University of New Mexico
UNM Digital Repository

Art & Art History ETDs | Electronic Theses and Dissertations

Fall 9-4-1957

A Comparative Study of Georges Roualt and Chaim Soutine

Ann Hillard

Follow this and additional works at: https://digitalrepository.unm.edu/arth_etds

Part of the History of Art, Architecture, and Archaeology Commons

Recommended Citation
Hillard, Ann. "A Comparative Study of Georges Roualt and Chaim Soutine." (1957). https://digitalrepository.unm.edu/arth_etds/53

This Thesis is brought to you for free and open access by the Electronic Theses and Dissertations at UNM Digital Repository. It has been accepted for inclusion in Art & Art History ETDs by an authorized administrator of UNM Digital Repository. For more information, please contact disc@unm.edu.

UNIVERSITY OF NEW MEXICO-UNIVERSITY LIBRARIES
A14429 084977

GEORGES
ROUAULT
AND CHAIM
SOUTINE

HILLIARD

878.789
Un3Ohi
1958
cop. 2

THE LIBRARY
UNIVERSITY OF NEW MEXICO

Call No.
378.789
Un30hi
1958
cop.2

Accession
Number
230841

UNIVERSITY OF NEW MEXICO LIBRARY

MANUSCRIPT THESES

Unpublished theses submitted for the Master's and Doctor's degrees and deposited in the University of New Mexico Library are open for inspection, but are to be used only with due regard to the rights of the authors. Bibliographical references may be noted, but passages may be copied only with the permission of the authors, and proper credit must be given in subsequent written or published work. Extensive copying or publication of the thesis in whole or in part requires also the consent of the Dean of the Graduate School of the University of New Mexico.

This thesis by ..Ann. Hilliard..... has been used by the following persons, whose signatures attest their acceptance of the above restrictions.

A Library which borrows this thesis for use by its patrons is expected to secure the signature of each user.

NAME AND ADDRESS	DATE

A COMPARATIVE STUDY OF GEORGES ROUAULT AND CHAIM SOUTINE

By

Ann Hilliard

A Thesis

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Master of Art in the History of Art

The University of New Mexico

1957

This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of the University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

E. L. Castetter
DEAN

9/4/57
DATE

Thesis committee

CHAIRMAN

Willis D. Jacobs

378.789
Un30hi
1958
cop. 2

TABLE OF CONTENTS

CHAPTER PAGE

I. THE PROBLEM AND ITS BACKGROUND 1

The Problem 1

The Background 2

II. THE MEN 22

Biographies 22

Temper and Temperament. 32

III. THEIR BEGINNINGS AS PAINTERS. 49

Early Training 49

Experiment 55

IV. THE MIDDLE YEARS 69

Search's End 69

Retrospection 77

V. MATURITY 86

The Work. 86

Retrospection. 103

VI. FORM 113

VII. THE PLACE OF ROUAULT AND SOUTINE IN MODERN PAINTING 131

BIBLIOGRAPHY 140

APPENDIX A. A Chronology of Rouault. 147

APPENDIX B. A Chronology of Soutine 152

APPENDIX C. The Exhibitions of Rouault 155

APPENDIX D. The Exhibitions of Soutine 162

230841

CHAPTER I

THE PROBLEM AND ITS BACKGROUND

During the past years much has been written about modern painting and painters. Considering the stature of the two subjects of this study, Georges Rouault and Chaim Soutine, very little has been written about them or their work. This is probably the result of their lack of imitators and their refusal to adhere formally to any of the many modern schools. They can only be placed in that broadest of modern movements, Expressionism.

I. THE PROBLEM

No painter is an isolated organism. He has physical, mental, emotional, spiritual, social, and historical being. He is, in fact, the gestalt of all these beings. The purpose of this study is to offer for scrutiny certain aspects of the painters, Rouault and Soutine. In the introductory chapter they will be placed in their point in history, period in painting, and artistic line of descent. In the chapters following they will be compared as to their personal backgrounds, development as painters, and respective techniques. Finally, they will be evaluated as to their importance to modern painting.

The questions posed by the above can by no means be fully answered for several reasons. The first reason is, of course, the scope of this paper. The second and most important reason is the lack

of research material due to Rouault's and Soutine's comparative newness in the field of modern painting. The third is the writer's distance from France and an opportunity for original research. Yet the stature of these two painters is already well established. What can be done within the limits of this paper is to compare Rouault and Soutine as men, as painters, and as members of the modern movement of Expressionist painters.

II. THE BACKGROUND

If the influences on a personality were arranged in concentric spheres of influence, the historical sphere of influence would be the outermost one. In the case of Rouault and Soutine the outer sphere of influence is the history of our times and of their country, France. Both men, however, make some exception to the sociological and psychological and even art historical theory of conditioning by culture and period.

Georges Rouault was born in France into a family of French craftsmen. He attended French public schools and art academies. He lived within the context of French life; yet, because of a high degree of individualization, he is really only a Frenchman by birth. From his family he carried away permanently a tradition of craftsmanship that is universal. From the French Catholic schools he attended he took God and devotion. He was in permanent revolt from French art academies, once he realized the insidious influence that such schools as the Beaux Arts can

have on an original spirit. He was not even a patriot in the usual sense of the word. Rather, he was a man and owed his allegiance to man, not the nations of men. These characteristics of Rouault derive from a single source, his absolute insistence on following his own inner promptings for truth. This belief, alone, makes him a mystic.

Chaim Soutine was also a kind of mystic. His heritage was far less comfortable than Rouault's. He was a Russian Jew, which connotes centuries of the ghetto and a particularly pernicious history of persecution. With regard to his family he was both the deserter and the deserted, for they understood neither him nor his passion for paint. He claimed no faith, although his birth made him a Jew. He would have liked to have been able to learn from the academies and brilliant life of his beloved France, but he could not. He could not, because he himself was the repository of all he ever needed, except peace of mind. His temperament refused him even that. Instead of any sort of peace he chose to paint as he painted, furiously. The intensity of his painting and his identification of himself to it make him a mystic.

The events that influence the lives of all men, the mystic, the stupid, and the disinterested, today are so large and so encompassing that they cannot help affect the entire world for the first time in history. Only these most universal occurances would have influenced such mystics and solitaries as Rouault and Soutine. Those events that concerned them were the unquiet translation of the conservative nineteenth century into the liberal twentieth century; the First World War

and its initiation of modern warfare and the Master Race; the Russian Revolution of the second decade of the nineteenth century; the Depression of 1929 and worldwide poverty and political insecurity; and the Second World War with its psychological despotism and mass atrocity. Now, it is Communism and its unending threat of more and more war, unrest, anxiety, and fear. The world today finds itself very much like a single man with the power of life and death over himself. Such a choice, of Armageddon or no, is a powerful one for a man or a world to make and precludes all customary partisanships.

The persons of Rouault and Soutine were seemingly immune to the mere passage of even these events. The liberalism of the twentieth century affected them only in that it provided them with artistic freedom. The First World War saw neither in uniform; Rouault was too old and Soutine too ill. The Depression undermined the financial and political structure of the world, but Rouault is a frugal man and Soutine used to poverty. Both men painted the Second World War through, Rouault in occupied Paris and Soutine in the provinces. Now Soutine is dead, and Rouault in his eighties will follow him soon. No, it was the sum of these large events that most deeply influenced Rouault and Soutine. The former found it all too easy to transform war and depression and atrocity into their universal counterparts of War, Poverty, and Pain, into symbols of man's perpetual inhumanity to man. Even Soutine, so firmly centered within his own ego, radiated an almost animal agony in his painting, which could have been an expression of our universal anxiety and insecurity.

If we call the outermost sphere of influence on Rouault and Soutine the history of the times in which they lived, then the next sphere is the period of painting that is their artistic heritage. Much of modern painting takes its character from modern history. This is particularly true in that both are revolutionary in nature.

Although general unrest is not congenial to political stability, a just amount of it affords a flexible and creative climate. This has been the case with modern painting, which has quickly absorbed discoveries in other fields such as anthropology and physics. It has sought inspiration from its oldest source, the history of art itself. This is particularly true of its spirit, which has in it much of the Baroque, which also broke rules for the sake of freedom of expression. The museum system and the government have become its largest patrons. Current philosophies such as Existentialism, and even the literary movement of Surrealism, have had their effect.[1] It has dipped into literature with the poetry of Verlaine and Baudelaire's art criticism, into the ballet and the theatre, and into the art of other cultures, such as the African Negro and the Japanese. It has utilized certain approaches of photography and the techniques afforded by new media. From modern life itself it has gathered new symbols: Jazz, the machine, speed, anxiety.[2]

Like our times, modern painting is characterized by a remarkable multiplicity, an almost superabundant array of theory and experiment, school and movement. Intimism, Expressionism, Fauvism, Futurism, Cubism, Synchronism, Orphism, Suprematism, Neoplasticism, Non-Objectivism,

Constructivism, Vorticism, Elementaryism, Rayonnism, Surrealism, Dadaism, Neo-Cubism, Neo-Romanticism, the Blue Rider, the Bridge group or Die Brucke, De Stijl, the Metaphysical School, Mertz, Proun, Intra-subjectivism, Neo-Primitivism, Tubism, and Expressionist Cubism are only a few of the many modern painting schools.[3] Arnold Hauser, the art historian, advocates a more serene and less turgid development. He feels that modern painting sometimes multiplies itself for the sake of multiplication, on occasion to the point of ugliness or worse, mediocrity.[4] The writer concurs with Hauser in essence, that there has been too much theorizing, hair-splitting, and ambiguity and too many subtlties within subtlties in modern painting. She feels, however, that this criticism does not negate the underlying integrity and rationality of the movement as a whole.

Just as modern painting has its multiplicity, Hauser feels that it also has its extremes, its penchant for the penultimate.[5] Jacques Maritain, the Catholic philosopher and art critic, is inclined to agree with him.[6] The latter implies that Cubism and its allies often regress into unadorned cerebrality,[7] that nonrepresentational painting is sometimes a return to navel-contemplation so pure in itself that it can ignore objective stimulation,[8] and that much modern painting omits creative intuition which "awakens to itself only by simultaneously awakening to Things..."[9]

Where Hauser deplores this trend toward extremes, Maritain offers an explanation that shows considerable understanding of the cyclic development of art. He senses that both modern painting's multiplicity

and its propensity for extremes are sympotomatic of growth, a flexing of the muscles to break old bonds. He believes that from the late nineteenth century on modern painting has become remarkably honest and determined to scrape off the academic and outmoded harnacles that had prevented its full self-expression. Integrity, Maritain maintains, justifies a certain amount of excess in modern painting.[10]

Maritain notes another characteristic of modern painting, its concerted search for inner truth whether it is subjective or plastic. He states that painting has never been more absorbed in the various arts of painting itself and that there has never been a more unanimous decision among painters to penetrate the essence of things seen and unseen.[11] This awareness of a subjective trend in modern painting has been noticed by other critics. Arthur Jerome Eddy says that:

> The keynote of the modern movement in art is expression of self; that is, the expression of one's inner self as distinguished from the representation of the outer world.[12]

Charles Edward Gauss takes an even firmer stand when he states that "the problems of the painter are the problems of the philosopher, the enigmas of our knowledge of the external world."[13]

Perhaps the most prominent characteristic of modern painting and, indeed, of our times is the revolt against technical prior authorities. Never before has there been such a thorough cleaning of academic cupboards, as there has been in the past seventy years or so. The literal transcription of object and subject obsolesced with the Impressionists and the camera. Traditional perspective, modelling, and composition have been bête-noirs of nearly every subsequent painting school.

All the conventions of a fixed light source, classic anatomy, and oil painting technique have given way to personal experimentation and interpretation. Color, space, and mass are no longer bound by rules. They belong to the painter.

The Post-Impressionists, Gauguin, Van Gogh, Cezanne, and Toulouse-Lautrec, not to mention Degas and Renoir, followed the Impressionists in this house-cleaning. They appropriated the Impressionist's use of free color, but they were alike in believing that painting is more than visual impression. Gauguin proclaimed the superiority of the primitive over the civilized art[14] and advocated a palette of pure colors, a space as flat as Japanese prints, and a decorative composition of marked contours and bright color.[15] Cezanne was opposite Gauguin in spirit. His composition was a personal problem in distortion and construction, beautifully formalized and primarily nondecorative. Outlines were minimized, and linear perspective and academic modelling were completely eradicated. Space and its objects he defined with light and dark planes, which he formed with color applied directionally.[16] The two remaining Post-Impressionists pertinent to this study, Van Gogh and Toulouse-Lautrec, will be considered in the section on Expressionism.

The Fauves first called themselves <u>les incohérents</u> at their first exhibition at the Salon d'Automne in 1903.[17] The name was appropriate at that time, as their major contribution to modern painting was just that, a seemingly incoherent and spontaneous approach to painting. Their color was brilliant and freely employed in a personal manner. All rules were likewise personal to the artist. Their only theory was based on

empathy between the work of art and the artist, with the former given the benefit of the empathetic and kinaesthetic feelings of the latter.[18] In some ways a comparison can be drawn between the Fauves and the Roaring Twenties, for both professed to abhor authority and cultivated a spontaneous approach.

Cubism was named, legend has it, by Henri Matisse, who said that one of Braque's pictures was full of les petits cubes.[19] The Cubist approach to painting was more cerebral and plastic than that of the emotional and sensuous Fauves.[20] Their point of departure was the object, but they painted only the essential aspects of it behind its objective appearance.[21] It exploited these essential aspects by simply ignoring what they knew of its objective appearance, by showing it from a multiple point of view, by eschewing both time and movement, and by using a nearly monochromatic palette.[22]

Surrealism, and the Dada movement which proceeded it, are in some ways the most representative of the mood of our times. Dada was nihilistic and sacrilegious, born of the years after the First World War and of the utter frustration of thinking people with the world situation. It sought a total puncture of all conceit, when it gave the fur-lined teacup to the world.[23]

Surrealism began where Dada left off by attacking man's own complacent mind. Its major premises were: dependence on intuition not logic for truth; belief that the subconscious is the source of intuition and that its reality is as real as objective reality; union of the subconscious and objective realities into a super one and man into a

superman; rejection of all realistic method, all critical and aesthetic preoccupations; reliance on subconscious archtypes for symbols worthy of painting; and expression governed only by the subconscious or the id, rather than the superego with its moral and rational limitations.[24]

Jacques Maritain calls the Surrealists a species of "crafty artisan."[25] Some, like Dali, are charlatons and deft poseurs but their influence is still valuable. They not only refuse all prior authorities but all internal authorities as well. In so doing, they offer our disenchanted age an interesting remedy for its ailments by advocating not only revolt against its institutions and values but also against its inhabitants, man himself. All the Surrealists, the genuine along with the slightly fraudulent, twit us with the id and therefore chaos and thus invite our long overdue attention to the rationalizations and outright prejudices in ourselves and our society that hold that chaos at bay.[26] At the same time they manage to create a hunger for the "marvelous...the element of madness which inhabits" all of us.[27]

This latter is probably their greatest contribution to the modern stream, this simple belief that "the products of psychic activity...offer a key capable of opening indefinitely that box of multiple depths called man."[28] Post-Impressionism cleared the decks of all academic trivia. Fauvism gave painting the right to a personal and spontaneous approach. Cubism reduced the purely plastic elements of painting to their essences. No other painting movement but Surrealism, however, attempted to open Pandora's chest to the world.

The last sphere of external influence for a painter is the

school of painting to which he belongs. Rouault and Soutine are both members of the general stream of Expressionism, which was most active between 1910 and 1930.[29]

Expressionism has been variously defined and from many points of view. The first definition is from the point of view of personality and is advocated by Charles Terasse. Personality is the membrane through which life is sensed. The Expressionist painter selects certain sensations and impressions of his environment and universalizes them. These universalizations, after creative synthesis, are the basis of his painting or paintings. The creative synthesis itself is achieved by intuition. The work of art thus created is only as powerful as the painter's personality.[30]

Bernard Dorival believes that Expressionism is adamantly against all reason and is opposed to all inhibitions against pure creation. It is animistic and awed by the unknown in nature. It embodies all the age-old myths of man's reactions emotionally to his environment.[31]

Seldon Cheney brings Dorival's theory a little more up to date, when he states that Expressionism vaunts subjective values over the objective transcription or enumeration of reality. These subjective values include all emotional and intuitive responses to self, object or subject painted, and medium. These factors are intermingled to produce the Expressionist painting. Both Cheney and Dorival agree that Expressionism relies almost exclusively on feeling, emotion, sensation, intuition, all subjective processes that are opposite to the objective and intellectual approach. It is creative and synthetic rather than

logical and analytical.[32] In this sense it is similar to Fauvism, and even Romanticism, except that it is only incidentally decorative.

A fourth definition of Expressionism is more current still and hinges around the psychological and basically emotional relationship of man to his world. This type is introspective and sensitive to all external and internal tensions. A painter of this type is almost compelled to paint to relieve his tension. His technique is as individualized and personal as his response to his tensions. Without cerebration, all is expression.[33]

> ...in deepening shadows, out of the vague torment of a sensitiveness incapable of finding escape in thought, imprisoned in half-formed expressions that turn over and over like a sleeper haunted by nightmares, out of this torment rise spiritual exhalations that the intelligence has not had time to direct nor attenuate and which contribute a disturbing quality to physical appearances.[34]

Expressionism may also be defined as antihistorical in the sense that it is nearly always in revolt against established schools of painting. The work of Rouault and Soutine, for instance, is diametrically opposed to the stultified art of the nineteenth century academies and is slightly hostile to any other type of expression but its own. It is wholly opposed to all schema and rule, to every embalming of a style for a reluctant posterity.[35] It is nearly always an art:

> ...born of the struggle between two worlds, of the death-confusion of an expiring civilization, and of the birth-pains of a different human society.[36]

This struggle may be between one art and another, or it may be a protest against the violence, bitterness, and social unrest of a period like our own.[37]

Expressionism is also realistic in the sense that subject matter is important to it, because the artist must have some object to respond to. This subject matter may be distorted, remolded, reinterpreted almost unrecognizably, but it must be present for the work to be classed as Expressionist. In this sense even the Baroque El Greco is at least expressionistic. Wassily Kandinsky annihilated the subject out of his preference for the pure and unencumbered expression of emotion and invented a new category of Expressionist, that of the Abstract Expressionist.[38]

Expressionism may even be mystical.

> Expressionism is first of all an expression of the artist's own feelings or illumination; but there is also an element of expressiveness of a deeper reality, a hidden essence, in the object (or event) by which his creative faculty has been stimulated. The "inspiration" comes from nature, or memory thereof, or an observed event; not in a photographic or illusional way, as in the Realist's case, but in some new, doubly expressive equivalent.[39]

The most inclusive definition of Expressionism is found in the Encyclopedia of Painting:

> A type of painting, sculpture or graphic art (also literature, cinema and dance) in which the artist tries through suggestive distortion of form, color, space and other naturalistic qualities to destroy the external reality of a given situation and get at its "truth" or emotional essence... so that the artist can lose himself in it and thus identify with something greater or more powerful than himself...the vastness of nature, a city, God, some monstrous being, a kindly animal or a simple peasant.[40]

With these definitions of Expressionism complementing and overlapping each other and with all of them advocates of free personal

expression, it is not surprising that Expressionism is devoted to the free use of media. Many Expressionists rediscover and intermingle media, old and new, with no discrimination but their own taste or the integrity of the material itself. Rouault is such an Expressionist. Nearly all of them rediscover the sheer joy of the primary elements of painting, color, form, mass, space, and perhaps contour.[41]

Sheldon Cheney offers three types of Expressionist painters. The first is the Expressionist who is compelled by his own nature to paint and in his own fashion; both Rouault and Soutine belong to this type. The second type is the exponent of pure emotional or spiritual expression in the abstract manner, such as Kandinsky. The final type is the devotee of the innate truth of an object itself rather than its superficial truths or nonrepresentational essence. This Expressionist pursues this innate truth behind appearance to its logical and lyrical extreme, as in the case of Franz Marc.[42]

Although there is considerable controversy about the existence of a French school of Expressionism, the French critic, Bernard Dorival, believes that there is such a school. He also maintains that it is quite distinct from the German and Central European varieties. He divides it into two types: those French Expressionists under the influence of Cubism, such as Le Fauconnier, Amede de la Patelliere, Yves Alix, Fautrier, Gromaire, and Goerg;[43] and the less derivative School of Paris, including Soutine, Modigliani, Pascin, Chagall, and Kisling.[44] The writer believes that Georges Rouault creates a third category by himself.

In any event, the first group of French Expressionists were topical and often current in their subject matter. They painted landscapes, urban and rural scenes, plebian objects, and social problems, but their mode of expression, at once furious and gentle, more than made up for the usualness of their subjects. Their work was often full of pathos, but, unlike the work of Soutine, was well controlled and even well-mannered.[45]

Those of the School of Paris, on the other hand, were more introspective and less topical, preferring the obscurely personal to specific social problems. Their only discipline was intuition, and their aim was a coup de maître thrust at the spectator's breast by means of vivid color and distortion.[46] As a group, they were characterized by their Jewish origin, their non-French birth, their common and desperate need to communicate, and their almost pathological intensity of expression. Dorival believes that it was their Jewish origin that gave their Expressionism its peculiarly oriental flavor.[47]

Expressionism developed in several successive or concurrent waves. Ferdinand Hodler, Edvard Munch, Odilon Redon and James Ensor constituted the first wave around nineteen hundred and were concurrent with the Post-Impressionist efforts of Van Gogh, Toulouse-Lautrec, and even Gauguin. Then came, almost simultaneously, Rouault, Picasso's expressionistic work of his Blue and Negro periods, and Matisse's Fauve work. Emil Nolde, Oskar Kokoschka, and Ernst Kirchner form the second major wave around 1910,[48] together with the work of the School of Paris. Of these painters, although all were characterized by subjectivity and

brilliant color and free interpreation, Van Gogh, Toulouse-Lautrec, Matisse, Munch, Nolde, Kokoschka, and Schmidt-Rottluff were the most influential.

Toulouse-Lautrec was a magnificent satirist after the manner of Daumier and Goya. This satirical tradition, together with his biting color and incredible draftsmanship, is his greatest contribution. Van Gogh, however, is another story; he is almost the father of modern Expressionism. His technique, his subjectivity, his color, his entire approach are beautifully expressed in a letter to his brother Theo:

> I should like to paint the portrait of an artist friend, a man who dreams great dreams, who works as the nightingale sings, because it is his nature. He'll be a fair man. I want to put into the picture my appreciation, the love that I have for him. So I can paint him as he is, as faithfully as I can, to begin with.
>
> But the picture is not finished yet...I am now going to be the arbitrary colourist. I exaggerate the fairness of the hair, I come even to orange tones, chromes, and pale lemon yellow.
>
> Beyond the head, instead of painting the ordinary wall of the mean room, I paint infinity, a plain background of the richest intensest blue that I can contrive, and by this simple combination of bright head against the rich blue background, I get a mysterious effect, like a star in the depths of an azure sky.[49]

It is agreed that Van Gogh's intense subjectivity, his almost abnormal response to sensation, is his true contribution to Expressionism.[50]

Henri Matisse's influence is less direct than Van Gogh's but equally important. Valuable to Expressionism was his perfervid use of color, far more subtle than Van Gogh's use of it. Matisse also expounded expression as an end in itself, when he stated, "What I am after, above all, is expression..."[51] His major difference from the Expressionist was his lack of an intense masculinity and a direct spirit that is only

incidentally decorative and feminine. André Salmon has said of Matisse that his

> ...true gifts are those of address, of souplesse, of quick assimilation, of limited but easily acquired knowledge...essentially feminine gifts.[52]

The Norwegian, Edvard Munch, was a spiritual brother to Van Gogh and Soutine in his projections in paint of his fright, anguish, and utter sense of isolation. His color and composition are electric with expression of himself. He was perhaps the first of the modern peintres maudits, men doomed to paint their lives out.[53] Emil Nolde contributed a love of early Christianity and a palette of yellows, oranges, pinks, greens, blues, acid tones and a haunting symbolism of the mask.[54] Oskar Kokoschka gave a virtuoso grasp of human personality in his portraits, marvellously sensitive drawing, and, late in his life, mystical landscapes. He was a past master of the Expressionist technique of distortion, thick color, and generally flamboyant outpouring of feeling.[55] One last influence on Expressionism was that of Schmidt-Rottluff, a member of Die Brucke and Germany's parallel to Fauvism. His work is less decorative and more forcefully subjective than that of the Fauves, if as spontaneous and brilliant.[56] His landscapes erupt with color in the typical Expressionist fashion.

FOOTNOTES

1 Herbert Read, The Philosophy of Modern Art (New York: The Noonday Press, 1955), pp. 3-10.

2 Sam Hunter, Modern French Painting: 1855-1956 (New York: Dell Publishing Company, Inc., 1956), table of contents.

3 Thomas Hess, Abstract Painting (New York: The Viking Press, 1951), pp. 28, 30.

4 Arnold Hauser, The Social History of Art (New York: Alfred A. Knopf, 1952), II, p. 931.

5 Ibid.

6 Jacques Maritain, Creative Intuition in Art and Poetry (The A. W. Mellon Lectures in the Fine Arts. New York: The Noonday Press, 1955), pp. 154-7.

7 Ibid.

8 Ibid., pp. 157-62.

9 Ibid., p. 159.

10 Ibid., pp. 25-6.

11 Ibid.

12 Arthur Jerome Eddy, Cubists and Post-Impressionism (Chicago: A. C. McClurg & Co., 1914), p. 112.

13 Charles Edward Gauss, The Aesthetic Theories of French Artists 1855 to the Present (Baltimore: The Johns Hopkins Press, 1949), p. 99.

1

2

3

4

5

6

7

8

9

10

11

12

13

14 Maurice Raynal et al., Matisse, Munch, Rouault, trans. Stuart Gilbert et al. (Vol. II of History of Modern Painting. 3 vol.; Geneva: Albert Skira, 1950), p. XXI.

15 Gauss, op. cit., pp. 53, 67.

16 Raynal, op. cit., pp. XVII-XVIII.

17 Gauss, op. cit., p. 60.

18 Ibid., pp. 60-7.

19 Ibid., p. 69.

20 Ibid., pp. 69-77.

21 Ibid.

22 Ibid.

23 René Huyge, French Painting: The Contemporaries, trans. Paul C. Blum (New York: French & European Publications, Inc., 1939), pp. 52-3.

24 Gauss, op. cit., pp. 80-92.

25 Maritain, op. cit., p. 60.

26 Ibid., pp. 60-1.

27 Ibid., p. 61.

28 Gauss, op. cit., p. 83.

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29 Bernard Dorival, Depuis le Cubisme (Vol. III of Les Étapes de la Peinture Française Contemporaine. 3 vols.; Paris: Librairie Gallimard, 1946), p. 141.

30 Charles Terasse, French Painting in the XXth Century, trans. Eveline Byam Shaw (London: The Hyperion Press, 1939), p. 27.

31 Dorival, op. cit., pp. 140-1.

32 Seldon Cheney, Expressionism in Art (New York: Liveright, Inc., Publishers, 1934), pp. 92-4.

33 Raynal, op. cit., p. 91.

34 Huyge, op. cit., p. 52.

35 Cheney, op. cit., p. 8.

36 Ibid., p. 11.

37 Germaine Bazain (ed.), Modern Painting, trans. Rosamund Frost (Vol. II of History of Painting. 2 vols.: New York: The Hyperion Press, 1951), p. 203.

38 Alfred Hamilton Barr, Jr., What is Modern Painting? (Introductory Series to the Modern Arts 2. New York: The Museum of Modern Art, 1946), pp. 22-5.

39 Cheney, op. cit., pp. 81-2.

40 Bernard S. Myers (ed.) et al., Encyclopedia of Painting (New York: Crown Publishers, Inc., 1955), pp. 171-2.

41 Cheney, op. cit., pp. 84-5.

(Vol. II of Masters of Modern Art), p. 205.

42 Seldon Cheney, A Primer of Modern Art (New York: Liveright, Inc., Publishers, 1932), pp. 193-4.

43 Dorival, op. cit., p. 142.

44 Ibid., p. 188.

45 Ibid., pp. 149-59.

46 Ibid., p. 191.

47 Ibid., pp. 187-90.

48 Raynal, op. cit., p. 91.

49 Read, op. cit., pp. 25-6, citing Further Letters of Vincent Van Gogh to His Brother, 1886-9, Letter 520.

50 Morris Davidson, An Approach to Modern Painting (New York: Coward-McCann, Inc., 1948), pp. 73-4.

51 Robert John Goldwater and Marco Treves (eds.), Artists On Art (XIV-XX) (New York: Pantheon Books, 1945), pp. 409-10.

52 Eddy, op. cit., p. 44, citing La Jeune Peinture Française, p. 19.

53 Hunter, op. cit., p. 165.

54 Raynal, op. cit., pp. 113-4.

55 Ibid., pp. 118-20

56 Ibid., pp. 80-4.

CHAPTER II

THE MEN

The concentric spheres of influence end with the painter. At this point, at this core is the man himself, what he essentially is and what forces within him compel him to paint. After studying the lives of Rouault and Soutine, the writer has distinguished a curious duality, present in all men perhaps, but conspicuous in these painters. It consists of a creative conflict between the anarchic elements of self and the acquired facts and rules of existence, neither of which were sufficient for the creative spirits of Rouault and Soutine. That strong part of themselves, their creative self or individuality, prevailed upon their personality, the buffer and absorbant layer with which they met and mingled with the world, for an absolute, an ideal, a synthesis worth externalizing in paint. Both of these painters embodied this creative conflict within themselves in their lives and in their temperament. The personalities of both were subjected to positive and negative influences, which their creative individualities compelled them to surmount in paint.

I. BIOGRAPHIES

A biography, serving only to place a man in a time, a place, and a family, is simply done. Georges Rouault was born into a family of French artisans in Belleville, a Parisian suburb, at 51 Rue de la Villette

on May 27, 1871, in a cellar.[1] His mother, her labor hastened by excitement, had been brought there for safety from the bombardment of the Commune, the last French insurrection of import.[2] Chaim Soutine was born a generation later in Smilovitchi in Lithuanian Russia to a Jewish family in 1894.[3]

The families of Rouault and Soutine were very different, and the fundamental difference between their approaches to life and painting was established there. Rouault's background was favorable to his desire to paint and within it were just enough crucial influences to stiffen his resolve for original expression during the crisis of his manhood. His father was a craftsman at the Pleyel factory, where he sanded and varnished the fine woods of pianos.[4] Except that Rouault loved her greatly, little is known of his mother.[5] His aunts decorated porcelain and fans in the Victorian tradition for artistic ladies[6] and sold them at a shop on the Boulevard des Italiens.[7]

It was Rouault's grandfather, however, who most aided his youthful development. There is no record that Rouault was especially precocious. All that is known is that he was a sickly baby[8] and a boy who did not roister about with his fellows.[9] Yet his grandfather was said to have whispered at his birth, "A boy. He will be perhaps a painter."[10] Whether or not Rouault was destined by his grandfather's resolve or his own dormant talent to be a painter is not important. What is of interest is the fact that he was so influenced by a person he loved and respected. It was a pattern he was to follow throughout his life.

> If I go back to my first childhood, I see myself armed with a piece of chalk, sketching large heads on the kitchen tiles or on the parquet floor of the old apartment of my grandfather, Alexandre Champdavoine...
>
> Heads larger than nature, why? "Why?" Grock, the old clown, would say lowering his voice. What do I know about it myself?
>
> Perhaps quite simply to give pleasure to grandfather who loved the fine arts...but outside of official circles.[11]

Heads and clowns were even then a part of his vocabulary, together with his persistently mystical "Why?" In addition to his love and encouragement, his grandfather gently trained him away from the banal in art, steering Rouault's young taste toward those painters, either out of repute with the academies or directly opposed to them, such as Courbet, Daumier, Manet, Rembrandt, and Callot.[12]

Rouault took from his father a generic trait, a respect for the stuff of art. He might even have been present that day when his father, remonstrating with his wife for banging a door, said, "Ah! women who make the wood suffer."[13] In all else his father's influence seems to have cancelled itself out, because it aimed at his strongest mature trait, his religious faith. His father, although kindly, was a stringent man of definite ideas, which he was prepared to defend with action. On one occasion he violently disagreed with the Catholic church on two counts. He disliked certain of the Church's educational concepts from the first;[14] and, when the Church banned the writings of his favorite, Lamennais,[15] he rebelled and enrolled Rouault in a Protestant school. There Rouault remained until unfair punishment caused his withdrawal.[16] How little this sojourn into Protestantism affected Rouault is evidenced by his eventual and fiery return to the Catholic Church after a spiritual

crisis in the early 1900's.[17] The only remaining influence on him was that of his primary teacher, later a suicide, who attempted to teach him the fundamentals of painting.[18]

Chaim Soutine's childhood in Smilovitchi was more than frightful, composed as it was of poverty and thwarting of his inner need to be a painter. The Lithuanian Jews had been under Russian domination since 1795, and Czarist policy had been unceasingly cruel, full of persecution and pogroms.[19] It was small wonder that, as a result, Smilovitchi wore the mantle of the persecuted--that fanaticism and insularity which are the result of a continual need to survive, that orthodoxy which itself persecutes. It was one of those

> ...borderlands of Russian and German culture, that zone of racial ambivalence, in which the Jewish centres...neither quite towns nor yet quite villages, but partaking of both... had until now preserved a mode of living that then seemed destined to last unchanged forever.[20]

Soutine was the last but one of eleven children.[21] His father was a tailor, who demanded that Soutine become a shoemaker.[22] Here the pattern of Soutine's life commenced. Of necessity, he seems to have lived and had his being outside the rigid circumstances of his birth from the beginning. His earliest attachment was to his art, and his earliest memory was of the colored sunlight sparkling on the wall near his crib.[23] From the rest of it he was in revolt: against school, where he was bored;[24] against the crowded poverty at home, from which he fled to sleep in the countryside again and again;[25] and, most of all, from his father, who thrashed him often because of his love of drawing.[26] Soutine's entire childhood, in fact, was a dogged search for the right and means to paint.

A legend says that the village once ran him out of town for decorating the walls with his drawings. On this occasion Soutine found haven in the village fool's hut and drew his picture in repayment.[27] Another legend concerns his theft of pots and pans to sell for colors when he was seven. His father caught him, probably beat him, and tossed him into the cellar.[28] He escaped to the woods, where his mother brought him food on the sly.[29] Like some monstrous round-robin, the school found out and expelled him. His furious father disinherited him, to roam about until the rabbi gathered him in. Again, Soutine repaid him in the only way he knew, by drawing his picture.[30] The rabbi's sons felt that their father's honor had been impugned, less because Soutine had broken Jewish law than because he had had the temerity to paint a fool first.[31] They beat him within an inch of his life. This time his mother defended him openly by threatening legal action[32] and by the final threat that she was capable of, revealing the happening to the Czarist police.[33] She was given 25 rubles, which she gave Soutine to flee Smilovitchi. With this pittance, scarcely half through his teens, Soutine left the village with a friend, Michel Kikoine, for Minsk[34] and some kind of life of his own.

How much of this horrible childhood is legend and how much is fact is unknown, but none of it is unlikely. Soutine's compulsion to paint was an obsession by the time he arrived in Paris a few years later, and such obsessions do not arise without severe traumatic experiences in childhood. James Thrall Soby believes that these or similar episodes so saturated Soutine's capacity for personal pain, so filled him with past agonies, that he could only expiate them in his ferocious painting.[35]

Karl Schwarz likewise feels that Soutine's childhood accentuated his need to paint into an obsession and that the intense introversion born there was his ultimate source of power. In his isolation Schwarz believes that he was the symbol of the mythical Jew, persecuted to the limits of capacity and determined to survive at all costs.[36] Be that as it may, Soutine was cloaked in childhood with his mature personality, so pained by experience that only strength of individuality could have enabled him to endure and paint with genius.

The beginnings of maturity came early for Rouault and Soutine. For Rouault it came with the death of his grandfather when Rouault was fifteen,[37] and with Soutine it arrived when he left Smilovitchi. Their personalities were formed, their individualities primed for the future, and a pattern of solitude was set for them both. Yet neither Rouault nor Soutine were to be lonely. Into the lives of each came certain friends, who helped by encouraging or by discouraging their development at the right time. For Rouault it was Gustave Moreau, J. K. Huysmans, Leon Bloy, and Ambroise Vollard, the art dealer. For Soutine it was his fellow bohemians of his early years in Paris, Amadeo Modigliani, Leopold Zborowsky and M. and Mme. Marcellin Castaing of his decline.

Gustave Moreau was the focus for Rouault's dual artistic and spiritual goal and his sustainer long after the former's death in 1898. He was remarkably without prejudice, intellectual, and discerning. Although he himself was a classic painter, he did not force his method on his students as was the custom of the academies. To the limits of his ability he helped his students to find their own pace. André Saures

said of him, "The Animator, that is his genius and name."[38] That he gathered around him many young painters to be famous in their day, Matisse, Desvallières, Camoin, Manguin, Charles Guerin, Rene Piot, and Rouault, is ample testimony to his potency as a man and a teacher.[39] Two of them, Desvallières and Rouault, were his disciples, dubbed Morelliens, and personal friends.[40]

Actually, Rouault and Moreau were quite different, as different as Dante and the Stoics, the Christian and the pagan. Yet Moreau's liberal philosophy of life and art gave Rouault what even his grandfather had not given: full recognition of his individuality and all of acceptance and respect which that implies. He also equipped him with a bulwark of liberalism, which Rouault's rather timid personality demanded in order that his individuality might blossom. Moreau also clarified Rouault's belief in spiritual freedom and in art's ultimately religious goal above academies and schools.[41] To this he added an impeccable personal goal as a teacher, for Moreau in all humility told his students that he was "...the bridge upon which certain of you pass..."[42] Most of all, he understood Rouault's messianic temperament, so different from his own olympian one:

> I tremble particularly for those who, as you, can do nothing else but affirm their particular vision. My poor child, I see you with your adamant nature, your relentlessness, your love of rare matter, your essential qualities, I see you more and more solitary.[43]

In comparison, the quality of Soutine's attachments are cool; they seem to be more fellow-travellers than friends. Michel Kikoine accompanied him on his first journey to Minsk. Pinchus Kremegne cut

his body down when he attempted suicide in Paris.[44] Before that a doctor at Vilna helped him financially through the Beaux Arts there and later paved the way to Paris.[45] At La Ruche in the Vaugirard district of Paris[46] Soutine met with his first society of artists and literati: Zadkine, Miestchaninoff, Coubine, Lipchitz, Pascin, Cendrars, and Laurens. There he met his only intimate friend, Amadeo Modigliani, and through him his future agent, Leopold Zborowsky.[47]

Amadeo Modigliani and Soutine were alike in temperament and tendency toward excess. Some critics feel that the former's death from dissipation while still young was the origin of the frenzy of Soutine's Ceret work, which established his originality. The writer privately believes that his death had much to do with Soutine's fanaticism about his health in later years. It was also through Modigliani that he met the Castaings.

Long before Soutine became friends with the Castaings, they, at Modigliani's insistence and without Soutine's knowledge, had attempted to buy some of his work.[48] Suspicious, high-strung, and hypersensitive, Soutine had stalked away from them saying, "You don't like my painting, you only want to help me. If you had given me one franc for my picture I would have taken it."[49] Mellowed in later years, he consented to stay with the Castaings at their estate, where he painted on their grounds and took them on frantic journeys about the countryside in search for a model to suit the fastidious Soutine. They were perhaps the kindest people Soutine had the good fortune to meet, but they, like all his other friends, helped him and passed out of his life. In the final

analysis Soutine was inseparable from his painting.

Rouault met J. K. Huysmans in a crucial period after the death of Moreau, when, spiritually and artistically, his future development hung in the balance. He was lonely, because his parents had gone to Algeria to be with his newly widowed sister.[50] He was financially secure, having been appointed director of the Moreau Museum at four hundred dollars a year.[51] He was tempted with an even worse security, a relapse into academic painting, for both Marseille and Bordeaux had offered him a school to continue the Morellien tradition; and a merchant had asked him to paint a series of religious pictures in the academic mode.[52] At this time Huysmans thought the shy and retiring Rouault a kindred spirit. His abiding dream was a colony of religious painters at the monastery of Liguge, far from the distractions and degenerations of contemporary life.[53] Although tempted, Rouault remembered these words of Moreau:

> If at a certain moment, I felt the need of going into retirement...he begged me to stop and consider. 'You are young,' he said, 'in spite of your precocious experience in life. You must live and learn to live in your own way, not according to bookish theories.... You must not flee life so much; later on, in your decline or in advanced maturity, retirement may be possible.'[54]

and demurred.

Leon Bloy, the impassioned Catholic writer of the turn of the century, was Rouault's most difficult friend. They were alike in their absolute faith, their loathing of hypocrisy and shoddy ideals, and their despair over man's inhumanity to himself. Both were deeply subjective and fiery men who

> ...concentrate so steadily on their own drama and know

analysis

of Norman, when

long in the balance. In one family, natural

Algeria to be with the whole object. The literary world

having been excluded

dollars a year.

into academic politics, for

a school to continue the

him to paint a study

this time Burnham

His meeting

Image, for

life.

> themselves in such abysses of their subconsciousness, that whenever they describe a character in their writing or in their painting, the features turn out inevitably to be their own.[55]

Both believed that "there is only one grief...not to be a saint,"[56] and that art must humbly serve religion.[57] Their one difference nearly destroyed their friendship. Bloy made the zealot's mistake of confusing loyalty to himself with loyalty to God.[58] His own taste in religious painting was trite and academic, and he could not accept Rouault's first original work, his fiercely calligraphic prostitutes, pitchmen, and clowns. Bloy felt that Rouault was disloyal, when the latter was simply more loyal to himself, his inner promptings. The whole Bloy, his ferocity, his didacticism, and his pathetic simplicity are expressed in this opinion of Rouault:

> This is frightful. He is seeking a new direction, alas! This artist whom one would have believed capable of painting seraphim seems no longer to think of anything but atrocities and vengeful caricatures.[59]

Although they were on friendly terms until Bloy's death in 1917, they never closed this gap between them.[60] The cost of the quarrel to Rouault Raissa Maritain expresses well:

> How many times in the following years (after 1905) did we not see Rouault at Bloy's house, standing and leaning against the wall, with a slight smile on his closed lips, his gaze far off, his face apparently impassive but with a pallor that increased when the question of modern painting was broached. Rouault grew ever more pale, but kept an heroic silence to the end....It seems as if he sought from Bloy the very indictments which tormented within him that which he held most dear...[61]

Ambroise Vollard, Rouault's sole dealer after 1917, touched off for the last time the conflict between his absorbant personality and his

adamantine individuality. At Vollard's insistence Rouault put aside his painting during the twenties and channeled his energies into graphic work.[63] To have yielded even this much was an ultimate test for Rouault, and he gave not one inch of his spirit to Vollard throughout this period. Instead he submitted his artistic means to the demanding requirements of the graphic artist and laid the foundation for his mature work. Of this period Rouault says, "My children, seeing me pass one day...with Vollard along the rue Lafitte where he had his shop could well cry: 'You appeared to be [his] little child.'"[64]

II. TEMPER AND TEMPERAMENT

The persons of Rouault and Soutine were as markedly different as the circumstances of their lives. Up to this point in the study the major concurrence between them has been their ardent pursuit of their painting and their fidelity to it, each in his own way.

Georges Charensol describes Rouault as one of the petit bourgeosie of Daumier, unprepossessing and often clad in a rusty black suit. His face was striking, however, pallid, clean, with sharply defined planes and a dome-like forehead shadowing his blue and introspective eyes.[65] Jacques Maritain says that his mouth is violent and that there is in his personality

> ...something of a moon-clown...a surprising blend of pity and bitterness, of malice and candor...in the physiognomy of this painter, enemy of coteries and of convention, and generally of all contemporary custom...[66]

When James S. Plaut, attached to an American museum, interviewed him in his seventies,[67] he no longer discerned either bitterness or malice.

By that time Rouault had mellowed and stripped himself inwardly. To Plaut only the most gracious qualities were perceptible, his devotion, his child-like quality, his unworldliness, and his asceticism.[68] He mentions Rouault's pleasure in his rosette of the Legion of Honor, which he wore in his buttonhole, and his small differences with some agents.[69] He found him charmingly without the modern materialistic attitude. Rouault was even naive about money, wore an ancient wardrobe, and refused to have a car or other mechanical appliances.[70] His asceticism was evident in the unadorned white walls of his Paris apartment, its cumbersome furniture and useful air.[71] Nearly ten years later Time Magazine noted his preference for a simple life rhythm, composed of solitary walks, play with his six grandchildren, church, and, always his painting.[72]

However mellowed Rouault became, he never lost his need for privacy, which made him secretive as well as shy. He detested bombast and is said to have fainted at a dinner when a woman had occasion to say, "I'll go straight to heaven."[73] At another time he snubbed a young musician who merely wanted to see his studio.[74] For many years very few people knew of his home address,[75] and, when dining with friends, he preferred to dine with them alone.[76] This secretiveness extended even to his writings. They were often obscure and rarely read by anyone before being printed.[77]

Soutine was wan, thin, and as heavy-boned as a peasant in his twenties. He lived under treatment for ulcers. He had a Slav's face, at once impassive and expressive of his mercurial feelings, and his

hands were thin, small, and full of gesture. His manner was sly after the fashion of a small, frightened child, and he sidled when he walked.[78] Monroe Wheeler describes him best, with drawn cheeks, large lips cut with ennui and disappointments, and sharp black eyes.[79] Elie Faure says of his personality:

> If you see him in the street, in a downpour, with his fugitive charm, his shoulders bent, his hat over his eyes, his beautiful, small pale hands, this face of a Kalmuk whose dull hair tangles over his forehead, you sense passing the drama which pushes toward the star, the wiseman in search of repose.[80]

This fugitive charm of Soutine's resulted from the fierce inferiority he carried about because of his childhood. Because of it he fled Lithuania. Because of it he loved France, where he could rest in the parks unmolested,[81] where he could go about hatless and slightly dirty and feel free, when chided by friends, to say, "I can't go around like the Tsar every day."[82] Always grateful in his way for help, he attempted to repay France by erasing his accent, unsuccessfully, with French lessons.[83] Often he would hide himself away to read voluminously from philosophy,[84] Baudelaire, Gogol, Poe, Flaubert, Rimbaud, and Dostoievsky.[85]

The cardinal traits of Soutine's mature psychology both oppose and parallel those of Rouault. Soutine is characterized by his own version of Judaism, by his egotism, and by his hypersensitivity. Rouault spells out similar qualities in his own terms of absolute faith, fidelity to his interior promptings, and compassion.

Karl Schwarz, himself a Jew, gives an interesting outline of a Jewish temperament. He believes that the Jews over the stateless

centuries found that their heritage was their only cohesive bond and that their isolation gave rise to certain specific characteristics, such as intense curiosity, introversion, suspicion of self and others, and a drive to succeed that is natural to the dispossessed.[86] Soutine felt the emanations of his Jewish heritage in his conception of himself as a sort of modern Ishmael, a detached symbol of his race's resurrection and the end to their long odyssey and past restrictions, external and internal. Just as his people for centuries were cut off from normal participation in the life of the world and forced to feed upon their own isolation, so Soutine accepted and deified his own truculent temperament, poverty, and hardship.[87]

Rouault, on the other hand, refused to pander to or to defy the world. Instead of burying himself in its pain and in bitter defiance, he simply said, "I do not believe either in what I touch or what I see. I believe only in what I cannot see and in what I sense."[88] He sought another reality, instead of painfully embracing this one like Soutine, and painted

> ...by opening my eyes day and night on the perceptible world, and also by closing them from time to time that I might better see the vision blossom and submit itself to orderly arrangement.[89]

In a sense Rouault chose a more difficult way than Soutine's rebellion:

> I am a believer and a conformist. Anyone can revolt; it is more difficult silently to obey our own interior promptings, and to spend our lives finding sincere and fitting means of expression for our temperaments and our gifts...if we have any. I do not say "neither God, nor Master," only in the end to substitute myself for the God I have excommunicated...[90]

Soutine was a rebel with no banner but himself. His inverted mysticism led him to weave a legend about his hard life, and his independence, unlike Rouault's, was a mask for his obsessive fear of losing to life his sense of his own uniqueness.[91] Unlike Rouault, he absolutely refused any exterior authority except his painting, any responsibility that did not advance it. Women were fond of him, but he feared the responsibility innate in relationships with them. He once burned a thousand franc note before the eyes of a woman, who had made some kind of claim on him or on his sympathies.[92] He loathed the middle class, so fond of rule and circumscribed values. Even his agents he disallowed the privilege of owning any work but his own, and none of his collectors could ever convince him that they appreciated his work above the money it would bring them.[93] His own money he gave away almost as fast as he made it, because he was afraid of it and because he felt painters thrived on poverty.[94] The only restriction he accepted was the limitations of his own temperament and physique. He could not drink due to his ulcers, but he never alluded to them on refusing a drink. "No, I must not let myself be corrupted," he would say instead.[95]

Elie Faure understands this aspect of Soutine's temperament, his egotism, very well. He sensed the metamorphosis of the maltreated child into the bitter adult, who retained a child's hold on the one dependable straw of his life, his painting. He sensed Soutine's frantic inability to distinguish between interior and exterior restraint and feels that his excesses of cruelty and unfeeling are the result of this undifferentiated fear of restraint, not a consequence of evil.[96] Waldemar George

goes as far as to say that Soutine was a "saint of painting," because he attempted to expiate his limitations through it.[97] Jack Thorkov simply equates Soutine to "the bohemian who rejects membership in any class, especially in the capacity of a servant. He represents the attitude that society is well served when it serves art."[98]

Rouault in his own way is as untamed as Soutine, but his motivation arises not out of Ismaelism or egotism but from his own nature.

> ...he accumulates within himself, in the inexpressible regions of the heart, impalpable treasures of dream and of nostalgia, of suffering and azure, which the contact with others bruises and oppresses. He ceases to suffer violence only when he finds himself alone before the work to be created, or when he amuses and instructs his children.[99]

He is not compelled to conform in any area except his life. His painting is free and unmenaced, and its discipline is interior and peculiar to himself. Soutine resembles him in the latter, but for the rest, for the freedom and right to paint, he felt he must grapple with life.

Actually, Rouault seems to have been naive about the elements of brutal revelation and bitter fact in his work and to have conceived of it in terms of color and form.[100] Georges Charensol says that Rouault considers his academic work under Moreau far superior to his later work.[101] During the violence of his Fauve period Rouault is alleged to have said, "It is terrible that which I do,"[102] and the vigorous life his creations led after he had them down shocked him.[103] He always felt that he was a "prisoner of shadows until my death."[104] Painting was for Rouault "only a means as any other to forget life."[105] The timidity of his personality

perhaps explains his personal preference for his academic work, but his individuality only can explain the painting thereafter and its desire to express the truth of life as he saw it. From the phantoms and shadows born of the interaction between the two he externalized symbols that were an essential, aesthetic expression of his whole self. The result was that he decided that there was beauty in everything from the sheen of hose on a prostitute's leg to the red robe of a dishonest judge.

Notwithstanding Rouault's penetration into the darknesses in the heart of man, he was genuinely compassionate. Man exasperated him, but

> His most violent exasperations against the bourgeoisie and against our social order are thus like the disappointments of a soul in love with an interior order that it wants too avidly to meet in the streets, in the tribunals, and in the subway.[106]

He eventually learned that "human greatness is the negation of what we generally think of as great and admirable."[107] Out of necessity and experience he found he must say,

> I am the silent friend of those who toil in the empty furrows, I am the ivy of eternal misery which attaches itself to the leporous wall behind which rebel humanity hides its vices and its virtues.[108]

However compassionate he was, Rouault was not stupid about man. He is even quite humorously astute, although his real concern is the mystical future of man. For instance, he teases the modern cult of intelligence, when he says, "In order to have a taste for enriching the mind, it is perhaps not necessary to be a graduate or have a degree or

to be a mandarin with mother-of-pearl buttons."[109] The twentieth century has little in common with a mystic like himself, and so Rouault dismisses it as a "cerebral Morphinomania."[110] Forms, schools, degrees, and rules Rouault has very little use for, only the strength and eventual wisdom promised by his own interior promptings. This independence, plus his loathing of pain, makes it difficult for him to accept critics in his own field of art, because

> The desert is not so hostile or so arid as the heart of certain men....The brushes of thorns do not tear the tender flesh as much as the prickly and stinging remarks of idlers whose language is as the venom of a viper...the bee is laborious, but the flowers that they spoil are sometimes poisoned.[111]

Chaim Soutine had none of the profundity and depth of feeling of Rouault. His power and vision sprang wholly from the obsessive quality of his emotions and his intense projection of them. Those tragic elements he did feel deeply were so basic that they were almost primitive, the original tragedies of man's existence and, especially, of his own:

> ...an immense love of "all things great and small"; he cannot endure the incommunicability of beings... and how he suffers by it!...nor immobility: the unresponsiveness of death; and when he directs his attention to decaying flesh, it is to discover in it germs of renewal, resurrection.
>
> Awareness of his imperfection and a sense of rankling frustration lead him to hark back, dissatisfied, to the same themes again and again....Yet in that hopeless quest of a fusion, never achieved in art, between the living thing and the lifeless matter art employs, Soutine perhaps comes nearest of all artists to a solution.[112]

A primitive and a mystic, Soutine is penned up by his own hypersensitive responses, whose only possible expression was through his sensibility to light, color, and atmosphere and in an exacting standard for his work.

Secure in the knowledge of his one potency, he could say, quite simply, "I would have stopped it had I not succeeded. I might have become a boxer..."[113] In everything else Soutine was incorrigibly naive and limited. He, for instance, believed that today's social limitation was grand, because "it presented magnificent opportunities for everyone."[114]

His hypersensitivity eventually destroyed him. Having lived in high-key all his life, the war and world-wide pain aggravated his already poor health and debilitated nervous system. One day in the summer of 1943 he sickened and was rushed to Paris by a friend. He died a few hours after a major operation for perforated intestines and was buried in Montparnasse Cemetery.[115]

FOOTNOTES

[1] Wallace Fowlie, Jacob's Night (New York: Sheed & Ward, 1947), p. 29.

[2] Monroe Wheeler, The Prints of Georges Rouault (New York: The Museum of Modern Art, 1938), p. 2.

[3] Monroe Wheeler, Soutine (New York: The Museum of Modern Art, 1950), p. 32.

[4] James Thrall Soby, Georges Rouault: Painting & Prints (New York: The Museum of Modern Art, 1947), p. 5.

[5] James Thrall Soby, Contemporary Painters (New York: The Museum of Modern Art, 1948), p. 94.

[6] Bernard Dorival, Le Fauvisme et le Cubisme, 1905-1911 (Vol II of Les Étapes de la Peinture Française Contemporaine. 3 vols.; Paris: Librairie Gallimard, 1944), p. 56.

[7] Maurice Raynal, Modern Painting, trans. Stuart Gilbert (Geneva: Albert Skira, 1956), p. 267.

[8] Lionello Venturi, Georges Rouault (Paris, Albert Skira, 1948), p. 15.

[9] Raynal, loc. cit.

[10] Georges Charensol, Georges Rouault: L'Homme et L'Ouevre (Paris: Éditions des Quatre Chemins, 1926), p. 18.

[11] Soby, Georges Rouault: Painting & Prints, p. 35.

[12] Ibid., pp. 5-6.

13 Charensol, loc. cit.

14 Soby, Contemporary Painters, p. 94-5.

15 Raynal, loc. cit.

16 Venturi, loc. cit.

17 Soby, Contemporary Painters, p. 94-5.

18 Charensol, loc. cit.

19 The Story of the Jewish People (Jewish Information Series. New York: National Jewish Welfare Board, N.D.), pp. 57-67.

20 Maurice Raynal et al., Matisse, Munch, Rouault, trans. Stuart Gilbert (Vol II of History of Modern Painting. 3 vols.; Geneva: Albert Skira, 1950), p. 124.

21 Wheeler, Soutine, p. 32.

22 Raymond Cogniat, Histoire de la Peinture (Paris: Fernand Nathan, 1955), II, p. 268.

23 Wheeler, Soutine, p. 32.

24 Ibid.

25 Ibid.

26 Soby, Contemporary Painters, p. 94.

27 Ibid.

28 Wheeler, Soutine, p. 32.

29 Soby, Contemporary Painters, p. 94.

30 Karl Schwarz, Jewish Artists of the 19th and 20th Centuries (New York: The Philosophical Library, 1949), pp. 188-9.

31 Soby, Contemporary Painters, p. 94.

32 Wheeler, Soutine, pp. 32-3.

33 Soby, Contemporary Painters, p. 94.

34 Wheeler, Soutine, p. 32-3.

35 Soby, Contemporary Painters, pp. 94-5.

36 Schwarz, op. cit., pp. 189-192.

37 Soby, Georges Rouault: Painting & Prints, p. 35.

38 Ibid., p. 8.

39 Cogniat, op. cit., p. 248.

40 Dorival, op. cit., p. 42.

41 Venturi, op. cit., p. 18.

42 Charensol, op. cit., p. 21.

43 Ibid.

44
Raynal, Modern Painting, p. 221.

45
Wheeler, Soutine, p. 33.

46
Raynal, Modern Painting, p. 160.

47
Wheeler, Soutine, p. 33.

48
Ibid., pp. 38-9.

49
Ibid., p. 39.

50
Wheeler, The Prints of Georges Rouault, p. 4.

51
Ibid.

52
Venturi, op. cit., p. 33.

53
Soby, Georges Rouault: Painting & Prints, pp. 13-4.

54
Ibid., citing Georges Rouault, "Gustave Moreau: Á Propos de Son Centenaire," Le Correspondant, April 10, 1926, p. 142.

55
Fowlie, op. cit., pp. 33-5.

56
Soby, Georges Rouault: Painting & Prints, p. 10.

57
Ibid.

58
Venturi, op. cit., pp. 22,25.

59
Soby, Georges Rouault: Painting & Prints, p. 11.

[60] Ibid., pp. 11-12.

[61] Ibid., citing We Have Been Friends Together, p. 158.

[62] Ibid., p. 28.

[63] Ibid., pp. 21-2.

[64] Ibid., p. 34.

[65] Charensol, op. cit., p. 30.

[66] Jacques Maritain, Art and Poetry, trans. E. de P. Matthews (New York: The Philosophical Library, 1943), p. 22.

[67] Georges Rouault (Boston: The Institute of Modern Art, 1940), pp. 11-13.

[68] Ibid.

[69] Ibid., p. 12.

[70] Ibid.

[71] Ibid.

[72] "Life Begins at Fifty," Time Magazine, 49:59, March 3, 1947.

[73] Raissa Maritain, "Remembering A Friendship," Art News, 44:17, April 15, 1945.

[74] Ibid.

[75] Ibid.

76 Ibid.

77 Ibid.

78 Wheeler, Soutine, p. 33.

79 Ibid., pp. 33-5.

80 Elie Faure, Soutine (Paris: Les Éditions Crès & Cie., 1929), p. 8.

81 Wheeler, Soutine, p. 37.

82 Ibid.

83 Alfred Werner, "Soutine: Affinity for an Alien World," Art Digest, 28:17, November 15, 1953.

84 Wheeler, Soutine, pp. 105-6.

85 Maurice Raynal, Modern French Painters, trans. Ralph Roeder (London: Duckworth, 1929), p. 151.

86 Schwarz, op. cit., pp. 1-13.

87 Wheeler, Soutine, pp. 35-7.

88 Soby, Georges Rouault: Painting & Prints, p. 14.

89 Edward Alden Jewell, Georges Rouault (New York: The Hyperion Press, 1947), p. 9.

90 Robert John Goldwater and Marco Treves (eds.), Artists on Art (XIV-XX) (New York: Pantheon Books, 1945), p. 415.

91 Wheeler, Soutine, p. 37.

92 Ibid., pp. 39-40.

93 Ibid., p. 38.

94 Ibid., pp. 37-8.

95 Ibid., p. 42.

96 Faure, op. cit., pp. 7-8.

97 Ibid., p. 11.

98 Jack Tworkov, "The Wandering Soutine," Art News, 49:33, November, 1950.

99 Jacques Maritain, op. cit., p. 23.

100 Charensol, op. cit., p. 31.

101 Ibid., p. 31.

102 Fowlie, op. cit., p. 38.

103 Ibid.

104 Soby, Georges Rouault: Painting & Prints, p. 28.

105 Fowlie, op. cit., p. 47.

106 Jacques Maritain, op. cit., p. 24.

107
Wheeler, The Prints of Georges Rouault, p. 6.

108
Charensol, op. cit., pp. 1-2.

109
Soby, Georges Rouault: Painting & Prints, p. 35.

110
Ibid., p. 14.

111
Charensol, op. cit., p. 25.

112
Raynal, Matisse, Munch, Rouault, p. 126.

113
Wheeler, Soutine, p. 106.

114
Ibid.

115
Ibid., p. 111.

CHAPTER III

THEIR BEGINNINGS AS PAINTERS

Georges Rouault and Chaim Soutine have been analyzed at some length with respect to their heritage and temperament. Their strengths and weaknesses have been indicated and their respective approaches to life and painting described. A final element to a painter's make-up is his style, that special vantage point from which only he sees the world, that technical framework with which he erects his personal vision. It is innate only in the sense of talent and a propensity for a certain type of expression. For the rest, it is bits and pieces derived through study of other modes or simply absorbed through experience and practice. Nearly all painters undergo a period of search for their own style, an apprenticeship to self or a school. Eventually, both Rouault and Soutine learned that the most valid teacher was within them, but not until they had absorbed all they could from schools and academies.

I. EARLY TRAINING

Rouault was accustomed and Soutine determined to paint from their earliest memories, yet neither seems to have been precocious. The work of their childhood is sparse and in it is probably found only what is usual in immature works. What was established in their childhood was their preference for portraits, witnessed by Soutine's drawings

of the rabbi and the village idiot and by Rouault's scribblings on the tiles and floor of his grandfather's apartment. Most of their young manhood was spent in excursions into other schools and modes. Not illogically, both men ended up at the mecca for the artists, the École des Beaux Arts in Paris, Rouault from 1891 to 1895 and Soutine from 1913 to 1915.[1]

About 1909 Soutine and Michel Kikoine left Smilovitchi for Minsk nearby. There they met a Mr. Krueger, apparently a German, who the writer suspects was something of a fraud inasmuch as he promised them fame and fortune after a three-months course.[2] Little more is available about the ubiquitous Mr. Krueger and his course, but the writer has a strong feeling that Soutine and his 25 rubles were long parted by the end of the three months due to the machinations of Mr. Krueger.

Soutine and Kikoine apparently part company during the next year or so, not to meet again until Soutine reaches Paris in 1913.[3] By the end of the year Soutine had gone to Vilna in search of better teaching. There he attempted to enroll in the School of Fine Arts but was unable to pass the examinations due to his faulty background. With the aid of one of the teachers he finally passed them and spent several years of academic instruction.[4] With his perennial good fortune in friends Soutine met a friendly doctor, who gave him enough money to get along in Vilna and, finally, to go to Paris.[5] Without this aid Soutine might never have succeeded in securing even the minimum instruction necessary to acquaint a painter with his craft. As it was,

however, he arrived in Paris after the interim in Vilna and entered Cormon's class at the École des Beaux Arts in 1913, where Van Gogh and Toulouse-Lautrec had studied before him.[6] All his instruction to this time was in the gloomy and minute manner then current in the academies. The writer doubts that any of this work would be recognizable as Soutine's, since his later development lay in qualities antithetical to the academic manner, particularly as regards his violent color and composition.

By 1915 Soutine had decided that he had sucked the academic tradition dry and left the École. Setting himself up in a studio at the Cité Falguiere on the Left Bank, he proceeded to grope out his artistic destiny alone and without funds.[7] "The Artist's Studio, Cité Falguiere,"[8] contains an academic residue in its drawing and perspective and some hesitancy, but the whole effect is of an original interpretation of a run-down shop-studio with a pedestrian in front and a Paris sky above.[9]

Rouault's early training was similarly in the academic manner. After his father withdrew him from the Protestant school he apprenticed him to a stained-glass designer and restorer, called Hirsch, about 1885, where he remained until 1891. Hirsch possessed an enviable reputation in his field and was commissioned to create the windows of Saint-Severin during Rouault's apprenticeship.[10] Rouault worked very hard and diligently, according to the almost medieval routine demanded of him by Hirsch. Generally, he worked a full twelve hours a day[11] for about 50 centimes a week.[12] Of this time he took an hour for lunch, most of which

he spent looking at old stained-glass.[13] After another hour for supper he attended the École Nationale des Arts Décoratifs, where he studied from the antique and the nude.[14] One nude study of 1890[15] won him a sixth-place medal[16] and plainly shows his purely academic style in its accuracy, brown tone, and lack of personal interpretation.[17]

There has been much argument about the influence of Rouault's apprenticeship on his later style. James Thrall Soby feels that there are certainly parallels between his mature work and stained-glass in such elements as the intense colors, the massive contours, and Gothic influence, i.e., the frontality, the awkwardly bent necks of his figures, and the composition based on the arch. However, these characteristics are alleged to be found in Moreau and in Ingres, so the attributions are mixed and indefinite.[18] Lionello Venturi believes that Rouault took only the spirit of stained-glass for his own, that differences of purpose and technique intervene. In stained-glass the leading divides the colors as a matter of construction, where Rouault's use of leading-like contours sets off his color areas for aesthetic purposes.[19] Alfred Frankfurter further states that the leading of stained-glass is purely functional and sometimes weakens the composition of the window rather than augments it as Rouault's contours do.[20] Rouault himself is rather casual about such comments:

> I have been told before that my painting reminded people of stained glass. That's probably because of my original trade....My work consisted of supervising the firing, and sorting the little pieces of glass that fell out of the windows they brought us to repair. This latter task inspired me with an enduring passion for old stained glass.[21]

After refusing a raise in pay from Hirsch,[22] Rouault enrolled in

the École des Beaux Arts in 1891 and was fortunate enough to be placed in Moreau's studio. If Gustave Moreau was remarkable as a man, he was even more remarkable as a teacher, especially in the academy. When the other teachers set their students to work copying casts and drawing formally from life and the old masters, Moreau would send his students into the boulevards and byways as well.[23] Where the former demanded murky tonalities from their students, Moreau loved color.[24] Where the other masters lauded imitation of reality, Moreau cultivated his students' ability for individual expression. He said,

> What does nature in itself matter! It merely affords the artist a reason for expressing himself....Art is the passionate search for the expression in plastic form alone, of emotion.[25]

The strongest bond between Moreau and Rouault, their "beau ideal"[26] of a a religious art, has already been discussed. Moreau also invoked in Rouault his passion of this period, Rembrandt. He was so fond of him, in fact, that Moreau warned him of the danger of imitation. Rouault replied simply, "I would rather be enslaved all my life by Rembrandt than get myself up in the fashion of the day which does not suit me at all."[27] Already Rouault had begun his search for an expression of his own, never dreaming that it would lead him, not only far beyond the stereotyped manner of the academy but far beyond even Moreau's "beau ideal."

"The Ordeal of Samson" of 1893,[28] which Rouault entered into the contest for the Prix de Rome,[29] is an example of his facility in the academic style and of the influence of Rembrandt's mastery of chairoscuro. It is so skillful, in fact, that it is remarkable that

Rouault ever left the academic manner. The only indication of his later style lies in the expressionistic handling of expression and gesture:

> ...the expressionism is already in evidence even in the realism; the skin taut over the muscles and the eyeless sockets a foretelling of the cavernous holes in the blanched skulls of his piteous death-head clowns of later years.[30]

Edward Alden Jewell and the writer agree that these academic works are valuable only in so far as they indicate Rouault's inclination toward religious subject matter and in their technical command. In his development as a whole they act only as a foil for the vitrolic human themes to follow during his crisis period.[31]

When Rouault's picture of Samson did not win the Prix de Rome, he was discouraged and disappointed. Moreau, sensing that Rouault had fulfilled himself in the Academy, suggested he leave and develop in his own way, which he did.[32] His introspection deepened, his gaze turned inward and away from all prior influences. He covered tablets with mirror drawings of his own nose and mouth and with self-portraits,[33] in an effort to ferret out the intangible he sought. The habit he began in Moreau's atelier of sketching from everyday life he continued by drawing the workmen of the wharves of Paris and the Seine.[34]

Then came the death of Moreau, the departure of Rouault's family for Algeria, and a lonely period of self-evaluation and self-direction, which Rouault's timid personality feared. Maurice Raynal feels that, ultimately, Moreau's death was fortunate for Rouault artistically. Without it Raynal thinks Rouault might have remained faithful, not to Moreau's own wishes for Rouault but to Moreau himself, out of his love

and loyalty. As it was, this event, together with his illness upon the return of his family, permanently deepened his inner life and directly stimulated his break with the academic style.[35]

II. EXPERIMENT

Having cut their ties with the past, Rouault and Soutine began in earnest to seek the technical means to externalize their first interior glimpse of their personal vision. Rouault had no choice in the period of exile from self, family, and friends after the death of Moreau but to begin anew. Nor did Soutine during his lonely and poverty-striken year at the Cité Falguiere, when he burrowed desperately into himself for himself. A final stimulus was given their searching by their mutual conviction of the futility of exterior masters, which their academic training, as well as other factors, had taught them.

Rouault had a faculty of extracting only what he needed from those who inspired him, especially after Moreau's death had amputated his tendency to identify with the sources of his inspiration. Leon Bloy and his paterfamilius, Ernest Hello, both devout Catholic writers, gave Rouault's inner vision its final focus with their belief that art is spiritual in purpose, a view which they held in common with Moreau. Bloy and Hello believed that

> Art is one of the forces which have corrupted the imagination, because art has said that evil was beautiful. Art must be one of the forces which will cure the imagination; it must say that evil is ugly.[36]

That Rouault's prostitutes and sorrowing clowns were considered ugly by

Bloy only points up the latter's insularity. It is the fault of Bloy's vision, not Rouault's, that he could not understand that reality cannot be presented in the moral guise of "evil", only in its natural guise of truth. If Rouault feared weakening, he had only to remember his own words when he spoke of J. L. Forain and truth:

> Then art was for me the Promised Land (and until death it will always be). Forain, with a black and white drawing, aroused in the child I was then, a gleam, an inward perception of a rare thing...which, after the chore of 'drawing well' in my evening class, gave me hope...I lacked means of expression; I was ignorant; but I had a secret instinct which told me that here was a living source....[37]

Against the force of Rouault's inner perception no influence could stand for long.

Rouault was, therefore, only superficially torn between the opposing influences of Bloy and later Huysmans. What he needed, without really knowing it, were new forms to match his inner vision.

> ...his starting point was really quite banal, though he was probably in a phase of extreme receptivity when a series of experiences came his way: glimpses of the prostitutes awaiting custom behind the half-opened doors in the rue Colbert at Versailles; of a Paris police court which a lawyer friend persuaded him to visit; of a sick friend; of a dreary suburban landscape studded with factories; of the performances of circus clowns and acrobats...all these impressions stamped themselves indelibly on his memory, became fraught with significance, with implications and with sinister suggestions. And he realized that the only way of exorcising these powers of evil, was, through his art, to confer on them a new, external existence, besides which the reality seemed pale.[38]

His new subjects, clowns, prostitutes, pitchmen, and lawyers, were to become constants in his inner life, continually in the process of

exorcism and refinement. In them he found his vantage point in which he affirmed his faith by affirming the monstrous evils and sorrows of the world that denied it, by conferring on them "a new, external existence, besides which the reality seemed pale."

To his new focus and subject matter he added a new technique, purged of the somber tonalities of his academic work and the blue tones of his 1898-1902 landscapes.[39] Rouault used the elements of painting to their maximum psychological intensity, employing color, space, mass, and composition in combinations that arose from his feelings, not his intellect. His colors, in particular, augment this dramatic intention: stained-glass blue and black, reds, roses, and greens, pure and expressive; and he employed watercolor, oil, pastel, and gouache singly and combined to heighten his effects. Responding intuitively to his subject matter, the figures were slashed onto the surface in whips and dribbles of black, carrying the full measure of Rouault's protest and compassion. The atmosphere around the figures is clouded with the calligraphic line, and there is no conventional three-dimensional space. The only light radiates from the ground itself. At times the preliminary sketches and the final drawing are left untouched[40] to create the effect of hallucinatory impressions. "The Sirens"[41] of 1906 is in this technique and its effect James Thrall Soby describes well: "They stand, monumental in accusation, like figures of nightmare remorse."[42] Some of this effect, stylistically, is due to the influence of the flat calligraphy of Japanese prints,[43] but the rest is Rouault's. A "Christ Flagelle"[44] shows the expressiveness of this calligraphic ferocity and Rouault's

subordination of all elements to expression. Edward Alden Jewell has described the mood of this period at its climax around 1906:

> That prior dark, redolent of terror, lust, and shame, came to confess light its conqueror. The smears of mud, the angry slashing line, the tortured dusks of paint incarnadined with challenge and stained, we may surmise, with the brine of pity, yielded at length to a mood of gentler reconciliation. Flame endures, but it is clear now, sweet and radiant, no longer the flame that scorches, sears, and consumes. If we conceive of his earlier (1903) quest as a crucible, we note that it has cooled, its labor ended, the alchemy accomplished.[45]

For simplicity's sake the writer will hereafter designate the work of this period as Fauve, as do most of the critics. Rouault, however, never joined the Fauve or any other school, although he exhibited with the former in the 1905 Salon d'Automne with eight oils and thirty-two watercolors, as well as in several other Salons with them.[46] Rouault differs from the Fauves in his psychological intensity, his essentially nondecorative purpose, and the predominance of black in his work.[47] Only in his freedom of expression does Rouault resemble the Fauves. He has, in fact, criticized the Fauves for their complexity, which opposes his own simplicity. "You can be poor with a thousand and one tones and a wonderful keyboard, and rich with just a few if you but know how to sing.[48]

Rouault is said to have been influenced during this period by Toulouse-Lautrec, Daumier, and Goya. If he was, however, it is only in a generic fashion. Lautrec was sarcastic and a little vicious in his renditions of prostitutes; where Rouault may have scorched them, but he did it with pity and compassion.[49] Daumier painted many of the same plebeian scenes, but his mood is more olympian and romantic than

Rouault's.[50] Actually, Rouault is closer in spirit to Goya than he is to Lautrec or Daumier. Like Goya, he suffused his ground with line and shadow, distorted his form according to his deepest response to the ugliness of truth, and lacerated humanity with his pity for it. Rouault differs from Goya mostly in his universality and relative indifference to specific social problems, which the latter exacerbated with considerable bitterness.

Cezanne is also alleged to have influenced Rouault at this time, but the writer feels that the influence, if any, is slight. Both exploited the transparency of the watercolor medium beautifully, colored their shadows, and combined odd colors like blue and orange.[51] However, their differences were more numerous than their similarities, because Cezanne's approach was predominantly intellectual and opposed to Rouault's emotional and subjective one. Although slight, Cezanne's influence on Rouault is not unusual. The former's position as the father of modern painting has caused him to influence most of the modern school, those like him as well as those who are totally dissimilar in aim and approach.

After his lonely search at the Cité Falguiere Soutine went to La Ruche, where he entered the main stream of modern painting. He was inundated with the influences of Van Gogh, Bonnard, Modigliani, Schmidt-Rottluff, Nolde, Kokoschka, Ensor, and the Fauves. He even felt an affinity for the older masters, such as Tintoretto and El Greco.[52] To this potential overwhelming of his originality Soutine reacted much as Rouault might have done, by sifting them through and

by assimilating only that essence or struck-cord he could use.

It was to Van Gogh that Soutine owed the most, for Van Gogh expressed himself with a similar intuition and intensity. Soutine was less disciplined than Van Gogh, technically and compositionally. Soutine created each brushstroke without any particular uniformity, where Van Gogh laid his on in a more regular and consecutive fashion. Both painted, however, with rhythm and vigor. Soutine held the forms and masses of his composition together with the slimmest of subjective threads, while Van Gogh sought a solider unity in his composition.[53] Both men were addicted, however, to thick and sumptuous paint and brilliant color.[54] Thomas Hess believes that, essentially, Soutine and Van Gogh were much alike and that Soutine might have made Van Gogh's discoveries had he preceeded him in time.[55] There may be an element of truth in this view, because Soutine did not like Van Gogh, possibly because of their very similarity.

From Bonnard Soutine took an extreme responsiveness to multitoned color and an emphasis on it rather than line.[56] Schmidt-Rottluff apparently influenced some of Soutine's landscapes in their vivacity during this period.[57] Alfred Barnes, one of Soutine's collectors and a specialist in his work, believes that Soutine resembles Cezanne in his juxtaposed color areas, which he uses to model his form but differs from him in his massiveness, rougher method of handling paint, and a composition that is less three-dimensional.[58] Patrick Heron indicates an influence of Modigliani in Soutine's portraits in this and other periods, particularly in the obsessive stylization of people into types, expression of self

rather than the personality of the sitter through this type, and the use of frontal, rigid figures.[59] The writer agrees with Heron and with Barnes' opinion that these effects may also be due to the influence of African Negro sculpture, although through the medium of Modigliani. Soutine, too, has a tendency to sculpture rather than paint his mass.[60]

Two final influences on Soutine are Tintoretto and El Greco. Something of Tintoretto's Mannerist drama can be seen in Soutine's use of dramatic line and color.[61] Monroe Wheeler attributes to El Greco the curious snake-like quality of certain of Soutine's lines and forms and a tendency in his composition to heave to the right,[62] particularly in the Ceret period to follow. Of all these influences at this period Van Gogh's, Bonnard's, and Modigliani's are in the writer's opinion the most important and lasting. Even they, however, are continually in a state of absorption, re-absorption, and individualization in his painting, a reflection of Soutine's perpetual effort to maintain himself against all corruption and tampering with his internal vision.

At La Ruche his subject matter was placid, consisting principally of still lifes with soup tureens, vases, chairs, fish, fowls, and flowers, together with some landscapes and city scenes.[63] His palette, on the other hand, began to gain in intensity and to compose itself into his famous spectrum of white, yellow, red, and emarald-green.[64] His technique and his brushstrokes are strong yet varied and contain a vigor prophetic of his later Ceret style. There are, nevertheless, certain elements of immaturity and inexperience in both his style and his technique. He sometimes manipulates his paint until it loses its brilliance, and his

composition lacks control. His modelling is occasionally ambiguous, because he thought in terms of color and conventional modelling at the same time.[65]

A self-portrait of 1917[66] is beautifully rendered in yellow and blue. His technique is strong and vibrant, and his portrayal of himself as an aware, somewhat sullen young man is complete. The slightly Oriental mood he gave to the model, in this case himself, which is a signature of his later portraits, is already defined. Most of the exterior influences, even the prominent one of Van Gogh, are well on the way to complete synthesis and creation of his mature style. A view of Montmartre,[67] done in oil about 1919, shows his first use of emerald-green[68] and his dynamic interpretation of landscape. Another painting, "Red Gladioli"[69] of 1919 also, contrasts vivid red flowers with a yellow vase against a luminous taupe backdrop. Monroe Wheeler feels that this picture is prophetic of Soutine's next period in his use of red:

> ...play of thick but sinuous stems and flaring red blossoms. It may not have been so much the true forms of the leaves and petals which appealed to him as the blood-redness, fire-redness, which he rendered like little licking flames.[70]

Still another picture, of a woman lying on a turbulent landscape, foretold his "white" series of later years.[71] Although these pictures give vivid glimpses of his mature style, Soutine is too obviously and copiously under the influence of other masters. The period of purging and near-anarchy of Ceret must occur, before Soutine's individuality is able to win free of these influences.

FOOTNOTES

1 All dates on Soutine derive from Soutine by Monroe Wheeler. All dates on Rouault are taken from Georges Rouault: Painting & Prints by James Thrall Soby. Unless otherwise noted, this applies to the chapters following.

2 Monroe Wheeler, Soutine (New York: The Museum of Modern Art, 1950), p. 33.

3 Ibid.

4 Ibid.

5 Ibid.

6 Ibid.

7 Ibid., pp. 32-3.

8 Ibid., p. 32. The illustration of "The Artist's Studio, Cité Falguiere" is listed on the same page. It is in oil on canvas, 25½" X 19½", and belongs to a private collection in New York.

9 Ibid.

10 Wallace Fowlie, Jacob's Night (New York: Sheed & Ward, 1947) pp. 29-30.

11 Georges Charensol, Georges Rouault: L'Homme et L'Ouevre (Paris: Éditions des Quatre Chemins, 1926), p. 19.

12 Monroe Wheeler, The Prints of Georges Rouault (New York: The Museum of Modern Art, 1938), p. 2.

13 Charensol, loc. cit.

14 Ibid.

15 James Thrall Soby, Georges Rouault: Painting & Prints (New York: The Museum of Modern Art, 1947), p. 7. The illustration of the nude study is listed on the same page. It is in oil on canvas, dimensions not stated, and is in the collection of the artist.

16 Lionello Venturi, Georges Rouault (Paris: Albert Skira, 1948), p. 16.

17 Soby, loc. cit.

18 Ibid., pp. 6-8.

19 Venturi, op. cit., pp. 15-6.

20 Alfred M. Frankfurter, "The Full Stature of Rouault," Art News, 39:9, November 9, 1940.

21 Soby, op. cit., p. 6, citing Recollections of a Picture Dealer, pp. 213-4.

22 Wheeler, The Prints of Georges Rouault, p. 3.

23 Sam Hunter, Modern French Painting: 1855-1956 (New York: Dell Publishing Company, Inc., 1956), p. 162.

24 René Huyge, French Painting: The Contemporaries, trans. Paul C. Blum (New York: French & European Publications, Inc., 1939), p. 21.

25 Ibid.

26 Venturi, op. cit., p. 17.

p. 16.

27
Soby, op. cit., p. 8, citing Souvenirs Intimes, p. 34.

28
Ibid. The illustration of "The Ordeal of Samson" is listed on page 37. It is in oil on canvas, 57 3/4" x 44 7/8", and belongs to the collection of Mr. and Mrs. Maurice Sterne.

29
Ibid.

30
"Man's Inhumanity to Man," Magazine of Art, 34:86, February, 1941, citing Duncan Phillips in gallery bulletin.

31
Edward Alden Jewell, Georges Rouault (New York: The Hyperion Press, 1947), p. 9.

32
Soby, op. cit., p. 9.

33
Ibid., pp. 8-9.

34
Charensol, op. cit., p. 23.

35
Maurice Raynal et al., Matisse, Munch, Rouault, trans. Stuart Gilbert et al.(Vol. II of History of Modern Painting. 3 vols.; Geneva: Albert Skira, 1950), p. 105.

36
Soby, op. cit., p. 10, citing L'Homme, p. 19.

37
Ibid., pp. 9-10, citing Georges Rouault, p. 15.

38
Raynal, op. cit., p. 111.

39
Soby, op. cit., p. 12.

40
Ibid., p. 15.

page 37. collection of

41 Ibid., pp. 15-16. The illustration of "The Sirens" is on page 15. It is in gouache, 28" X 22¼", and belongs to the collection of R. Sturgis Ingersoll.

42 Ibid., p. 16.

43 Ibid.

44 Ibid., p. 15. The illustration of "Christ Flagelle" is on the same page. It is in oil on canvas, dimensions not stated, and belongs to the Chrysler collection.

45 Jewell, op. cit., p. 9-10.

46 Soby, op. cit., p. 14.

47 Ibid.

48 Huyge, op. cit., p. 26.

49 Bernard Dorival, Le Fauvisme et le Cubisme, 1905-1911 (Vol. II of Les Étapes de la Peinture Française Contemporaine. 3 vols.; Paris: Librairie Gallimard, 1944), p. 59.

50 Ibid., p. 60.

51 Ibid., pp. 59-60.

52 Wheeler, Soutine, pp. 42-6.

53 Raymond Cogniat, Soutine (Paris: Éditions du Chêne, 1945), pp. 19-20.

54 Albert C. Barnes, The Art in Painting (New York: Harcourt, Brace & Company, 1928), p. 394.

55 Thomas Hess, Abstract Painting (New York: The Viking Press, 1951), p. 69.

56 Raynal, op. cit., p. XXIII.

57 James Thrall Soby, Contemporary Painters (New York: The Museum of Modern Art, 1948), pp. 95-6.

58 Barnes, loc. cit.

59 Patrick Heron, The Changing Forms of Art (London: Routledge & Kegan Paul, 1955), pp. 146-7.

60 Barnes, op. cit., p. 374.

61 Ibid., p. 394.

62 Wheeler, Soutine, pp. 46-8.

63 Ibid., p. 46.

64 Ibid.

65 Clement Greenberg, "Chaim Soutine," Partisan Review, 18:84, January-February, 1951.

66 Wheeler, Soutine, p. 33. The illustration of the self-portrait is on page 34. It is in oil on canvas, 18" X 21¼", and belongs to the collection of Henry Pearlman, New York.

67 Ibid., p. 46. The illustration of the Montmartre scene is on page 41. It is in oil on canvas, 25¼" X 32", and belongs to the William E. Campbell collection, Mobile, Alabama.

68 Ibid.

69 Ibid. The illustration for "Red Gladioli" is on page 13. It is in oil on canvas, 21½" X 18", and belongs to the collection of Mr. & Mrs. Harry Lewis Winston, Birmingham, Michigan.

70 Ibid.

71 Ibid. The illustration of "Reclining Woman" is on page 40. It is in oil on canvas, 23¼" X 36½", and belongs to a private collection in New York.

CHAPTER IV

THE MIDDLE YEARS

Soutine's middle period is not unlike the crisis time of Rouault's first period in its detonation of dormant interior forces. However, since it constitutes an almost separate style in itself, the writer has decided to compare it to Rouault's middle period. Soutine differs from Rouault in his lack of a continuous development, in his early years at least. For the most part Soutine's early progress was intuitive and shows none of the steady maturation of Rouault's development as a painter. Only in the last period of Soutine's life did he follow a consistent development resembling Rouault's.

I. SEARCH'S END

With the work of their middle years Rouault and Soutine not only turned their backs irrevocably on their antecedents but also ended their respective searches for original expression. By the year 1917 for Rouault and 1922 for Soutine both had formulated a style that approximated their interior vision. They had, once and for all, consolidated the revolt of their experimental periods and settled down to fulfil the nuances of their vision of the world.

Rouault during these years had a parallel development. The first parallel was, of course, the continuing but maturing strain of melancholy satire, first evinced during his crisis period. The second

was a reaction against the ultimate futility of such protest.[1] From the interaction of these two poles came Rouault's mature work in which the strong feeling of the former and the serenity of the latter were united in a way that equalized both qualities.

The antidote Rouault chose for the almost uncontrollable anguish of his crisis period was a new preoccupation with structure, resulting probably from the maturation of the influence of Cezanne and from a remembrance of Moreau's classic heritage. He gravitated to Cezannesque themes, odalisques and bathers,[2] which served both as relief and release from the grueling round of bitter truth he had just painted. This phase of his middle period is calm and serene, as formal as the period just past was emotional and full of protest. It is as if Rouault, shocked and debilitated by his own strength, sought refuge in cerebration; as if his spirit, singed by its own fury, must now be soothed with a more thoughtful approach.

In so far as his technique was concerned Rouault no longer used his brush as a bludgeon with which to smash his figures onto the canvas, albeit with compassion. Instead, Rouault rested from morality and delighted in the amoral elements of painting itself. This hedonistic attitude manifested itself not only in a more stately composition but also in a fascination with pigment[3] and in experimentation with various media. The colors are paler, thicker, and more luminous, brushed on more functionally than before.[4] Oil and pastel are superimposed for brightness,[5] and Rouault's palette is multiplied with new shades and less gloomy tones. Even his gouaches and washes are especially

translucent and sensitive.

By the beginning of 1907 Rouault's prostitutes had metamorphosed into odalisques.[6] Their faces show lines of the old dissipation and moral grief, and their bodies and poses remain slatternly; but the general effect has mellowed as Rouault mellowed. The bather scenes are even more gentle in mood and technique, completely distilled of strain and grief to become exquisitely felt but essentially formal problems in design and composition.[7] The colors in these are new and mysterious mixtures of rose and blue, blue and gray, green and blue,[8] the essences of colors sensuously and sensitively explored.

The parallel to this almost classic phase were Rouault's paintings and drawings in watercolor, crayon, oil, and pastel of his old protest themes of clowns, pitchmen, strange men and women, judges, and even pirates.[9] Even when immersed in these his most violent themes Rouault maintained his interest in structure in both his design and in his handling of paint, but only for clarifying his essentially emotional statement. Intensely psychological as always, they are rendered even more hypnotic with the luminous colors of this period, deep reds and blues, blue-whites, and red-purples.[10] His use of line is less calligraphic and more and more resembles the stained-glass leading of his apprentice days, and his composition has nearly stripped itself to the text-book simplicity of his most mature works.

James Thrall Soby considers the "Crucifixion"[11] done around 1918 as the best painting of this period. Certainly it embodies all the characteristics associated with Rouault's style of this period. The

technique, oil and gouache on paper, shows in its luster and sensitivity his remarkable handling of media. Predominent, also, is the Gothic influence, now fully absorbed and modified to Rouault's taste. The forms and figures are attenuated and angular in the medieval fashion, rigidly divided by his characteristic leading-like line in the deepest of blacks. The whole is composed with the vertical accent and frontal arrangement of a cathedral window. The brilliant melded colors augment this already stately effect.[12] In addition, it has rough, almost uncompleted air that is strangely satisfactory.[13]

Along with these persistent religious themes are the series of judges and tribunals. "Three Judges" of 1913[14] is a rich oil painting on canvas. The colors are murky browns, bright and dull blues, pure whites, and the vicious green of avarice.[15] There are three figures in this somewhat obscene trilogy: the central figure of Greed, the one to the left of Graft, and the one to the right of Blindness.[16] All symbolize the worst aspects of that injustice which extends far beyond the courts in which it originates. The composition is pyramidal, also characteristic of this period. The mood is no less impatient with humanity than in the earlier pictures; but Rouault has found that he must accept inhumanity, whether he wishes to or not, simply because it exists.

The most powerful and hallucinatory vision Rouault objectified at this time was an imaginary portrait that seems an invocation of the darkest areas of his own self, the purest id emanation. "Mr X of 1911[17] is somewhat similar to the judges above in the fused colors and in the

clarified line that no longer writhes among the figures like the original serpent. Rather, the lines have become pillars of stability for his hideous vision. Mr X's jacket is blue, his waistcoat is red and black, his collar blue and rose. His face is an apoplectic red, his upper lip and chin covered with a blue mustache and beard. The whole rests against an eerie green-black background.[18] If the combination of colors is insufficient, the ominous translucency of the oil on paper technique more than makes up for it. Rouault has said of Mr. X:

> You are too inquisitive in asking if Mr. X exists and if he has posed for me. He has posed eternally; he is reborn when you think he is dead. It is to forget Mr. X, who kept haunting my brain although I had not yet created him pictorially, that from 1897 on I painted Crucifixions, Flagellations, occasionally some pathetic clowns, prostitutes, certain types of living deadwood and various different landscapes. In painting this sort of thing...not to stir up malice or to incite class against class...I had no spiteful intentions, no particular grudge. But what do I honestly know about it, and who knows himself.[19]

Soutine's painting of this period contains few portraits, as if his warring selves preferred to fight out the battle for originality on the neutral ground of landscape. There, at least, he could be free of the mirror-effect of portraits and people with which Rouault annotated his struggle.

The period of 1919 to 1922 or so Soutine spent alone at Ceret. Unbearably stimulated by his own obsessive energy and by the tragic death of Modigliani, he created over two hundred canvases.[20] Zborowski, his agent, attested his tormented and frantic state of mind on a visit to Ceret. Soutine had sent him no pictures for a period of two years, and Zborowski, who was partially supporting his painting, was worried

about his investment. He found Soutine emaciated, having had neither the inclination nor the money to eat for over a week. Shocked, he went to the village for food and returned to find Soutine madly burning all the canvases he had stored in his cupboard.[21] Soutine, "with tragic excesses of zeal, and unreasonable degrees of dejection when the work miscarried,"[22] had reached the lowest ebb of his long search. There he had either to find what he sought or go mad.

What Soutine found was cataclysm and paroxysm. All the landscapes of this period resemble each other. Their forms and colors explode, shatter, and writhe, overlap and are superimposed one on the other throughout the picture space, which is so full and active that it is almost nonexistant. The horizon lines are high,[23] and the landscapes with their fragmented persons and houses tilt upon the spectator and smother him. Like monstrous oceans or forests swept with wind, they are united only by the merest subjective control and invisible structure. The impassable boundary between paint and obdurate matter Soutine almost, but not quite, breaches. His failure to unite the two only creates a more furious effort.

The mood of these landscapes is imbued with Soutine's own "personal sensation of terror, violence...and paint."[24] The colors he uses to augment this mood are reminiscent of the house of Usher, autumnal tones of peridot, green, jargoon brown, bloodstone, and amethyst.[25] Actually, they are embodiments of Soutine's response to the gloom and depth of the atmosphere of Ceret itself.[26] The phenomenum of Soutine has finally coincided with the phenomenum of place. This

coincidence triggered in Soutine his ultimate power, the inexhaustible conflict of his ego and his environment. He must never allow the former to become contaminated even by the latter, his subject. He therefore effaces it with the contours of his own torment, the colors of his own passionate vision.

> The landscapes of the Pyranees seem, indeed, to be shaken by some cosmic force; the architecture becomes flexible and billows like a canvas, the trees reel and stumble about, and the colors seem to have been wrested hungrily from the spectrum; his palette seemed to enter the dance of his forms, the color of one thing whirling away with the form of another.[27]

Always, his subjects were protagonists in a purely personal drama, apart from any empathy he may have felt for them.

Soutine at this period has been called an Abstract Expressionist.[28] Certainly, he was never again to be so carried away from his obsession with the object by the sheer force of his emotions. It is the power of these emotions and his rebellion that make Soutine's canvases abstract now, not any desire to become an abstract painter.

> ...What inspired him was the configuration of the external world....In exuberant celebration of the natural forms, he developed upon his canvas supernatural jewel-like pigments and arbitrary rugged textures, and carried the all-over pattern so far that we scarcely know or care what it represents. But it expresses what inspired it with a force of emotion stronger than most abstract canvases. It may be that emotions can only be strongly expressed with allusion to some view of external reality, and that no matter how far the painter departs from it, he can still convey a greater impact of emotion than in a work disconnected from specific subject matter. But in any case, for Soutine, the communication of feeling...must speak of what he has experienced, whether or not he can make this communication clear.[29]

Soutine's conflict at this period is a respelling in his own terms of a

very old conflict between creativity and reality. With Soutine it was a reflection of an even deeper conflict within him to impose his own individuality upon everything he saw, to supersede all prior ownerships, to acquire animistic, even spiritual, ownership of all the possessions he had never had and did not want in his objective life. That his titanic rebellion was foredoomed to failure was due to the fact that, just as he could not breach the gap between inanimate matter and his vision of it, he could not entirely transcend the object with his emotions. He was, in truth, a subject of matter, a son of his environment, no matter how brilliantly he was able to re-create it. This is Soutine's failure, and his tragedy, that reality cannot be transcended even by the most tenacious force of will.

Although landscapes are by far in the majority during this period, there are a few excellent and suggestive portraits. "The Man In A Green Coat" was done in oil about 1921.[30] In this, as in his later portraits, there is little characterization of a particular sitter. The latter is instead transfigured by Soutine's projected emotions into what Soutine felt him to be. Monroe Wheeler compared it to the landscapes of this period in that Soutine treats the forms of the man, his chest, arms, and clothing like massive slabs joined to each other by weight and friction. The colors, green and red for the most part, are brilliant and Van Goghish, obviously chosen emotionally and not literally.[31] In spite of the superficial resemblance of Soutine's portraits to his landscapes the portraits are far less agitated. They show, probably because they are portraits and more easily dominated, little of the conflict with

nature, immoveable and immutable, that the landscapes of the same period do.

II. RETROSPECTION

Rouault had accomplished much by the end of his middle period. Due to the agency of his experimental period from roughly 1900 to 1906 and to the death of Moreau he had consolidated his escape from the academic manner. The years between 1907 and 1917, his middle period, were spent objectifying the dimly glimpsed interior vision of his spiritual and emotional crisis. He rid his palette of academic tonalities in favor of a simple spectrum of red, green, yellow, and blue. Conventional composition went the way of conventional subject matter, both secular and religious. By 1917 he had expanded his palette to include bright yellows, roses, and pinks in addition to the original favorites.[32] The calligraphy of his experimental period had stabilized into the leading-like line. His composition had simplified into basic elements of the pyramid, the trinity, abbreviated landscapes, and single figures. Rouault's mood was calmer and less bitter, which showed in his work as greater subtlety and variety and fewer vivid contrasts of color and light and dark. The scope of his iconography, of landscapes, scarlet mansions, the theatre, the circus, and religious subjects was fixed, with the emphasis to be more and more religious as the years passed.[33] After 1914 Christ alone or in a landscape becomes a constant favorite.[34] By as early as 1911 Rouault had advanced so far that he never need fear regression into the academic, Morellian manner.[35]

As might be expected with an artist whose work outraged the conventional sensibilities of the public, the academies, and the critics, his development was copiously annotated by the latter. Roger Marx had commented on his academic "Enfant Jesus Among the Doctors" in the Salon des Champs-Elysees, 1895, by saying that it had "a rare flavor which fixed itself in the memory."[36] It was quite another story, however, with his prostitutes. After 1903 the academies said, "There was a Rouault who was a serious painter, but there is another who is a hoaxer."[37] His fierce line and black black received sly ridicule from Charles Morice of the Mercure de France in 1905: "Crépuscule may be a title: is it that of evening or that of the morning?"[38] A critic on the staff of Gil Blas, M. Louis Vauxcelles, called his picture "tableaux noirs" and his prostitutes "négresses sous un tunnel?" in 1904.[39] He even received irate letters in the mail.[40] M. Thiebault-Sisson was very nearly a majority of one, when he said that Rouault's experimental prostitutes and other protest work "had the stuff of a master."[41] The comments of Messrs. Morice and Vauxcelles are probably the genesis of Rouault's belief that critics are essentially unfeeling and even cruel. Their painful commentary was certainly not calculated to please, to instruct, or to help.

By 1910, however, the ruffled tides of opinion had settled, and his genuine worth was apparent to a few more critics. Early in Rouault's middle period Jacques Favelle, commenting on an exhibition in 1910, said,

> All this work is grave, absolutely opposed to gross caricature or to derision, and if the gripping simplicity of certain works comes sometimes as a shock, and causes

> involuntary laughter, this does not prevent these same works from proceeding in reality from the most profound, from the most severe emotion.[42]

Even M. Favelle is still somewhat apologetic, when compared to a statement of Gustave Kahn in the Mercure de France in 1912:

> Mr. Georges Rouault is one of the most curious, the most inquiet, the most ambitious of true art, the most searching, the most picturesque, the most discussed and, in the best sense of the word, the most discussable among the painters of the present hour....The artist has evolved, he no longer searches for the beautiful. He is far from it. He regards now his contemporaries with an inquiet and bitter eye. He does not love them. They say that, discouraged by never having found in life the seraphic figures which he had first sought, he revenged himself by describing the species pejoratively....It is a fertile spirit; the old man, the emú, the poet of yesteryear has awakened in him, and there will be a new manner more curious than the return of M. Rouault, to Eden, after traversing Hell.[43]

Throughout their lives similar impulses drove Rouault and Soutine toward emotional and creative freedom in spite of unfortunate conditions and belabored personalities. As a matter of fact, until their middle years their development was similar. They journeyed from academy to a search for their creative selves in solitude. At the Cité Falguiere and La Ruche, however, Soutine underwent physical trials such as Rouault never experienced with his tenure at the Moreau Museum. During those years of poverty Soutine was not above stealing bottles to sell for bread.[44] He lived in such squalor that one night, when Modigliani found it necessary to stay over-night in his studio, the latter had to strip off his clothes and the bedding and circle his bed with water to rid it of bedbugs.[45]

Soutine, having deified the hardships of childhood, deified them in manhood, made them his personal and artistic fetishes, without which

he could not function. As a result, Soutine's battles for creative freedom, especially that of Ceret, took place in a physical sphere, against his background, against poverty, and against the physical limitations of paint and of himself. Rouault's battles for an identical freedom took place in the less tangible sphere of spiritual torment for a spiritual goal that was inseparable from the artistic one. More of a primitive, Soutine could never have transcended his environment, its temptations and limitations, in the wiser manner of Rouault. He preferred, instead, to wrest himself, his art, its very technique from a hostile society and inert matter. Alfred Werner implies that Soutine is a neurotic, who needs in order to function the very torments that hinder and endanger him.[46] For this or other reasons, Soutine was not the inspired conformist that Rouault was. In this element of conformity lies the major difference between Rouault and Soutine. Although both men had a similar integrity of intent, Soutine did not possess the saving quality of abstracting his difficulties that Rouault did. Soutine had to have a tangible opponent before him to generate his power, where Rouault needed an intangible one to pursue a similar goal.

Success during the Ceret years was scant for Soutine. At the Cité Falguiere he was able to sell his work, at least some of it, because he was still painting in a fairly realistic manner.[47] In Ceret, however, his sole support was the monthly pittance that Zborowsky sent him.[48] He rarely seemed to have funds for any necessity of life except his painting. No collector bought his work until the twenties, just after his return from Ceret, when Arnold Bennet is said to have purchased one of his paintings.[49]

Soutine's opinion of his Ceret work is unfavorable and must suffice, since most of his youthful work passed without critical comment. He hated it, actually destroying all of it he had in his possession. The part of it he did not own he tried to buy back in order to burn it.[50] The writer feels, although Soutine does not say, that perhaps Soutine was very sensitive about the frenzy of his youthful work, about the unsuccessful audacity of his attempt to transform literally the exterior world after his own vision. In any event, the Ceret work stands as Soutine's last burst of anarchic ambition. From Ceret forward Soutine seems to have ascertained his quantitive limits and was fairly content to develop qualitatively into maturity.[51]

FOOTNOTES

[1] James Thrall Soby, Georges Rouault: Paintings & Prints (New York: The Museum of Modern Art, 1947), pp. 16-7.

[2] Ibid., p. 16.

[3] Ibid., pp. 16-7.

[4] Ibid.

[5] Ibid., p. 18.

[6] Ibid., p. 16.

[7] Ibid.

[8] Lionello Venturi, Georges Rouault (Paris: Albert Skira, 1948), p. 60.

[9] Soby, op. cit., p. 19.

[10] Venturi, op. cit., p. 62.

[11] Soby, op. cit., pp. 6-7. The illustration of the "Crucifixion" is listed on page 77. It is oil and gouache on paper, 41¼" X 29 5/8", and belongs to the collection of Mr. Henry P. McIlhenny.

[12] Ibid.

[13] Ibid., p. 21.

1

2

3

4

5

6

7

8

9

10

11

12

13

14 Ibid., p. 17. The illustration of "Three Judges" is listed on page 56. It is an oil and wash on paper, 14" X 22", and belongs to Mr. and Mrs. Samuel A. Marx, Chicago.

15 Venturi, op. cit., p. 69.

16 Soby, op. cit., p. 19.

17 Ibid., p. 18. The illustration of "Mr. X" is on page 61. It is an oil on paper, 30¼" X 22½", and belongs to the Albright Art Gallery, Buffalo.

18 Venturi, op. cit., p. 62.

19 Soby, op. cit., p. 19, citing a letter from Rouault to Pierre Matisse.

20 Monroe Wheeler, Soutine (New York: The Museum of Modern Art, 1950), pp. 50-2.

21 Ibid., p. 52.

22 Ibid.

23 Ibid., pp. 52, 56.

24 Thomas Hess, Abstract Painting (New York: The Viking Press, 1951), pp. 69-70.

25 Wheeler, op. cit., p. 52.

26 Ibid., p. 61.

27 Ibid., p. 50.

28
Ibid.

29
Ibid.

30
Ibid., p. 56. The illustration of "The Man In A Green Coat" is the frontispiece. It is an oil, 34 7/8" X 21 3/4", and belongs to Mr. and Mrs. Samuel A. Marx of Chicago.

31
Ibid.

32
Soby, op. cit., pp. 19-20.

33
Ibid., p. 16.

34
Bernard Dorival, Le Fauvisme et le Cubisme, 1905-1911 (Vol. II of Les Étapes de la Peinture Française Contemporaine. 3 vols.; Paris: Librairie Gallimard, 1944), p. 64.

35
Venturi, op. cit., p. 63.

36
Ibid., p. 48, citing Roger Marx, 1895.

37
Ibid., p. 33.

38
Ibid., p. 55, citing Mercure de France, 1905.

39
Ibid., p. 54, citing Gil Blas, 1904.

40
Jerome Mellquist, "Georges Rouault, Christian Painter," Commonweal, 29:233, December 23, 1938.

41
Venturi, op. cit., p. 55, citing M. Thiebault-Sisson, 1905.

42
Ibid., p. 64, citing Jacques Favelle, 1910.

43 Ibid., citing Mercure de France, 1912.

44 Wheeler, op. cit., p. 41.

45 Ibid.

46 Alfred Werner, "Soutine: Affinity for an Alien World," Art Digest, 28:18, November 15, 1953.

47 Wheeler, op. cit., p. 40-1.

48 Ibid., p. 41.

49 Ibid., p. 56.

50 Ibid., p. 88.

51 Ibid., p. 56.

CHAPTER V

MATURITY

The period of Rouault's and Soutine's maturity was a time of fulfilment and recapitulation, of finishing touches there had not been time for in their youth, and even of new growth. The flow of their creative individualities had long ago washed away the alien matter in their formal studies, just as it had propelled them through the fears of their first timid attempts at original expression. As they had matured, so their style was a finished thing, a point by point counterpart of their vision of the world. Even their technique fitted their painting hands as closely as a glove. For Rouault maturity meant the first real contentment of his life, the final death of Mr. X. For Soutine it meant a regearing of his obsessive temperament to a slower speed, a less desperate pace. Both men in their fashion attained a more or less peaceful coexistence with past devils and inadequacies to a degree that would have been impossible in their youth.

I. THE WORK

The work of Rouault's and Soutine's mature years can be divided into three comparable phases. In the first phase Rouault and Soutine created a number of series based on single or related themes. In the second both marked time. Soutine revisited the older masters he had loved in his youth and remade them in his own image, where Rouault calmly

proceeded to intensify the most characteristic elements of his art, its color and its religious passion. The last phase is composed of the paintings of the period during the Second World War, when many of their most representative masterpieces were created. As comparable as these phases may be broadly, it has never been more obvious that these men are separate individuals under the tug of distinct destinies than in the work of this period.

From 1918 through 1928 Rouault was preoccupied with series of black and white prints, instigated by his dealer, Ambroise Vollard. To all effects and purposes Rouault put his easel painting in the background, although he tried to paint a little during off-hours of the day, in the evenings, on Sundays, and during holidays.[1] In these print series his technical virtuosity is scarcely to be questioned. The writer has never seen a more subtle or more inspired control of the various tools of the print-maker's trade, black and white, burin and acid. His incredible tones, James Thrall Soby feels, resemble those of painting as much as those of printing.[2] However, the writer feels that this in no way implies an improper use of the medium of black and white, merely that Rouault's capacities were great enough to exploit in print-making what he did in painting--tone and contrast.

Misérere et Guerre was planned in two separate volumes of 100 etchings with the text to be written by André Saures. Only fifty-seven of these etchings were published officially, although a number of the rest were printed in one of the proof states.[3] It was finally published in 1948, but many years after it was completed and not in the set

originally planned.[4] With this series Rouault makes his most specific claim to being a social artist, as this series was in direct response to the First World War. Even so, the prints dealt for the most part with war in the abstract. For instance, he had a character called Death and other characters such as society women and profiteers. Several Christs, grievously lacerated with thorns or crucified, punctuated the others.[5] Miserere et Guerre is a sort of inspired reporting in abstract terms of the most ghastly experience in human life, war. It is war as it must have been seen through the ages in the eyes of enlightened and spiritualized individuals like Rouault. Although Rouault maintained his apartness from his times, even in this topical series, by his abstraction, he did not negate the responsibility of the artist to his society:

> How then would it be possible for us to be so detached in the art of painting, anxious to avoid knowing the unhappy or unlucky conditions which are made to our brethern, in a word, how could we remain indifferent to this humanity?[6]

The next series is called The Frapier Prints and is composed of subseries called respectively, "Pitreries," "Grotesques," "Plutocratie," "Saltimbanques," as well as a few portraits. These lithographs were begun between 1924 and 1927. Eighteen of them were in an exhibition catalogue in the Neumann Gallery at Munich three years later. Others eventually appeared in three Frapier books: Les Peintres-Lithographes de Manet à Matisse (1925); Maîtres et Petit-Maîtres D'Aujourd'hui (1926); and Rouault's book of reveries, Souvenirs Intimes in 1926. Still others were printed by themselves. Only "Pitreries" was issued in the original album form.[7] The subjects of these prints, grotesques,

plutocrats, circus performers, and clowns, are typical of Rouault in their intensity and distortion. The portraits, however, of Bloy, Moreau, Huysmanns, and André Saures are the best of the work and beautiful abstract studies of the individuals involved in black and white.[8]

Petite Banlieue was published by the Galerie Quatre Chemin in 1929 and consisted of one hundred sets of six lithographs each, two of which were hand-tinted by Rouault. As the title implies, they were series of scenes from suburban life and business compared to those from the country.[9] Starkly expressionistic, almost breaking the bounds of the medium, they are nevertheless beautiful landscapes, full of "wild storms, dark nights, tears of bitter mysticism in a violent, passionate sky above an indomitable earth..."[10] All this was done in an exquisite flat-pattern design.[11]

Paysages Légendaires, issued around 1929, included some fifty drawings, six lithographs, and poetry, all by Rouault. They are surprising revelations of another facet of Rouault, a nostalgia for the most glittering period in French history, the court of Louis XIV at Versailles. Of course, scenes of Rouault's usual stark vision are present, but they are for once outweighed by the regal scenes, which are delicate, often gay, and a little frivilous after the fashion of Watteau.[12] An excerpt of Rouault's poetry confirms this unusual side of Rouault; pithy, delicate, and modern in format:

Habit de cour et de gala
il serait beau d'y voir encore
Monsier Watteau
Venez dans mon bateau
Monsieur Watteau

suivons le fil de la riviere
en réverie légendaire
loin des soucis arbitraires.[13]

Rouault's curious duality, his sentimentality and his desire for truth, are never more evident than in the prints and poems of this nostalgic series.

The history of the next series, Les Réincarnations du Père Ubu, is an interesting one. Originally it was a play for puppets, written by Alfred Jarry at the age of fifteen. It was performed as such in 1888 at the Theatre des Phynances under the name of Ubu Roi. In 1896 it was revived at the Theatre de l'Oeuvre with living actors. Ambroise Vollard saw it at this time and became so enamoured with the story and the characters that he wrote several sequels, of which Les Réincarnations du Père Ubu was one. At Vollard's urging Rouault designed the illustrations, composed of twenty-two etchings and one hundred and four wood engravings; the latter were cut in wood after Rouault's designs by the famous wood-engraver, Georges Aubert. The subjects included Ubu and his rather beastly friends, monsters, dragons, and, strangely enough, lovers.[14] Les Réincarnations is a kind of monstrous fantasy, and Ubu himself is "an hallucinatory monster, but real as a noonday sweat of fear."[15]

Another series, similar to Les Réincarnations, is mentioned by Begrundet von Ulrich Thieme and Felix Becker in their lexicon. It came out in 1916 in the forms of prints based on a book by Rabelais and was called Gargantua and Pantagreul.[16] Other than these few facts, further information about this series is not available to the writer.

Rouault's last major series of prints was accomplished in the

thirties, after he had taken up painting again. It consisted of three series of aquatints: Le Cirque, unpublished, and Passion, published in 1939, both written by Andre Saures; and Le Cirque de l'Étoile Filante, which came out in 1938 with a text written by Rouault. Unfortunately, the concensus seems to be that these prints are less inspired than those of the twenties.[17] After studying examples of this series the writer is forced to agree. For the most part they are well-done technically but seem frozen, stiff, and lifeless when compared with the print series that came before. However, the series came toward the end of Rouault's association with Vollard, and he had probably exhausted the discipline and fascination that print-making had once offered. Furthermore, the relationship between Vollard and Rouault was strained toward the end, and Rouault never functioned well in an exterior atmosphere of tension, possessing quite enough tension within himself. James Thrall Soby describes the relationship between the two men toward the end as a "shifting atmosphere of recrimination, reconciliation, abuse, praise, venom, and balm."[18]

Soutine was at the peak of his development during these years. His obsessive temperament found an outlet in glowing series of beef and fowl carcasses, groups of pastry cooks, pageboys, valets, and choirboys, as well as in some amazing portraits and landscapes. Each of these series, especially those involving occupations, is characterized by a color, red or white, or a combination of these colors. Each had a special spirit endowed it by Soutine.

Soutine's Cagnes landscapes around 1920 to 1922 are among the

most beautiful of his career and show the trend toward structure after the hurricane at Ceret. The colors are fantastically varied and superbly handled, unbelievable shades of yellow, green, and blue, mustard, sepia, and his perennial favorite, red.[19] The houses, trees, sky, and earth still heave and toss but are firmly anchored to the canvas by a firmer composition and a more conscious interest in the relationship of the parts to the whole. Even the mood is a reaction against Ceret, which is a muggy, slumbersome place, full of muted colors and mountains. Soutine gratefully responded to the less arduous atmosphere of Cagnes on the Riviera, which existed in a translucent air, swept with swift little breezes and full of flowers.[20] "Landscape with Red Donkey"[21] was painted around 1922 in oil. There is a huge sky, unlike the high horizon lines of the Ceret canvases, and the curvaceous trees and earth have lost the tormented angularity and ambiguity of those at Ceret. Wheeler describes this landscape extremely well: "The white stuccoed house lies back amid the branches, like a head on a pillow. In the lower left, the implausibly rubicund donkey led by a man in a white shirt seems to resound like a bell."[22]

Soutine's carcasses were mostly done in the twenties, although he had painted some a few years before at La Ruche. Monroe Wheeler describes each one as "not so much a dead animal as a wild phantom of the species"[23]—wild phantoms or symbols of death, hunger, and all the spirits of the flesh. Soutine is said to have fasted before a plate of meat or bird and then to have painted it with the accrued juices of his hunger.[24] There is an anecdote concerning this ruthless pursuit of

emotional reality by Soutine. From the stockyards near his home Soutine bought a whole steer carcass and strung it up from the ceiling of his studio. Commencing to paint, he faithfully followed the steer through the various and colorful stages of putrification. He doused the carcass with fresh blood at intervals and set his model to waving the flies away from the rotting flesh. Inevitably the police were called in to investigate the ripe smell in the air, and Soutine cursed them for interfering with his art, more important to him than sanitation or his neighbor's tempers.[25] In any event, his impossible fidelity produced an incredible catalogue of colors, so varied and so vigorous that the dead steers and fowls of this series are endowed with a special sort of life after death. It is a curious sensation to see these turkeys, calves, and geese, patently gutted and dead, breathe and move under the living garment of Soutine's color.

If red obsessed Soutine in the carcasses, then white is the color of his pastrycooks of the late twenties. "Pastry Cook With Red Handkerchief"[26] is seated against a livid red background, fiddling with a bright red handkerchief against his brilliant white uniform. He is a sly, feline character with a rakish tall cap on his head and an incipient lie on his lips. He is beautifully individualized but not in the spirit of satire or deformation. If Soutine exaggerates the mouth or the redness, it is because he felt them when he painted the boy.[27]

Soutine's page boys are dressed in red and his valets in black and red. "Page Boy At Maxim's"[28] is "one of the supreme characters of modern art."[29] He is unbelievably brilliant in his red, red uniform with

the bright gold buttons, a lanky, rather ugly young man with black-button eyes, a lop-sided nose, and a ham-like hand. He shares with Soutine's valets not only a red coat but a manner that is a peculiar mixture of arrogance and servility. The group of the latter are as exquisitely characterized in their black trousers and red vests, sitting, leaning, and standing against various backgrounds reminiscent of their trade. As truthful as Soutine's page boys and valets are, Soutine manages never to divest them of their essential dignity, regardless of their obvious character or occupation. This is the secret of Soutine's success in portraiture.[30]

The choir boys, done in the late twenties with the valets and pastry cooks,[31] constitute the most appealing series Soutine painted. They are, for the most part, younger than the boys in the other series and less contaminated with life. However, when the early choir boys are compared with the last ones, the spectator finds that Soutine has traced a hypothetical choir boy's emotional development from boyhood to adolescence, from believer to iconoclast. One of the earliest choir boys[32] is the most innocent young cheribim imaginable, while an older version[33] had outgrown devotion and wears a sneer that is somewhat shocking above his white lace choir robe.[34] Soutine wielded his brush with amazing facility during this period. Like Franz Hals, he could indicate a row of lace with the flick of a brush.

Soutine's manner of pure portraiture was remarkable. He was never satirical, although he exaggerated prominent features, such as noses, mouths, ears, and eyes, freely. He was never cruel, but he was

always truthful. He never aimed at a "speaking likeness," yet, somehow, although the spectator may never have seen the one portrayed, he feels that the portrait is true to life. Soutine had a genius for extracting the essence of the sitter, without losing contact with his visual reality or with his essential human dignity. Over the whole Soutine spread the thinnest veil of himself, his own response to and vision of the sitter; and, as he was wont to do to himself, he ennobled them, whoever they were.[35]

The portraits of the twenties, from Cagnes and Paris, are somewhat different from those of the thirities. Soutine's values in the twenties are closely melded and applied with tiny dabs of his brush. Contrast between figure and background, skin and fabric, is as broad as possible. A few important contours are marked but are not modelled as he was later to model them.[36] The portrait of the sculptor, Miestchaninoff,[37] of 1923 done in Paris is an excellent example of this style and technique; Miestchaninoff was a dignified man with a pout, a scarlet nose, and a slightly pompous air, whom Soutine's genius made a supremely charming character.

On the other hand, the portraits of the thirties portray younger people, who were, as Soutine himself was becoming with age, less <u>blasé</u> and jaded.[38] His brushstrokes were longer, more structural and directional. Mass was treated as mass, not as a flat sillouette. Color was more brilliant and blended itself with shadows Soutine did not employ in the twenties.[39] The effect is even somewhat Baroque.[40] A portrait of the singer, Maria Lani,[41] is an example of the transition from the sillouette

to the more structural manner. Lani was apparently a dynamic and vain young woman, because in 1929 she allowed a group of painters and sculptors each to make a portrait of her, which she then showed in an exhibition. Among these painters and sculptors were Marquet, Bonnard, Matisse, Rouault, Friesz, Dufy, Max Jacob, Derain, Delaunay, Braque, Lhote, Van Dongen, Marcoussis, Laboureur, Pascin, Foujita, Kisling, Cocteau, Suzanne Valladon, Paul Poiret, Chagall, de Chirico, Leger, Ozenfant, Picabia, Lurçat, Despiau, Man Ray, Zadkine, Bourdelle, Gromaire, Goerg, and Soutine.[42] Soutine's version of Lani is in the style of the twenties in the flat effect, but the combination of bright and somber tonalities and the curvilinear rhythm also places it in the style of the thirties. Her face is pallid against a deep blue background and its details make her a sort of continental "flapper." She has pencilled brows, a bow-mouth, and sharp lacquered nails, which do not, however, obscure her obvious magnetism as an individual. In fact, it is easy to see why so many artists could not refuse to paint her <u>en masse</u>.

Soutine's second phase, the period just following his occupational series, was a curious one. Success had by this time mellowed him and had banished most of his former insecurities. He turned to the old masters who had once endangered his individuality. He resurrected Rembrandt and Courbet from his academic past and, in his own way, used their techniques and their themes.[43] Most of this period he spent with the Castaings on their estate.

"The Siesta" of 1934[44] is after the manner of Courbet's "Demoiselles au Bord de la Seine." Soutine also painted other of Courbet's

themes, such as fish and a young male calf.[45] Soutine particularly loved Courbet's exploitation of oil painting for its rough textures, luminosity, and impasto, as well as Courbet's method of painting light as it shone on branches and clothing.[46] In the case of "The Siesta" Soutine even borrowed Courbet's composition in one of the figures in the picture just mentioned, for his woman is similarly posed on her side in the grass against foliage and clothed in a white skirt, a brilliant blouse, and a big garden hat.[47]

As he was with Rouault, Rembrandt was one of Soutine's favorites among the old masters, although Soutine expressed his passion for Rembrandt in his maturity rather than in his youth. The similarities between Soutine and Rembrandt are enumerated by Raymond Cogniat. Both are serious and ardent painters with a passion for color wide in range and dramatic effectiveness. Both were iconoclasts in their art. Rembrandt, however, was more tender than Soutine, more humanitarian and less personal.[48] Soutine even journeyed to Holland four times during his life, merely to visit the museum there which had Rembrandt's "Jewish Bride" on exhibit.[49]

"Woman Wading"[50] is Rembrandtesque in its sumptuous color and in the composition revolving around one figure placed in a niche formed by other elements in the painting.[51] Soutine's technique, however, is looser, and his presentation is less formal. Nor would Rembrandt have chosen his model in quite the same way that Soutine chose his. After a long search through the country near the Castaings' estate, Soutine had picked a peasant woman, whose husband had nearly refused her permission

to pose until reassured of Soutine's sanity and morals by the Castaings. Eventually, Soutine posed the woman in a little creek under an arch. Some days later it rained, and Soutine forced the poor woman to pose through the thunder and wet until dark. Soutine was so typically absorbed in his work that he did not realize how bad the weather was, until the woman started to cry with cold and fear.[52] Monroe Wheeler feels that this is a fairly typical example of Soutine's cruelty but that the subtle compassion of the work itself belies any cruel intent on his part. The painting embodies a "sincere sympathy, strange empathy[53] of Soutine for this woman that is far from cruel, arising from the "vague generalized sense of guilt of every man toward every woman."[54] Be that as it may, there is a strange rapport between this Rembrandtesque woman and Soutine that belongs to Soutine and not to Rembrandt. Even in the midst of an eclectic interlude Soutine does not allow himself to be contaminated, imprinting another man's style and subject with his own feelings.

This new mood of nostalgic retrospection was also evident in the last of his series composed of large trees he found in the country and in village squares at Vence and near Chartres at Grand Pres.[55] Monroe Wheeler alleges to trace this last fascination to Soutine's Lithuanian childhood and its ancient cult of tree worship. He maintains that this primitive belief was not far from Soutine's mind, when he began this strange series.[56] Certainly, their mood of pantheism and a vague romanticism is not present in the sophisticated portraits or the Cagnes landscapes or even in the furious canvases of Ceret. These landscapes are entirely different in spirit. Singly or in groups, these trees loom

in the civilized mind as individuals as potent as any living one of flesh.[57] This individualized yet universalized quality is present in all of these late landscapes, as if, for once, Soutine were trying to philosophize and to abstract some kind of concept from his feelings. "Autumn Trees, Champigny"[58] was done in 1942 and is one of the last and more complicated paintings in this series. The trees are the high-branched variety and are composed in two groups, one of which Monroe Wheeler compared to a large harp and the other, bending away from it, to a wing. The foreground is shaped like a cockle-shell.[59] Soutine's very forms are the most intimate of nature, the shell, the wing, and the natural harp of trees twanging in a sturdy wind, simply done yet universal symbols. A painting such as this confirms the suspicion that Soutine's violent energies are spent and that he is seeking contentment instead of violence and frenzy, structure instead of hallucination.

The phase of Rouault's development that is comparable to Soutine's eclectic one is not retrospective. Rather, it is composed of new passions for past arts, such as Byzantine enamels, Roman mosaics, and Coptic tapestries,[60] in addition to his old love for medieval stained-glass. Rouault found in these arts earlier similacra of certain of his own characteristics. His color is especially similar to that of Byzantine enamels in intensity, just as it has the luminosity of Roman mosaics. The harsh outlines of Rouault's composition is not dissimilar to Coptic textiles. It was to this intensification of his own art that he was attracted; perhaps, it was also encouragement to be surrounded by kindred arts when he made his return to easel painting after 1928. In

any event, the work he did immediately after he began painting full-time again was for him strangely inept, as if his interior vision had been focussed too long on an alien graphic goal, which had, after all, been forced on him by Vollard. His gouache heads of this period confirm this opinion, because they seem hurried and their texture almost too thick and lustrous.[61]

The final periods in the development of Rouault's and Soutine's painting seem calm and unmoved, although they covered the years of the Second World War. As usual, Rouault and Soutine remained apart from the holocaust outside them. During these years their interior focus, long tempered by the inner struggle between individuality and environment, achieved perfect freedom outwardly and, for the first time, inwardly as well. The basic characteristic of this period was simplicity. Both their means and their expressions were now pruned and stripped to their purest. Their color was never more exquisite, varied fires somehow caught in paint, and their composition had never been more stable. Truly, for the first time in their lives Rouault and Soutine could enjoy the unencumbered concentration that comes from maturity and from the freedom from past distractions, external and internal, that maturity brings.

Rouault remained a solitary, still believing that it was the "perseverance in a favorable furrow and the loving, silent effort of a whole life"[62] that enriches art and the spirit like no other effort. The mood of his last works intimates that Rouault is content to end his life as he began it--alone. Each Christ or Pierrot--the former are by far in

the majority now--embodies some quality or attribute of isolation, the absence of sound, vistas, or simply a sense of apartness from life.[63] Even his color is so separate and intense in itself that it burns the eye like the sun within its firm boundaries of blue-black line.

Soutine continued in his mood of retrospection and carried it back to his childhood. The last examples of his tree series are haunted by small spectral children of all ages in many attitudes. Before now, Soutine had painted all his sitters in his own image. However much he individualized them, they were, unmistakably, seen through his own eyes. At Ceret Soutine had attempted to meld nature to himself and had not succeeded. Yet, now, he does not try to identify with his sitter. These children, of all his portraits, stand alone with a minimum of assistance from his own vision of them. Coming at the period of history that they do, they probably represented the hungry thousands of children set to wandering by the war or even Soutine himself as a child.[64] Or, perhaps, they were the memory of a small Courbet he once saw in a shop on the Rue de la Boetie in Paris. This little painting, of which Soutine was so fond, showed a mother and father on a high green cliff with their two children standing by themselves on a spit of sand, gazing over the waters.[65] Whatever the source of these children or those of Soutine's paintings, the adolescent boy glowering from his log, the baby fondling its thumb, or the little girl in a dotted dress hidden behind the massed shadow of a tree,[66] all are alone. The calm backgrounds of these paintings, ruffled only by winds, are deceptive, because the children are so isolated against them. Monroe Wheeler suggests that

Soutine had come to feel that children such as these were small symbols of the whole of mankind.[67] Apparently, Soutine, like Rouault, rediscovered and finally accepted his essential and inevitable isolation. As Rouault had always done with his images of Christ, Soutine was finally able to separate his mind from his emotions and so find comfort in a concept and a symbol, a child.

"Maternity"[68] by Soutine and "The Old King"[69] by Rouault compare well as examples of their last period. Despite the disparity in technique and subject matter, there are important points of similarity. First, both paintings gain their force "as images seen repeatedly in the artist's dreams, looming forward and desperately near from the surrounding dark."[70] Both are at the same time the symbolical death of the Mr. X's in both their lives, Mr. X who is each man's invisible companion. The color in both is rich and so heavily laid on that it might have been modelled with colored clay. The color in "The Old King" has even been called "rotten."[71] The composition in both paintings is stable and revolves around icon-like figures, heavily weighted with significance.

Soutine's mother is

> ...the noblest of his women, with no class-consciousness now, no perversity, nor even excess of pity, or unkind scrutiny. The child lies back in her lap, in defeat or exhaustion, as though on a field of battle, his garb a kind of uniform. This is no mere child; it is every man, and all men are children. It reminds one of the Mayan Goddess of War in the Peabody Museum in Boston which Soutine may never have known...a little figure looking down with pitying countenance upon warriors lying in her lap.[72]

Rouault's king, on the other hand, is given by the color an equally barbaric dignity, the tremendous command of a potentate. King and

mother, both have seen what there is to see and done what there is to do in life. In the faces of both is written a stern acceptance.

II. RETROSPECTION

Maurice Raynal has summed up Georges Rouault's entire life and work in the following statement:

> Thus came the climax of an art which, for all its self-imposed isolation, was ever directed towards human fellowship; fervant with indignation, yet also with love and pity. Rouault framed an indictment of certain aspects of humanity....And, then, prompted by a noble generosity, he moved beyond these shadows towards the myths that echo through the ages. He had painted the blemishes of the social order, the decrepitude of all the institutions to which men pin their faith; now he fulfills himself in passionate communion with his Savior and the Saints. When he pores upon the suffering war brings, it is to find in them a sort of human counterpart of Christ's willing sacrifice. Even the landscapes of his shattered towns are bathed in an other-worldly radiance. For all his work reaches out beyond the bounds of any forced, ephemeral or localized expression. And this new path, radiant with celestial light, that he has opened up, Rouault goes his solitary way; a path on which it may well be that none save those who share his faith could join him.[73]

Rouault confirmed Raynal's statement when he said, "I spent my life painting twilights. I ought to have the right now to paint the dawn."[74] Having silently, steadily, and thoroughly fulfilled himself, having stretched his creative energies out over the years, Rouault could begin again.

Soutine, however, was more spendthrift of his energies and found himself nearly bankrupt. Only a tremendously powerful ego could have brought him through the last years of his life. His ego and his vision had propelled him through a ghastly childhood, a beset youth, and a

vigorous maturity, but they had encompassed only his art. His relationships with the world were always inhibited and timid, and this was never more evident than during the Second World War. One afternoon in occupied Civry, where he was staying for the duration with a friend, a Nazi officer asked him to do a portrait of his four-year-old son from a snapshot.[75] Soutine was frightened, in spite of the fact that he personally had never been persecuted.[76] He was frightened not only because he was a Jew but also because he had always feared forces larger than himself and his own ego. As a result, he painted a miniature of the officer's child in the academic style he had despised for many years.[77] His ego and his "secret sense of everything perceptible...the fundamental impulses of creation"[78] were helpless in the face of the harshest reality of our time.

Soutine's last paintings were serene, because, bereft by illness and age of his demonaic energies, there was little else left for him but serenity, if he could find it. Monroe Wheeler describes a listlessness, which began to grip Soutine in the last decade or so of his life:

> ...one feels somewhat borne out in the suggestion that the intensest factor in Soutine's art, the secret of his particular expressionism, may have been only <u>how</u> to express, not what...his ghastly anxiety lest the power and skill of his brush fail to fulfill the vision in his mind's eye. In the increase of facility, his zeal to work diminished; brilliance of style took away some of his incentive.[79]

The facility Soutine had sought so desperately was not enough. Yet this same indomitable ego was able to say a few years before his death, when asked if his life was not unhappy, "No! What makes you think that? I have always been a happy man."[80]

Rouault and Soutine were also famous during these final years. Soutine, after the sale of a painting to Arnold Bennett, sold nearly all of his paintings in the winter of 1922 and 1923 to Dr. Albert C. Barnes, later his chronicler. This huge sale put Soutine's work firmly in the eye of the public.[81] By the time he was thirty-five he was well-known throughout the world of collectors and lovers of art,[82] as a painter who had by brute force risen above normal classification.[83] By this time he had also exhibited widely, in France, the rest of Europe, and abroad.[84] Rouault was similarly fortunate. As early as 1923 Andre Lhote was building the legend of his solitary genius, when he commented, "One does not speak of Rouault. He exposes nothing, and who can boast of having met him at a soirée or a cocktail party?"[85] His work, as well as his person, was well-known throughout France by 1930, which was also the year in which he exhibited on the continent and in America.[86] He had even gathered admirers from the Orient, for a Baron Fukushima had a large collection of his paintings in his Paris apartment.[87] Rouault and Soutine were singularly fortunate men to have gained the recognition they did during their lifetimes.

FOOTNOTES

[1] James Thrall Soby, Georges Rouault: Painting & Prints (New York: The Museum of Modern Art, 1947), p. 36.

[2] Ibid., p. 22.

[3] Ibid.

[4] Carlton Lake and Robert Maillard (eds.), Dictionary of Modern Painting, trans. Alan Bird et al. (New York: Paris Book Center, Inc., 1955), p. 251.

[5] Ibid.

[6] Edward Allen Jewell, Georges Rouault (New York: The Hyperion Press, 1947), p. 6.

[7] Soby, op. cit., p. 23.

[8] Ibid.

[9] Ibid.

[10] Ibid. Jacques Maritain's description of Leon Bloy's idea of nature, The Colosseum, 1936, p. 12.

[11] Ibid.

[12] Ibid., pp. 23-4.

[13] Ibid., p. 24.

[14] Ibid., pp. 24-5.

15 Ibid., p. 25.

16 Begrundet von Ulrich Thieme & Felix Becker, Allgemeines Lexikon Der Bildenden Künstler (Leipzig: Verlag von E. A. Seemann, 1937), XIX, pp. 106-7.

17 Soby, loc. cit.

18 Ibid., pp. 22.

19 Monroe Wheeler, Soutine (New York: The Museum of Modern Art, 1950), p. 65.

20 Ibid., p. 61.

21 Ibid., p. 65. The illustration of "Landscape With Red Donkey" is on page 60. It is in oil on canvas, 31 3/4" X 24½", and belongs to a private collection in New York.

22 Ibid.

23 Ibid., p. 68.

24 Ibid., p. 72.

25 Ibid., p. 68.

26 Ibid., p. 73. The illustration of "Pastry Cook With Red Handkerchief" is on page 77. It is in oil on canvas, 28 3/4" X 21½", and belongs to Mme Jean Walter, Paris. It was done in 1922-3.

27 Ibid.

28 Ibid., pp. 73-4. The illustration of "Page Boy At Maxims" is on page 82. It is in oil on canvas, 60 3/8" X 26', and belongs to the Albright Art Gallery, Buffalo.

29 Ibid., p. 73.

30 Ibid., p. 74.

31 Raymond Cogniat, Soutine (Paris: Éditions du Chêne, 1945), p. 16.

32 Wheeler, loc. cit. The illustration of this early choirboy of 1925, called "Choirboy," is on page 84. It is an oil on canvas, 38 3/4" X 21¼", and belongs to M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France.

33 Ibid. The illustration of this late choirboy of around 1928, called "Choir Boy With Surplice," is on page 85. It is in oil on canvas, 25" X 19 3/4", and belongs to Mme Jean Walter, Paris.

34 Ibid.

35 Ibid. p. 65.

36 Ibid., pp. 90-6.

37 Ibid., p. 65. The "Portrait of the Sculptor Miestchaninoff" is on page 59. It is in oil on canvas, 32½" X 25 5/8", and belongs to Mr. and Mrs. Oscar Miestchaninoff, New York.

38 "Some Call It Classic," Art Digest, 13:17, April 1, 1939.

39 Wheeler, op. cit., pp. 96-100.

40 Bernard Dorival, Depuis le Cubisme, 1911-1944, (Vol. III of Les Étapes de la Peinture Française Contemporaine. 3 vols.; Paris: Librairie Gallimard, 1946), pp. 190-1, citing Waldemar George.

41 Wheeler, op. cit., p. 92. The "Portrait of Maria Lani" is on page 94. It is in oil on canvas, 28¼" X 23¼", and belongs to Mr. and Mrs. Sam A. Lewisohn, New York.

42 Reginald Howard Wilensky, Modern French Painters (New York: Harcourt, Brace & Company, 1949), p. 315.

43 Wheeler, op. cit., p. 79.

44 Ibid. The illustration of "The Siesta" is on page 89. It is in oil on canvas, 28¼" X 35 3/4", and belongs to M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France.

45 Ibid., pp. 79-81.

46 Ibid.

47 Ibid., p. 79.

48 Cogniat, op. cit., p. 21.

49 Wheeler, op. cit., pp. 81-3.

50 Ibid., p. 83. The illustration of "Woman Wading" is on page 91. It is in oil on canvas, 44½" X 28½", and belongs to M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. It was painted in 1931.

51 Ibid., p. 86.

52 Ibid., p. 83.

53 Ibid.

54 Ibid.

55 Ibid., pp. 100-1

56 Ibid., p. 100.

57
Ibid., pp. 100-1, 104.

58
Ibid., p. 104. The illustration of "Autumn Trees, Champigny" is on page 110. It is in oil on canvas, 30 3/4" X 23¼", and belongs to M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France.

59
Ibid.

60
Soby, op. cit., p. 25.

61
Ibid., p. 26.

62
Ibid., p. 35.

63
Emmanuel Mervin Benson, "Of Many Things," Magazine of Art, 27:21, January, 1934.

64
Wheeler, op. cit., p. 109.

65
Ibid., pp. 107-9.

66
Ibid., p. 109-11.

67
Ibid., p. 109.

68
Ibid., p. 111. The illustration of "Maternity" is on page 108. It is in oil on canvas, 25½" X 20", and belongs to M. and Mme Marcellin Castaing, Lèves, Eure-et-Loire, France. It was done in 1942.

69
Soby, op. cit., p. 27. The illustration of "The Old King" is the frontispiece. It is in oil on canvas, dimensions not stated, and the writer does not know the owner. It was begun in 1916 and finished in 1936.

70
Ibid.

71 Ibid.

72 Wheeler, loc. cit.

73 Maurice Raynal et al., Matisse, Munch, Rouault, trans. Stuart Gilbert et al. (Vol. II of History of Modern Painting. 3 vols.; (Geneva: Albert Skira, 1950), p. 111.

74 Soby, op. cit., p. 28, citing G. Rouault, Magazine of Art, 1945.

75 Wheeler, op. cit., p. 107.

76 Margaret Breuning, "Soutine Memorial," Art Digest, 19:15, October 15, 1944. Soutine was at one time thought to have died in a concentration camp.

77 Wheeler, loc. cit.

78 J. P. Hodin, "Expressionism," Horizon, 19:53, January, 1949.

79 Wheeler, op. cit., p. 100.

80 Ibid., p. 106, citing an interview of Soutine by the novelist, Andrée Collié, Spectateur des Arts, 1944.

81 Ibid., p. 56.

82 Ibid., p. 41.

83 Ibid., p. 90.

84 See Appendix II.

85 Lionello Venturi, Georges Rouault (Paris: Albert Skira, 1948), p. 71.

[86] Seldon Cheney, The Story of Modern Art (New York: The Viking Press, 1941), p. 484.

[87] Wilensky, op. cit., p. 287.

CHAPTER VI

FORM

A painter's form is his implementation and the means by which he goes about his act of creation. There are several elements that compose this form. One is the reality-principle upon which it is based, the emotional, spiritual, or philosophical substance of, or purpose behind, his art. This reality-principle also determines to a certain extent the presence or absence of his subject matter or content. A second is his technique, the personal way in which the painter handles himself and his brush and his paint. A final element is the painter's style, his choice of media and his handling of the purely plastic elements of painting: color, mass, space, and design. All of these elements determine the final effect, the gestalt image formed in the eye of the beholder.

George Rouault's approach to reality was never literal after his academic period, and, even then, there were strong traces of his own vision of the world. This vision was primarily emotional at first, later becoming increasingly philosophical. The prostitutes, clowns, and pitchmen of his crisis period were symbols of his utter protest against human misery in all its variety. More and more, however, during the years that followed he abstracted these emotional images into their spiritual counterparts from which the prostitute disappeared. In his old age Rouault's images were symbols of spiritual and carnal man.

His many Christs represented spiritual man, and his tragic, befuddled Clowns the carnal man. He came to feel that man's ultimate tragedy in this and all ages lay in his dual nature, the perpetual involvement in man of Christ and Clown, saint and simpleton. This was Rouault's reality, which was both subjective and spiritual, one in which objective reality and objective art had no place. Very early he said, "Subjective artists are one-eyed, but objective artists are blind."[1] From the point of view of his temperament he was quite correct.

Like Rouault, Soutine paid homage to literal reality in his academic period and to academic subject matter; and, like him, his vision of the world was primarily emotional. Soutine differed greatly from Rouault in his obsessive attachment and identification with his subject matter, the landscape and the portrait in particular, and in his preoccupation with "the tempers, anxieties and eventual disintegration of the flesh."[2] Soutine felt profoundly that life is a series of deaths; and, paradoxically, only in life could he find the succession of realities he felt come and pass away within himself.[3] Painting was to Soutine, whatever his subject matter, merely a way to catch and hold a tiny particle of reality and to render it immune with his brush from the death he feared. It might even be said that Soutine immortalized death, as witnessed by his carcass series that, although dead, glow with the life he endowed it. In a sense both Soutine and Rouault were preoccupied with death, the former with physical death and the latter with spiritual death.

With regard to their technique of attacking creation Rouault and

Soutine resembled each other only in their perfectionism. In all else their methods were personal to their temperament. Rouault might begin a canvas and end it ten years later,[4] or he might begin several and finish each at different periods after numerous changes, additions, and retouchings. His method of working was more akin to the Romantic method of Albert Pinkham Ryder than to that of the modern artist, many of whom speed through a canvas a day.[5] As a result of this slowness to finish a painting, it is next to impossible to discern Rouault's development period by period except in the most general fashion; he even stopped dating his work after 1932.[6] This perfectionism went to even greater lengths, for Rouault was known to take a canvas back from a dealer to work and rework it for long periods of time,[7] much to the exasperation of his dealers and potential collectors.

The speed with which Soutine worked was phenomenal, especially when compared to Rouault's careful plodding. The former would store up his psychic energies fanatically, then let them blast out on his canvas. He never prepared in any way, except inwardly, for this explosion and even considered it inadvisable. This preparatory stage Maurice Raynal compared to a coma and the active stage of creation to a frenzy.[8] Soutine was furthermore dependent on a place or a thing for inspiration, unlike Rouault, who worked in his later years almost entirely from his imagination. In sterile periods Soutine would bewail the inimical atmosphere of a place or an object; in his creative periods this same place or object might exalt him. As a result, he travelled a great deal from one village to another or merely around Paris, or changed one still

life for another quickly.[9] When he was in front of congenial subject matter, it was another story. He would scribble in a scarcely intelligible drawing and work rapidly, neither losing his inner vision nor doing a stroke that did not instantaneously fit the others.[10] At these times his concentration was so great that he could work on the old canvases he had bought at the flea-market without being distracted by the old painting on them.[11] The Castaings recall that he one day dislocated his thumb. On another day they remember coming upon his working area to find his forty brushes lying on the ground where he had dropped them after using them for one color and one only.[12] James Thrall Soby describes his cataclysmic way of working thus: "And he makes his canvas suffer, and the colours, the world of his suffering. Around him his tubes and brushes, emptied and smashed, strew the ground."[13] As a rule, he finished each painting at one session. Occasionally, however, he would put a doubtful canvas away until late at night or the next morning and survey it with a fresher eye. If it proved satisfactory, he would finish it; if not, he destroyed it.[14] This method may even seem reckless, but it was the only way possible for Soutine, who sought an "instantaneous vision implacably fixed,"[15] a successive reality he had to fix in paint before it vanished from his inner vision.

This method, however, led to a number of forgeries. Certain unworthy individuals made a practice of collecting the inadequately destroyed pieces of a picture, tidying them up, framing them, and, eventually, selling them as bona-fide Soutines. One dealer bought one such fragment, thinking it genuine, and asked Soutine to sign it.

Soutine, when he saw it, slashed it to bits with a jackknife. Another young man took such a painting, or a genuine forgery, to Soutine, knowing full well it was not real, and received a tiny original for it.[16]

Of the two painters Rouault was the stylist. In the matter of media Rouault was the virtuoso and Soutine the plodder, for the latter worked almost exclusively in oil on canvas and occasionally on wood. The former had an amazing grasp of media and an equally amazing ability to intermingle them in pursuit of an aesthetic or dramatic effect. Although oil was his favorite during his academic period and after 1917 (excepting his graphic work),[17] Rouault was at his best in his crisis period in gouache and watercolor, fluid enough to express his ferocity.[18] For the rest he worked singly or in combination with watercolor, oil, gouache, pastel, wash, crayon on canvas, paper, composition board, cardboard, and even porcelain. Favorite mixtures included oil and gouache, pastel and watercolor, gouache and watercolor, pastel and gouache, oil and wash, oil on porcelain, and a combination of watercolor, gouache, and crayon. Regardless of the surface, Rouault handled oil thickly, building it up in layer after luminous layer with painstaking care.[19]

The more liquid media, such as gouache, watercolor, and wash, were exploited for their ultimate in flexibility and sheer tone. In the graphic arts he was absolutely original, and Rouault was said to have commented about his etching technique, "They give me a copper plate, and I just dig into it."[20] He was a master etcher in color as well as black and white and worked with facility in lithography, etching and engraving. If he used assistants in his color etching and if Aubert cut his designs

in wood,[21] this was primarily, the writer believes, due to mass-production methods rather than any technical insufficiency of Rouault's. He was never, however, as fond of printmaking as he was of easel painting. On occasion he has even made tapestries, designed stage sets, and created ceramics.[22]

The plastic elements of painting Rouault handled superbly in his own way. His handling of color is of two types, that of his Fauve period and that which came after. In both types his color is incidental to his drawing, which ranges from the blackest black to the purest white. It is primarily an enriching agent without which his structure would be striking alone, and it is even a purely aesthetic addition for this reason.[23] This is especially true of his middle and mature work. In his Fauve work he employed color in the form of broad, nonstructural washes, which blended with contours and with space and background to create mood and emotion. Rouault's mass consists principally of his line, which defines all contours with brevity and serves a dual expressive and structural purpose.[24] His space, as a result, is shallow in the conventional or even in the Cezannesque sense, created by Rouault's sense of plastic relationship and not by any genuine three-dimensionality. Oddly enough, the effect of this ambiguous space is infinite distance.[25] Rouault's design during his Fauve period was anarchic, based on a system of stresses and tensions arising from his swirling line and color. During his middle and mature periods, his design became increasingly simple and stable, composed of thick black contour lines, themselves based on geometrical patterns of a pyramid, a diagonal, a single figure,

or a trinity. In spite of the emphasis in his later periods on a geometrical composition, the result is due to progressive simplification, not intellectual calculation.[26]

Soutine's color is not laid on in broad, demarcated areas as Rouault laid his on. At Ceret and later Soutine's color embodied every tone, hue, and shade of the spectrum, which blended and melded into a kaleidoscope that shifted as the eye moved from one area of the canvas to another. In some cases his brushstrokes were strong and similar to Van Gogh's; in others they were almost stippled on. In every case the effect is varied and brilliant, the paint often dripping from top to bottom of the canvas.[27] Mass in its usual sense does not exist in Soutine's canvases, since he defines it by striations and juxtapositions of light, dark, and color and since the color of one mass may be duplicated with a streak on the background.[28] Space is indicated summarily as distance, the remoteness of an object shown by its high or low placement on the canvas.[29] Soutine's design is created by color and by the equilibrium between colors, intuitively perceived and tossed onto the canvas before their mystical balance passed from his inner vision. If there is any single principle upon which Soutine based his design, it is that of centrifugal force.[30]

The gestalt image of one of Rouault's and Soutine's mature canvases is startling. The former's resembles nothing more than a large mass of jewels, hypnotically placed in a jet black setting. Soutine's canvas is like some chaldron of jewels that flow, not quite molten, over his forms and masses, transforming them into a sort of jewelled inferno.

This effect is so brilliant that their subject matter seems relatively unimportant.

There have been, of course, numerous criticisms aimed at both Rouault's and Soutine's form, their handling of color, space, mass, and design in particular. One critic called Rouault's mature canvases "rotten with color."[31] Morris Davidson agrees and says that Rouault's particular combination of intense color and intenser black is too harsh and too unrelieved by middle tones.[32] A. M. Frankfurter of Art News further maintains that a really great work of art creates agreement in its spectator and that Rouault's intensity makes this agreement wholly dependent on a receptive state of mind in the spectator.[33] As with most criticism, there is an element of truth in these statements; but the writer is more inclined to disagree than to agree with them as a whole. She feels that it is Rouault's very intensity of color contrasted with intense black which creates the hypnotic effect of his work, an impression so strong that it leaves an after-image on the retina of the spectator, regardless of his personal taste in the matter. On the other hand, the critics have been almost unanimous in their opinion of Soutine's color. Monroe Wheeler, describing Soutine's "Chartres Cathedral," becomes quite lyrical:

> ...a piece of mysticism, glorifying and rejoicing, yet solemn. It is in jewel-like colors, but not this time the famous intense shades suggestive of passion and sacrifice; an extraordinary range of delicate tints instead, an opalescence...greenish-blue of sea-water, gray of sea-water, and a bit of vivid rosiness like quartz. It seems a tribute of one art to another, the contemporary easel-painter gladly sacrificing some of his individualism to the great work of the collective

> medieval architects; its intricacies of structure, minutiae of carved stone and inset glass...[34]

This quotation is also interesting because it is highly complimentary of Soutine's more delicate colors as well as his more intense ones.

Rouault's line has been criticized on two counts. The swirling line of his Fauve period has been accused of choking his space, as previously stated; and his mature line has been called elementary.[35] Both these criticisms, however, smack too much of a purely personal taste on the part of the critics. Actually, Rouault is a master draftsman, and this line creates unique forms in a unique space.

> Rouault is primarily a draftsman, but the plastic quality of his line, its use in the construction of form, make him one of the most original of contemporary painters.[36]

> In every canvas of Rouault, the forms fill out the space... a unique space, arisen from itself...with a mysterious necessity akin to that with which the natures of a universe fill out their boundaries...by the effect of a creative emotion provoked far down in the soul by the irritation of an infallibly sensitive eye and a profound imagination.[37]

Rouault's design, of which his line and space are so much a part, is felt by some critics to be too flat, too simply two-dimensional.[38] Manny Farber feels that Rouault remains faithful to such a simple design, almost like that of a slick commercial art school, because he is essentially unimaginative.[39] Patrick Heron agrees with Farber and adds that his plastic organization is shaky, simply because it relies exclusively on his line and exquisite color and on trite single-street perspectives, plains, and stick-like figures.[40] If the writer were to view Rouault's design from the point of view of the above critics, their points would be well-taken. However, as Waldemar George says, a painter's design

"is a handwriting, a language, a means of expression and not a learned calligraphy."[41] If this is accepted as true, then Rouault's simplicity is his own affair. As a result, his color cannot be too intense and his line too black, and only a design as simply as his could contain identical intensities of color and black. The only adequate opinion of Rouault's design and style is that of Georges Charensol:

> We have seen that the human experience is carried to its supreme degree: the plastic expression is exactly adequate to it. No better painter than he who finds the means which he has need of; and the visual portent of his work is not inferior to their intellectual portent. There is in the work of Rouault, not only perfect accord between the means and the end, there is also a plastic sense as great as Delacroix or El Greco, the color and the design are likewise so expressive that one can often forget the subject without weakening the emotion.[42]

The reader, in addition, should not forget that Rouault's means, end, and vision were the result of his entire life's effort.

Soutine's mass, space, and design are criticized on numerous counts. For one, he could not seem to visualize beforehand the dimensions of some of his canvases. The wood panel on which he painted "Chartres Cathedral" had two strips nailed to it before it was completed and had to be sent to a restorer by Zborowsky upon receipt to save it.[43] Soutine also had difficulty in distinguishing modelling by color and modelling by light and dark, which accounts for the greater part of the ambiguity in his handling of mass in space.[44] Clement Greenberg suggests that this ambiguity is partially caused by his extreme virtuosity in handling paint, for his paint surfaces are often so thick and so varied that his forms are lost.[45] For the most part, the writer feels that these criticisms are correct, although understandable in the light of

Soutine's anarchic temperament.

Margaret Breuning gives the most cogent criticism of Soutine's sense of design. She feels that it is too often illogical and lacking in plastic organization and that this fault is too often ignored because of his magnificent color.[46] The writer maintains, however, that Miss Breuning shows an inadequate understanding of Soutine's dynamic way of working. Soutine's design is weak when, and only when, his intensity slips its focus, when his fine psychic balance between coherency and chaos is lost, as it so nearly was at Ceret. When Soutine's inspiration is flowing strongly, he never lost his grip on the centrifugal force that integrated his canvas. Had Soutine organized his canvas in a less emotionally obsessive fashion and depended less fully on a superhuman sense of inner equilibrium, none of his canvases would have been in danger of dissolution and plastic chaos. As long as Soutine had the psychic and physical vitality to paint as he did, he was successful. Later in his life, however, due to age and illness, he began to lose his grip on his innate sense of plastic balance; and his canvases suffer. Nevertheless, his best canvases stand supreme for the same reason his worst ones are condemned--the strength of his psychic energy.

> No contemporary painter has achieved an individual plastic form of more originality and power than Soutine. But extreme preoccupation with color, absence of the deep space required for monumental effects, and his inability to organize the plastic units into an ensemble exclude even his best pictures from the highest range of art. The bulk of his work is very uneven...excess of intensity prevents synthesis of all the parts of the picture into an organic whole, even when individual units are beautifully done. It is nevertheless true that, at his best, he compares in strength and dramatic power with important painters of the past and present.[47]

The spirit, as well as the letter, of Rouault's and Soutine's work has been criticised. That rough-hewn monumentality which gives Rouault's work such titanic power has been dubbed the result of being unfinished: "One always wonders why his genuine power and passion do not come to a more complete fruition."[48] Clement Greenberg states that Rouault is a "narrow virtuoso, maintaining content in order to exploit a style."[49] Robert Coates maintains that the caricatural side of Rouault's style cheapens it and that his spirit is too akin to that of an Old Testament prophet.[50] From bad to worst, for another feels that Rouault is

> ...the up-to-date exponent of pornographic, sado-masochistic, avant-garde Catholicism....A painter with real gifts, he fails to fulfill them because, among other things, he goes precisely to religion to find a prextext and justification for venting his abhorrence ...[51]

And still another says that "his morbid mysticism gives birth to a world of lewdness, nightmarish scenes and infernal hallucinations."[52] The writer was moved to amusement at the presence in these critics of the very qualities they attributed to Rouault--half-bakedness, bigotry, a touch of masochism and sadism, and a lack of intellect in that they could not discern that a religious iconography and passion has been with the race far longer than their iconoclasm. The only defense the writer offers to statements such as this is the quotation of Rouault:

> I must say, although not boasting too much about it, that I have practiced this often legendary art with more or less luck; I have respected a certain internal order and laws which I hope are traditional; removed from passing fashions and contemporaries...critics, artists or dealers...I believe I have kept my spiritual liberty.[53]

And an even simpler statement to the effect that "I can only say...that

I never wished to singularize myself nor to scandalize other people."[54]

Although it has not been expressly stated in her reading on Soutine, the writer has noticed certain implications with regard to Soutine's character and therefore the character of his art. He has been variously if indirectly called an hysteric, a psychopathic personality, a degenerate, a sadist, and others. Had these words been used in a psychiatric context, they might be legitimate. Out of context, however, each has a high and scandalous semantic index. Whatever their source in Soutine's temperament, "his chaotic fury, his color, his inspired improvision have as real a magic as the mysterious realizations of Rembrandt and Rouault."[55] If he is also accused of identification to the point of instability, "this losing of parts of nature in one's self, and finding the whole that contains all nature, is of the very essence of expressionism."[56]--and of the expressionist personality.

In essence both Georges Rouault and Chaim Soutine are mystics, and they must be endowed with mystic license to have in their own way the inexplicable experiences within themselves that eventuated their art. Even the act of creation, along with the inner vision that precedes it, is a sort of mystic experience, "...something which is moving, which must be experienced, cannot be proved...cannot be communicated to other people of different endowment."[57] In any event, Rouault and Soutine, more than most men, "with the help of fury and dedication [sealed] the mysteries of nature within the mysteries of paint..."[58] and reminded us that:

> Have they not forgotten equally that in art all subjects are good, the most trivial like the most ugly, the most exceptional like the most trite? Have they not forgotten finally that there is no painting without emotion...[59]

FOOTNOTES

1

James Thrall Soby, Contemporary Painters (New York: The Museum of Modern Art, 1948), p. 98.

2

Ibid.

3

Jack Tworkov, "The Wandering Soutine," Art News, 49:62, November, 1950.

4

Soby, op. cit., pp. 96-7.

5

James Thrall Soby, Georges Rouault: Painting & Prints (New York: The Museum of Modern Art, 1947), p. 17.

6

Lionello Venturi, Georges Rouault (Paris: Albert Skira, 1948), p. 80.

7

Georges Rouault (Boston: The Institute of Modern Art, 1940), pp. 12-3.

8

Maurice Raynal et al., Matisse, Munch, Rouault, trans. Stuart Gilbert et al. (Vol. II of History of Modern Painting. 3 vols.; Geneva: Albert Skira, 1950), p. 127.

9

Monroe Wheeler, Soutine (New York: The Museum of Modern Art, 1950), p. 61.

10

Raynal, loc. cit.

11

Wheeler, op. cit., p. 88.

12

Ibid., pp. 75-8.

13 Soby, Contemporary Painters, p. 98, citing Drieu La Rochelle.

14 Wheeler, loc. cit.

15 Ibid., p. 79.

16 Ibid., pp. 88-9.

17 Edward Alden Jewell, Georges Rouault (New York: The Hyperion Press, 1947), pp. 11-2.

18 Ibid., p. 11.

19 Ibid., pp. 11-2.

20 Monroe Wheeler, The Prints of Georges Rouault (New York: The Museum of Modern Art, 1938), p. 7.

21 Ibid.

22 See appendix, on Rouault's chronology.

23 Patrick Heron, The Changing Forms of Art (London: Routledge & Kegan Paul, 1955), pp. 239-40.

24 Albert C. Barnes, The Art in Painting (New York: Harcourt, Brace & Company, 1928), pp. 399-400.

25 Georges Rouault, op. cit., p. 17.

26 Ibid., p. 15.

27 "Tortured Forms," Art Digest, 10:12, February 15, 1936.

28
Barnes, op. cit., p. 395.

29
Ibid.

30
Tworkov, loc. cit.

31
Soby, Georges Rouault: Painting & Prints, p. 27, citing Marcel Leland, Formes, 1931, p. 96.

32
Morris Davidson, An Approach to Modern Painting (New York: Coward-McCann, Inc., 1948), pp. 84-5.

33
Alfred M. Frankfurter, "Rouault At The Museum of Modern Art," Art News, 52:68, May, 1953.

34
Wheeler, Soutine, p. 87.

35
Frankfurter, loc. cit.

36
Barnes, op. cit., p. 399.

37
Jacques Maritain, Art and Poetry, trans. E. de P. Matthews (New York: The Philosophical Library, 1943), pp. 28-9.

38
James Johnson Sweeney, "Carnegie International 1938," Parnassus, 10:15, November, 1938.

39
Manny Farber, "Rouault," New Republic, 112:678, May 14, 1945.

40
Heron, op. cit., p. 240.

41
Georges Charensol, Georges Rouault: L'Homme et L'Ouevre (Paris: Éditions des Quatre Chemins, 1926), p. 34, citing Waldemar George, Revue Mondiale.

42 Ibid.

43 Wheeler, Soutine, p. 87.

44 Clement Greenberg, "Chaim Soutine," Partisan Review, 18:82, January-February, 1951.

45 Ibid.

46 Margaret Breuning, "Soutine," Magazine of Art, 30:388, June, 1937.

47 Barnes, op. cit., p. 395.

48 Lloyd Goodrich, "Rouault," The Arts, 17:120, November, 1930.

49 Clement Greenberg, "Rouault," Nation, 160:581, May 19, 1945.

50 Robert M. Coates, "Rouault and Some Others," The New Yorker, 17:71, April 26, 1941.

51 Greenberg, Nation.

52 Adolphe Basler and Charles Kunstler, De Matisse À Segonzac (Vol. II of La Peinture Indépendante en France. 2 vols.; Paris: Les Editions G. Cres et Cie., 1929), p. 43.

53 Soby, Georges Rouault: Painting & Prints, p. 33.

54 Jewell, op. cit., p. 5.

55 Raymond Cogniat, Histoire de la Peinture (Paris: Fernand Nathan, 1955), II, p. 142.

56 Seldon Cheney, The Story of Modern Art (New York: The Viking Press, 1941), p. 233.

57 Barnes, op. cit., pp. 71-3.

58 Thomas Hess, Abstract Painting (New York: The Viking Press, 1951), p. 70.

59 André Boll, Les Arts au Siècle de la Machine (Paris: Presses Documentaires, 1945), p. 48.

CHAPTER VII

THE PLACE OF ROUAULT AND SOUTINE IN MODERN PAINTING

Although the writer stated in her first chapter that no painter is isolated from his environment and is, in fact, a gestalt of all its elements, paradoxically, the reverse is also true in that each painter holds a part of himself aloof. This creative part of the painter struggles for existence in a world fundamentally alien to it. The adamantine individualities of Georges Rouault and Chaim Soutine denied both satisfaction with things as they were and made mandatory their creation of an environment, a world, of their own which was a transformation of the real one. In their own creations of Christ and rotting carcasses they found a symbol of the ultimate nature of reality behind its appearance and, to them, above its wars and confusions, stupidities and cruelties. To the pursuit of this ultimate reality Rouault devoted all the strength of his faith, his fidelity to his inner promptings, and his compassion; and Soutine all the power of his Ishmaelism, egotism, and hypersensitivity. Although their strength and power resided in different elements of their temperament, their art is essentially similar in its expressionism, simplicity, veracity, and mysticism.

The essence of Rouault's expressionism lies in his ability first to feel and then to transcend and to abstract that feeling. His whole development from the prostitutes of his crisis period consisted of a series of exercises in suffering, which only his old age saw transmuted

into serenity and acceptance. Monroe Wheeler describes Rouault's expressionism as follows:

> Emotion fiercely personal has given this art great originality; it is as unique as the intellect and feeling which have produced it. Rouault's failure to "express himself" entirely has given him humility; his implacable quarrel with the public has given him ferocity. His cult of Christ has endowed him with endless patience and all-embracing compassion. In a letter to Saures, he wrote: "I believe in suffering; with me it is not feigned; that is my only merit."[1]

Humility, ferocity, patience, compassion, and suffering are the essences of Rouault's expressionism. Soutine's by comparison is primitive and elemental, a crude and vital ebullience of pure emotion. Monroe Wheeler feels that the shock of

> Soutine's way of painting was not so much a matter of form, deformation, and malformation, as a certain wildness of rhythm loosed on the canvas, twisting in every lineament of nature and human nature.[2]

Nor was Soutine's expressionism humble or patient or even compassionate in the sense of Rouault's:

> And its impetuosity, its paroxysms, its flood and fury, its eruptions of colors savagely confused, compounded and juxtaposed...sting and blind the visual sense... like a scorching mistral.[3]

Rouault's expressionism affects its viewer like some slow erosion that finally reaches a rich core of profound feeling, where Soutine's uses a frontal attack upon its viewer and takes him by a storm of color and movement. It might even be said that Rouault's expressionism embodies the rebellion of the conformist, who yields all but his integrity and inner freedom to the prevailing status quo, while Soutine's rebellion is that of the anarchist, who would like to annihilate that status quo, who

considers it an enemy of both integrity and inner freedom. This insistence on inner freedom is perhaps their greatest contribution to Expressionism itself, to modern painting, and, when carried to its ultimate degree, to the movement in America of Abstract Expressionism.

Abstract Expressionism, one of the most current of painting movements, is Expressionism which has been stripped of its subject matter. It is for the most part non-objective and dependent on the aesthetic and emotional effect of the feelings of the artist and his ability to project them in color, line, form, mass, and space. It also depends a great deal on the textural qualities of paint. Adolf Gottlieb and Abraham Rattner may have seen and been influenced by the stained-glass effect of Rouault's mature style. Certainly both painters use thick black line and sullen color in a hieratic fashion similar to Rouault's. Jackson Pollock and Mark Tobey could well have been influenced by the simplified Expressionism of Soutine's Ceret paintings in which the effect is created principally by color and amorphous forms in an ambiguous space.

In the writer's opinion, however, Soutine contributed more than Rouault to Abstract Expressionism with his images torn and stretched almost beyond recognition, his reliance on color to communicate both form and design, and his intense subjectivity. He differs from the usual Abstract Expressionist in his adherence to recognizable subject matter used in a recognizable context, for the latter uses subject matter cryptically, as a vague symbol, in an abstract design.

In addition to being a formative influence on Abstract Expressionism, both Rouault and Soutine influenced contemporary Expressionism,

particularly in the United States. Some of Hyman Bloom's synagogue scenes and portraits resemble Soutine's portrait style in their thick pigment and emotional distortion. Jack Levine's political scenes of racketeers and mobsters bear a startling resemblance to Rouault's Fauve work in both spirit and technique, for both employ the simple triad of figures, murky shadows, and sultry color. Here, again, Soutine is the greater contributor to the modern stream, for Rouault's fame lies in his creation of the first religious art since the Middle Ages.[4] Soutine, although as withdrawn in temperament as Rouault, was less solitary in his art and was, in fact, a pivotal figure in the thirties, who influenced both Expressionism and Abstract Expressionism.[5]

The next major characteristic of Rouault and Soutine is their simplicity. It is the natural outgrowth of their expressionism, and is primitive as all strongly felt things are primitive. The increasing abstraction of Rouault's style is the result of his life's effort to strip himself to his essence, to aspire with the intensity of all his senses to the life of the spirit.[6]

> ...his beauty palpitates with traits conquered; his profusion is made of economy; it is out of grief that he accedes to calm, and the sensuousness which he attains is only a superior form of asceticism.[7]

His simplicity is an act of asceticism, of a giving up, rather than an act of violent conquest of the world like Soutine's. Soutine, like the anarchic Expressionist he was, veered in the opposite direction, toward exuberance. Roger Brielle feels that Soutine's simplicity is like that of a "vegetable," because it strains and twists his forms in some introverted tropism until they resemble a tree covered with vines and

bramble-bushes in imitation of nature's own exuberant simplicity.[8] His simplicity is thus the outcome of his perpetual struggle to superimpost his own vision over that which exists in reality. Except for one brief period during his crisis Rouault did not attempt to berate or to modify nature, preferring, instead, to create his own iconography.

When a vision is fiercely felt and as fiercely simplified, only what is intrinsic remains. The world as seen through the eyes of Rouault and Soutine is true, even if it does not resemble the world of most people's vision. Few painters in our times have surveyed the human race with the veracity of Rouault.

> ...the portrait of disaster in our period and our world: not the cruelty, atrocity and destitution which the camera has made very familiar, but, instead, spiritual catastrophe: human pride and humiliation, self-pity and a rather morbid longing for an unknown God.[9]

If Rouault painted the human spirit, then Soutine painted its physical counterpart. His valets, pastry cooks, page boys, and even his cherubic choirboys have countenances grooved with dubious experiences and callow thoughts. These faces are idiosyncratic and radiate very little of their souls. The exaltation the viewer feels emanating from them lies in Soutine's feeling for the essential dignity of man, whatever he is. Although the origin of this dignity is probably the projection of Soutine's own egotism, the majority of both man's aspirations and degenerations can be chalked up to his egotism. Soutine never conceived his inner vision on so grand a scale as Rouault, but his painting is a symbol of the emotional torment of our times, just as Rouault's painting mirrors its spiritual torment.

If a mystic can be defined as one who seeks ultimate truth by intuition rather than intellect, then Georges Rouault and Chaim Soutine are mystics for reasons other than their subjective and monkish temperaments and their isolation from the events of their times. Both painters searched and analyzed and absorbed reality through the medium of their art in search of something sustaining in the world about them, which neither found. Rouault, in the end, accepted reality because he had found its substitute in the spirit. Rouault became the "religious consciousness of our age....Like Jacob after his wrestling with the angel, Rouault limps about with this world he carries about."[10] Soutine's ambivalent attitude of love and hatred toward reality and all its attributes caused him to remain fixed in his "burst of desperate lyricism,"[11] his elegy of the "indissoluable union of matter and the spirit."[12]

Rouault was a religious, who cloistered himself and yet accepted the artist's destiny "of describing what he sees."[13] Soutine was an exalté, who had discovered in his curiously dual love and hatred of matter that:

> ...pain and sensuality could meet on a high plane of spiritual gratification...but very much in terms of the material world. His sensuality was that of a pure painter in love not with ethereal qualities but with physical reality.[14]

In essence, the degree of their attachment to physical reality defines the difference in their mysticisms. One does not sense in Rouault the exhaustion that comes after a continuous struggle to express by force the inexplicable, to unite the stuff of vision, literally, with the

stuff of matter. Rather, one senses the serenity that comes from the externalization and contemplation of subjective shadows, not the aggressive hostility that Soutine felt toward the world. Yet, notwithstanding the monolithic quality of Rouault's faith, Soutine exhibited his own "child-like purity of soul"[15] in his hopelessly tangled and irrational love-hatred toward matter and reality. Rouault may have expressed the tragedy of the soul, but Soutine expressed the simple "tragedy of existence."[16]

Such men as Georges Rouault and Chaim Soutine are strange figures to find in the main stream of modern painting, for each is "a solitary figure in an era of group manifestoes and shared directions..."[17] Seldon Cheney may have been speaking of Van Gogh, but his words apply as well to Rouault and Soutine. Few painters like them have so "heeded inner voices,...seen visions,...felt in [their] own veins and in [their] painting hand the rhythms of the vital universe."[18] More important, James Thrall Soby feels that both have "satisfied a deep contemporary longing for the spiritual content that modern painting has so often lacked or to which it has only indirectly confessed,"[19] thereby offering "penance to the frivilous, confirmation to the solemn and sincere."[20] In essence Georges Rouault and Chaim Soutine

> ...have given us everything of anguish there is within them, and in so doing have provided a bitter but invaluable foil to the sensual relish and architectural purity so predominant, alternately, in twentieth-century art as a whole.[21] [Soby]

FOOTNOTES

1 Monroe Wheeler, The Prints of Georges Rouault (New York: The Museum of Modern Art, 1938), pp. 6-7.

2 Monroe Wheeler, Soutine (New York: The Museum of Modern Art, 1950), p. 48.

3 Maurice Raynal, Modern French Painters, trans. Ralph Roeder (London: Duckworth, 1929), p. 151.

4 Wallace Fowlie, Jacob's Night (New York: Sheed & Ward, 1947), p. 28.

5 Morris Davidson, An Approach to Modern Painting (New York: Coward-McCann, Inc., 1948), pp. 114-5.

6 Bernard Myers, Modern Art in the Making (New York: McGraw-Hill Book Company, Inc., 1950), pp. 292-3.

7 Bernard Dorival, Le Fauvisme et le Cubisme, 1905-1911 (Vol. II of Les Étapes de la Peinture Française Contemporaine. 3 vols.; Paris: Librairie Gallimard, 1944), p. 69.

8 Bernard Dorival, Depuis le Cubisme, 1911-1944 (Vol. III of Les Étapes de la Peinture Française Contemporaine. 3 vols.; Paris: Librairie Gallimard, 1946), p. 191, citing Roger Brielle.

9 Wheeler, The Prints of Georges Rouault, p. 2.

10 Fowlie, op. cit., pp. 41-2.

11 Elie Faure, Soutine (Paris, Les Éditions G. Crès et Cie., 1929), p. 4.

12 Ibid.

13
Fowlie, loc. cit.

14
Sam Hunter, Modern French Painting: 1855-1956 (New York: Dell Publishing Company, Inc., 1956), pp. 148-9.

15
Davidson, op. cit., p. 114.

16
G. di San Lazzaro, "Soutine," Magazine of Art, 44:198, May, 1951.

17
James Thrall Soby, Georges Rouault: Painting & Prints (New York: The Museum of Modern Art, 1947), p. 5.

18
Seldon Cheney, The Story of Modern Art (New York: The Viking Press, 1941), p. 298.

19
James Thrall Soby, Contemporary Painters (New York: The Museum of Modern Art, 1948), p. 92.

20
Ibid.

21
Ibid.

BIBLIOGRAPHY

BIBLIOGRAPHICAL ENTRIES

A. BOOKS

Barnes, Albert C. The Art in Painting. New York: Harcourt, Brace & Company, 1928.

Boll, André. Les Arts au Siècle de la Machine. Paris: Presses Documentaires, 1945.

Charensol, Georges, Georges Rouault: L'Homme et L'Ouevre. Paris: Éditions des Quatre Chemins, 1926.

Cheney, Seldon. Expressionism in Art. New York: Liveright, Inc., Publishers, 1934.

_____. A Primer of Modern Art. New York: Liveright, Inc., Publishers, 1932.

_____. The Story of Modern Art. New York: The Viking Press, 1941.

Cogniat, Raymond. Soutine. Paris: Éditions du Chêne, 1945.

Davidson, Morris. An Approach to Modern Painting. New York: Coward-McCann, Inc., 1948.

Eddy, Arthur Jerome. Cubists and Post-Impressionism. Chicago: A. C. McClurg & Co., 1914.

Faure, Elie. Soutine. Paris: Les Éditions G. Crès & Cie., 1929.

Fowlie, Wallace. Jacob's Night. New York: Sheed & Ward, 1947.

Gauss, Charles Edward. The Aesthetic Theories of French Artists 1855 to the Present. Baltimore: The Johns Hopkins Press, 1949.

Georges Rouault. Boston: The Institute of Modern Art, 1940.

Goldwater, Robert John, and Marco Treves (eds.). Artists on Art (XIV-XX). New York: Pantheon Books, 1945.

Heron, Patrick. The Changing Forms of Art. London: Routledge & Kegan Paul, 1955.

Hess, Thomas. Abstract Painting. New York: The Viking Press, 1951.

Hunter, Sam. Modern French Painting: 1855-1956. New York: Dell Publishing Company, Inc., 1956.

Huyge, René. French Painting: The Contemporaries. Trans. Paul C. Blum. New York: French & European Publications, Inc., 1939.

Jewell, Edward Alden. Georges Rouault. New York: The Hyperion Press, 1947.

Lake, Carlton, and Robert Maillard (eds.). Dictionary of Modern Painting. Trans. Alan Bird et al. New York: Paris Book Center, Inc., 1955.

Maritain, Jacques. Art and Poetry. Trans. E. de P. Matthews. New York: The Philosophical Library, 1943.

Myers, Bernard S., et al. (eds.). Encyclopedia of Painting. New York: Crown Publishers, Inc., 1955.

_____. Modern Art in the Making. New York: McGraw-Hill Book Company, Inc., 1950.

Raynal, Maurice. Modern French Painters. Trans. Ralph Roeder. London: Duckworth, 1929.

_____. Modern Painting. Trans. Stuart Gilbert. Geneva: Albert Skira, 1956.

Read, Herbert. The Philosophy of Modern Art. New York: The Noonday Press, 1955.

Rouault. New York: The Museum of Modern Art, 1953.

Schwarz, Karl. Jewish Artists of the 19th and 20th Centuries. New York: The Philosophical Library, 1949.

Soby, James Thrall. Contemporary Painters. New York: The Museum of Modern Art, 1948.

_____. Georges Rouault: Painting & Prints. New York: The Museum of Modern Art, 1947.

Terasse, Charles. French Painting in the XXth Century. Trans. Eveline Byam Shaw. London: The Hyperion Press, 1939.

Venturi, Lionello. Georges Rouault. Paris: Albert Skira, 1948.

Wheeler, Monroe. Soutine. New York: The Museum of Modern Art, 1950.

_____. The Prints of Georges Rouault. New York: The Museum of Modern Art, 1938.

Wilensky, Reginald Howard. Modern French Painters. New York: Harcourt, Brace & Company, 1949.

B. BOOKS: PARTS OF SERIES

Barr, Alfred Hamilton, Jr. What Is Modern Painting? Introductory Series to the Modern Arts 2. New York: The Museum of Modern Art, 1946.

Basler, Adolphe, and Charles Kunstler. De Matisse à Segonzac. Vol. II of La Peinture Indépendante en France. 2 vols. Paris: Les Éditions G. Crès & Cie., 1929.

Bazain, Germaine (ed.). Modern Painting. Trans. Rosamund Frost. Vol. II of History of Painting. 2 vols. New York: The Hyperion Press, 1951.

Cogniat, Raymond. Histoire de la Peinture. 2 vols. Paris: Fernand Nathan, 1954-5.

Dorival, Bernard. Le Fauvisme et le Cubisme, 1905-1911. Vol. II of Les Étapes de la Peinture Française Contemporaine. 3 vols. Paris: Librairie Gallimard, 1944.

_____. Depuis le Cubisme. Vol. III of Les Étapes de la Peinture Française Contemporaine. 3 vols. Paris: Librairie Gallimard, 1946.

Hauser, Arnold. The Social History of Art. 2 vols. New York: Alfred A. Knopf, 1952.

Maritain, Jacques. Creative Intuition in Art and Poetry. The A. W. Mellon Lectures in the Fine Arts. New York: The Noonday Press, 1955.

Raynal, Maurice, et al. Matisse, Munch, Rouault. Trans. Stuart Gilbert et al. Vol. II of History of Modern Painting. 3 vols. Geneva: Albert Skira, 1949-.

The Story of the Jewish People. Jewish Information Series. New York: National Jewish Welfare Board, [n.d.].

Thieme, Begrundet von Ulrich, and Felix Becker. Allgemeines Lexikon der Bildenden Künstler. 37 vols. Leipzig: Verlag von E. A. Seemann, 1908-1937.

C. PERIODICALS

Benson, Emmanuel Mervin. "Of Many Things," Magazine of Art, 27:21-24, January, 1934.

"Braque, Rouault at Tate," Art News, 45:43, June, 1946.

Breuning, Margaret. "Rouault on Folly," Art Digest, 26:13-14, April 15, 1952.

_____. "Soutine," Magazine of Art, 30:388-389, June, 1937.

_____. "Soutine Memorial," Art Digest, 19:15, October 15, 1944.

Coates, Robert M. "Rouault and Some Others," The New Yorker, 17:71-72, April 26, 1941.

_____. "Soutine and Mondrian," The New Yorker, 29:105-110, November 21, 1953.

Farber, Manny. "Rouault," New Republic, 112:678, May 14, 1945.

Frankfurter, Alfred M. "The Full Stature of Rouault," Art News, 39:6-9, 16, November 9, 1940.

_____. "Rouault at the Museum of Modern Art," Art News, 52:23,68-69, May, 1953.

"A French Abbé Crusades for Modern Art in Our Churches," Harper's Bazaar, 80:213-214, 384, September, 1946.

Goodrich, Lloyd. "November Exhibitions: Rouault," The Arts, 17:101-124, November, 1930.

Greenberg, Clement. "Chaim Soutine," Partisan Review, 18:82-87, January-February, 1951.

_____. "Rouault," Nation, 160:581-582, May 19, 1945.

Hodin, J. P. "Expressionism," Horizon, 19:38-53, January, 1949.

Lazzaro, G. di San. "Soutine," Magazine of Art, 44:198, May, 1951.

"Leger and Rouault Reviews," Art Digest, 27:13, April 1, 1953.

"Life Begins at Fifty," Time Magazine, 49:59, March 3, 1947.

"Man's Inhumanity to Man," Magazine of Art, 34:86-87, February, 1941.

Maritain, Raissa. "Remembering a Friendship," Art News, 44:17-18, 30, April 15-30, 1945.

Mellquist, Jerome. "Georges Rouault, Christian Painter," Commonweal, 29:232-234, December 23, 1938.

Reed, Judith Kaye. "Rouault in Aquatint," Art Digest, 20:16, June 1, 1946.

"Rouault's Message," Art Digest, 16:25, November 1, 1941.

"Some Call It Classic," Art Digest, 13:17, April 1, 1939.

Sweeney, James Johnson. "Carnegie International 1938," Parnassus, 10:13-18, November, 1938.

"Tortured Forms," Art Digest, 10:12, February 15,1936.

Tworkov, Jack. "The Wandering Soutine," Art News, 49:30-33, 62, November, 1950.

Werner, Alfred. "Soutine: Affinity for an Alien World," Art Digest, 28:17-18, November 15, 1953.

APPENDIXES

APPENDIX A

A CHRONOLOGY OF ROUAULT

1871 Born May 27, 1871, rue de la Villette, in a Paris cellar during the Commune insurrection. Father was a cabinet-maker from Brittany, and his mother was a native Parisian. His grandfather Champdavoine introduced Rouault early to the prints of Manet, Courbet, Daumier, Rembrandt, and Callot.

Attended a Protestant primary school, but left at fourteen.

1885-9 Apprenticed to Hirsch, a stained-glass maker.

Refused an opportunity to help Albert Besnard make the windows of the École de Pharmacie.

Evening classes at the École des Arts Décoratifs.

Spent Sundays and holidays at the Louvre.

1891 Enrolled in Elie Delaunay's class at the École des Beaux Arts. Delaunay died and was succeeded by Gustave Moreau shortly afterwards.

1892 Won a first prize at the École with a series on religious subjects.

1893 Painted first important picture, "Samson Tournent Sa Meule," which failed to take the Prix de Rome.

Met Matisse in Moreau's class.

1894 Won the Chenavard Prize for "L'Enfant Jesus Parmi Les Docteurs." The decision of the judges overruled.

1895 Given instead the Fortin d'Ivry Prize and an award in the Salon.

Competed for the Prix de Rome with "Le Christ Mort Pleure Par Les Saintes Femmes." Failed again and left the academy on the advice of Moreau.

Won an honorable mention at the Exposition Universelle.

1896 Began to paint landscapes.

1897 Evinced first interest in social problems.

1898 Moreau died. Rouault appointed Curator of the Gustave Moreau Museum at 2400 francs per annum.

Parents left France for Algeria to be with their widowed daughter.

Passed through a violent spiritual crisis and broke with academicism.

Sickened and spent a convalescence at Evian, Savoy.

1900 Awarded a bronze medal at the Exposition Universelle.

Studied alone in the museums.

1901 J. K. Huysmanns tried to persuade him to become a monk at Liguge.

1902 Helped to found the Salon d'Automne, where he also exhibited.

Worked out his new style.

1903 Met Leon Bloy and was strongly influenced by him and by his book La Femme Pauvre.

His first prostitutes, circus performers, and other human driftwood. New style viciously criticized.

1906 First odalisque.

Exhibited his new style in galleries other than that of the Salon d'Automne.

1907 Until 1910 or 1912 worked in ceramics, fired by Methey, on the advice of Ambroise Vollard.

Stayed at Bruges.

1908 Married Marthe le Sidaner by whom he later had four children: Genevieve, Isabell, Michel, and Agnes.

Began his series of judges and peasants.

1910 First one-man show at Druet's, including paintings, drawings, ceramics, and varnished earthenware.

1911 Began monotype experiments.

Lived at Versailles.

Friendship with Jacques and Raissa Maritain.

1913 Returned to religious subjects, chiefly the Passion of Christ.

Vollard bought the entire contents of his studio.

1914 First poems published in Les Soirées de Paris.

1916 Vollard became Rouault's sole dealer.

Under advisement by Vollard put aside his painting to work on book illustrations, particularly between 1917 and 1927.

Prior to 1917 also worked in an especially set up studio at Vollard's house on many unfinished works.

1917 Worked on the illustrations for Alfred Jarry's Ubu Roi, Les Réincarnations du Père Ubu, and Le Misérere. Also worked on Baudelaire's Les Fleurs du Mal, which remained unfinished.

1919 "Child Jesus Among the Doctors," became Rouault's first picture to enter a museum, Musée des Unterlinder, Colmar.

1921 Michel Puy wrote the first book on his work.

1922 Completed illustrations for Misérere.

1924 Musée de Grenoble bought first picture in his new style.

Received the Legion of Honor for his services as Curator of the Moreau Museum.

Large retrospective exhibitions.

Poems and articles appeared frequently.

1927 His book Souvenirs Intimes published.

1928 Resumed painting.

1929 Designed sets and costumes for a Diaghilev ballet, The Prodigal Son.

1929 Pasages Légendaires, his book of poems, came out.

1930 First foreign exhibitions in Chicago, London, Munich, New York.

Stayed in Switzerland in the Valais.

Did colored etchings for Le Cirque de l'Étoile Filante and Le Passion. Le Cirque by Andre Saures remained incomplete.

1913

1914

1916

1917

1919

1921

1922

1924

1927

1928

1929

1929

1930

1932 Stopped dating his work.

1937 Made tapestries under the guidance of Mme Marie Cuttoli.

1938 First comprehensive exhibition of his prints.

1939 Death of Ambroise Vollard in a car accident.

1940 Devoted himself almost entirely to religious painting.

Publication of Lionello Venturi's book on Rouault.

1945 Retrospective exhibition at the Museum of Modern Art in New York.

1947 Caught up in a lawsuit with Vollard's heirs for the possession of his pictures. Court decided that all unsigned and unsold paintings referred back to Rouault at Vollard's death. Of the 800 or so works, 119 remained missing.

1948 In the presence of a baliff, Rouault burned the 315 paintings restored to him on November 5, 1948.

Made first trip to Italy, where his work on exhibition in the Venice Biennale.

Created the stained-glass windows of the village church at Assy in upper Savoy.

1949 Travelled in Belgium and Holland.

1951 Dubbed Commander of the Legion of Honor.

Eightieth birthday celebration at the Palais de Chaillot, Paris, with the participation of government officials and the showing of Abbé Morel's movie of Miserere.[1]

[1]This material came from the following sources:

Maurice Raynal et al., Matisse, Munch, Rouault, trans. Stuart Gilbert et al. (Vol. II of History of Modern Painting. 3 vols.; Geneva: Albert Skira, 1950), pp. 144-5, 104, 106, 107, 109, 110.

Germaine Bazin (ed.), Modern Painting, trans. Rosamund Frost (Volume II of History of Painting. 2 vols.; New York: The Hyperion Press,1951), p. 382.

Rouault (New York: The Museum of Modern Art, 1953), p. 5.

Begrundet von Ulrich Thieme and Felix Becker, Allgemeines Lexikon der Bildenden Künstler (Leipzig: Verlag von E. A. Seemann, 1937), XIX, pp.106-7.

René Huyge, French Painting: The Contemporaries, trans. Paul C. Blum (New York: French & European Publications, Inc., 1939), biographical notices.

Georges Rouault (Boston: The Institute of Modern Art, 1940), pp. 18-20.

Monroe Wheeler, The Prints of Georges Rouault (New York: The Museum of Modern Art, 1938), p. 5.

APPENDIX B

A CHRONOLOGY OF SOUTINE

1894 Born at Smilovitchi, Lithuania, in western Russia near Minsk. One of eleven children of a poor Jewish tailor. Family existed in poverty-stricken conditions.

At four stole utensils from kitchen to buy colored pencils.

Having run away to Minsk, Soutine showed a greater interest in painting.

1910 Enrolled in the School of Fine Arts, Vilna. Alledged to have earned his way by being a photographer's assistant.

1913 A doctor's financial aid enabled Soutine to go to Paris, where he attended the École des Beaux Arts under Cormon.

1915 Lived at Cité Falguiere and at La Ruche (The Hive) after quitting the academy. La Ruche was a community house for artists of all kinds on rue de Dansig near the Vaugirard slaughter houses.

Was on friendly terms with the butchers and slaughterers, who from time to time lent him halves of beef to paint.

Acquired his first friends among the artists and writers of The Hive, including such as Marc Chagall, Fernand Leger, Blaise Cendrars, Laurens, Lipschitz, and his friend Kremegne among others.

During a period of intense despair attempted to hang himself. Failed, as Kremegne cut his body down before death.

Met Modigliani, his closest friend. Through Modigliani met Leopold Zborowsky, who became his first dealer.

Occupied himself during this period painting numerous still lives, as well as a few city- and landscapes.

1919 First visit to Cagnes.

1920 On Zborowsky's advice moves to Ceret. Landscapes of Ceret are among the most fierce and moving of Soutine's career.

Deeply shocked by the tragic death of Modigliani and his young wife.

From 1920 to 1922 visits Cagnes and Paris, but remains mostly at Ceret.

1922 Goes back to Paris with over two hundred canvases.

Makes an alleged sale of a canvas to Arnold Bennett, the English novelist, about this time.

1923 On January 1, 1923, sells over a hundred paintings to Dr. Albert Barnes, who becomes his first collector and a permanent enthusiast.

Spends some two more months at Cagnes.

Paints his first predominantly white pictures.

1924 Visits Cagnes and Paris.

1925 Stays at Cagnes on rue du Mont St. Gothard.

Stays at Paris on the avenue du Parc Montsouris.

1926 Resides in Paris on rue de l'Aude.

1927 Paris for the most part, but vacationed at Blanc, Indre.

Does many portraits, such as the choirboys, and a number of dead fowl and other still lifes.

1928 Lives in Paris on the avenue du Parc Montsouris.

1929 Lives at Chatelguyon and Paris.

Occupied himself painting valet-de-chambres.

Meets M. and Mme Marcellin Castaing with whom he lived for a while at Chateau de Lèves near Chartres. His mood during this period is the most peaceful of his life due to the affection and regard given him by the Castaings.

Due to a strong desire for solitude was no longer seen loafing in Montmartre and refused to exhibit.

1930 Paris. Visited Passage d'Enfer. Became ill and convalesced at Nice.

1931-5 Base of operations in Paris, but travelled incessantly. Spent most of his summers at the Castaing's chateau.

In 1935 had his first important exhibition at the Arts' Club of Chicago.

1922

1923

1924

1925

1926

1927

1928

1929

1930

1931-5

1936-7 For the most part spent in Paris in a lodging on the avenue d'Orléans.

1938-9 Lives in Paris at Villa Seurat.

1940 Paris and Civry. Refuses an invitation to come to America.

1941-3 Stayed at Champigny sur Veuldre, Indre-et-Loire.

1943 Desperately ill, was rushed to Paris for an emergency operation for perforated intestines. Died shortly after the operation was completed on August 9. Buried in Montparnasse Cemetery.

1945 Was posthumously honored with a memorial exhibition at the Galerie de France in Paris.[1]

[1]This material came from the following sources:

Germaine Bazain (ed.), Modern Painting, trans. Rosamund Frost (Volume II of History of Painting. 2 vols.; New York, The Hyperion Press, 1951), p. 386.

Begrundet von Ulrich Thieme and Felix Becker, Allgemeines Lexikon der Bildenden Künstler (Leipzig; Verlag von E. A. Seemann, 1937), XXXI, pp. 312-3.

René Huyge, French Painting: The Contemporaries, trans. Paul C. Blum (New York: French & European Publications, Inc., 1939), biographical notices.

Maurice Raynal et al., Matisse, Munch, Rouault, trans. Stuart Gilbert et al. (Vol. II of History of Modern Painting, 3 vols.; (Geneva: Albert Skira, 1950.), pp. 16, 90, 122-9, 145.

Monroe Wheeler, Soutine (New York: The Museum of Modern Art, 1950), p. 11.

Alfred Werner, "Soutine: Affinity for An Alien World," Art Digest, 28:18, November 15, 1953.

APPENDIX C

THE EXHIBITIONS OF ROUAULT

1895 Salon des Artistes Française, Paris.

Salon des Champs-Elysées, Paris. Painting.

1896 Salon des Artistes Française, Paris.

Salon des Champs-Elysées, Paris. Painting.

1897 Salon des Artistes Française, Paris. Two pastels.

1899 Salon des Artistes Française, Paris. Two paintings: "Christ et Les Disciples d'Emmaus" and "Orphée."

1900 Salon des Artistes Française, Paris. "Salome."

1901 Salon des Artistes Française, Paris. Two paintings: "Le Christ et Judas" and "Orphee & Euridyce."

1903 Salon d'Automne, Paris. Two pictures.

1904 Salon d'Automne, Paris. Eight paintings, thirty-two watercolors and pastels.

1905 Salon d'Automne, Paris. Three paintings.

Salon des Indépendants, Paris.

1906 Salon d'Automne, Paris. Numerous pictures.

Salon des Indépendants, Paris.

1907 Salon d'Automne, Paris. Numerous pictures.

Salon des Indépendants, Paris.

1908 Salon d'Automne, Paris. Numerous pictures.

Salon des Indépendants, Paris.

1909 Salon des Indépendants, Paris.

1910 Salon des Indépendants, Paris.

Galerie E. Druet. February 21-March 5. Paintings, drawings, ceramics, varnished earthenware.

Modern Gallery, Munich. With the New Artists' Federation.

Grafton Galleries, London. With the Post-Impressionists.

1911 Salon des Indépendants, Paris.

Galerie E. Druet, Paris. December 11-23. Forty-five paintings, eleven monotypes, and fifty-eight ceramics.

Salon d'Automne, Paris. Paintings and ceramics.

1912 Galerie E. Druet, Paris.

Salon des Indépendants, Paris.

1913 Salon des Indépendants, Paris.

1920 Galerie de La Licorne, Paris. November 10-20. Around sixty works.

1922 Galerie Barbazanges, Paris. December. Pastels.

1924 Galerie E. Druet, Paris. April 22-May 2. Retrospective exhibition: 1897-1919. Around ninety-six works in painting and ceramics.

1925 Galerie Flechtheim, Berlin. April.

1926 Galerie des Quatre Chemins, Paris. January-February. Watercolors, pastels, and drawings.

1927 Galerie Bing, Paris. June.

1929 Galerie des Quatres Chemins, Paris. Watercolors and drawings.

1930 The Arts' Club of Chicago. May 8-13. Paintings.

St. George's Gallery, London. June. Chalk and india ink drawings.

J. B. Neumann Gallery, Munich. Paintings and lithographs.

Brummer Gallery, New York. April 1-May 3. Forty canvases and watercolors from 1896-1929.

New Art Center Gallery (J. B. Neumann), New York. October 18-November 24. Lithographs.

1930 Museum of Modern Art, New York. Included Rouault's work in an exhibition called Painting In Paris From American Collections.

1931 Galerie Schwarzenberg, Brussels.

The Arts' Club of Chicago. March 13-28. Paintings.

Galerie de l'Athénée, Geneva.

Demotte Gallery, New York. January 5-30. Paintings.

Galerie des Quatres Chemins, Paris. May. Paintings.

1933 Julien Levy Gallery, New York. The etchings for Ambroise Vollard's Réincarnations du Père Ubu.

Pierre Matisse Gallery, New York. October 30-November 24. Paintings.

Museum of Modern Art, New York. Summer loan exhibition of modern paintings included a number by Rouault.

Galerie Cardo, Paris. June 8-22. The etchings for Ambroise Vollard's Réincarnations du Père Ubu.

Kunsthaus (?), Zurich.

1934 Society of Arts and Crafts, Detroit. November 27-December 15. Sixteen paintings by Rouault included in An Exhibition of Paintings by Henri Matisse and Georges Rouault.

Pierre Matisse Gallery, New York.

1935 Mayor Gallery, London. October 9-?. Paintings.

Smith College Museum of Art, Northhampton, Massachusetts. November 13-December 5. Paintings, lithographs, and one drawing.

1936 Bignou Gallery, New York. April. Seven Rouault tapestries included in Exhibition of Modern French Tapestries by Braques, Roaul Dufy, Leger, Lurçat, Henri-Matisse, Picasso, Rouault. From the collection of Mme. Paul Cuttoli.

Galerie M. Kaganovitch (formerly Portique), Paris. February 15-March 15. Paintings and watercolors, 1900-20.

Galerie Paul Rosenberg, Paris. November 4-30. Three paintings by Rouault included in the exhibition called Douze Peintres...

1937 Mayor Gallery, London. July. An Exhibition of Paintings by Georges Rouault and Other Modern Painters.

Pierre Matisse Gallery, New York. November 9-December 4. A selection of Early Paintings, Watercolors, Tempera, and Gouaches From 1904-17.

Petit Palais, Paris. June-October. Forty-two paintings and watercolors included in the exhibition called Les Maîtres de l'Art Indépendant, 1895-1937.

1938 Kunsthalle, Basel. May 14-June 8. Fifty-one works of Rouault included in Vlaminck, Raoul Dufy, Rouault exhibition.

Leicester Galleries, London. May. Paintings.

Reid and Lefevre Gallery, London. Four paintings by Rouault included in the exhibition called The Tragic Painters.

Museum of Modern Art, New York. The Prints of Georges Rouault.

Valentine Gallery, New York. January 3-29. Fifteen Selected Paintings by French XXth Century Masters included sixteen gouaches and watercolors by Rouault.

Galerie Zak, Paris. Paintings.

Bignou Galleries, New York.

1939 Zwemmer Gallery, London. Colored etchings and wood-engravings to illustrates Rouault's Cirque d l'Étoile Filante and Andre Saures' Passion.

Pierre Matisse Gallery, New York. February 7-March 4. Paintings.

Musée des Arts Décoratifs, Palais du Louvre, Paris. November-January. Sixteen works by Rouault included in the Exposition de l'Art Sacre Moderne.

Petit Palais, Paris. June 4-30. Four works in stained glass and one tapestry included in the Exposition de Vitraux et Tapisseries Modernes.

1939 Galerie O. Pétridès, Paris. February 28-March 14. Paintings.

1940 Redfern Gallery, London. July 25-August 31. An Exhibition of the Artist's Proofs, Dated 1929-30, of Important Unpublished Aquatints by Georges Rouault.

1940 Dalzell Hatfield Galleries, Los Angeles. August 15-September 15. Paintings.

Bignou Gallery, New York. May 6-June 1. Paintings and gouaches.

Buchholz Gallery, New York. May 6-25. Lithographs and etchings.

Phillips Memorial Gallery, Washington, D.C. March 10-April 1. Hand coloured etchings by Rouault, illustrations for Le Cirque.

Institute of Modern Art, Boston. Retrospective loan exhibition.

San Francisco Museum of Art. Retrospective loan exhibition.

1941 Marie Harriman Gallery, New York. Retrospective exhibition.

Pierre Matisse Gallery, New York.

Guy E. Mayer Galleries. Fifty-nine proofs of etchings.

1942 Galerie Caré, Paris.

1945 Museum of Modern Art, New York. Pastels, oils, gouaches, and watercolors.

Renaissance Society of Chicago. Paintings and prints.

1946 Galerie St. Etienne, New York. Graphic work.

Kleemann Galleries, New York. Thirty-four aquatints.

Tate Gallery, London. Paintings. With Braque.

James Vigeveno Galleries, Westwood Hills.

1947 Galerie des Garet, Paris. Paintings.

1948 Venice Biennale, Venice. Paintings and prints.

Kunsthaus, Zurich. Retrospective exhibition.

1952 Palais des Beaux-Arts, Brussels. Retrospective exhibition.

Municipal Museum, Amsterdam. Retrospective exhibition.

Musée National d'Art Modern, Paris. Retrospective exhibition.

Wildenstein Galleries, New York. Eighty-two engravings from Cirque de l'Étoile Filante.

1953 Cleveland Museum of Art and Museum of Modern Art, New York. Retrospective exhibition of one hundred and sixty oils, watercolors, gouaches, and pastels.

County Museum of Los Angeles. Retrospective exhibition.

Art Institute of Chicago. April 2-May 17. Rouault and Leger.

San Francisco Museum of Art. Rouault and Leger.

Museum of Modern Art, New York. Rouault and Leger.[1]

[1]This material came from the following sources:

James Thrall Soby, Georges Rouault: Painting & Prints (New York: The Museum of Modern Art, 1947), pp. 13, 135-141.

Rouault (New York: The Museum of Modern Art, 1953), pp. 5-6.

René Huyge, French Painting: The Contemporaries, trans. Paul C. Blum (New York: French & European Publications, Inc., 1939), Biographical notices under R.

Arthur Jerome Eddy, Cubists and Post-Impressionism (Chicago: A. C. McClurg & Co., 1914), p. 112.

Reginald Howard Wilensky, Modern French Painters (New York: Harcourt, Brace & Company, 1949), pp. 228-9.

Georges Rouault (Boston: The Institute of Modern Art, 1940), pp. 88-91.

Lionello Venturi, Georges Rouault (Paris: Albert Skira, 1948), p. 48.

"Life Begins At Fifty," Time Magazine, 49:59, March 3, 1947.

"A French Abbé Crusades for Modern Art in Our Churches," Harper's Bazaar, 80:384, September 1946.

Judeth Kaye Reed, "Rouault in Aquatint," Art Digest, 20:16, June 1, 1946.

"Rouault's Message," Art Digest, 16:25, November 1, 1941.

Margaret Breuning, "Rouault on Folly," Art Digest, 26:13, April 15, 1952.

"Leger and Rouault Reviews," Art Digest, 27:13, April 1, 1953.

"Braque, Rouault at Tate," Art News, 45:43, June, 1946.

APPENDIX D

THE EXHIBITIONS OF SOUTINE

1927 Galerie Bing, Paris. June.

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

Museum of Modern Art, New York. Group exhibition.

1935 Arts' Club of Chicago. December 13-30. Twenty works.

1936 Valentine Gallery, New York. February 3-22. Twenty-one works.

Mrs. Cornelius J. Sullivan Gallery, New York. February 24-March 15. Fourteen works.

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

Leicester Galleries, London. April. Thirty-three works.

Petit Palais, Paris. June-October. Group exhibition called Masters of the Art Independent. Twelve works.

1938 Storran Gallery, London. November. Twelve works.

1939 Valentine Gallery, New York. March 20-April 8. Twenty-three works.

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

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

Bignou Gallery, New York. March 22-April 16. Eighteen works.

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

Salon d'Automne, Paris.

1945 Galerie de France, Paris. January 12-February. Forty works.

Institute of Modern Art, Boston. January 24-February 25. Twenty-two works. With Chagall.

1947 Gimpel Fils, London. April 23-May 17. Eighteen works.

Galerie Zak, Paris. November 29-December 31. Nineteen works.

1949 Van Dieman-Lilienfeld Galleries, New York. January 5-20. Seven works. With Utrillo.

1950 Museum of Modern Art, New York, in collaboration with the Cleveland Museum of Art. New York, October 31-January 7. Cleveland, January 30-March 18. Eighty-two works.

1953 Perls Gallery, New York. Loan exhibition.[1]

[1]This material came from the following sources:

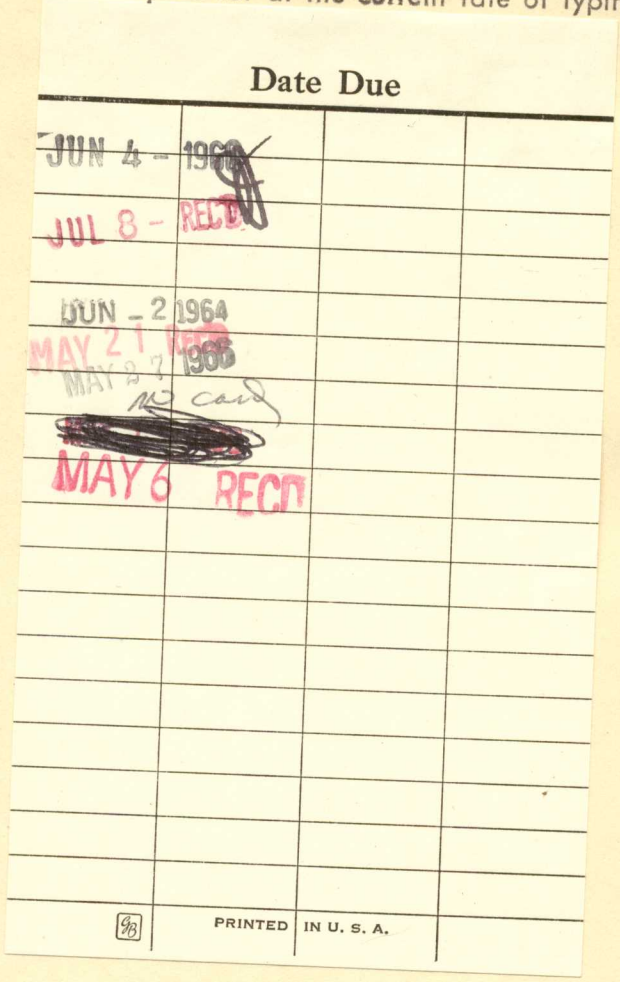
Monroe Wheeler, Soutine (New York: The Museum of Modern Art, 1950), pp. 115-6.

Reginald Howard Wilensky, Modern French Painters (New York: Harcourt, Brace & Company, 1949), p. 317.

Robert M. Coates, "Soutine and Mondrian," The New Yorker, 29:105, November 21, 1953.

IMPORTANT!

Special care should be taken to prevent loss or damage of this volume. If lost or damaged, it must be paid for at the current rate of typing.



Date Due

JUN 4 – 1964

JUL 8 – RECD

JUN – 2 1964

MAY 21 RECD

1965

MAY 6 RECD

PRINTED IN U. S. A.