gauguin for his likeness is preserved not only in this sketch and another portrait but also in a woodcut and in the strange claw-footed creature in the background of *Contes Barbares* of 1902 (Folkwang Museum, Essen). Gauguin also carved a bust of De Haan in oak about the time he made the Nirvana painting. The two bathers in this painting also appear in a pen and ink drawing and in a woodcut, both entitled *Aux Roches Noires*, and are also the subject of the drawing on the cover of *Documents Tahiti*, an album of sketches dated 1891-3.

The gesture of the woman raising both hands to her face is used by Gauguin to express anguish as in *Human Misery* (no. 11) or old age and death as in *D'où venons-nous? Que sommes-nous? Où allons-nous?* of the Boston Museum of Fine Arts.



19 *Still Life with a Head-Shaped Vase*. Ittleson Collection, New York



25 *Nirvana*. Wadsworth Atheneum, Hartford

In *Nirvana*, this woman is shown with thin tubular arms and a strong stage light on her hair, which suggest she may have been patterned on a Degas pastel of a ballet dancer. Gauguin painted representations of works by Degas in the background of several of his pictures.

The other woman, at the right, had appeared previously in the painting *Woman in the Waves* of 1889 (no. 18).

1890-1, Paris

26 THE LOSS OF VIRGINITY

Oil on canvas, 35 x 52 in.

Lent by Mr. Walter P. Chrysler, Jr., New York

Ex coll: Possibly Gauguin sale, 1895, Paris, Hôtel Drouot, no. 42 (as *Nu*); Comte Antoine de La Rochefoucauld, Paris (bought in 1895); Matthey, Paris; Silberman, New York

Exh: Musée de l'Orangerie, Paris, 1949, no. 24; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 37

Ref: D. Sutton, *Burlington Magazine*, XCI, 1949, pp. 102-5; Rewald, *Post-Impressionism*, pp. 467, 475, 528, ill. p. 466

This painting is unusual in Gauguin's work in its self-conscious adaptation of the symbolist theories of the writers with whom he was associated in Paris at the time. Its symbolic content is interpreted by his friend Rotonchamp (*Paul Gauguin*, 1906, pp. 71-2) as a girl whose heart is seized by the demon of physical desire. The fox, whose paw rests on her heart, is an Indian symbol for lasciviousness. Rotonchamp interprets the procession in the background at the right as a Breton wedding party with its musicians, but the small figures do not correspond to his description. The model was Gauguin's mistress, Juliette Huet, who bore him a daughter after his departure for Tahiti. It is possible that the pose was suggested by Emile Bernard's picture of his sister, *Madeleine at the Bois d'Amour*, of 1888 (Clement Altarriba, Paris). The background seems to be copied from a landscape by Gauguin made in the late summer of 1890 at Le Pouldu (Maresco Pierce, London). Gauguin uses the fox symbol again in a painted wood statuette of 1890-1, called *Lewdness-Caribbean Woman* (J. F. Willumsen, Copenhagen), and in a wood relief of 1890, *Be in Love and You'll be Happy* (ill. Rewald, *Post-Impressionism*, p. 441). A chalk drawing on yellow paper (Rewald, *Drawings*, no. 27) of the fox and the upper part of the girl was probably preparatory for the painting.

1891, Tahiti

27 THE REPAST*

Oil on canvas, 16½ x 28¾ in.

Signed and dated, lower right: *P. Gauguin 91*

Lent by the Musée du Louvre, Paris (Gift of Mr. André Meyer)

Ex coll: Alexis Rouart, Paris; Mme George Meunier, Paris

Exh: Salon d'Automne, Paris, 1906, no. 219 (as *Les Bananes*); Musée de l'Orangerie, Paris, 1949, no. 27; Wildenstein, New York, 1956, no. 28

Ref: Malingue, 1948, p. 171, ill.; Rewald, *Post-Impressionism*, p. 499, ill.

This, like *La Orana Maria*, is one of Gauguin's first Tahitian pictures. For drawings probably related to this picture see nos. 84 and 85. The seated figure in the upper right corner is seen again in the Pushkin Museum painting, *Small Talk* (*Les Parau Parau*).

1891, Tahiti

28 I HAIL THEE, MARY (IA ORANA MARIA)

Oil on canvas, 44¾ x 34½ in. ILL. PAGE 15

Signed and dated, lower right: *P. Gauguin 91*

Inscribed, lower left: *IA ORANA MARIA*

Lent by The Metropolitan Museum of Art (Bequest of Samuel A. Lewisohn, 1951)

Ex coll: Michel Manzi, Paris (purchased from the artist for 2,000 francs, 1893; sale, Paris, Galerie Manzi, Joyant & Cie., 1919, no. 56, for 58,000 francs to Knoedler); Knoedler, New York; Adolph Lewisohn, New York; Samuel A. Lewisohn, New York

Exh: Durand-Ruel, Paris, 1893, no. 1; Metropolitan Museum, New York, *Impressionist and Post-Impressionist Paintings*, 1921, no. 47; Wildenstein, New York, 1936, no. 17; Wildenstein, New York, 1946, no. 19; Musée de l'Orangerie, Paris, 1949, no. 25; Wildenstein, New York, 1956, no. 22

Ref: Alexandre, pp. 135-6, 140, 157, 161, 263, ill. p. 133; Malingue, 1948, ill. opp. p. 192; Rewald, *Post-Impressionism*, pp. 502, 506-7, ill. p. 506; Goldwater, p. 100, ill.

Gauguin detested missionaries and deplored the corrupting influence that he believed they exerted on primitive people. But he painted several pictures with Christian themes as subjects, rendering

them with directness and a tender simplicity. This picture, among the first Gauguin painted in the South Seas, was one of his favorite works, in which he felt a continuing pride, mentioning it frequently in his letters. A description and a water-color sketch of the painting are included in a letter of March 11, 1892, to Daniel de Monfreid; a reproduction of the composition which Gauguin has hand colored is pasted on page 125 of the manuscript of *Noa Noa*, and preparatory sketches for the adoring woman with the white sarong or *pareo*, as well as for one of the feet of the Virgin, are to be found in the *Carnet de Tahiti* (pp. 72 verso, 73 recto).

The distant source for the subject and the composition may be Italian primitive art, which Gauguin admired greatly and in which the Madonna and Child is the major theme. The two adoring women and the central tree are taken from the sculptured frieze of the Javanese temple at Boro Budur. The still life of bananas and bowl in the foreground had appeared in *The Repast* (no. 27), Gauguin's earliest Tahitian picture. The woman with the flowered sarong reappeared in 1892 in *Bather by the River* (Malingue, 1948, p. 180, ill.), *Words, Words* (no. 46), and also, accompanied by the angel, in the water color *Te Faruru* (*Gaz. des B.-A.*, XLVII, 1956, p. 123, ill.). Gauguin also made several drawings, a monotype and a woodcut after the painting or parts of it (see the manuscript *Avant et Après*; Rewald, *Drawings*, nos. 48-50; *Documents Tahiti*, no. 88; Guérin, nos. 51, 56; and no. 99 of this exhibition). Achille Delaroche, the only critic whose opinion Gauguin respected, described this picture as: "... a stained-glass window full of richly colored flowers, human flowers and flowers of plants ... Supernatural vegetation that prays, flesh that blooms on the shadowy border between the conscious and unconscious" (quoted by Gauguin in *Avant et Après*).

1891, Tahiti

29 REVERIE (MELANCOLIQUE)

Oil on canvas, 37 x 26¾ in.

Signed and dated, lower right: *P Gauguin 91*

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri (Nelson Fund)

Ex coll: Ambroise Vollard, Paris; Dr. Hahnloser, Zurich (?); J. E. Wolfensberger, Zurich; Justin K. Thannhauser, New York; Josef Stransky, New York; Wildenstein, New York

Exh: probably Durand-Ruel, Paris, 1893, no. 28; Société des Beaux-Arts, Béziers, 1901, *Peintures . . .*, no. 52, as *Tahitienne au rocking-chair*; Paris, 1906, Salon d'Automne,

no. 72 (as *Réveuse*); Grafton Galleries, London, 1910-11, *Manet and the Post-Impressionists*, no. 45; Kunsthalle, Basel, 1928, no. 66; Museum of Modern Art, New York, 1929, *First Loan Exhibition*, no. 38; Wildenstein, New York, 1936, no. 21; Wildenstein, New York, 1946, no. 14; Musée de l'Orangerie, Paris, 1949, no. 26; Wildenstein, New York, 1956, no. 25

Ref: Malingue, 1948, p. 169, ill.; Rewald, *Post-Impressionism*, p. 501, ill.; Goldwater, p. 102, ill.

The sitter is probably Tehura, Gauguin's native wife, who posed for this painting as she did for *The Ancestors of Tehamana* and *The Woman with a Mango* (nos. 51 and 40). In his book *Noa Noa*, Gauguin describes her: "My wife is not very talkative; she is at the same time full of laughter and melancholy . . ."

1891, Tahiti

30 SULKING WOMAN (TE FAATURUMA)

Oil on canvas, 36 x 27 in.

Signed and dated on hat brim, lower left: *P Gauguin 91*

Inscribed, upper left: *Te Faaturuma*

Lent by The Worcester Art Museum

Ex coll: Gauguin, sale, Paris, Hotel Drouot, Feb. 18, 1895, no. 30, (bought in by Gauguin for 400 francs); Edgar Degas, sale, Paris, Galerie George Petit, Mar. 26-27, 1918, no. 41, for 14,100 francs; Galeries Barbazanges, Paris; John Levy Gallery, New York.

Exh: Copenhagen, 1893, *Frie Udstilling*, no. 162; Durand-Ruel, Paris, 1893, no. 27; Museum of Modern Art, New York, 1929, *First Loan Exhibition*, no. 43; Art Institute of Chicago, 1933, *Century of Progress*, no. 360; Wildenstein, New York, 1936, no. 19, and 1946, no. 13

Ref: Alexandre, p. 144; *A Guide to the Collections of the Worcester Art Museum*, 1933, p. 110, ill.

Gauguin probably derived this type of composition with steep perspective showing two walls of a room and open space glimpsed through a window or door in the back from Japanese prints. He used the brooding woman in *Street in Tahiti* (no. 31), and in a slightly different pose, in *Te Rerioa* (Courtauld Institute, London). A sketch in the *Carnet de Tahiti* (p. 64 recto) shows her again.



31 *Street in a Tahitian Village.* The Toledo Museum of Art

In the introduction to *Noa Noa*, Charles Morice describes this picture: "Down there towards the interior, in an open Maori house, a woman, sitting cross-legged, before the door, her elbow on her knee, her lips swelled with anger, who has been alone for at least five minutes, sulks, without anyone's knowing why, not even herself, perhaps just for pleasure."

1891, Tahiti

31 STREET IN A TAHITIAN VILLAGE

Oil on canvas, 45½ x 34⅞ in.

Signed and dated, lower right: *P Go 91*

Lent by The Toledo Museum of Art (Gift of Edward Drummond Libbey)

Ex coll: Ambroise Vollard, Paris; Fru Asa Rohde, Copenhagen; Hugo Nathan, Frankfort a/M; Frau Martha Nathan, Frankfort a/M; Wildenstein, New York

Exh: Kunsthalle, Basel, 1928, no. 64; Galerien Thannhauser, Berlin, 1928, no. 50; Wildenstein, New York, 1946, no. 30; Royal Scottish Academy, Edinburgh and Tate Gallery, London, 1955, no. 42; Wildenstein, New York, 1956, no. 24

Ref: Alexandre, p. 103, ill.; Malingue, 1948, p. 173, ill.

There are rough pencil sketches for this picture in the *Carnet de Tahiti* (Dorival, *Carnet*, pp. 9 and 12 recto, 22 verso). The squatting woman appears alone in *Sulking Woman* (no. 30) of the same year.

1891, Tahiti

32 TAHITIAN LANDSCAPE

Oil on canvas, 25⅜ x 18⅝ in.

Signed and dated, lower left: *P. Gauguin-91*

Lent by The Metropolitan Museum of Arts (Anonymous Gift)

Ex coll: Etienne Bignou, Paris; Marshall Field, Chicago

Ref: Malingue, 1948, p. 175, ill. (as 1892)

This painting is similar in style and content to *Street in a Tahitian Village* (no. 31) and like it is also related to sketches in the *Carnet de Tahiti* of 1891-93. Gauguin liked the texture of coarse canvas, and sometimes he even painted on burlap, which helped to give his work the "barbaric" look he sought for. While many of his earlier Breton landscapes are seen from above, steeply, as in Japanese prints, in this painting of 1891 the landscape is viewed from eye level.



30 *Sulking Woman*. The Worcester Art Museum

1891, Tahiti

33 UNDER THE PANDANUS (I RARO TE OVIRI)

Oil on canvas, 28¾ x 36 in.

Signed and dated, lower left: *P Gauguin 91*

Inscribed, in a different hand, bottom right: *i raro te oviri*

Lent by the Minneapolis Institute of Arts (*Dunwoody Fund*, 1941)

Ex coll: Marcel Kapferer, Paris; Justin K. Thannhauser, New York; Mr. and Mrs. Gilbert E. Fuller, Boston

Exh: Copenhagen, 1893, *Frie Udstilling*; Kunsthalle, Basel, 1928, no. 68; Galerien Thannhauser, Berlin, 1928, no. 54; Wildenstein, New York, 1946, no. 17; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 41

Ref: Rewald, *Post-Impressionism*, p. 511, ill.

This is one of the eight canvases Gauguin listed in letters to his wife and Daniel de Monfreid, both of Dec. 8, 1892, stating that they were being shipped for an exhibition of his works that was to be held in Copenhagen in 1893. The artist insisted that the pictures appear in the exhibition with Tahitian titles only, feeling that this would increase their mysterious and exotic qualities.



36 Tahitian Landscape. The Minneapolis Institute of Arts

There is a version of this picture in the collection of Dr. and Mrs. David M. Levy, New York, with the inscription at the left instead of the right. A drawing of a dog (Rewald, *Drawings*, no. 71), and one of a woman carrying fruit (*Carnet de Tahiti*, no. 27, recto) were probably used for the painting. The woman at the right appears in a colored monotype as the frontispiece of the manuscript of *Noa Noa*. Both figures, in a slightly different arrangement, are used in the wood engraving *Noa Noa* (Guérin, no. 16).

1891, Tahiti

34 MAN WITH AN AXE

Oil on canvas, 36¼ x 27¼ in. ILL. PAGE 83

Signed and dated, lower left: *P Gauguin 91*

Lent by Mr. and Mrs. Alex M. Lewyt, New York

Ex coll: Paul Gauguin, sale, Hôtel Drouot, Paris, 1895, no. 13 (bought in by the artist for 500 francs); Ambroise Vollard, Paris (bought from the artist in 1895); private

collection, Switzerland; Wildenstein, New York

Exh: Durand-Ruel, Paris, 1893, no. 15; Wildenstein, New York, 1956, no. 27

Ref: Alexandre, p. 260; Rewald, *Post-Impressionism*, pp. 494, 502, 514, ill., p. 495.

This is a scene described by Gauguin himself in *Noa Noa*: "On the sea, close to the strand, I see a pirogue, and in the pirogue a half-naked woman. On the shore is a man, also undressed . . . With a harmonious gesture the man raises a heavy axe in his two hands. It leaves above a blue impression against the silvery sky . . . On the purple soil, long serpentine leaves of a metallic yellow make me think of a mysterious sacred writing of the ancient orient. They distinctly form the sacred word of Oceanic origin, *Atua* [God] . . . In the pirogue the woman was putting some nets in order. The blue line of the sea was frequently broken by the green of the wave-crests falling on the breakwater of coral."

A water color (Rewald, *Gauguin*, p. 114, ill.), a drawing (Rewald, *Post-Impressionism*, p. 494, ill.), and the painting *Peacocks* (*Matamoe*) of 1892 (Malingue, 1944, p. 91, ill.) show the figure of the man with the axe. The woman appears in a painting of 1891, *The Fisherwoman* (Alexandre, p. 207, ill.), and the same decorative pattern of leaves in *Under the Pandanus* (no. 33).

1891, Tahiti

35 STILL LIFE WITH ORANGES

Oil on canvas, 26 x 30½ in.

Signed, lower left: *Paul Gauguin* [date illegible]
Lent by Mr. and Mrs. Basil P. Goulandris, New York

Ex coll: Dr. M. Meirovsky, Berlin; Mrs. Margaret Thompson Biddle, Paris (sale, Paris, Galerie Charpentier, June 14, 1957, no. 21, for \$297,000)

The fruits in the dish have been called apples, which do not grow in the South Seas, and they are more probably Tahitian wild oranges.

Like so many of Gauguin's still lifes, this one is difficult to date. The numerals have been interpreted as [19] 01 but could just as well read [18] 91, which is more probable as this is the time when Gauguin was influenced by Cézanne. The technique is also less free and broad than in the later period (no. 67). In the still life in the Niarchos collection (no. 37), Gauguin uses the same chest and similar yellow and pink flowers painted with the same care for details.

c. 1891 Tahiti

36 TAHITIAN LANDSCAPE

Oil on canvas, 26¾ x 36¾ in.

Signed, lower left: *P Go*

Lent by The Minneapolis Institute of Arts (Julius C. Eliel Memorial Fund, 1950)

33 *Under the Pandanus*. The Minneapolis Institute of Arts



Ex coll: Ambroise Vollard, Paris; Mrs. Chester Beatty, London; Wildenstein, New York; Henry Clay Frick Collection, New York; Wildenstein, New York

Exh: Wildenstein, New York, 1956, no. 23

Ref: Malingue, 1948, p. 45, ill.; Rewald, *Post-Impressionism*, p. 509, ill.; Goldwater, p. 106, ill.

Gauguin wrote in *Noa Noa* of the beginning of his life in Tahiti: "I tried to work, making all kinds of notes and sketches. But the landscape with its violent pure color dazzled and blinded me. I was always uncertain . . ." This landscape seems to have been painted early in his stay and in effect is closer to nature than a painting like *Under the Pandanus* (no. 33), where Gauguin has created a stylization of a tropical scene.

c. 1891, Tahiti

37 TAHITIAN FLOWERS

Oil on canvas, 37½ x 24¼ in.

Signed, lower right: *P Gauguin*

Lent by Mr. and Mrs. Stavros S. Niarchos, New York

Ex coll: Eugène Blot, Paris (sale, Paris, Hôtel Drouot, May 10, 1906, no. 29); Oscar Schmitz, Dresden; Mr. and Mrs. Edward G. Robinson, Beverly Hills

Exh: Kunsthalle, Basel, 1928, no. 102; Galerien Thannhauser, Berlin, 1928, no. 74; Wildenstein, New York, 1956, no. 29; *The Niarchos Collection*, Knoedler Galleries, New York, National Gallery of Canada, Ottawa, Museum of Fine Arts, Boston, 1957-8, no. 19, Tate Gallery, London, 1958, no. 20

Ref: Goldwater, p. 104, ill.

Although this still life has been dated as late as 1901, the tightness of execution and concentration on detail suggest that it was painted during Gauguin's first stay in Tahiti. The vase is probably one made by Gauguin himself. The two figures on it appear many times in his work (see no. 52).

c. 1891-3, Tahiti

38 TAHITIAN LANDSCAPE

Oil on canvas, 23½ x 36½ in.

Lent by Mrs. Arthur Lehman, New York

Ex coll: Frau Ida Bienert, Dresden; Wildenstein, New York

Exh: Kunsthalle, Basel, 1928, no. 62; Wildenstein, New York, 1956, no. 49

Ref: Malingue, 1948, p. 112, ill. (as *Paysage de La Martinique*, 1887)

The dating of this landscape is extremely uncertain. It has been dated as late as 1899 to 1902, but its close approximation to reality makes it more probable that it was painted during Gauguin's first stay in Tahiti, if not in Martinique in 1887.

1891-2, Tahiti

39 TAHITIAN WOMEN ON THE BEACH**

Oil on canvas, 43¼ x 35¼ in.

Signed, lower right: *P. Gauguin*

Lent by Mr. Robert Lehman, New York

Ex coll: Ambroise Vollard, Paris; Alphonse Kann, Paris

Exh: Wildenstein, 1956, no. 30; Musée de l'Orangerie, Paris, 1957, *La Collection Lehman*, no. 67

Ref: Gauguin, *Noa Noa* (transl. by O. F. Theis, 1920), ill. opp. p. 108; Malingue, 1948, p. 176, ill.; Rewald, *Post-Impressionism*, p. 509, ill.

The lack of modeling, and the flat color areas, even the brush strokes in this painting are unique in Gauguin's work. The seated figure seen from the back appears also in the drawing *Little Tahitian Knickknacks* (Rewald, *Drawings*, no. 68), which, though inscribed 1892, was possibly drawn in 1891. The gesture of the woman grasping her hair is similar to that of another nude in *Breton Bathers* of 1888 (Malingue, p. 119, ill.).

1892, Tahiti

40 WOMAN WITH A MANGO (VAHINE NO TE VI)

Oil on canvas, 27¼ x 17½ in.

Signed, dated and inscribed: *P Gauguin 92/Vahine no te vi*

Lent by the Baltimore Museum of Art (The Cone Collection)

Ex coll: Gauguin sale, Paris, Hôtel Drouot, Feb. 18, 1895, no. 2, bought by Degas for 480 francs; Edgar Degas, Paris (sale, Paris, Galerie Georges Petit, Mar. 26-27, 1918, no. 49, bought by Bernheim-Jeune for 14,000 francs); Bernheim-Jeune, Paris; Paul Rosenberg, New York; Miss Etta Cone, Baltimore

Exh: Durand-Ruel, Paris, 1893, no. 32; Wildenstein, New York, 1956, no. 33

Ref: Malingue, 1948, p. 181, ill.; Rewald, *Post-Impressionism*, p. 511, ill.

As in *Reverie* of 1891 and *The Ancestors of Tehamana* (nos. 29, 51), Gauguin's model was his native wife Tehura. This close-up view of a single figure completely filling the canvas and the decorative sweep of the drapery and patterned backdrop is probably based on Japanese prints of actors or geisha girls. On page 63 of Gauguin's manuscript *Noa Noa* there is a water-color sketch that appears to be a study for this painting.

1892, Tahiti

41 THE SPIRIT OF THE DEAD WATCHES
(MANAO TUPAPAU)*

Oil on canvas, 28 $\frac{3}{8}$ x 36 $\frac{3}{8}$ in.

Signed and dated, lower left: *P Gauguin / 92*

Inscribed, upper left: *Manao tupapau*

Lent by General A. Conger Goodyear, New York

Ex coll: Gauguin sale, Paris, Hôtel Drouot, Feb. 18, 1895, no. 3 (bought in by the artist for 900 francs); Galerie E. Druet, Paris; Count Kessler, Weimar; Sir Michael Sadler, London; Lord Ivor Spencer Churchill, London; Percy Moore Turner, London; Jacques Seligmann, New York

Exh: Copenhagen, 1893, *Frie Udstilling*; Durand-Ruel, Paris, 1893; La Libre Esthétique, Brussels, 1894, no. 191; Grafton Galleries, London, 1910, *Manet and the Post-Impressionists*, no. 42; Museum of Modern Art, New York, 1929, *First Loan Exhibition*, no. 44

Ref: Alexandre, pp. 144–5, 218; Malingue, 1948, p. 186, ill.; Rewald, *Post-Impressionism*, pp. 525–9, ill. p. 526; Goldwater, p. 114, ill.

Tehura, Gauguin's native wife, felt a great fear of the dark; this seems to have given him the basic idea for *Manao Tupapau*. In his letters and journals Gauguin described this picture at great length. To explain it to his wife in Copenhagen he wrote: "I have made a nude of a young girl. In this position it would take very little to make her look indecent. However, I want her in this position, the lines and the movement interest me. So I put a little fear in her face. I must provide a pretext for the fear, if not explain it, and this must be in character with the girl, who is a Maori. These people traditionally fear



40 *Woman with a Mango*. Baltimore Museum of Art

the spirits of the dead. . . . I must explain this fear with as few of the time-honored literary devices as possible. . . . I paint the bed clothes greenish-yellow, first because the linen of these savages, made from beaten bark, is quite different from ours, second, because it creates a suggestion of artificial light (Kanaka women never sleep in the dark), and anyway I do not want the effect of a lamp (too common), third, this yellow, binding together the orange-yellow and the blue, completes the musical harmony. There are a few flowers in the background but they must not be real flowers as they exist only in the girl's imagination, so I make them like sparks. The Kanakas think that the phosphorescent glows of night come from the spirits of the dead, they believe in them and fear them. Finally I have made the ghost just a plain little woman, for this girl, who has never seen French stage ghosts, can only picture the spirit of the dead as looking like the person who has died, in other words, a person like herself." (Dec. 8, 1892, from Tahiti).

The first thought for the painting may be the charcoal drawing (Rewald, *Drawings*, no. 15) showing the girl alone. She appears again in a water color (Rewald, *Drawings*, no. 67), and in a zincograph and two woodcuts (Guérin, nos. 50, 15, 40). The painting itself can be seen in the background of Gauguin's *Self Portrait with a Hat* of 1893 (Malingue, 1948, p. 194, ill.). The primitive object at the left of the spirit is probably a Maori house post from New Zealand. There are several sketches by Gauguin of these objects (Rewald, *Drawings*, no. 42).

1892, Tahiti

42 WORDS OF THE DEVIL (PARAU NA TE VARUA INO)

Oil on canvas, 37 x 27½ in.

Signed, dated and inscribed, lower left: *P Gauguin 92/ Parau na te Varua/ino*

Lent by Governor and Mrs. W. Averell Harriman, New York

Ex coll: Gauguin sale, Paris, Hôtel Drouot, Feb. 18, 1895, no. 10 (bought in by the artist for 500 francs); Ambroise Vollard, Paris; Millet, Paris; Phileas Pluckett, Manchester, England; Paul Guillaume, Paris

Exh: La Libre Esthétique, Brussels, 1894, no. 192; Paul Rosenberg, Paris, 1922, *Grands Maîtres du XIX Siècle*, no. 41; Wildenstein, New York, 1956, no. 32

Ref: Alexandre, p. 262; Rewald, *Post-Impressionism*, p. 513, ill.

This picture repeats the mood of *The Spirit of the Dead Watches* (no. 41), although the girl is standing instead of lying on the bed and the idol is shown full face rather than in profile. It is Eve after the Fall rather than the Innocent Eve (see note, no. 104). There is a pencil sketch of both figures and a pastel study showing them both; the figure of the girl alone appears in a monotype (see Rewald, *Drawings*, nos. 40, 55, 106).

In the Strindberg letter that was used as preface to Gauguin's sale in 1895 at the Hôtel Drouot, the Swedish dramatist expressed his dislike for Gauguin's work, ". . . you have created a new heaven and a new earth, but I do not enjoy myself in the midst of your creation. It is too sun-drenched for me, who enjoys the play of light and shade. And in your Paradise there dwells an Eve who is not my ideal—for I, myself, have my own ideas about the ideal woman or women."

1892, Tahiti

43 THE BURAO TREE (TE BURAO)

Oil on canvas, 35½ x 26½ in.

Signed, dated and inscribed, lower right: *TE Burao / P. Gauguin 92*

Lent by The Art Institute of Chicago (*The Joseph Winterbotham Collection*)

Ex coll: Marius de Zayas, New York (sale, New York, Anderson Galleries, Mar. 23, 1923, no. 83, for \$3000)

Exh: Metropolitan Museum, New York, *Impressionist and Post-Impressionist Paintings*, 1921, no. 50

Ref: Rewald, *Post-Impressionism*, p. 510, ill.

It has been suggested that the house represents Gauguin's hut in Tahiti, but most of his various island houses were larger and more comfortable. It is interesting to note that Gauguin had used a very similar pattern of branches in 1889 in the foreground of a Breton landscape (Stockholm National Museum).

1892, Tahiti

44 THE SACRED MOUNTAIN (PARAHI TE MARAE)

Oil on canvas, 26 x 35 in.

Signed, dated and inscribed, lower right: *P Gauguin 92 PARAHI TE MARAS [sic]*

Lent by Mr. and Mrs. R. Meyer de Schauensee, Devon, Pa.

Ex coll: Paul Gauguin, sale, Paris, Hôtel Drouot, Feb. 18, 1895, no. 26 (bought in by Gauguin for 360 francs); Ambroise Vollard, Paris; Bignou Gallery, New York

Exh: Copenhagen, 1893, *Frie Udstilling*; Durand-Ruel, Paris, 1893, no. 20; Grafton Galleries, London, 1910–11, *Manet and the Post-Impressionists*, no. 40a; Wildenstein, New York, 1956, no. 34

Ref: Alexandre, p. 144; Malingue, 1948, p. 183, ill.; Goldwater, p. 118, ill.

Charles Morice, in his introduction to Gauguin's *Noa Noa*, described the scene of this painting as "a place of grandeur and horror; the starkness of the rites of death; human blood flowed there; and skulls carved on the enclosure surrounding the temple, bear witness to this and make it plain." J. A. Moerenhout, an American who had once served as consul in Tahiti, wrote a book about the Polynesian religion, *Voyages aux îles du Grand*

Océan (Paris, 1837). A French trader in Tahiti, Goupil, lent a copy of this book to Gauguin and from it the artist borrowed many of his religious subjects, altering them in his personal way.

The water-color sketch for this painting (no. 106) shows a plain fence with skulls, but the carved bone earplug, an article of personal adornment worn in the Marquesas, sketched at the upper right of the drawing *Tahitian Women* (no. 97), suggested the primitive design that he gave to the fence in the final version, this painting in oil.

1892, Tahiti

45 IN OLDEN TIMES (MATA MUA)*

Oil on canvas, 36 x 27 in.

Signed and dated, lower right: *P. Gauguin 92*

Inscribed, lower left: *MATA MUA*

Lent anonymously

Ex coll: Gauguin sale, Paris, Hôtel Drouot, Feb. 18, 1895, no. 6 (bought in by the artist for 500 francs); Gustave Fayet, Igny; Paul Rosenberg, Paris and New York; Mr. and Mrs. Gilbert E. Fuller, Boston

Exh: Durand-Ruel, Paris, 1893, no. 6; Wildenstein, New York, 1936, no. 24; 1956, no. 35

Ref: Malingue, 1948, p. 174, ill.; Rewald, *Post-Impressionism*, pp. 522, 530, ill, p. 523

In 1892 and 1893 Gauguin painted four pictures with the same mood of bucolic happiness—all show a native girl playing a Maori reed flute (*vivo*). The other three are the *Feast of Hina* (*Hina Maruru*, Rewald, *Post-Impressionism*, p. 522, ill.), *Joyousness* (*Arearea*, Rewald, *loc. cit.*, p. 528, ill.), and *Pastorales Tahitiennes* (Pushkin Museum, Moscow).

The water-color fan (no. 107) shows a similar scene.

1892, Tahiti

46 WORDS WORDS
(PARAU-PARAU)

Oil on canvas, 30 x 38 in.

Signed, dated and inscribed, lower left: *parau parau/P Gauguin/92*

Lent by Ambassador and Mrs. John Hay Whitney, New York

Ex coll: Gauguin sale, Paris, Hôtel Drouot, Feb. 18, 1895, no. 39 (bought in by the artist for 130 francs); Ambroise Vollard, Paris; Galerie Tanner, Zurich; Marquis Maeda, Japan; Wildenstein, New York

Exh: Kunsthalle, Basel, 1928, no. 79

Ref: Goldwater, p. 112 ill.; Rewald, *Post-Impressionism*, p. 525 ill.

This picture is essentially an elaboration on *Small Talk* (*Les Parau parau*, Pushkin Museum, Moscow) painted the year before, which is composed of the circle of women chatting in the background. The foreground figure is taken from the Boro Budur frieze

It may be either this or the Moscow painting which is mentioned in the two letters of Dec. 8, 1892 to his wife as *Parau Parau* (*Parole Parole*) and to his friend Daniel de Monfreid as *Parau Parau—Conversation ou les potins* as being shipped to Copenhagen for the 1893 exhibition (*Frie Udstilling*).

1892, Tahiti

47 EARLY MORNING (TE POIPOI)**

Oil on canvas, 27 x 36¼ in.

Signed and dated, lower left: *P Gauguin 92*

Inscribed, lower right: *TE POIPOI*

Lent by Mr. and Mrs. Charles S. Payson, New York

Ex coll: Gauguin, sale, Paris, Hôtel Drouot, Feb. 18, 1895, no. 11 (bought in by Gauguin for 320 francs); Ambroise Vollard, Paris; Max Pellequier, Paris; Galerie Georges Petit, Paris; D. W. J. Cargill, Glasgow; Knoedler Galleries, New York

Exh: Durand-Ruel, Paris, 1893, no. 22; probably Paris, Salon d'Automne, 1906, no. 63, *La Toilette*

Ref: Malingue, 1948, p. 182, ill.; Rewald, *Post-Impressionism*, p. 532, ill.

The woman in the foreground and the tree behind her are used again in a woodcut (Guérin, no. 41). A picture entitled *Tahiti* (private collection, Paris) shows a similar exotic scene in the early morning.

1892, Tahiti

48 THE HOUSE OF SONG (TE FARE HYMENEE)

Oil on canvas, 20 x 35½ in.

Signed, dated and inscribed at bottom right: *P. Gauguin 92/ TE FARE HYMENEE*

Lent by Mr. and Mrs. Carleton Mitchell, Annapolis, Md. (Courtesy of the Baltimore Museum of Art)



48 *The House of Song*. Mr. and Mrs. Carleton Mitchell

Ex coll: Marzell de Nemes, Budapest (sale, Paris, Galerie Manzi, June 18, 1913, for 6200 francs); Baron Herzog, Budapest; Mr. and Mrs. Lawrence W. Lowman, New York

Exh: Städtisches Kunstmuseum, Düsseldorf, 1912, no. 119

Ref: Alexandre, p. 113, ill.

Gauguin wrote from Tahiti that the natives were extraordinarily gifted musically. This and the similar painting, *The Devil Speaks*, of 1891 (Cogniat, *Gauguin*, 1947, pl. 72, ill.), differ from most of Gauguin's Tahitian works in recording an observed scene closely; the other paintings of this period tend to be imaginative and stylized. Probably only figures in Mother Hubbards were actually to be seen, but for the sake of an exotic touch, Gauguin added three figures, crouching in the middle foreground, copies from other paintings on which he was working at the same time. A number of sketches for details of this picture appear in the *Carnet de Tahiti*. A woodcut, called *Interior of a House*, of 1896 (Guérin, no. 56) repeats motifs from it.

Gauguin describes such a House of Song in *Noa Noa*: "They all assemble in a sort of communal house to sing and talk. They start with a prayer; an old man recites it first very carefully, and everyone else repeats it as a refrain. Then they sing or even tell stories to make each other laugh."

1892, Tahiti

49 WE SHALL NOT GO TO MARKET TODAY (TA MATETE)

Oil on canvas, 28¾ x 36¼ in.

Signed and dated, lower right: *P. Gauguin 92*

Inscribed, lower left: *TA MATETE*

Lent by the Kunstmuseum, Basel, Switzerland

Ex coll: Fabre, Paris; anon. sale, Berlin, Cassirer-Hebig, Mar. 8, 1917, sold for 20,100 marks; Baron von Hirsch, Frankfurt a/M

Exh: Salon d'Automne, Paris, 1906, no. 161 (as *Frise peinte: Tahiti*); Kunsthalle, Basel, 1928, no. 77 (as *Die Bank*); Galerien Thannhauser, Berlin, 1928, no. 62; Musée de l'Orangerie, Paris, 1949, no. 33 (as *Le Marché*)

Ref: Rewald, *Post-Impressionism*, p. 520, ill.; Goldwater, p. 110, ill.

These stylized women sitting stiffly in a row with the upper part of the body seen full front and the feet, legs and head in profile, are derived directly from Egyptian art. Among Gauguin's photographs there was one of a Theban tomb fresco of the XVIIIth Dynasty (British Museum). He may even have seen the fresco itself during his visit to England in 1885. For another example of borrowing from Egyptian art see the water color *Pape Moe* (no. 109).

The solid blue of the tree trunks recalls a remark Gauguin had made to the painter Sérusier about the arbitrary use of color: "Use the strongest blue in the box if a tree looks blue at all."

1893, Tahiti

50 SIESTA

Oil on canvas, 35 x 45¾ in.

Lent by Mr. and Mrs. Ira Haupt, New York

Ex coll: Wilhelm Hansen, Copenhagen; Collection Alphonse Kann, Paris; Baron Matsukata, Tokyo; Wildenstein, New York

Exh: Kunsthaus, Zurich, 1917, *Französische Kunst des XIX u. XX Jahrhunderts*, no. 103; Wildenstein, New York, 1956, no. 38

Ref: Malingue, 1948, p. 187, ill.; Rewald, *Post-Impressionism*, pp. 532, 533, ill.

In suggesting deep space by means of the converging boards of the floor, Gauguin took his inspiration from the Japanese printmakers and from

Degas, who was much influenced by Japanese prints. He had with him in the South Seas a reproduction of a *Harlequin with Ballet Dancers* by Degas and wrote of it in *Avant et Après*: "Before me is a photograph of a painting by Degas. The lines of the floor run towards a very high and far-away point on the horizon." Gauguin used the same device for a water color in his manuscript *Ancien Culte Mahorie*, p. 25. There is a pencil sketch from life for the girl lying on her stomach in the album *Documents Tahiti* (Rewald, *Drawings*, no. 37).

1893, Tahiti

51 THE ANCESTORS OF TEHAMANA

Oil on canvas, 30 x 21½ in.

Signed and dated, lower left center: *P Gauguin 93*
Inscribed, lower left: *MERAHI METUA NO TEHAMANA*

Lent by Mrs. Chauncey McCormick, Chicago

Ex coll: Daniel de Monfreid, Paris; bought from

50 *Siesta*. Mr. and Mrs. Ira Haupt





51 *The Ancestors of Tehamana. Mrs. Chauncey McCormick*

his daughter by Jacques Seligmann, Paris and New York; Stephen C. Clark, New York

Exh: Durand-Ruel, Paris, 1893, no. 33

Ref: Alexandre, p. 219, ill.; Malingue, 1948, p. 202, ill.

This is a portrait of Tehura, Gauguin's Tahitian wife, holding a fan that symbolized for the artist the ancient nobility of Tahiti. He described her in *Noa Noa* as a "child of about 13 years (the equivalent of about 18 to 20 in Europe)." In the same book he seems to be interpreting this picture when he writes, "Now that I can understand Tehura, in whom her ancestors sleep and sometimes dream, I strive to see and think through this child, and to find again in her the traces of the far away past which socially is dead indeed, but still persists in vague memories." While Gauguin was in France from 1893 to 1895, Tehura married a Tahitian.

1893, Tahiti

52 THE MOON AND THE EARTH (HINA TEFATOU)

Oil on burlap, 45 x 24½ in.

Signed and dated, lower left: *Gauguin '93*

Inscribed, lower right: *Hina/Tefatou*

Lent by the Museum of Modern Art (Lillie P. Bliss Collection), New York

Ex coll: Edgar Degas, Paris (probably acquired at the time of the Gauguin exhibition at Durand-Ruel in 1893; sale, Paris, Galerie Georges Petit, 1918, no. 40, 14,000 francs); Paul Rosenberg, Paris; Marius de Zayas, New York; Stephan Bourgeois, New York; Lillie P. Bliss, New York

Exh: Durand-Ruel, Paris, 1893, ill. on cover, no. 5; Metropolitan Museum, New York, *Impressionist and Post-Impressionist Paintings*, 1921, no. 52; Museum of Modern Art, New York, 1929, *First Loan Exhibition*, no. 45; Wildenstein, New York, 1936, no. 28a; Wildenstein, New York, 1946, no. 24; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 44

Ref: Malingue, 1948, p. 191, ill.; Rewald, *Post-Impressionism*, p. 530, ill. p. 531; Goldwater, p. 122, ill.

An ancient Polynesian myth, recounted in Moerenhout's book and retold by Gauguin in *Ancien Culte Mahorie*, describes a dialogue between Hina, the spirit of the Moon, and Fatou, the spirit of the Earth. Hina had begged Fatou to grant man life after death, and had been sternly refused, but

was nevertheless determined. "Hina replied, 'Do as you like, but I shall call the moon to be reborn.' And all that Hina possessed continued to exist; that which Fatou possessed perished, and man had to die."

Gauguin was fascinated by this myth and illustrated it in the manuscript of the *Ancien Culte* with a drawing showing the two gods seated facing each other, apparently his first thought for the treatment of the theme, and the one that he used in a drawing, a woodcut, a watercolor, on the vase in no. 123, and in a wood sculpture. In all of these examples the group is crude and the figures have been given a consciously primitive appearance. In this painting, however, the spirit of the Moon is standing, apparently entreating the bust of the Earth spirit, and the effect of this changed composition is much more like traditional European painting and recalls Courbet's *The Source* in the Metropolitan Museum.

When this picture was first exhibited in Paris at Durand-Ruel in 1893, it was reproduced on the cover of the catalogue. Achille Delaroche, the only writer, so Gauguin said, who understood him, reviewed it with a comment that Gauguin valued highly and quoted more than once: "In an arena of strange colors, like the ripples of a brew, divine or diabolical, one does not know which, mysterious waters pour forth for lips thirsty for the Unknown."

c. 1893, Tahiti

53 STILL LIFE WITH APPLES, PEAR AND A JUG

Oil on canvas, 11¼ x 14¾ in.

Lent by Mr. and Mrs. Walter E. Sachs, New York

Ex coll: Gustave Fayet, Igny, France; Wildenstein, New York

Exh: Wildenstein, New York, 1946, no. 25; Wildenstein, New York, 1956, no. 40

The jug in the shape of a head is probably one of Gauguin's own ceramics, like the jug in *Still Life with Head-Shaped Vase* (no. 19).

c. 1893, Paris

54 STILL LIFE WITH PEACHES

Oil on canvas, 10 x 12½ in.

Signed, lower right: *P. Go*

Lent by Mr. and Mrs. Walter E. Sachs, New York

Ex coll: Possibly Gustave Fayet, Igny; Wildenstein, New York

Exh: Possibly Salon d'Automne, Paris, 1906, no.



52 *The Moon and the Earth*. Museum of Modern Art, New York

5; Wildenstein, New York, 1946, no. 26; Wildenstein, New York, 1956, no. 39 (as *Still Life, Apples*)

Ref: Malingue, 1948, p. 230, ill.

In 1906 the first important retrospective exhibition of Gauguin's work was held at the Salon d'Automne in Paris. Gustave Fayet, an enthusiastic admirer and collector of Gauguin's work during his lifetime, lent what seems to have been his entire collection: 25 paintings, 26 watercolors, pastels, and drawings, 2 wood reliefs, 7 ceramic pieces, and 10 lithographs. This still life probably was among the paintings exhibited.

c. 1893, Paris

55 PORTRAIT OF THE ARTIST WITH AN IDOL

Oil on canvas, 17¼ x 12⅞ in.

Signed, upper right: PGO

Lent by the Marion Koogler McNay Art Institute, San Antonio, Texas

Ex coll: Paul Cassirer, Berlin; Alfred Flechtheim, Berlin; Carl Neumann, Jr., Barmen; P. de Boer, Amsterdam; Josef Stransky, New York; Dalzell Hatfield, Los Angeles

Exh: Wildenstein, New York, 1936, no. 40 (as painted c. 1898)

Ref: Rewald, *Post-Impressionism*, pp. 306, 350, 459, ill. p. 307

In another version of this painting, Gauguin has painted in the background a drawing or engraving after Delacroix's ceiling decoration in the Palais Bourbon, Paris, the section showing Adam and Eve driven from Paradise. This refers to Gauguin's exile from the paradise of Tahiti to Paris, where both of these portraits were painted. The inclusion of the idol alludes to Gauguin's new role as a painter of primitive people.

1893, Paris

56 PORTRAIT OF THE ARTIST WITH PALETTE

Oil on canvas, 36¼ x 28¾ in. ILL. ON COVER

Signed and inscribed, upper right: à Ch. Morice de son/ami P GO

Lent by Mr. and Mrs. Arthur Sachs, Paris

Ex coll: Charles Morice, Paris; Gustave Fayet, Igny; Paul Rosenberg, Paris

Exh: Musée de l'Orangerie, Paris, 1949, no. 41; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 46

Ref: Alexandre, p. 67 ill.; Malingue, 1948, p.

195 ill.; Goldwater, p. 124, ill.; Rewald, *Post-Impressionism*, ill. frontispiece

Gauguin seems to have painted this portrait from a photograph of himself (ill. Malingue, 1946, p. 43), adding the moustache and beard. He probably made it in his studio in the Rue Vercingétorix. His bizarre costume is described by his painter friend Armand Seguin, "In this Astrakhan cap and enormous dark blue coat held together by delicate clasps he appeared to Parisians like a gorgeous and gigantic Magyar." The inscription on the painting dedicates it to Charles Morice, who collaborated with Gauguin on *Noa Noa*.

1894, Paris

57 THE DAY OF THE GOD (MAHANA NO ATUA)

Oil on canvas, 27⅞ x 35⅞ in.

Signed and dated, lower left: Gauguin 94

Inscribed, lower left: MAHANA no Atua

Lent by The Art Institute of Chicago (Helen Birch Bartlett Memorial Collection)

Ex coll: Bernheim-Jeune, Paris; Frederic Clay Bartlett, Chicago

Exh: Museum of Modern Art, New York, 1929, *First Loan Exhibition*, no. 46; Wildenstein, New York, 1936, no. 29

Ref: Goldwater, p. 126, ill.

Though painted in Paris, this is one of Gauguin's most important and brilliant Tahitian compositions, which more or less sums up his ideas of ancient Maori life, untainted by civilization. He describes such a scene in *Noa Noa*: "They are happy and undisturbed. They dream, they love, they sleep, they sing, they pray, and it seems that Christianity has not yet penetrated to this place. Before me I can clearly see the statues of their divinities, though actually they have long since disappeared; especially the statue of Hina and the feasts in honor of the moon goddess. The idol of a single block of stone measures ten feet from shoulder to shoulder and forty feet in height. On her head she wears in the manner of a hood a huge stone of reddish color, around her they dance according to the ancient rite . . ." It is interesting to note that the artist takes this description of the idol directly from a paragraph about the famous Easter Island statues by J. A. Moerenhout (*Voyage aux îles du Grand Océan*, Paris, 1837). There is a woodcut (Guérin, no. 43) of the same composition, and many of the figures, the tree, and the idol appear repeatedly in other paintings. A sketch of the main portion of the *Day of the God* is in a *Letter to an Unknown Collector* (no. 113).

1894, Paris

58 F. SCHNEKLUD, THE VIOLONCELLIST

Oil on canvas, 36¼ x 28¾ in.

Signed and dated, upper right: *P. Gauguin 94*

Inscribed, upper left: *Upaupa SCHNEKLUD*

Lent by Mr. and Mrs. Jacob Blaustein, Pikesville, Md.

Ex coll: Collection "Peau de l'Ours," Paris (sale, Paris, Hôtel Drouot, Mar. 2, 1914, no. 26, sold for 4000 francs to Druet); Marcel Noréro, Paris (sale, Paris, Hôtel Drouot, Feb. 14, 1927, no. 49, sold for 60,200 francs to Stonborough); Jerome Stonborough, Paris (sale, New York, Parke-Bernet, Oct. 17, 1940, no. 69, sold for \$4100)

Exh: Kunsthaus, Zurich, 1917, *Französische Kunst des XIX und XX Jahrhunderts*, no. 100; Wildenstein, New York, 1946, no. 28

Ref: Malingue, 1948, p. 157, ill.

This portrait was painted in Paris between Gauguin's sojourns in Tahiti. One can see a similar "art nouveau" pattern in the background of *Still Life with Oranges* (no. 35). The painter mentions the sitter, a friend and a professional musician, in one of his letters, where he called him "upaupa," probably a Tahitian nickname for "music man."

1894, Brittany

59 FARM IN BRITTANY

Oil on canvas, 28½ x 35⅝ in.

Signed, lower left: *P. Gauguin*

Lent by the Metropolitan Museum of Art (Bequest of Margaret S. Lewisohn)

Ex coll: Josef Stransky, New York; Adolph Lewisohn, New York; Samuel A. Lewisohn, New York

Exh: Metropolitan Museum, New York, *Impressionist and Post-Impressionist Paintings*, 1921, no. 49; Wildenstein, New York, 1946, no. 9

Ref: Perruchot, H., *Gauguin Sa Vie Ardente et Misérable*, Paris, 1948, ill. plate op. p. 80

Although this picture has been placed about 1889, 1894 seems a better date. A painting (Malingue, 1948, p. 199, ill.) signed and dated in this year shows the same scene in a condensed form. Probably both were painted in Brittany between Gauguin's two Tahitian visits.

1896, Tahiti

60 WHY ARE YOU ANGRY? (NO TE AHA OE RIRI)

Oil on canvas, 37⅜ x 51 in.

Signed and dated, lower right: *P Gauguin 96*

Inscribed, lower left: *no te aha oe riri*

Lent by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection)

Ex coll: Mme E. Chausson, Paris; Durand-Ruel, New York

Exh: La Libre Esthétique, Brussels, 1904, *Exposition des peintres Impressionistes*, no. 55; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 54; Wildenstein, New York, 1956, no. 43

Ref: Alexandre, pp. 144, 260, p. 245, ill.; Malingue, 1948, p. 209, ill.; Goldwater, p. 128, ill.

Five years before this, Gauguin had painted two other pictures with similar compositions, *The Big Tree (Te Raau Rahi)*; F. Griesinger Collection, Cleveland) and *The Maori House (Te Fare Maorie)*; Rheinfelden Collection, Switzerland). There is a drawing on parchment in the Louvre for the semi-nude seated figure, and a monotype of the subject exists (Rewald, *Drawings*, no. 38). The same figure appears in Gauguin's manuscript *Avant et Après* and again in a painting *The Sister of Charity* dated 1902 (Marion Koogler McNay Art Institute, San Antonio, Texas). The woman in the doorway follows a sketch in the album *Documents Tahiti* (Rewald, *Drawings*, no. 70) of 1891-1893.

The mood of this picture is well described by Gauguin in *Avant et Après*: "Let everything about you breathe the calm and peace of the soul. Also avoid motion in a pose. Each of your figures ought to be in a static position."

c. 1896, Tahiti

61 MATERNITY

Oil on canvas, 36¾ x 23½ in. SEE FRONTISPIECE

Signed, lower right: *Paul Gauguin*

Lent by Mr. and Mrs. David Rockefeller, New York

Ex coll: Gauguin sale, Papeete, Tahiti, 1903, no. 104 (bought for 150 francs by Cochin); Commandant Cochin, Paris; Michel Manzi, Paris; Alphonse Kann, Paris; Dikran Khan Kélékian, New York (sale, New York, American Art Galleries, Jan. 31, 1922, no. 152 (bought for \$7,000 by Stephan Bourgeois); Stephan Bourgeois, New York; Adolphe Lewisohn, New York; Wildenstein, New York; Mrs. H. Huttleston Rogers, New York; Wildenstein, New York; Mr. and Mrs. Edwin C. Vogel, New York

Exh: Salon d'Automne, Paris, 1906, no. 213;

Metropolitan Museum, New York, *Impressionist and Post-Impressionist Paintings*, 1921, no. 48 (as dated 1899); Wildenstein, New York, 1946, no. 7; Wildenstein, New York, 1956, no. 45

Ref: Alexandre, p. 267, ill.; Goldwater, p. 134, ill.

This is the painting described by Victor Ségalen in his introduction to Gauguin's letters (*Lettres de Paul Gauguin à Daniel de Monfreid*, 1920) as a work acquired at the auction held after Gauguin's death by a young French naval ensign named Cochin: "A very beautiful canvas: three women, one who is nursing seated at the feet of the others who are set against a yellow sky." In 1899 Gauguin painted another picture, *Maternity at the Seaside* (Pushkin Museum, Moscow), which is a slightly different arrangement of the composition, with a few small figures added and different colors. The two standing women appear again with a similar background in a painting of 1899, *Three Tahitians* (Alexander Maitland Collection, Edinburgh). The girl holding flowers was inspired by the Javanese frieze of Boro Budur and appears also in *Two Tahitian Women* (no. 64), in *Faa Iheie* of 1898 (Courtauld Institute, London), and in two paintings in Moscow, *Rupe Rupe* and *The Legs of Mary (Te Avea No Maria)*, Pushkin Museum). She is also present in a wood relief, *War and Peace*, 1901 (Malingue, 1943, p. 148, ill.), in a woodcut *Rape of Europa* (Guérin, no. 65), and in a monotype in the manuscript of *Avant et Après*. The flowering branch in the upper right in *Maternity* is probably taken from Japanese woodcuts and appears in all three of the Moscow pictures. Gauguin used the head and shoulders of the two standing figures for a title plate of his Tahitian newspaper, *Le Sourire* (Guérin, no. 81). In his notebook *Documents Tahiti*, there is a squared-off pencil drawing of the mother and child.

Commandant Cochin, the first owner of this painting, told Charles Chassé (*Gauguin et son Temps*, c. 1955, p. 148) how he acquired it: "At the sale in Papeete . . . I bought the picture, *Three Vahinés*, which is also called *Maternity*, for 150 frs.; the Governor Petit, who was bidding against me, had only bid 135 frs. . . . When I returned to Europe, I brought it home between two shirts; Maurice Denis relined it for me . . ."

c. 1897, Tahiti

62 YOUNG MAN WITH A FLOWER

Oil on canvas, 18 x 13 in.

Signed, lower left: *P Go*

Lent by Mr. and Mrs. Hank Greenberg, Shaker Heights, Ohio

Ex coll: Ambroise Vollard, Paris; Henri Matisse, Paris; John Quinn, New York; Lillie P. Bliss, New York; Museum of Modern Art, New York; Jacques Seligmann, New York; Stevenson Burke, Cleveland

Exh: Metropolitan Museum, New York, *Impressionist and Post-Impressionist Paintings*, 1921, no. 53; Wildenstein, New York, 1936, no. 38a; Wildenstein, New York, 1956, no. 47

Henry Matisse, who at the beginning of his career was greatly influenced by Gauguin, acquired this picture as early as 1898 from Vollard, probably in exchange for one of his own.

Gauguin painted many of these small bust portrait sketches, mostly of women. This is one of the few of a Tahitian *tané*, or man.

1898, Tahiti

63 LIFE-GIVING BATH (TE PAPE NAVE NAVE)

Oil on canvas, 29¼ x 37⅝ in.

Signed, dated and inscribed, lower left: *Paul Gauguin / 98 / TE PAPE NAVE NAVE*

Lent by Mr. and Mrs. Leigh B. Block, Chicago

Ex coll: Bernheim Jeune, Paris; Paul Rosenberg, New York

Exh: Wildenstein, New York, 1956, no. 48

Ref: Alexandre, ill. opp. p. 240

This picture repeats with some changes the right-hand portion of Gauguin's masterpiece *D'où venons-nous?* (Boston Museum of Fine Arts). It is the portion that Gauguin describes in a letter to Daniel de Monfreid as representing the spring, or the beginning of life, which explains his title, *Life-giving Bath*.

The poses for the figures in this picture, as for the great Boston painting, are taken mainly from the frieze of the Javanese temple at Boro Budur, while the general arrangement of nude figures in an idyllic landscape is most reminiscent of Puvis de Chavannes.

Gauguin kept repeating parts of *D'où venons-nous* until his death. This group of two seated figures, which had first appeared in *The Head of the God King* of 1892 (W. Barth, *Paul Gauguin*, 1929, pl. XXVII), was used again as late as 1903, when Gauguin painted his last version of the Boston picture (*Gaz. des B.-A.*, XLVII, 1956, p. 150, ill.). The group is missing, perhaps cut off, from a drawing of the *Life-giving Bath* (Rewald, *Drawings*, no. 105). The seated figure in the center also appears in a woodcut (Guérin, no. 67).

1899, Tahiti

64 TWO TAHITIAN WOMEN

Oil on canvas, 37 x 28½ in.

Signed and dated, lower left: 99 / P. Gauguin

Lent by The Metropolitan Museum of Art (Gift of William Church Osborn)

Ex coll: Gustave Fayet, Igny; Wildenstein, New York; William Church Osborn, New York

Exh: Paris, 1906, Salon d'Automne, no. 14; Wildenstein, New York, 1936, no. 41; Wildenstein, New York, 1946, no. 35; Musée de l'Orangerie, Paris, 1949, no. 54

Ref: Alexandre, p. 259, ill. p. 185; Malingue, 1948, p. 48, ill. p. 208, Goldwater, p. 152, ill.

These women, compared to such "primitive" types as the Tahitian girl or *vahiné* in *The Moon and the Earth* (*Hina Tefatou*, no. 52), are formed upon a European conception of refined female beauty, an element that Gauguin consciously excluded from his work. The poses of both figures are derived from the frieze of the Javanese temple at Boro Budur. These figures had already been used in the *Faa Iheie* of 1898 (Courtauld Institute, London) and appeared again in *Rupe Rupe* of 1899 (Pushkin Museum, Moscow). The girl on the left is to be found also in the form of a carved wooden sculpture (*L'Art d'aujourd'hui*, IV, 1927, pl. LXXVIII), in a monotype in the manuscript *Avant et Après* and in a woodcut that was used as the masthead for an issue of *Le Sourire* (Guérin, no. 73). For other representations of the girl on the right see the note on *Maternity* (no. 61).

c. 1900

65 MOTHER AND DAUGHTER

Oil on canvas, 28⅞ x 36¼ in.

Lent by Mr. and Mrs. Walter H. Annenberg, Wynnewood, Pa.

Ex coll: Ambroise Vollard, Paris; Gustave Fayet, Igny; Baron Matsukata, Tokyo; private collection, Germany

Exh: Galerien Thannhauser, Munich, and Arnolds Kunst-Salon, Dresden, 1910, exhibition of Vollard collection; Wildenstein, New York, 1956, no. 50

Ref: *Mir Iskousstva* (*Le Monde Artiste*), St. Petersburg, vol. VIII-IX, 1904, ill., p. 222; Charles Morice, *Paul Gauguin*, 1919, pl. opp. p. 112, ill.; Alexandre, p. 105, ill.

Gauguin, like most of his French contemporaries, was much interested in photography and owned elaborate photographic equipment. A photograph

(Mme A. Joly-Ségalen, Paris) that belonged to the artist and was possibly taken by him, seems to have been the source for this carefully posed double portrait of a woman and a girl. The portrait of Gauguin's mother painted after her death was done from a photograph, and the *Portrait of the artist with Palette* (no. 56) as well as the *Girl with Fan* (Folkwang Museum, Essen) probably were also painted from snapshots.

1901, Tahiti

66 PORTRAIT OF A WOMAN WITH TWO CHILDREN

Oil on canvas, 38¼ x 29¼ in.

Signed and dated, lower left: Paul Gauguin / 1901
Lent by The Art Institute of Chicago (Helen Birch Bartlett Memorial Collection)

Ex coll: Ambroise Vollard, Paris; Frederic Clay Bartlett, Chicago

Exh: Galerien Thannhauser, Munich, and Arnolds Kunst-Salon, Dresden, 1910, exhibition of Vollard collection, no. 28; Galerien Thannhauser, Berlin, *Erste Sonderausstellung*, 1927, no. 103; Museum of Modern Art, New York, 1929, *First Loan Exhibition*, no. 49

Ref: *Deutsche Kunst und Dekoration*, XXVII, 1910-11, p. 115, ill.

This group was probably painted in Tahiti before the end of the summer of 1901 when Gauguin left for Hiva-Oa (La Dominica) in the Marquesas. The woman and her two children are portraits and Gauguin has given them a more individual look than usual with him. There is an appealing personal quality in the picture, which is devoid of all symbolic overtones.

1901, Tahiti

67 STILL LIFE WITH THE PAINTING "HOPE" BY PUVIS DE CHAVANNES

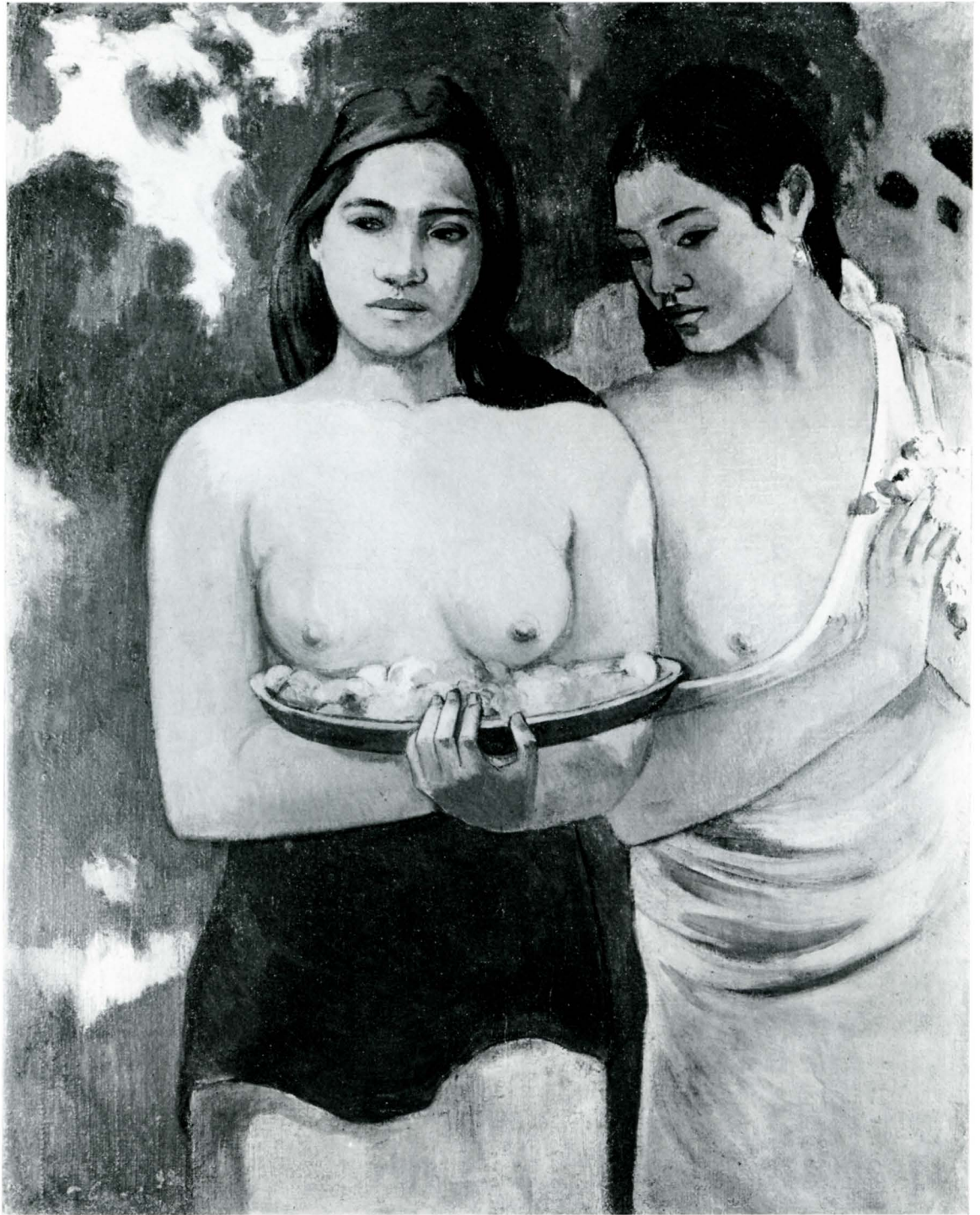
Oil on canvas, 25¾ x 30¼ in.

Signed and dated, lower right: Paul Gauguin / 1901
Lent by Mr. Nathan Cummings, Chicago

Ex coll: Mr. and Mrs. Robert R. McCormick, Chicago

Exh: Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 62

Ref: Alexandre, p. 47, ill.; Malingue, 1948, p.



64 *Two Tahitian Women. The Metropolitan Museum of Art*

225, ill.; Goldwater, p. 39, ill.; Rewald, *Post-Impressionism*, p. 93, ill.

This is one of several still lifes of sunflowers made in 1901. Gauguin missed European flowers in Tahiti and occasionally had his friend Daniel de Monfried send him packets of seeds, which he planted around his hut. The picture at the upper left is a representation of a study by Puvis de Chavannes now in the Louvre, of which Gauguin had a photograph in his hut. He had already used it in 1892 for the figure in the *Seed of the Areois* (William S. Paley, New York). The smaller picture below the Puvis is by Degas.

1902, Marquesas

68 THE CALL (L'APPEL)

Oil on canvas, 51¼ x 35½ in.

Signed and dated, lower right: *P. Gauguin/1902*
Lent by the Cleveland Museum of Art (Gift of Hanna Fund and Leonard C. Hanna, Jr.)

Ex coll: Ambroise Vollard, Paris; Baron Wolf Kohner, Budapest; Wildenstein, New York

Exh: Grafton Galleries, London, 1910–11, *Manet and the Post-Impressionists*, no. 39; Cologne, 1912, Secession Exhibition, no. 172; Wildenstein, New York, 1936, no. 45; Wildenstein, New York, 1946, no. 39; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 63.

Ref: Goldwater, p. 156, ill.

This picture is painted in the new range of color Gauguin began to use in the Marquesas. Purples, mauves and violets are placed side by side with pinks, reds and oranges, producing an iridescent effect of exotic color under tropical sunlight. Instead of the flat areas of color used so often in Tahiti he returned to the short parallel hatchings of his earlier Martinique and Brittany periods. The figure of the girl with the outstretched hand is copied from a man on the east frieze of the Parthenon.

There are two other paintings of the same year, *The Apparition*, or *Incantation* (Malingue, 1948, p. 226, ill.) and *Aux Iles Marquises* (Städel Kunstinstitut, Frankfurt), which have a very similar setting. The standing figures of *L'Appel* appear in the background of the latter as well as in the last version of *D'où venons-nous* of 1903 (*Gaz. des Beaux-Arts*, XLVII, 1956, p. 150, ill.), in a pencil sketch and a monotype (Rewald, *Drawings*, nos. 113–114), and two studies in the manuscript *Avant et Après*. The heads of the two figures

appear in the painting of 1902, *The Flight*, (Malingue, 1948, p. 232, ill.) and a monotype (Rewald, *Drawings*, no. 115). The seated woman seen from the back is used for another picture of the same year, *Tahiti* (Erich Wiese, *Paul Gauguin*, 1923, n.p., ill) and for two monotypes (Rewald, *Drawings*, nos. 111–112).

1902, Marquesas

69 HORSEMEN ON THE BEACH

Oil on canvas, 29 x 36¼ in.

Signed and dated, lower left: *Paul Gauguin 1902*
Lent by Mr. and Mrs. Stavros S. Niarchos, New York

Ex coll: Dr. Emil vom Rath, Cologne; Wallraf-Richartz Museum, Cologne (given by Dr. vom Rath, 1913); Mr. Edward G. Robinson, Beverly Hills

Exh: Cologne, 1912, Secession Exhibition, no. 173; Kunsthalle, Basel, 1928, no. 105; Wildenstein, New York, 1956, no. 51; *The Niarchos Collection*, Knoedler Galleries, New York, National Gallery of Canada, Ottawa, Museum of Fine Arts, Boston, 1957–8, no. 20 Tate Gallery, London, 1958, no. 21

Ref: Malingue, 1948, p. 236; Goldwater, p. 158, ill.

Another version of this painting in the Folkwang Museum in Essen, also dated 1902, shows five of the same horsemen and the trees, but in a different arrangement. A color sketch, undated, of the upper portion of the painting without figures, apparently a direct record of a real scene, is in the Ny Carlsberg Glyptothek, Copenhagen. The two riders in profile are inspired by figures on the West Frieze of the Parthenon, photographs of which were found in Gauguin's house after his death.

1903, Marquesas

70 WOMEN AND A WHITE HORSE

Oil on canvas, 28½ x 36 in.

Signed and dated, lower right: *P. Gauguin 1903*
Lent by the Museum of Fine Arts, Boston

Ex coll: Gustave Fayet, Igny; Ambroise Vollard, Paris; Paul Rosenberg, Paris; John Taylor Spaulding, Boston

Exh: Kunsthalle, Basel, 1928, no. 91; Galerien Thannhauser, Berlin, 1928, no. 79; Wildenstein, New York, 1936, no. 46; Musée de l'Orangerie, Paris, 1949, no. 59; Royal

Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 65; Wildenstein, New York, 1956, no. 53

Ref: Arthur Pope, *Art News*, vol. XXVIII, 1930, p. 125, ill.; R. H. Wilenski, *Modern French Painters*, 1947, p. 354

This is one of Gauguin's last works, painted probably in March a little more than a month before he died. Its composition is similar to that of a painting he did in 1902 (Rewald, *Gauguin*, p. 142, ill.). The same scene appears in a monotype, *Changement de Résidence*, on page 173 of the manuscript of *Avant et Après*. The background

of the picture depends on a water-color sketch from nature pasted on page 179 of the manuscript of *Noa Noa* and another version of this water color is no. 102 of this exhibition.

The cross on the hill in the background is the one put up by the Catholic mission of Atuana, and in view of Gauguin's battle with the church during these years, it is puzzling to find it here and in several other works made at the end of his life. The pose of the girl on the horse and the woman at right are from the Javanese Temple of Boro Budur.



29 *Reverie*. William Rockhill Nelson Gallery of Art, Kansas City, Missouri



78 *L'Arlésienne*. Mr. T. E. Hanley

DRAWINGS AND WATER COLORS

c. 1879, Paris

71 STUDIES OF A WOMAN'S HEAD

Charcoal, 9 x 11½ in.

Lent by Mr. and Mrs. Herbert Mayer, New York
Ex coll: Pola Gauguin, Copenhagen; private collection, Stockholm

Ref: Rewald, Drawings, no. 2, ill.

This page was once part of an early sketchbook, and has been dated as late as 1884–85. More probably, however, it is a study for the portrait of his wife sewing, which Gauguin painted in 1879 (Malingue, 1943, p. 20, ill.).

c. 1879, Paris

72 HEAD OF A WOMAN

Pastel, 11½ x 9 in.

Lent by Mr. and Mrs. Herbert Mayer, New York
Ex coll: Pola Gauguin, Copenhagen; private collection, Stockholm

Ref: Rewald, Drawings, no. 1, ill.

This head was once in the same sketchbook as the preceding drawing. Its softness, which is also characteristic of the paintings made about 1879, is later replaced by sharpness and precision.

c. 1880–90, Brittany

73 HEAD OF A BRETON WOMAN

Charcoal, $11\frac{15}{16} \times 12\frac{3}{8}$ in.

Lent by The Art Institute of Chicago (The Arthur Heun Fund)

Exh: Museum Boymans, Rotterdam, Musée de l'Orangerie, Paris, 1958, *Van Clouet tot Matisse*, no. 170

Ref: Rewald, *Drawings*, no. 8, ill.

There is a pencil sketch of two legs on the back of this sheet, squared as if for transfer.

1886–1887, Brittany

74 WOMAN BATHER

Black chalk and pastel, $23 \times 13\frac{13}{16}$ in.

Signed, lower left: *P Gauguin*

Lent by the Art Institute of Chicago (Given in memory of Charles B. Goodspeed by Mrs. Gilbert W. Chapman)

Ex coll: Paco Durrio, Paris

Exh: Galerien Thannhauser, Berlin, 1928, no. 160; Kunsthalle, Basel, 1928, no. 158; Wildenstein, New York, 1956, no. 55

Ref: Alexandre, p. 13, ill.; Rewald, *Drawings*, no. 13, ill.

This drawing is a study for the picture *Bathers in Brittany*, dated 1887 (Malingue, 1948, pl. 119), and also served as preparation for a zincograph of the same title (Guérin, no. 3).

c. 1888, Brittany

75 COWS AND BRETON WOMAN

Water color, $10\frac{3}{8} \times 12\frac{1}{4}$ in.

Signed, lower left: *P Go*

Lent by Mr. and Mrs. Siegfried Kramarsky, New York

Ref: Goldwater, p. 57, ill. in color

This is another decorative symbolist composition like *Nirvana* (see no. 25). One might compare the imaginative quality of the trees with the fanciful plant life of the later Tahitian pictures. The almost playful mood never reappeared in Gauguin's work after he reached Tahiti in 1891.

c. 1888, Brittany

76 SEATED BRETON WOMAN

Black chalk and pastel, $12\frac{15}{16} \times 18\frac{7}{8}$ in.

Signed and inscribed, upper right: *a M. Laval/Souvenir/P G*

Lent by The Art Institute of Chicago (The Mr. and Mrs. Carter H. Harrison Collection)

Ex coll: Charles Laval, Paris; A. Cottereau, Paris (?)

Exh: Wildenstein, New York, 1956, no. 56

Ref: Rewald, *Drawings*, no. 6, ill.

The following inscription appears on the back of this drawing: "The drawing on the other side of this sheet was used by Gauguin in the decoration of a ceramic jardinière made by Chaplet. This information was given to me at the Galerie Choiseul by Lenoble, son-in-law of Chaplet, on April 15, 1928, [signed] A. Cottereau." The jardinière that Gauguin decorated in 1888 for Chaplet is now in the Musée d'Art et d'Histoire, Brussels, purchased in 1896 for 400 francs. Two other drawings for the same vase are known.

This drawing is dedicated to Gauguin's painter friend, Charles Laval, with whom he went to Panama and Martinique in 1887.

c. 1888, Brittany

77 HEAD OF A BRETON BOY

Pastel, $7\frac{3}{4} \times 7\frac{1}{2}$ in.

Lent by Mr. and Mrs. George N. Richard, New York

Ex coll: Wildenstein, New York

Ref: Rewald, *Drawings*, no. 9, ill.

The same boy posed for another drawing (Rewald, *Drawings*, no. 12) which Gauguin used for his painting *Two Young Bathers of Brittany*, dated 1888 (formerly collection Wilhelm Weinberg, Scarsdale, N.Y.). Perhaps he was also the model for one of the boys in the painting of 1888, *The Wrestlers* (W. Barth, *Paul Gauguin*, 1929, pl. 2, ill.).

1888, Arles

78 L'ARLESIENNE (MME GINOUX)

Charcoal, 22×19 in.

Inscribed, upper right: *l'oeil moins a côté du/nez/Arête vive/à la . . . [?]*

Lent by Mr. T. E. Hanley, Bradford, Pennsylvania

Ex coll: Vincent van Gogh; Dr. F. H. Hirschland, New York; Dr. H. Bakwin, New York

Exh: Wildenstein, New York, 1946, no. 52; Wildenstein, New York, 1956, no. 58

Ref: A. Meyerson, *Konsthistorisk Tidskrift*, XV (1946), pp. 142–144; Rewald, *Post-Impressionism*, pp. 251, 355–6, 397–8 and *Drawings*, no. 15; Goldwater, p. 33, ill.



103 *A Tahitian Girl*. Miss Adelaide Milton de Groot

Gauguin was evidently much impressed by Van Gogh's famous painting, *The Night Cafe* (Stephen C. Clark Collection, New York), finished the month before he arrived in Arles. He immediately started a version of his own, for which this drawing is a study. It is the same Mme Ginoux, wife of the proprietor of the cafe, who posed for Van Gogh's *L'Arlésienne* of 1888 (Metropolitan Museum, New York).

Gauguin gave this drawing to Van Gogh, who painted four pictures from it a little more than a year later at the hospital at St. Rémy. Shortly before his death in June, 1890, Van Gogh wrote to Gauguin: ". . . It gives me enormous pleasure when you say the Arlésienne's portrait which was founded strictly on your drawing is to your liking . . . as syntheses of the Arlésiennes are rare, take this as a work belonging to you and me as a summary of our months of work together."

1888-89, Paris

79 STUDIES AFTER THE CERAMIC LEDA
AND THE SWAN

Water color and charcoal, 12½ x 16⅜ in.

Signed and inscribed, lower right: *P Gauguin/Pot en grès Chaplet*

Lent by Mr. and Mrs. Henry Root Stern, Jr., Mineola, New York

Ex coll: Baroness Langefeld; Anon. sale, Paris, Hôtel Drouot, Mar. 20, 1944, sold for 22,500 frs.; Mrs. Carl Beale, Pebble Beach, California; Knoedler, New York; Mrs. William Woodward, Jr., New York

Ref: Rewald, *Drawings*, no. 23, ill.

These are sketches of a ceramic jug of Leda, with the swan's neck and head as the handle. Gauguin designed and completed it with Chaplet's assistance (see under no. 76). Gauguin used the theme of Leda and the swan in a decoration he painted for the ceiling of the inn at Pont-Aven and in a zincograph (Guérin, no. 1).

1889, Brittany

80 THE YELLOW CHRIST

Water color, 6 x 5 in.

Lent by Mrs. Gilbert W. Chapman, New York

Ex coll: Paco Durrio, Paris; Albert Rouillier, Chicago

Exh: Probably exhibited with the Durrio collection in the Salon d'Automne, Paris, 1906; Kunsthalle, Basel, 1928, no. 149; Galerien

Thannhauser, Berlin, 1928, no. 107; Wildenstein, New York, 1956, no. 59

Ref: Goldwater, p. 56, ill.; Rewald, *Drawings*, no. 20, ill.

This is a study for the painting of the same subject (see no. 16).

1890, Brittany

81 LES FOLIES DE L' [AMOUR]*

Gouache and water color, Diam. 12½ in.

Signed and dated, lower left: *P Go 1290 [sic]*

Inscribed, upper center: *Les Folies de l' [Amour?]*

Lent by Mr. and Mrs. John Rewald, New York

Ex coll: Wilhelm Hansen, Copenhagen; Galerie Barbazanges, Paris; Mr. and Mrs. Justin K. Thannhauser, New York

Exh: Galerie Barbazanges, Paris, 1919, no. 21 (as *Les Folies de l'Amour*); Galerie L. Dru, Paris, 1923, no. 32; Galerien Thannhauser, Berlin, 1928, no. 130; Kunsthalle, Basel, 1928, no. 164 or 165; Wildenstein, New York, 1956, no. 60; Museum Boymans, Rotterdam, and Musée de l'Orangerie, Paris, 1958, *Van Clouet tot Matisse*, no. 171

Ref: Rewald, *Post-Impressionism*, p. 300, ill.; Goldwater, p. [58], ill.; Rewald, *Drawings*, no. 24, ill.

This is one of Gauguin's four designs for plates. He has jokingly inscribed it with the date 1290. A second gouache, *Vive Les Joies d'Amour* (J. K. Thannhauser, New York), is similarly dated 18890 for 1890. The third design, a zincograph, *Homis [sic] Soit Qui Mal y Pense*, Gauguin colored by hand (Guérin, no. 1), and a fourth, which combines elements from the other three, is entitled *à Venus*

The design is full of symbols, such as the golden sow for lechery, here a pun on the Golden Fleece, but most of them remain obscure.

c. 1891, Tahiti

82 HEAD OF A TAHITIAN WOMAN

Pencil, 12½/16 x 9⅝ in.

Lent by The Cleveland Museum of Art (Mr. and Mrs. Lewis B. Williams Collection)

Ref: Morice, *Gauguin*, 1919, p. 149, ill.; Rewald, *Drawings*, no. 93, ill.

This sketch from life seems to have been used for the painting *Small Talk (Les Parau Parau)*, dated 1891 (Pushkin Museum, Moscow).



83

c. 1891, Tahiti

83 HEAD OF A YOUNG TAHITIAN GIRL

Pencil and ink, 6½ x 4¼ in.

Inscribed, upper right: *Tetua*

Lent by Mr. and Mrs. Alex M. Lewyt, New York

Ex coll: Ambroise Vollard, Paris; W. Walter, Paris

Exh: Wildenstein, New York, 1956, no. 65

Ref: Dorival, *Carnet*, p. 41, recto; Rewald, *Post-Impressionism*, p. 493, and *Drawings*, no. 32, ill.

This and the thirteen following drawings once formed part of a sketchbook made during Gauguin's first stay in Tahiti. The simple, strong outlines of this head recall Gauguin's remark in *Avant et Après* (p. 54), "Study the silhouette of every object; clarity of outline comes to the hand that is not weakened by a hesitant will."

c. 1891, Tahiti

84 HEAD OF A YOUNG TAHITIAN

Pencil and ink, 6½ x 4¼ in.

Inscribed, upper right: *Fare*

Lent by Mr. and Mrs. Alex M. Lewyt, New York

Ex coll: Ambroise Vollard, Paris; W. Walter, Paris

Exh: Wildenstein, New York, 1956, no. 63



84



85

Ref: Dorival, *Carnet*, p. 101 recto; Rewald, *Post-Impressionism*, p. 493, and *Drawings*, p. 33, ill.

This sketch may have been used for the central figure in *The Repast* (see no. 27). The inscription *Fare* is probably a mistake for *Fara*, the Tahitian diminutive for François.

c. 1891, Tahiti

85 HEAD OF A YOUNG TAHITIAN

Pencil and ink, 6½ x 4¼ in.

Inscribed, upper right: *Taoa*

Lent by Mr. and Mrs. Alex M. Lewyt, New York

Ex coll: Ambroise Vollard, Paris; W. Walter, Paris

Exh: Wildenstein, New York, 1956, no. 64

Ref: Dorival, *Carnet*, p. 43, recto; Rewald, *Post-Impressionism*, p. 493, and *Drawings*, no. 34, ill.

The boy portrayed in this sketch may have been the model for the boy on the right in the painting *The Repast* of 1891 (no. 27), one of Gauguin's first Tahitian pictures. The treatment of the hair is very like that in drawings by Van Gogh. Though Gauguin prided himself on his originality, he was aware of such similarities and wrote in *Avant et Après* (p. 78): "When I read 'Gauguin's drawing somewhat resembles that of Van Gogh,' I smile."

c. 1891, Tahiti

86 HEAD OF A WOMAN

Pencil and water color, 6½ x 4¼ in.

Lent by Mr. and Mrs. Alex M. Lewyt, New York

Ex coll: Ambroise Vollard, Paris; W. Walter, Paris

Exh: Wildenstein, New York, 1956, no. 66

Ref: Dorival, *Carnet*, p. 11 recto

This is a page from the same sketchbook as nos. 83, 84, 85

c. 1891, Tahiti

87-96 TEN PAGES FROM A SKETCH BOOK
(CARNET DE TAHITI)

Pencil and water color, 6½ x 4¼ in.

Lent by Mr. and Mrs. Justin K. Thannhauser, New York

Ex coll: Ambroise Vollard, Paris; W. Walter, Paris

Ref: Dorival, *Carnet* . . . , pp. 14, 17, 20, 47, 60, 67, 80, 86, 87

These quick notations of everyday Tahitian scenes were probably done at the beginning of Gauguin's first stay in Polynesia, as they include studies used in paintings of 1891. The drawings on page 47, recto and verso, and page 80, verso, are preparations for *The House of Song* (no. 48) and on page 16, recto, for *The Devil Speaks* (Cogniat, *Gauguin*, 1947, pl. 72), two paintings that present native life with less stylization than usual.

1891-2, Tahiti

97 TAHITIAN WOMEN

Pencil, pen and ink, on parchment, 9¼ x 12⅞ in.

Lent by The Art Institute of Chicago (David Adler Collection)

Exh: Wildenstein, New York, 1956, no. 71

Ref: Rewald, *Drawings*, no. 61, ill.

These two figures are closely related in style to drawings in the sketchbook called *Documents Tahiti*, 1891-3 (formerly Galerie Guiot, Paris). The Marquesan earplug, the object in the upper right, provided the design for the fence in the painting *Sacred Mountain* (no. 44).

1891-3, Tahiti

98 HEAD OF A TAHITIAN MAN

Black and red crayon, 13¾ x 15⅛ in.

Lent by The Art Institute of Chicago (Gift of Emily Crane Chadbourne)

Exh: Wildenstein, New York, 1956, no. 62

Ref: Alexandre, p. 216, ill.; Rewald, *Drawings*, no. 92, ill.

On the back of this drawing there is a sketch of two standing figures which was used for the *Tahitian Landscape* (Metropolitan Museum, New York) painted at this time.

c. 1891, Tahiti

99 I HAIL THEE, MARY (IA ORANA MARIA)

Charcoal, 23½ x 14¾ in.

Signed and inscribed, lower left: *Au Comte de La Rochefoucauld/ notre collaboration pour Le/ Coeur/ P. Gauguin*

Lent by Miss Loula D. Lasker, New York

Ex coll: Count de La Rochefoucauld, Paris; Wildenstein, New York

Ref: Rewald, *Drawings*, no. 51, ill.

This is a drawing after, rather than for, the Metropolitan Museum painting of the same title (no. 28). Count Antoine de La Rochefoucauld, to whom it is dedicated, was the editor of the periodical, *Le Coeur*, and owned Gauguin's *Loss of Virginity* (no. 26). A zincograph and two monotypes (Rewald, *Drawings*, nos. 48, 50) repeat the Virgin and Child in reverse, while a third monotype (Rewald, *Drawings*, no. 49) shows the motif in a Breton setting.

1891-2, Tahiti

100 WORDS OF THE DEVIL

Pastel, 30⅜ x 14 in.

Lent by Öffentliche Kunstsammlung, Basel, Switzerland

Ref: Rewald, *Drawings*, no. 55, ill.; Malingue, 1948, p. 190, ill.

This is apparently a study for the painting called in Tahitian *Parau Na Te Varua Ino* (no. 42), though there the spirit is shown full face. A later study in the Louvre corresponds more closely with the painting.

c. 1891, Tahiti

101 PORTRAIT OF THE ARTIST

Pencil, 6⅜ x 4 in.

Signed and inscribed, lower left: *Gauguin/ par lui même*

Lent by Mr. Walter P. Chrysler, Jr., New York



101 Portrait of the Artist. Mr. Walter P. Chrysler, Jr.

Ex coll: Ambroise Vollard, Paris; W. Walter, Paris; James Lord, Paris

Ref: Rewald, *Post-Impressionism*, p. 535, ill.; Rewald, *Drawings*, no. 45, ill.

This quick caricature sketch comes from the *Carnet de Tahiti* (p. 4 verso). A drawing of a young girl in a straw hat is on the reverse.

1891-3, Tahiti

102 TAHITIAN LANDSCAPE

Water color, 10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in.

Lent by Mr. and Mrs. Stavros S. Niarchos, New York

Ex coll: Daniel de Monfreid, Paris; Henry de Monfreid, Paris; Knoedler, New York

Ref: Rewald, *Drawings*, no. 65, ill.

There is an almost identical water color on page 179 of Gauguin's manuscript copy of *Noa Noa* (Louvre, Paris).

In this quick sketch from nature one feels the lushness of the tropics, which often becomes more stylized and less vivid when translated to canvas, as in the painting *Women and White Horse* of 1903 (no. 70) for which this sketch was apparently used.

1891-3, Tahiti

103 A TAHITIAN GIRL

Pastel and gouache, 15 $\frac{3}{4}$ x 12 $\frac{1}{4}$ in.

Lent by Miss Adelaide Milton de Groot, New York

This study is similar in style to the charcoal sketch of a seated boy of 1891-3 (Rewald, *Drawings*, no. 82) and to that of a woman carrying a bucket of 1892 (C. Morice, *Paul Gauguin*, 1919, ill. opp. p. 190).

1892, Tahiti

104 STANDING TAHITIAN NUDE (EVE)

Charcoal, 36 $\frac{1}{4}$ x 21 $\frac{5}{8}$ in.

Signed and dated, lower right: *P Go 92*

Lent by Mr. and Mrs. John Cowles, Minneapolis, Minnesota

Ex coll: Van Leer, Paris; Justin K. Thannhauser, Berlin

Exh: Galerien Thannhauser, Berlin, 1927, *Masterworks of French Art*, no. 105, and, 1928, no. 139

Ref: Alexandre, p. 255, ill.; Malingue, 1946, p. 134, ill.; Rewald, *Drawings*, no. 56, ill.

The pose of the figure in this drawing was taken directly from a Buddha on the frieze of the Javanese temple of Boro Budur. The drawing of Eve seems to have been made in preparation for the picture *Delicious Earth (Te Nave Nave Fenua)* of 1890-93 (Pushkin Museum, Moscow), and is also related to a woodcut (Guérin, 27-29). It is the Innocent Eve who is represented here, as opposed to the Eve after The Fall, whom Gauguin depicts in *Words of the Devil* (no. 42).

c. 1892, Tahiti

105 CROUCHING TAHITIAN GIRL

Pencil, charcoal and pastel, 21 $\frac{3}{4}$ x 18 $\frac{7}{8}$ in.

Lent by The Art Institute of Chicago (Gift of Tiffany and Margaret Blake)

Ex coll: Alphonse Kann, Paris; Josef Stransky, New York

Exh: Musée de l'Orangerie, Paris, 1955, *De David à Toulouse-Lautrec*, no. 73

Ref: Rewald, *Drawings*, no. 47, ill.

This drawing, squared for transfer to canvas, is a final sketch for the painting *When Shall We Get Married (Nafea Faa Ipoipo)*, dated 1892 (Öffentliche Kunstsammlung, Basel). The pose had been used in a picture of the year before called *Tahitian Landscape with Woman and Pigs* (Malingue, 1948, p. 163, ill.) and reappears in several other works. On the back of the drawing of the crouching girl is a charcoal sketch of another Tahitian girl (Rewald, *Drawings*, no. 74).

c. 1892, Tahiti

106 THE SACRED MOUNTAIN (PARARI TE MARAE)

Water color, 7¼ x 9 in.

Lent by Mrs. Charles W. Phinney, Cambridge, Massachusetts

Ex coll: William Mollard, Paris; Mme Gerard; M. Gerard; Henri Petiet, Paris

Ref: Rewald, *Drawings*, no. 64

This color sketch was used for the picture of the same title (no. 44). In the oil painting the simple fence is made much more elaborate. Gauguin painted a portrait of the musician Mollard, who once owned this sketch.

c. 1892-3, Tahiti

107 JOYOUSNESS (AREAREA)

Fan, water color, width at bottom, 22 in.

Signed, lower right: P. Gauguin

Lent by Mr. and Mrs. Sidney F. Brody, Los Angeles

Exh: Wildenstein, New York, 1956, no. 36

Ref: Rewald, *Drawings*, no. 54, ill.

Ex coll: Ambroise Vollard, Paris; Marcel Kapferer, Paris; Wildenstein, New York

Painting on fans was popular with French artists of the nineteenth century, many of whom were enthusiastic about Japanese prints. Gauguin has left about a dozen, in water color and gouache. This one repeats a portion of the painting of the same title (Malingue, 1948, p. 184, ill.), done in 1892, in which the same native girl is seen playing on a Maori reed pipe, called a *vivo*. There is a lithograph of the two figures in the foreground.

c. 1892, Tahiti

108 TAHITIAN GIRL AND A SKETCH OF THE ARTIST

Water color 5½ x 5¼ in.

Lent by Mr. Robert Lehman, New York

Ex coll: Daniel de Monfreid, Paris (see inscription on reverse: *Hors-texte de Noa-Noa envoyé à mon père par Gauguin en même temps que son manuscrit, sans doute pour laisser à son ami le choix d'y insérer la meilleure image. [Agnès] de Monfreid.*)

Exh: Musée de l'Orangerie, Paris, 1957, *La Collection Lehman*, no. 135

The figure of the girl repeats a water color on page 63 of Gauguin's manuscript *Noa Noa*, which in turn may have been a preparatory sketch for the painting of 1892, *Woman with a Mango* (no. 40). The pencil sketch in the upper left seems to be a caricatured self portrait.

1893, Tahiti

109 MYSTERIOUS WATER (PAPE MOE)

Monotype (?) and water color, 12½ x 8½ in.

Signed, lower right: PGO

Lent by The Art Institute of Chicago (Gift of Emily Crane Chadbourne)

Ex coll: Emily Crane Chadbourne

Exh: Armory Show, New York, 1913, no. 180; Wildenstein, New York, 1946, no. 45

Ref: Rewald, *Drawings*, no. 53, ill.

This sketch is related to the painting of the same title, dated 1893, in the Emil G. Bührle collection, Zurich. One of Gauguin's favorite subjects, it was also used for a monotype (Rewald, *Drawings*, no. 52, ill.) and a wood relief (Malingue, 1943, p. 147, ill.). The figure is probably taken from a photograph of an Egyptian tomb painting—Gauguin used Egyptian motives several times, most noticeably in the picture *Ta Matete* of 1892 (no. 49). The artist describes this scene in *Noa Noa*: "All of a sudden, at an abrupt turn, I saw, standing against the rock which she was caressing, rather which she clung to with both hands, a young girl who was naked. She was drinking from a spring which flowed silently from high up among the stones." He goes on to tell how she gave a cry of fright and dove into the water when she saw him. "Immediately I peered into the river: nobody, nothing—only an enormous eel winding among the pebbles at the bottom."



112 *The Queen of Beauty*. Mr. and Mrs. Ward Cheney

c. 1893, Tahiti
 110 TAHITIAN WOMAN WITH A PIG
 Pencil and water color, 2 $\frac{5}{8}$ x 6 $\frac{5}{8}$ in.
 Signed, lower left: P Go
 Lent by Mr. and Mrs. Richard Rodgers, New York
 Ex coll: Daniel de Monfreid, Paris; Martin Fabiani, Paris; Knoedler, New York
 Ref: Rewald, *Drawings*, no. 62, ill.

The same crouching woman is to be seen in the picture *Alone (Otahi)*, dated 1893 (Louvre, Paris).

c. 1894, Brittany
 111 HEAD OF A BRETON GIRL
 Pencil, crayon and gouache, 8 $\frac{3}{4}$ x 7 $\frac{7}{8}$ in.
 Lent by The Fogg Art Museum, Harvard University, Cambridge, Mass.
 (Meta and Paul J. Sachs Collection)

Ex coll: Vignier, Paris
 Exh: Wildenstein, New York, 1956, no. 67
 Ref: Mongan and Sachs, *Drawings in the Fogg Museum*, 1940, no. 690, ill.; Rewald, *Drawings*, no. 14, ill.

The simple, strong outlines of this drawing and the small, narrow eyes of the girl are strongly reminiscent of Japanese prints, especially those by Utamaro, whose work Gauguin admired.

1896, Tahiti
 112 THE QUEEN OF BEAUTY (TE ARII VAHINE)
 Water color, 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in.
 Signed, lower left: P G
 Inscribed, lower center: TE ARII VAHINE
 Lent by Mr. and Mrs. Ward Cheney, New York

Ex coll: Ambroise Vollard, Paris; Baron von Bodenhausen

Exh: Salon d'Automne, Paris, 1906, no. 82; Galerien Thannhauser, Berlin, 1928, no. 124; Wildenstein, New York, 1956, no. 69

Ref: Rewald, *Drawings*, no. 100, ill.

This is a study for the painting of the same title, dated 1896, in the Pushkin Museum in Moscow. Gauguin described and sketched the painting in a letter to Daniel de Monfreid. The nude may be inspired by Manet's *Olympia*, which Gauguin copied in 1893. He repeats the figure of this woman a number of times: in two woodcuts (Guérin, nos. 62, 80), the second of which was used as a masthead for his Tahitian newspaper, *Le Sourire*; in a drawing in his manuscript *Avant et Après* of 1903 (Rewald, *Drawings*, no. 99); and also in a wood relief (H. Rostrup, *Franske Billedhuggere*, 1938, p. 80, ill.). A small oil sketch of the composition with an additional female figure behind the nude is in the collection of Mr. and Mrs. Justin K. Thannhauser, New York.

1896, Tahiti

113 LETTER TO AN UNKNOWN COLLECTOR

Pen and ink, 10 x 7½ in.

Lent by Mr. and Mrs. Alex M. Lewyt, New York

Ex coll: Dr. Nolet, Nantes; Wildenstein, New York

Exh: Corcoran Gallery of Art, Washington, D.C., 1956, *Visionaries and Dreamers*, no. 82

Ref: Rewald, *Drawings*, no. 98, ill.

Greetings to the unknown collector of my works. May he excuse the crudeness of this little panel; it is probably due to a crudeness in my soul.

I would suggest that you use a plain frame, and if possible place it under glass, which sets it off and keeps its freshness by protecting it from the changes that are always caused by the atmosphere of one's rooms.

Gauguin wrote this short note beneath a sketch of the main figures in his painting *The Day of the God* (no. 57). He entrusted it along with a small painting of *Three Tahitians* (Mr. and Mrs. Ira Haupt, N.Y.) to a Dr. Nolet, who was returning to France, in the hope that the doctor would sell them for him and send him back the money. Nolet apparently acquired them for himself.

c. 1895–1901, Tahiti

114 HEAD OF A TAHITIAN WOMAN

Charcoal, 15¾ x 12⅝ in.

Lent by The Art Institute of Chicago (Gift of David Adler and friends)

Ex coll: John L. Senior, Jr., New York

Ref: Rewald, *Drawings*, no. 95, ill.

This is a study for the central figure in the painting *Et l'or de leurs corps* of 1901 (Louvre). On the back of the drawing there is a head of a woman, full face, a study for the *Ancestors of Tehamana*, 1893 (no. 51).

110 Tahitian Woman with a Pig. Mr. and Mrs. Richard Rodgers



SCULPTURE

1877-78, Paris

115 BUST OF THE ARTIST'S SON EMILE

White marble, H. 16 in.

Lent by Mrs. Joseph M. May, New York

Ex coll: Mette Gauguin, Copenhagen; Emile Gauguin, Copenhagen, and U. S. A.; Chester H. Johnson, Chicago (sale, New York, Anderson Galleries, Nov. 14, 1934, no. 81, sold for \$270)

Exh: Probably, 10 rue des Pyramides, Paris, 1880, 5^e Exposition de peinture [des Impressionistes] no. 62 (Buste marbre); Wildenstein, New York, 1946, no. 131; Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 73; Wildenstein, New York, 1956, no. 98

Ref: *Art News Annual*, 1955, p. 154, ill.

115 *Bust of the Artist's Son Emile*
Mrs. Joseph M. May



Emile was Gauguin's eldest son, born in 1874. In Pola Gauguin's biography of his father he says: "In the spring they [the Gauguin family] moved into a new apartment, number 79 rue des Fourneaux, in the house owned by the well-known marble cutter, Paul Bouillot, who had his workshop across the yard. Here Gauguin had the opportunity to see how a work of sculpture was transferred from the clay model to stone. It interested him so much that he himself began to model a bust of his wife which Bouillot carved in marble, with Gauguin as assistant. And as the next step, Gauguin himself, under Bouillot's direction, carved a bust he had modelled of his son Emile."

c. 1880-81, Paris

116 STANDING WOMAN (LA PARISIENNE)

Wood, H. 9¾ in.

Lent by Mr. and Mrs. Edward M. M. Warburg, New York

Ex coll: Mette Gauguin, Copenhagen; Karl Ernst Osthaus, Essen; Graphisches Kabinett Günter Franke, Munich

Exh: Paris, 1881, 6^e Exposition de peinture [des Impressionistes], no. 39 (as *Dame en Promenade*); Wildenstein, New York, 1956, no. 100

Ref: *Art Lover Library*, III, n.d. (c. 1930), n.p. (pp. 24-5), ill.

This is one of Gauguin's very early sculptures before his style became consciously primitive. The critic J.-K. Huysmans mentioned this piece in his favorable review of Gauguin's work in the 1881 Impressionist exhibition as ". . . a statuette in wood, gothically modern. . ." In 1881 Gauguin also carved ballet dancers after Degas.

1886-90, Brittany

117 WOODEN SHOES, CARVED AND PAINTED

Lent by The Chester Dale Collection, New York

Ex coll: Mme Lenoble, Paris; Etienne Bignou, Paris and New York

Exh: Galerie Barbazanges, Paris, 1919, no. 29; Galerie L. Dru, Paris, 1923, no. 62; Musée

du Luxembourg, Paris, 1929, no. 27; Wildenstein, New York, 1956, no. 104

Ref: *L'Art Decoratif*, XXV, 1911, p. 188, ill.; C. Morice, *Paul Gauguin*, 1919, ill. p. 18

Throughout his life Gauguin carved many household objects—benches, tables and chairs, bowls, even the stock of his gun. The carving on these *sabots* shows two standing Breton women and a goose, a crescent and a fruit. Contemporary photographs taken in Pont-Aven and Le Pouldu of Gauguin and his friends show them wearing these peasant wooden shoes.

c. 1886–91, Brittany

118 CARVED CANE

Boxwood, inlaid with mother-of-pearl, L. 36½ in.
Lent by Miss Adelaide Milton de Groot, New York
Ex coll: Ernest Ponthier de Chamaillard, Paris

Eve and the serpent were always favorite subjects of Gauguin. The handle has been carved in the form of a hollow shoe, covered with a sliding lid. At least five carved canes were sold at Gauguin's death, one set with a baroque pearl and one with a gold ring.

Chamaillard, to whom Gauguin probably gave this cane, was a painter friend who also worked in Pont-Aven and Le Pouldu.

c. 1888, Paris

119 BLACK VENUS

Glazed stoneware, H. 19 in.

Lent by Mr. Harry F. Guggenheim, New York
Ex coll: Dr. Maurice Marx, Paris (bought from the artist); Denguin collection, Paris

Exh: Paris, 1906, Salon d'Automne, no. 227; Musée de l'Orangerie, Paris, 1949, no. 89 (as *Vénus noire*)

Ref: Rewald, *Post-Impressionism*, p. 442, ill. (as *The Black Virgin*, 1888–90); Goldwater, p. 34, ill. (as *The Black Virgin*)

This statuette was probably made in 1888, when Gauguin was working in Paris with Chaplet the ceramist (see under no. 76).

1889, Brittany

120 BE IN LOVE AND YOU WILL BE HAPPY (SOYEZ AMOUREUSES, VOUS SEREZ HEUREUSES)

Wood relief, painted, 38¼ x 28¾ in.

Signed, right center: *P Gauguin*

Inscribed, upper center: *soyez amoureuses / vous serez / heureuses*



119 *Black Venus*. Mr. Harry F. Guggenheim

Lent by The Museum of Fine Arts, Boston

Ex coll: Emile Schuffenecker, Paris; Mme Jeanne Schuffenecker, Paris; Schuffenecker heirs, sale, Paris, Galerie Charpentier, June 14, 1957, no. A

Exh: Salon d'Automne, Paris, 1906, no. 173 (*Soyez heureuses*); Galerie Nunèz et Fiquet, Paris, 1917, no. 18; Musée du Luxembourg, Paris, 1928, no. 9; Musée de l'Orangerie, Paris, 1949, no. 80

Ref: Alexandre, p. 178, ill. p. 109; Malingue, 1948, p. 55, ill.; Rewald, *Post-Impressionism*, pp. 299, 441, 446, 462, 464, 487, 520, ill. p. 441; Goldwater, p. 16, ill.

Gauguin sketched the design for this panel on a letter to Emile Bernard written in early September 1889: "I have also designed a large panel to be carved later in wood when I have the money to buy it. Not a penny in the till. This is also my best and strangest work in sculpture. Gauguin (as a monster) grasping the hand of a woman who defends herself, and saying: 'Be in love and you will be happy'. The fox, Indian symbol of



122 *Torso of a Tahitian Woman.*
Mr. and Mrs. William B. Jaffe

perversity, then in the spades some little figures. The wood will be painted." At the end of November he writes again to Bernard: "I am happy that you have seen the sculpture and that you have understood it; it seems that no one understands it. Why understand? It's good—or it is not art." A sketch in Gauguin's notebook (Huyghe, p. 195) seems to have been used for the fox. The figure of the unhappy woman at the right appears again several times in his work. In the following year Gauguin carved a pendant to this relief—*Soyez Mysterieuses* (Goldwater, p. 15, ill.).

c. 1893, Tahiti

121 **TORSO OF A TAHITIAN WOMAN**

Terra cotta, H. 12 in.

Lent by the Benay and Fred Clark Collection,
Beverly Hills, California

125 *House for Eating.* Mr. and Mrs. Henry Pearlman



Ex coll: Marcel Guérin, Paris; Curt Valentin,
New York

Ref: Malingue, *Lettres de Paul Gauguin*, ill. pl.
24, 25

Although Gauguin is better known as a sculptor in wood, he showed throughout his career an interest in modelling in clay. A clay statue of a Tahitian goddess, *Oviri* (Jacques Ullmann, Paris) he prized so highly that he asked his friend Monfreid to have it placed on his grave.

c. 1893, Tahiti

122 **TORSO OF A TAHITIAN WOMAN**

Bronze, H. 12 in.

Lent by Mr. and Mrs. William B. Jaffe, New York

Exh: Wildenstein, New York, 1956, no. 103

Ref: Goldwater, p. 37, ill. (as terra cotta)

This is one of six bronzes cast by Valsuani, Paris, from the original terra cotta, when it belonged to Curt Valentin, New York (no. 121). It is unlikely that the figure's present fragmentary appearance was intentional.

c. 1896, Paris

123 **SQUARE VASE WITH TAHITIAN GODS**

Terra cotta, H. 13 in.

Lent anonymously

Ex coll: Ambroise Vollard, Paris; Fabiani, Paris;
Arnold Haskell, London; Sidney Burney,
London; Stephen Hahn, New York

The two seated figures are Hina, goddess of the Moon, and Tefatou, spirit of the Earth, both of whom Gauguin represented many times (see under no. 52, *The Moon and the Earth*). The standing idol, Hina, appears in the background of *The Ancestors of Tehamana* (no. 51). All three are used in the woodcut, *The Gods (Te Atua, Guérin, no. 31)* and in two carved wood sculptures in the collections of Mme Huc de Monfreid, St. Clément.

There exist two other similar vases, one in the Louvre, and the other in the Kunstindustrimuseet, Copenhagen.

c. 1901, Marquesas

124 FATHER LECHERY
(PERE PAILLARD)

Rosewood touched with gold, H. 27 in.

Inscribed and signed, around bottom: *PERE PAILLARD/P Go*

Lent by The Chester Dale Collection, New York
Ex coll: Ambroise Vollard, Paris; Etienne Bignou, Paris and New York

Exh: Galerie Eugène Blot, Paris, 1910; Galerie L. Dru, Paris, 1923, no. 59; Musée du Luxembourg, Paris, 1928, no. 22; Wildenstein, New York, 1956, no. 102

Ref: *L'Art Decoratif*, XXV, 1911, p. 37, ill.; Goldwater, p. 40, ill.

This is a mocking portrait of the bishop of Hiva Oa, in the guise of a devil. In *Avant et Après* Gauguin describes making the statue: "To cut two superb pieces of rosewood and carve them after the Marquesan fashion was child's-play for me. One of them represented a horned devil (Père Paillard), the other a charming woman with flowers in her hair. It was enough to name her Thérèse for everyone without exception, even the school children, to see in it an allusion to this famous love affair."

Gauguin carved another version of Père Paillard and pasted two photographs of it onto page 56 of his manuscript *Noa Noa*. It is this other version, in which the horns stand out more to the side, which Gauguin used in two monotypes (Rewald, *Drawings*, nos. 120-1).

c. 1901-2, Marquesas

125 HOUSE FOR EATING (TE FARE AMU)

Wood relief, painted, 10 x 59 in.

Signed and inscribed, center: *TE FARE AMU PGO*

Lent by Mr. and Mrs. Henry Pearlman, New York

Ex coll: Possibly Gauguin sale, Papeete, Tahiti, 1903; Amédée Schuffenecker, Paris; Mme Katia Granoff, Paris

Exh: Galerie Nunès et Fiquet, Paris, 1917, no. 21; Musée du Luxembourg, Paris, 1928, no. 20; Musée de l'Orangerie, Paris, 1949, no. 81

This carved panel was probably intended for a place above a door or window of the dining room of Gauguin's hut in the Marquesas. The Louvre

has a set of three very similar panels, one a lintel and two for the sides of a door. The lintel is inscribed *Maison du Jour*, the name Gauguin gave to his house.

Gauguin explains the title of this relief in *Noa Noa* where he speaks of his first hut in Tahiti: "Near the house I live in is another: fare amu (a house for eating)." The two heads at the right are similar to those of the women in *L'Appel* (no. 68). Five such panels were sold at auction after Gauguin's death in 1903 (nos. 68-73), of which this is probably one.

124 Father Lechery. The Chester Dale Collection





156 *Te Atua*

PRINTS

While assembling the graphic section of this exhibition, my thoughts inevitably turn with deep gratitude to the late Carl O. Schniewind, who from 1940 to 1957 was Curator of Prints and Drawings at The Art Institute of Chicago. For it is chiefly due to his wisdom and enthusiasm that we are now able—without drawing from widely scattered sources—to present here a group of Gauguin prints which in scope and quality could scarcely be equalled in Europe. He not only assembled in Chicago what is now universally recognized as the finest collection of Gauguin's "printed art," but he also did more than anyone to untangle the knotty technical problems connected with the artist's highly individualistic and unconventional manner of printing, problems which were only superficially touched by Marcel Guérin's pioneering effort at a definitive catalogue. However, had Carl Schniewind still been allowed to mentor this exhibition, I am certain that he also would have paid homage to the late W.G. Russell Allen of Boston, probably the first American collector who fully realized the unique importance of Gauguin as a printmaker.

Gauguin's printed work exists in four different media: etching, lithography, woodcut and monotype. Etching, the favored medium of the vast majority of professional printmakers of his day, interested him least of all, but it appears to have been the first one at which he tried his hand. There are very good reasons to believe that the *Woman With the Figs* (no. 126) is actually the work of Gauguin even though it has been banned from his oeuvre and assigned to Armand Seguin in the Guérin catalogue. It is a typical composition of Gauguin's Brittany period. A certain awkwardness, which betrays itself particularly in the hands, may be due to the artist's lack of familiarity with the medium. Seguin, being the only experienced etcher in the Pont-Aven group, helped with the preparation of the plate, and this explains the inscription: *Chez Seguin à St.-Julien*. In 1899, Julius Meier-Graefe published the print in the album *Germinal* under Gauguin's name, and the renowned master-printer Delâtre also firmly believed it to be a work by Gauguin. The only other etching is the portrait of Gauguin's admired friend,

Stéphane Mallarmé, done in 1891. The head of the poet is drawn in simple and strong lines before a weird, disquieting background from which emerges the head of a raven, an allusion to Mallarmé's prose translation of Edgar Allen Poe's famous poem and Edouard Manet's illustrations thereof.

Immediately after the short and tragic association with Vincent van Gogh in Arles (from October to December, 1888), Gauguin made a set of eleven lithographs on zinc which contain souvenirs of Brittany, Martinique and Arles. The set, printed on yellow paper, was issued in 1889 in an edition of uncertain size, perhaps between 30 and 50 copies (price: 20 francs!). Here Gauguin reveals himself as a lithographer of imagination and skill, notwithstanding a certain timidity of drawing here and there. Large unbroken black areas are effectively contrasted with blank spaces and the subtle broken tones of finely granulated textures. There exist some impressions lightly touched with water color by the artist.

In August, 1893, Gauguin returned from Tahiti for his last visit to Europe. He stayed barely eighteen months before embarking for Tahiti again in February, 1895. It was during this time that his genius, seemingly without forewarning or preparation, burst forth into an intensely concentrated effort in a new medium, the woodcut. There is, as often in such cases, a trivial explanation handy: while visiting Brittany with his mistress, Annah the Javanese, Gauguin became embroiled with sailors who had molested Annah. He suffered a fractured ankle and was laid up for weeks. (Annah, incidentally, repaid his gallantry by ransacking his studio in Paris and vanishing forever.) Be that as it may, his woodcuts are anything but a stop-gap in the total sum of his work. Here, the draftsman and the sculptor in him formed a perfect union, and the blocks as objects are a pleasure to behold.

Probably in fairly rapid succession, Gauguin finished ten blocks, all of Tahitian subjects and all of uniform size, approximately 8 by 14 inches. The first one, *Te Po (The Great Night)*, sets the mood for the entire set. For the Tahitian night is the predominant theme, and nowhere else has Gauguin given us a more vivid suggestion of the oppressive, impenetrable darkness which belongs not only to lovers (as in *Te Faruru*), but chiefly to demons and spirits of the dead who haunt the living. To be sure, Gauguin has painted night scenes, but his distinct articulation of figures and objects imposed certain limitations on the illusion of night. In these woodcuts, he also ventured furthest into the realm of purely abstract form, particularly in *The Creation of the Universe*, a deeply mysterious and enigmatic composition.

For these woodcuts, Gauguin used blocks which were composed of a number of small sections of hard and finely grained boxwood, cut across the grain in the traditional manner of wood engraving. He then simply engraved his lines into the surface with a sharp point or burin, instead of leaving the lines stand as ridges and cutting away the surrounding surfaces. Thus they are in fact white line woodcuts. (This technique was not new, it goes back to the fifteenth and sixteenth centuries, the most famous example being *The Soldiers Holding the Standards of the Swiss Cantons* by Urs Graff.) In addition to the fine line work, Gauguin gouged out certain areas in varying depths. In inking and printing these blocks, the artist experimented in various ways, often with glorious effects, but occasionally with rather unfortunate results. Certain early impressions in a rich and glossy black ink, usually on Japan paper, prove that he was perfectly capable of printing straightforward impressions which give a faithful mirror image of the work on the block, while certain other early impressions, mainly on thin pink paper, are lightly inked and offer only a faint, summary image of the compositions. However, the two-tone or multi-colored impression was the artist's final goal. The two-tone impressions are chiefly in black and brown, and they are obtained by two super-imposed printings from the same block which is always slightly, and quite deliberately, placed out of register for the second printing. Occasionally, there seem to be two printings in black and one in brown. Additional colors are either daubed onto the block in the Japanese manner or added in watercolor after printing. The printing itself must have been done by hand, as a press would have made it impossible to pick up ink from the gouged-out areas. Now and then, Gauguin used a type of ink which clogged up and obscured much of the line work, creating a mottled surface texture superficially resembling aquatint grain.

The impressions made by Gauguin himself are very scarce. There are no more than eight or ten of each subject, according to Schniewind's estimate, and no two are completely identical. Obviously, Gauguin hoped to find an expert printer who would make an edition, using his own colored impressions as models. The task was given to a rather inexperienced printer, Louis Roy, who applied gaudy and crude colors by means of stencils. However, for the sake of justice it should be said that Roy's impressions vary greatly in quality and that in some prints his choice of color is more sensitive and harmonious

than in others. For collectors nowadays, who can no longer hope to obtain Gauguin's own impressions, the Roy impressions are still the best substitute. It has been said, without sufficient proof, that Gauguin thoroughly disliked them, but while it is true that he himself used the paper of cut-up Roy impressions for the printing of some of his own smaller woodcuts, it is also true that he used them as presents to friends. Finally there is the edition, printed in black only and issued in 1921 by Gauguin's son Pola in Copenhagen, a competent but dry job of printing which faithfully records all the work on the blocks.

The great set of ten was followed up, still in France, by a group of woodcuts of unequal sizes, among them the largest ever made by the artist, *Manao Tupapau (The Spirit of the Dead Watches)*. There, the white areas are much more extensive than in the previously discussed woodcuts, and the simpler style of the woodcuts of the second Tahitian period is anticipated.

Back in Tahiti, Gauguin continued making woodcuts, but now he had to rely on the coarse, soft and fibrous wood which the islands offered. Subjects are mainly Tahitian, but once in a while there is a nostalgic memory of Brittany. The style is simple and direct, and the printing is usually in black, sometimes in olive-green, on very thin tissue paper.

However, Gauguin still experimented with two-tone impressions, and he invented a very ingenious method which is unique in the history of printmaking. He printed his block in black or brown on fairly heavy Japan paper, then he changed the composition by cutting away certain areas in the block, and printed it in black on tissue paper which he had laid down over the earlier impression. In this manner, he achieved a subtle chiaroscuro effect of black and gray or black and brown.

The very last of Gauguin's woodcuts are chiefly headpieces for his mimeographed news sheets, *Le Sourire*, where he made himself a crusader for the cause of the natives against the French colonial administration, which he found unjust and corrupt. Although these are generally of mere decorative interest, there suddenly emerges a magnificent and monumental block like the *Turkey* (no. 187).

We are not certain when Gauguin produced his first monotypes, but most of them seem to have been made in the later Tahitian period. Though most of them are simply printed drawings in black and white, there are several of a most subtle, oscillating color effect such as the magnificent *Crouching Tahitian Woman Seen from the Back*, of about 1902 (see page 86). Perhaps it is the delicate balance between control and accident which makes this medium so fascinating to men like Gauguin or Degas, and it is only the great and mature artist who can ever be successful with it.

HAROLD JOACHIM

*Curator of Prints and Drawings,
The Art Institute of Chicago*



180 *Changement de Residence*

Except for the two etchings, the listing of prints follows strictly the numbering in the catalogue by Marcel Guérin, to date the only definitive catalogue of Gauguin's prints. Although indispensable for the student of Gauguin's graphic work, the Guérin catalogue is based on the knowledge of only a limited part of the existing work, much of which has come to light in recent years. Therefore the descriptions of state (i.e., changes on the block or plate between printings) are outdated. Confusing, also, is Guérin's occasionally inconsistent practice of assigning new numbers to later states of the same block. These problems could barely be touched in this catalogue. Measurements are of printed areas of the lithographs and woodcuts, of plate marks for the etchings and in the listing of these measurements, height always precedes width. The letter G followed by a number refers to the Guérin catalogue.

Etchings

c. 1886, published in 1899

126 LA FEMME AUX FIGUES (Woman with figs)

G. 88. 270 x 445 mm. (10 $\frac{3}{8}$ x 17 $\frac{1}{2}$ inches)

Etching printed in black on Japan paper

Written in pencil in lower right margin: *Mde [Marchande] de Fignes and P. Gauguin eau forte originale* and beneath plate mark at right: 15

The Art Institute of Chicago (Gift of The Print and Drawing Club)

Concerning the controversy in regard to the attribution of this etching to Armand Seguin, see the introduction to this section.

1891

127 PORTRAIT OF STEPHANE MALLARME

G. 14, second state. 182 x 145 mm. (7 $\frac{3}{16}$ x 5 $\frac{1}{16}$ inches) (plate)

Etching printed in brown on laid paper

Lent by The Museum of Modern Art, New York (Given Anonymously)

This is one of about twelve impressions printed by Delâtre in 1891 for presentation to artists and friends. There was a posthumous edition of seventy-nine impressions of which sixty were included, with impressions from the cancelled plate, in copies of the de luxe edition of Charles Morice's work on Gauguin, published by Floury in 1919.

Lithographs

1889

128-138 ELEVEN LITHOGRAPHS ON ZINC

(Impressions from zinc plates with drawings in lithographic crayon and tusche)

The series of lithographs on zinc was issued as a set, printed in black on yellow wove paper (with the exception of *Misères humaines* (G. 5), which was printed in sanguine). It is supposed that approximately 30—and certainly not more than 50—sets were printed by Ancourt. Gauguin gave the plates to Amédée Schuffenecker who sold them to Ambroise Vollard sometime between the two trips to Tahiti. Vollard printed an edition on a “Japanese” paper of European manufacture which is inferior in quality to the first edition on yellow paper. The number of impressions of the second edition is not known.

A number of sets of the first edition appeared in portfolios covered with marbled paper and with the *Projet d'assiette* (G. 1), colored by the artist with water color, cut down from the original sheet format and pasted on the front cover. The impression shown here has been removed from the portfolio cover. The 11 subjects are listed below:

(1) PROJET D'ASSIETTE (Design for a China Plate)
G. 1, first edition (colored with watercolor by the artist) 221 x 204 mm. (8 $\frac{5}{8}$ x 8 inches)

(2) JOIES DE BRETAGNE (Pleasures of Brittany)
G. 2, first edition
201 x 241 mm. (7 $\frac{15}{16}$ x 8 $\frac{1}{2}$ inches)

(2a) JOIES DE BRETAGNE
Another impression of the same subject colored by hand. In pen, at the bottom of the sheet, is written: *Lithographie coloriée par Gauguin achetée à la vente de Gauguin par moi A. Seguin.*

Lent by The Museum of Fine Arts, Boston (Bequest of W. G. Russell Allen)

(3) BAIGNEUSES BRETONNES (Bathers in Brittany)
G. 3, first edition
245 x 199 mm. (9 $\frac{3}{8}$ x 7 $\frac{13}{16}$ inches)

(4) BRETONNES A LA BARRIERE (Breton Women beside a Fence)
G. 4, first edition
169 x 215 mm. (6 $\frac{5}{8}$ x 8 $\frac{7}{16}$ inches)

(5) MISERES HUMAINES (Human Sorrow)
G. 5, first edition
284 x 231 mm. (11 $\frac{13}{16}$ x 9 $\frac{7}{16}$ inches)

(6) LES LAVEUSES (Women Washing Clothes)
G. 6, first edition

211 x 260 mm. (8 $\frac{5}{16}$ x 10 $\frac{1}{4}$ inches)

(7) LES DRAMES DE LA MER, BRETAGNE (Dramas of the Sea: Brittany)

G. 7, first edition
176 x 224 mm. (7 x 8 $\frac{13}{16}$ inches)

(8) LES DRAMES DE LA MER: UNE DESCENTE DANS LE MAELSTROM (Dramas of the Sea; A Descent into the Maelstrom)

G. 8, first edition
180 x 275 mm. (7 $\frac{1}{16}$ x 10 $\frac{13}{16}$ inches)

(9) PASTORALES MARTINIQUE (Pastorals, Martinique)

G. 9, first edition
185 x 224 mm. (7 $\frac{1}{4}$ x 18 $\frac{13}{16}$ inches)

(10) LES CIGALES ET LES FOURMIS: SOUVENIR DE MARTINIQUE (Locusts and Ants: A Memory of Martinique)

G. 10, first state
213 x 261 mm. (8 $\frac{3}{8}$ x 10 $\frac{3}{8}$ inches)

(11) LES VIEILLES FILLES—ARLES (Old Maids of Arles)

G. 11, first edition
189 x 210 mm. (7 $\frac{1}{16}$ x 8 $\frac{1}{4}$ inches)

The set of the zincographs exhibited in New York is the property of The Metropolitan Museum of Art (Rogers Fund); the one shown in Chicago is owned by The Art Institute of Chicago (The William McCallin McKee Memorial Coll.)

Fourth plate, 1894

139 MANAO TUPAPAU (The Spirit of the Dead Watches)

G. 50. 180 x 271 mm. (7 $\frac{9}{16}$ x 10 $\frac{3}{4}$ inches)

Lithograph on stone, printed in black on white wove paper.

The Metropolitan Museum of Art (Rogers Fund)
Published in *L'Estampe Originale*, part VI, April to June, 1894 (second year) in an edition of 100.

c. 1894

140 IA ORANA MARIA (I Greet You, Mary)

G. 51. 257 x 202 mm. (10 $\frac{1}{8}$ x 7 $\frac{15}{16}$ inches)

Lithograph on zinc, printed in blue-black on imitation Japanese paper.

The Art Institute of Chicago (The Albert Roullier Memorial Collection)

Forty impressions were printed in various single colors.



178 *Le Porteur de Feu*

Woodcuts

All woodcuts are printed by Gauguin himself unless otherwise indicated.

1893-1895

141 TE PO (Eternal Night)

G. 15, first state. 206 x 356 mm. (8 $\frac{1}{8}$ x 14 inches)
Woodcut printed in brown and black in two separate printings, touches of water color and Chinese white, on Japan paper.

Ex coll: P. Durrio and Walter Geiser

There is an inscription: *15 mars* [?] PG, verso, in ink, probably in the artist's hand.

The Art Institute of Chicago (The Clarence Buckingham Collection)

142 TE PO

G. 15. Another impression of an undescribed early state printed in black on pink paper.

The Metropolitan Museum of Art (The Dick Fund)

143 TE PO

G. 15. Another impression in black and brown.
The Metropolitan Museum of Art (The Dick Fund)

144 NOA NOA (Enraptured)

G. 17. 357 x 205 mm. (14 $\frac{1}{16}$ x 8 $\frac{1}{8}$ inches)

Woodcut printed in black on Japan paper tinted yellow by printing (?) and pasted down on a sheet of cardboard. Inscribed in ink verso: *15 mars*/PG, in the artist's hand.

Ex coll: P. Durrio and Walter Geiser

The Art Institute of Chicago (The Clarence Buckingham Collection)

145 MANAO TUPAPAU (The Spirit of the Dead Watches)

G. 18. 205 x 355 mm. (8 $\frac{1}{16}$ x 14 inches)

*On the facing page: 34 Man with an Axe.
Mr. and Mrs. Alex M. Lewyt*

*On the sea, close to the strand, I see a pirogue,
and in the pirogue, a half-naked woman. On
the shore is a man, also undressed . . . With a
harmonious gesture the man raises a heavy axe
in his two hands . . . On the purple soil, long
serpentine leaves of a metallic yellow make me
think of a mysterious sacred writing of the
ancient orient. They distinctly form the sacred
word of Oceanic origin, Atua . . .*



Woodcut printed in black.

Lent by The Museum of Fine Arts, Boston (The W. G. Russell Allen Collection)

146 MANAO TUPAPAU

G. 19. 202 x 355 mm. (7¹⁵/₁₆ x 13¹⁵/₁₆ inches)

Woodcut printed in three printings in black (twice) and in brown from the same block, touched with Chinese white on Japan paper.

The Art Institute of Chicago (The Clarence Buckingham Collection)

147 MANAO TUPAPAU

G. 19. 202 x 355 mm. (7¹⁵/₁₆ x 13¹⁵/₁₆ inches)

Lent by Dr. and Mrs. Herbert L. Michel, Chicago

148 TE FARURU (They Are Making Love Here)

G. 22. 356 x 205 mm. (14 x 8¹/₁₆ inches)

Woodcut printed in black and brown in two printings from the same block, touched with red, on Japan paper.

The Art Institute of Chicago (The Clarence Buckingham Collection)

149 MARURU (Offering of Gratitude)

G. 23. 205 x 355 mm. (8¹/₁₆ x 14 inches)

Woodcut printed in black.

This is the only known complete impression of the first state. Guérin knew only the fragment pasted in the *Noa Noa* manuscript.

Lent by The Museum of Fine Arts, Boston (The W. G. Russell Allen Collection)

150 MARURU

G. 24. 204 x 354 mm. (8 x 13¹⁵/₁₆ inches)

Woodcut printed in black and tan from the same block with touches of red on wove paper.

*Ex coll: Ottokar Mascha and Heinrich Stinnes
The Art Institute of Chicago (The Frank B. Hubachek Collection)*

151 MARURU

G. 24.

Another impression printed in two separate printings in black and brown with touches of red and orange.

Ex coll: O'Connor

Lent by Dr. and Mrs. Herbert L. Michel, Chicago

152 L'UNIVERS EST CREE (Creation of the Universe)

G. 26. 206 x 356 mm. (8¹/₈ x 14 inches)

Woodcut printed in brown and black (blended), touched with water color in pink, orange, blue, green and yellow, on Japan paper.

Ex coll: P. Durrio and Walter Geiser

The Art Institute of Chicago (The Clarence Buckingham Collection)

153 L'UNIVERS EST CREE

G. 26.

Another impression in black and brown.

The Metropolitan Museum of Art (The Dick Fund)

154 NAVE NAVE FENUA (The Delectable Earth)

G. 28. 356 x 203 mm. (14 x 8 inches)

Woodcut printed in black with touches of red and blue water color, on Japan paper.

Ex coll: P. Durrio and Walter Geiser

Inscribed in ink, verso: *15 mars/PG*, in the artist's hand.

The Art Institute of Chicago (The Clarence Buckingham Collection)

155 TE ATUA (The Gods)

G. 30. 204 x 352 mm. (8 x 13⁷/₈ inches)

Woodcut printed in black on Japan paper.

Ex Coll: Henri Petiet

The Art Institute of Chicago (The William McCallin McKee Memorial Collection)

156 TE ATUA

G. 31. 203 x 349 mm. (8 x 13³/₄ inches)

Woodcut printed in two colors in two printings (black and tan); yellow, orange and green added, perhaps with the aid of stencils, on Japan paper.

Ex Coll: P. Durrio and Walter Geiser

Inscribed, verso, in ink: *PG 15 mars*, in the artist's hand.

The Art Institute of Chicago (The Clarence Buckingham Collection)

157 TE ATUA

G. 31. (printed by Louis Roy) 202 x 353 mm. (7¹⁵/₁₆ x 13⁷/₈ inches)

Woodcut printed in black over orange printed with stencils, on Japan paper.

The Art Institute of Chicago (The Joseph Brooks Fair Collection)

158 MAHNA NO VARUA INO (The Demon Speaks)

G. 33. 205 x 355 mm. ($8\frac{1}{16}$ x 14 inches)

Woodcut printed in black and touched with red, on Japan paper.

Lent by Mr. Carl Zigrosser, Philadelphia

159 MAHNA NO VARUA INO

G. 34. 202 x 356 mm. ($7\frac{15}{16}$ x 14 inches)

Woodcut printed in black with touches of green, yellow, red and brown, partly printed and partly hand colored, on Japan paper, pasted on cardboard.

Ex coll: P. Durrio and Walter Geiser

The Art Institute of Chicago (The Clarence Buckingham Collection)

160 AUTI TE PAPE (Women at the River)

G. 35, impression of an undescribed state, before Guérin's first state. 203 x 347 mm. ($8\frac{1}{16}$ x $13\frac{1}{2}$ inches)

Woodcut printed in black and reddish brown in two printings from the same block, on Japan paper.

The Art Institute of Chicago (The Frank B. Hubachek Collection)

161 AUTI TE PAPE

G. 35, first state. 202 x 356 mm. (8 x 14 inches)

Woodcut printed in black and brown, possibly in two printings, and colored by hand in yellow, blue, green and pink, on Japan paper.

Ex coll: P. Durrio and Walter Geiser collections
Inscribed, verso, in ink: *15 mars PG*, in the artist's hand

The Art Institute of Chicago (The Clarence Buckingham Collection)

162 AUTI TE PAPE

G. 35, second state (printed by Louis Roy) 204 x 355 mm. ($8\frac{15}{16}$ x $13\frac{15}{16}$ inches)

Woodcut printed in black, yellow and terracotta added by stencils, on imitation Japan paper.

The Art Institute of Chicago (The Albert Roullier Memorial Collection)

163 AUTI TE PAPE

G. 35, second state. 204 x 355 mm. ($8\frac{1}{16}$ x $13\frac{15}{16}$ inches)

Woodcut printed in black (printed by Pola Gauguin in Copenhagen in 1921), on China paper.

The Art Institute of Chicago (The Joseph Brooks Fair Collection)

c. 1893–1895

164 MANAO TUPAPAU (The Spirit of the Dead Watches) Second Plate

G. 36. 227 x 520 mm. ($8\frac{7}{16}$ x $20\frac{1}{2}$ inches)

Woodcut printed in black and colored partly by hand and partly with stencils, on Japan paper.

Ex coll: Robert Hartshorne

The Art Institute of Chicago (The John H. Wrenn Memorial Collection)

One of the five impressions known to have been printed by Gauguin.

165 MANAO TUPAPAU Smallest Plate

G. 40.

170 x 119 mm. ($6\frac{11}{16}$ x $4\frac{11}{16}$ inches)

Woodcut printed in black on Japan paper.

The Art Institute of Chicago (Gift of The Print and Drawing Club)

Beside the hand-colored impression in the *Noa Noa* manuscript (reproduced by Guérin), this seems to be the only one which has been found to date, printed by the artist himself.

There are three or four posthumous impressions, printed about 1929/30.

166 FEMME MAORI DANS UN PAYSAGE DE BRANCHES D'ARBRES (A Maori Woman in a Forest)

G. 41. 219 x 132 mm. ($8\frac{5}{8}$ x $5\frac{3}{16}$ inches)

Woodcut printed in black on Japan paper.

Ex coll: P. Durrio and Walter Geiser

The Art Institute of Chicago (The Clarence Buckingham Collection)

Only two impressions printed by Gauguin are known. The composition was cut on the back of the block of *Manao Tupapau* (Guérin 36).

167 MAHANA ATUA (The Food of the Gods)

G. 42. 183 x 205 mm. ($7\frac{3}{16}$ x $8\frac{1}{16}$ inches)

Woodcut printed in black and touched with water color in blue, crimson and orange, on Japan paper.

Ex coll: P. Durrio and Walter Geiser

The Art Institute of Chicago (The Clarence Buckingham Collection)



The original woodblock is owned by The National Gallery, Washington, D.C. (Rosenwald Collection)

168 IDOLE TAHITIENNE (Tahitian Idol)

G. 44. 141 x 98 mm. ($5\frac{9}{16}$ x $3\frac{3}{16}$ inches)

Woodcut printed in maroon and touched with slate blue water color, on Japan paper.

Ex coll: P. Durrio and Walter Geiser

The Art Institute of Chicago (The Clarence Buckingham Collection)

169 LE PECHEUR BUVANT AUPRES DE SA PIROGUE (A Fisherman Drinking beside His Canoe)

G. 45. 208 x 138 mm. ($8\frac{3}{16}$ x $5\frac{7}{16}$ inches)

Woodcut printed in black on Japan paper.

Ex coll: P. Durrio and Walter Geiser

The Art Institute of Chicago (The Clarence Buckingham Collection)

A fragment of *Mahna No Varua Ino* (Guérin 34), in the Roy edition, is on the reverse.

170 LE PECHEUR BUVANT AUPRES DE SA PIROGUE

G. 46. 203 x 137 mm. (8 x $5\frac{3}{8}$ inches)

Woodcut printed in two printings in black and brown from the same block on Japan paper.

Ex coll: Marcel Guérin

The Art Institute of Chicago (Print and Drawing Purchase Fund)

171 NOA NOA (Enraptured) Small Plate

G. 47. 148 x 117 mm. ($5\frac{13}{16}$ x $4\frac{5}{8}$ inches)

Woodcut printed in black, colored by hand with water color, on parchment.

Ex coll: P. Durrio and Walter Geiser

The Art Institute of Chicago (The Clarence Buckingham Collection)

c. 1895

172 OVIRI (The Savage)

G. 48

Two impressions; one in two colors (ochre and black); the other in ochre, both printed on the

back of fragments of the Louis Roy impression of *Mahna No Varua Ino*, (Guérin 34). Both prints mounted on cardboard inscribed in ink, by the artist: à *Stéphane/Mallarme* [sic] /*cette étrange figure cruelle enigme* /*P. Gauguin. 1895.*

The Art Institute of Chicago (The Clarence Buckingham Collection)

Winter, 1896/7

173 SOUVENIR DE MEYER DE HAAN (Memory of Meyer de Haan)

G. 53. 108 x 81 mm. ($4\frac{1}{4}$ x $3\frac{3}{16}$ inches)

Woodcut printed in black and brown on Japan paper.

Ex coll: G. Daniel de Monfreid.

The Art Institute of Chicago (Gift of The Print and Drawing Club)

This impression was sent to de Monfreid by the artist from Tahiti during the winter of 1896/97. Only two other impressions are known, one pasted in the *Noa Noa* manuscript.

1896/97

174 JEUNES MAORIS (Young Maoris)

Guérin 54.

85 x 106 mm. ($3\frac{5}{16}$ x $4\frac{3}{8}$ inches)

Woodcut printed in black and ochre in two printings from the same block on letter paper, ruled on reverse side.

Ex coll: G. Daniel de Monfreid

The Art Institute of Chicago (Gift of The Print and Drawing Club)

Only two other impressions are known, one of them pasted in the *Noa Noa* manuscript.

c. 1893-1895

175 SOYEZ AMOUREUSES, VOUS SEREZ HEUREUSES (Be in love and you will be happy)

G. 58. 162 x 276 mm. ($6\frac{3}{8}$ x $10\frac{7}{8}$ inches)

Woodcut printed in brown, with another impression in black on tissue pasted over it.

Verso, there is a maculature of *Changement de résidence* (Guérin 66) in brown ink.

The Art Institute of Chicago (Joseph Brooks Fair Collection)

After 1895

176 TE ATUA (The Gods) Small Plate

G. 60, first and second states. 231 x 202 mm. (9 $\frac{1}{16}$ x 7 $\frac{15}{16}$ inches)

Woodcut

Ex coll: Ambroise Vollard

The Art Institute of Chicago (Gift of The Print and Drawing Club)

An impression of the second state, printed on thin Japan tissue, has been pasted over an impression of the first state printed on heavier paper. Both impressions are in black ink, but the printing of the first state shows gray through the thin top layer of Japan tissue. The streaked brown color results from a discoloration of the paste used to mount one sheet over the other.

After 1895

177 BOUDDHA (Buddha)

G. 63. 303 x 222 mm. (11 $\frac{15}{16}$ x 8 $\frac{3}{4}$ inches)

Woodcut printed in black on Japan tissue.

Ex coll: Marcel Guérin

The Art Institute of Chicago (Print and Drawing Purchase Fund)

Impression no. "1" numbered by the artist in ink.

1895

178 LE PORTEUR DE FEI (Tahitian Carrying Bananas)

G. 64. 162 x 286 mm. (6 $\frac{3}{8}$ x 11 $\frac{1}{4}$ inches)

Woodcut printed in black on Japan tissue.

The Art Institute of Chicago (Frank B. Hubachek Collection)

Initialed *PG-1* (designating impression no. 1), by the artist, in ink, in lower left, beneath cow.

After 1895

179 L'ENLEVEMENT D'EUROPE (The Rape of Europa)

G. 65. 230 x 205 mm. (9 $\frac{1}{16}$ x 8 $\frac{1}{16}$ inches)

Woodcut printed in black on Japan tissue mounted on heavier Japan paper.

Impression no. "4" (of 30), inscribed in lower left in pen and ink.

The Art Institute of Chicago (Print and Drawing Purchase Fund)

180 CHANGEMENT DE RESIDENCE
(Change of Residence)

G. 66. 160 x 301 mm. (6 $\frac{5}{16}$ x 11 $\frac{13}{16}$ inches)

Woodcut printed in black and ochre in two printings from the same block, on wove paper.

Ex coll: Maurice Denis

The Art Institute of Chicago (Albert Roullier Memorial Collection)

181 PLANCHE AU DIABLE CORNU (Plate with the Head of a Horned Devil)

G. 67. 160 x 294 mm. (6 $\frac{5}{16}$ x 11 $\frac{9}{16}$ inches)

Woodcut printed in black on Japan tissue.

Ex coll: Berolzheimer

The Art Institute of Chicago (Gift of The Print and Drawing Club)

182 LE CALVAIRE BRETON (Wayside Shrine in Brittany)

G. 68. 161 x 250 mm. (6 $\frac{5}{16}$ x 9 $\frac{13}{16}$ inches)

Woodcut printed in black on Japan tissue.

Numbered 13 by the artist.

Ex coll: Marcel Guérin

The Art Institute of Chicago (The Frank B. Hubachek Collection)

183 MISERES HUMAINES (Human Misery)

G. 69. 193 x 296 mm. (7 $\frac{7}{8}$ x 11 $\frac{1}{16}$ inches)

Woodcut printed in black on Japan tissue.

Numbered 16 by the artist.

Ex coll: Marcel Guérin

The Art Institute of Chicago (The Frank B. Hubachek Collection)

184-185 TWO ISSUES OF *LE SOURIRE*:

Number 2, September 1899 and Number 7, February 1900 (*Le Sourire—Journal Méchant*)

See the woodcut and drawing (no. 188) which is a preparation for the number for February 1900.

Le Sourire, a journal written, illustrated, and printed by Gauguin, was published by the artist during his last and darkest years in Tahiti. It was his answer to the contempt and malice with which he was treated by French officials and residents during his employment by the Public Works for a salary of six francs a day. The original plan was to issue the paper weekly but it appeared as a monthly: there were nine numbers, the first published in August 1899 and the last in April 1900, printed on paper of various sizes.

Gauguin wrote his friend Daniel de Monfreid that the journal was produced by the "Edison system" and it is apparent that the text and paragraph illustrations were "written" with the Edison electric pen which contained a fine needle moved rapidly up and down by an electric motor, puncturing tiny holes in the paper and thus making a stencil sheet. When ink was passed over this sheet it left a printed copy on another piece of paper beneath it. The title headings and some of the decorations are impressions from wood blocks which were cut and printed by Gauguin. In one of his letters, Gauguin told Daniel de Monfreid the journal created "a furor" but that—unfortunately—copies were passed from hand to hand and very few were sold. Notwithstanding, he seemed pleased with the sum of about fifty francs which he realized each month from his publication. How many copies were printed is not known (in a note on the reverse of one of his woodcuts Gauguin speaks of his "twenty-one readers"), and very few have been preserved.

The Art Institute of Chicago (The Mr. and Mrs. Carter H. Harrison Collection)

Published in 1899

186 TITRE DU SOURIRE (Title Heading for *Le Sourire*, with a Horse and Birds)

G. 74. 138 x 219 mm. (5 $\frac{1}{16}$ x 8 $\frac{5}{8}$ inches)

Woodcut printed in black on Japan tissue.

Numbered 13 by the artist.

The Art Institute of Chicago (The Frank B. Hubachek Collection)

c. 1901–1903

187 TITRE DU SOURIRE (Title Sheet for *Le Sourire* with a Turkey)

G. 82. Only state. 267 x 164 mm. (10 $\frac{1}{2}$ x 6 $\frac{5}{16}$ inches)

Woodcut printed in black on wove paper.

The Art Institute of Chicago

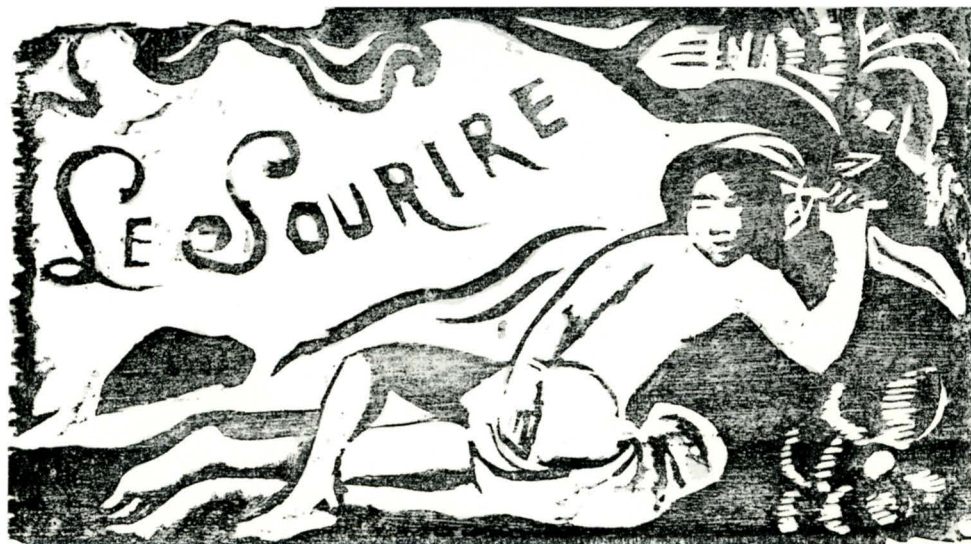
After 1900

188 TAHITI / LE SOURIRE

Woodcut (not in Guérin) printed in black with drawing in pen and ink and water color on wove paper, pasted down on cardboard. 200 x 296 mm. (7 $\frac{7}{8}$ x 11 $\frac{1}{2}$ inches)

The Art Institute of Chicago (Gift of Walter S. Brewster)

At the top is the printed title heading for *Le Sourire* and below is the pen drawing of a soldier on a rocking horse with banners in the background bearing the inscriptions, *Société de Genève* and *Amer swisse*. In the lower right corner is a seated figure (perhaps a self-caricature of the artist) below which is written, *Joli Joujou* and—above—*Malbrough s'en va t'en guerre/Miron-ton Miron-taine*. Signed, *P. Gauguin* in pen and ink, in lower left.



Monotypes

- c. 1895
- 189 TAHITIAN NUDE
Monotype. 235 x 355 mm. (9¼ x 14 inches).
Lent by Mr. and Mrs. Lawrence Herring, New York
- c. 1895-1903
- 190 TAHITIAN LANDSCAPE (Rewald 97)
Monotype. 197 x 353 mm. (7¾ x 13⅞ inches)
A landscape, in water color, is on the reverse side.
Lent by Lessing J. Rosenwald, Jenkintown, Pennsylvania
- c. 1895-1903
- 191 MOTHER AND CHILD
SURROUNDED BY FIVE FIGURES
Monotype in brown and black on wove paper.
243 x 220 mm. (9⅞ x 8⅝ inches), (sheet)
The Art Institute of Chicago (Gift of Robert Allerton)
- c. 1895-1903
- 192 NATIVES AND PEACOCK
Monotype in brown and black on Japan paper.
242 x 398 mm. (9½ x 15⅞ inches), (sheet)
The Art Institute of Chicago (Gift of Emily Crane Chadbourne)
- 1896
- 193 AREAREA NO VARUA INO
Monotype in color and water color. 235 x 159 mm.
(9¼ x 6¼ inches)
Ex coll: Edgar Degas
Lent by The National Gallery of Art, Washington, D.C. (Rosenwald Collection)
- c. 1902
- 194 CROUCHING TAHITIAN WOMAN
SEEN FROM THE BACK
Monotype. 483 x 293 mm. (19 x 11½ inches)
Lent by Mr. and Mrs. Eugene Victor Thaw, Alpine, New Jersey
- c. 1902
- 195 THREE NATIVE WOMEN (Rewald 114)
Monotype. 432 x 268 mm. (17 x 10½ in.)
A study for the painting *The Call* (no. 68)
Lent by The Museum of Fine Arts, Boston
- c. 1902
- 196 HEADS OF TWO TAHITIAN WOMEN
(Rewald 117)
Monotype. 459 x 343 mm. (18⅞ x 13½ inches)
A pencil sketch of a head is on the reverse side
Lent by Lessing J. Rosenwald, Jenkintown, Pennsylvania
- 197 ETUDES D'ANIMAUX (Animal Studies)
Monotype. 313 x 251 mm. (12½ x 9⅞ inches)
Lent by Lessing J. Rosenwald, Jenkintown, Pennsylvania
- 198 THE PONY
Monotype. 292 x 553 mm. (11½ x 21¾ inches)
Lent by The National Gallery of Art, Washington, D.C. (Rosenwald Collection)
- 199 SUJET DE BRETAGNE (A Sketch From Brittany)
Monotype. 121 x 172 mm. (4¾ x 6¾ inches)
Lent by Lessing J. Rosenwald, Jenkintown, Pennsylvania

Rubbing

200 HINA

Rubbing from a bas-relief printed in brown on Japan tissue. 369 x 263 mm. (14½ x 10⅜ inches), (sheet)

The Art Institute of Chicago (Dr. Herbert Michel Sundry Fund)

ADDENDUM TO THE CATALOGUE OF PAINTINGS

1897, *Tahiti*

70a WHERE DO WE COME FROM, WHAT ARE WE, WHERE ARE WE GOING
(D'OU VENONS NOUS / QUE SOMMES NOUS / OU ALLONS NOUS)

Oil on burlap, 54¾ x 147½ in.

Signed and dated, upper right: P Gauguin 1897

Inscribed, upper left: *D'ou Venons Nous / Que Sommes Nous / Ou Allons Nous*

Lent by The Museum of Fine Arts, Boston

Ex coll: Ambroise Vollard, Paris (sold to G. Frizeau for 1,500 francs in 1901); Dr. Frizeau, Bordeaux; Galerie Barbazanges, Paris; J.B. Stang, Oslo; Alfred Gold, Paris; Marie Harriman, New York

Exh: Galerie Vollard, Paris, 1898; Galerie Barbazanges, Paris, 1914; Musée de l'Orangerie, Paris, 1949, no. 52

Ref: Alexandre, pp. 188–194, ill. pp. 138–9

Malingue, 1948, pp. 218–220, ill.

G. Wildenstein, *Gaz. des Beaux-Arts*, Jan.–April 1956, pp. 127–151, ill.

Goldwater, pp. 9, 140–5, ill.

Usually regarded as his masterpiece, this painting was conceived by Gauguin as a summary of his career. He was very pleased with his creation and described and interpreted it in numerous letters. Soon after finishing it he wrote to Daniel de Monfreid, February 1898: “. . . The two upper corners are chrome yellow, with an inscription at the left and my signature at the right, like a fresco damaged at the corners that has been applied to a golden wall.” He went on to say that he regarded the picture as a philosophical treatise on the theme proposed by the title, comparable to the Gospel, and that he believed it was good. Several years later, in a letter to Charles Morice of July 1901, he defended himself against the charge that he had not made his meaning clear and compared his approach to symbolism with that of Puvis de Chavannes, concluding: “Explanatory details—familiar symbols—would spoil the picture turning it into sad reality, and the given theme would no longer be a poem.” The theme of human destiny unfolds from right to left, beginning with the sleeping child and three seated figures representing community life. The middle denotes daily life and figures who ponder its meaning. At the left the old woman near death symbolizes resignation to life's end, and the idol in the background alludes by its gesture to the Beyond.



THE ART INSTITUTE OF CHICAGO
THE METROPOLITAN MUSEUM OF ART



24 Marie Derrien. The Art Institute of Chicago

This is another of the paintings showing the influence of the still life by Cézanne (Venturi, no. 341) that Gauguin owned and had with him in Brittany. The bowl, glass, and flowered wallpaper recall Cézanne's still life vividly.

c. 1888-90, Brittany

23 STILL LIFE WITH APPLES

Oil on cardboard, 11½ x 13 in.

Lent by Mr. and Mrs. Siegfried Kramarsky, New York

Ex coll: Daniel de Monfreid, Paris; Mme Huc de Monfreid, Paris; Rosenberg and Stiebel, New York

This sketch of apples is possibly a study for a larger still life. It shows Cézanne's influence but is much tighter in execution (cf. nos. 22 and 24).

1890, Brittany

24 MARIE DERRIEN

Oil on canvas, 25⅞ x 21½ in.

Signed, lower right: *P. Go./90*

Lent by The Art Institute of Chicago (The Joseph Winterbotham Collection)

Ex coll: E. Brown and Phillips, London; Chester H. Johnson, Chicago

Exh: Royal Scottish Academy, Edinburgh, and Tate Gallery, London, 1955, no. 35 (as *Portrait of Marie Henry*)

Ref: Alexandre, p. 29 ill.; Malingue, 1948, p. 153 ill.; Rewald, *Post-Impressionism*, pp. 293, 308, ill., p. 309; Goldwater, p. 94 ill.

The sitter for this portrait has sometimes been wrongly called Marie Henry, the owner of the inn at Le Pouldu in Brittany. But it is actually Marie Derrien, whose nickname was Marie "La-gadu," meaning in Breton dialect, "Black Eyes." In the background Gauguin placed a representation of a painting by Cézanne which he owned and prized greatly. Indeed, the entire picture is painted in the style of Cézanne.

c. 1890, Brittany

25 NIRVANA—PORTRAIT OF JACOB MEYER DE HAAN

Oil and turpentine on silk, 8 x 11½ in.

Signed, on the hand: *Gauguin*

Inscribed, lower right: *Nirvana*

Ex coll: Walther Geiser, Basel; Wildenstein, New York

Lent by the Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

Exh: Galerien Thannhauser, Berlin, 1928, no. 127; Wildenstein, New York, 1946, no. 43

Ref: Malingue, 1948, p. 152, ill.; Rewald, *Post-Impressionism*, p. 447, ill., and *Drawings*, no. 25, ill.; Goldwater, p. 59, ill.

The Dutch painter Meyer de Haan was a friend of Gauguin and supported him for a time in 1890 while they lived together in Le Pouldu in Brittany. He was a dwarf and his strange appearance must have interested Gauguin for his likeness is preserved not only in this sketch and another portrait but also in a woodcut and in the strange claw-footed creature in the background of *Contes Barbares* of 1902 (Folkwang Museum, Essen). Gauguin also carved a bust of De Haan in oak about the time he made the Nirvana painting. The two bathers in this painting also appear in a pen and ink drawing and in a woodcut, both entitled *Aux Roches Noires*, and are also the subject of the drawing on the cover of *Documents Tahiti*, an album of sketches dated 1891-3.

The gesture of the woman raising both hands to her face is used by Gauguin to express anguish as in *Human Misery* (no. 11) or old age and death as in *D'où venons-nous? Que sommes-nous? Où allons-nous?* of the Boston Museum of Fine Arts.