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新収作品：ヘンドリック・テルブルッヘン《聖ペテロの解放》(部分)

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昭和55年度の新収作品について

前川誠郎

On the New Acquisitions 1980

By Seiro MAYEKAWA

昭和55年度の新収作品は、絵画3点（このうち1点は文化庁の特別購入費をもって購入し、当館へ管理換となったもの）、素描1点、版画2点である。これらのデータについては別項の新収作品目録を参看されたい。

I. 絵画

(1) ヘンドリック・テルブルッヘン

《聖ペテロの解放》

画家のテルブルッヘン（1588—1629）はオランダの人。デフェンテルに生れユトレヒトに歿した。すなわち彼は母国と生誕をほぼ同じくした人である。若くしてユトレヒトの歴史画家アブラハム・ブルーマールトに師事し、1604年、16歳のときイタリアに赴いて10年間滞在した。その際彼が深甚な影響を蒙ったカラヴァッジオに直接の面識があったかどうかは定かでないが、カラヴァッジオは1606年までローマで制作しているので、テルブルッヘンが直接その感化に浴したとすれば、それはイタリア滞在の初期のこととなる。1614年オランダへ帰国し、16年にはユトレヒトの画家組合に加入して1629年のその死まで、同僚のヘリット・ファン・ホントホルスト（1590—1656）と並ぶ北方屈指のカラヴァッジストとして活動した。1627年ユトレヒトを訪れたルーベンスは、「オランダを旅してただ一人の画家を見出した。それはヘンリクス・テルブルッヘンであった」と語ったという。

《聖ペテロの解放》（p. 23 の図版参照）は1946年、英仏海峡に面したフランスの町オンフルールの古物商で画面を内にして巻かれた状態で発見され、翌47年に応急の修復が行われたが、これを直ちにテルブルッヘンに帰することには躊躇を示す向きもあった。1952年ユトレヒトおよびアントウェルペンで開催された「カラヴァッジオとネーデルラント」展カタログでは本図（cat. no. 90）をテルブルッヘンに擬せられる作品 Terbrugghen toegeschreven として分類し、ロベルト・ロンギの口頭による意見とし

て制作年代を1625—29年、即ち最晩年のものとしている（註 1）。またベネディクト・ニコルスンは1956年の論文で、作者の決定は再度の修復後になさるべき旨を述べたが（註 2）、1958年の著書においては、絵の状態に関しては留保をつけながらも本図がテルブルッヘンの真作であるとの確認を記した（註 3）。その後本図は再洗滌と裏打を受け、1975年夏にその修復の写真をみた前記ニコルスンはパリの画商フランソワ・エイム宛の書信（6月9日付）で、画中の天使の右手および聖ペテロの顔を除いて状態は著しく改善されたことを認め、画家の真筆であることについては最早や何らの疑問を留めない旨を述べている（註 4）。

本図の主題は新約聖書使徒行伝第12章からとられている。即ちヘロデ王により投獄され、二本の鎖につながれて二人の兵士と寝ていたペテロの許に突如として天使が現れ、光が牢内を照らした。天使はペテロの脇腹を叩いて彼を起し、「急いで立て」と言った。すると鎖が彼の手から落ちたという場面である（第12章、6—7節）。テルブルッヘンはこの主題を構図を変えて3回（本図の他にコペンハーゲンのアンデルセン収集、およびシュヴェリーン州立美術館）描いているが、画家の主要な興味は牢獄の暗闇を照らす光の描写に在る。カラヴァッジオ派がイタリアでテネブリスティ（闇の画家）と呼ばれたごとく、明暗（キアロスкуро）の強い対比はこの画派の大きな特色であり、光を受けた部分の色彩の美しきは殊に印象的である。テルブルッヘンやホントホルストによって北方に移植されたこの画風は、例えば明暗構成において若きレンブラントに、また明部の美しき色彩においてフェルメールに、大きな影響を与えた。

本図は先きに記したニコルスンの指摘にもあるように、損傷の激しかったペテロの頭部や着衣にはテルブルッヘン一流の微妙なタッチを認めることは不可能であるが、左半の二人の兵士、その甲冑、壁面の鎖、兵士の間に組まれたペテロの双手、また中央聖者の肩におかれた天使の左手とそれに絡んで垂れる衣の袖の描写などに彼の画風を十分に味わうことができる（口絵カラー図版参照）。

諸家の推定制作年代は、前記ロンギの他、ニコルスンははじめ1625年以後とし（註 5）、次いで画商エイムによれば口頭で1628年ころとし、エイムは1627年ころとしている（註 6）。即ち何れも画家晩年の作品とみることににおいては軌を一にしている。

(2) ヤーコブ・ファン・ロイスダール

《樫の森の道》

ヤーコブ・ファン・ロイスダールに関して、当館は昭和44年以来小品《小さな滝のある風景》（1646年）（註 7）をすでに所蔵しているので、今般の購入（ただし文化庁よりの管理換）により計2点を算えることとなった。

ヤーコブ・ファン・ロイスダール（1628/29—1682）はオランダの風景画家。ハー
ルレムに生れ、アムステルダムに歿した。初め生地で父イサークおよび主として叔父
サロモンの薫陶を受け、1648年ハーレムの画家組合に加入した。当館の《滝のある
風景》の年記がもし1646年と読めるならば、組合加入以前の若拙きとなる（註8）。
1657年アムステルダムに移住、59年には市民権を得、晩年には外科医としても活動し
たとの伝承があるが（フープラーケン）、これは俄かには信じ難い。

《樫の森の道》（p. 29 の図版参照）は1925年の時点においてウイーンのリヒテンシ
ュタイン侯取集中にあったことが、そこのカタログ（註9）より判明するが、その後
間もなく売却されてドイツの個人収集を經由し、チューリッヒの画商ナータンが入手
したものである。1842年のジョン・スミスJohn Smithのカタログ補遺版（註10）によれば、本図
（同カタログ no. 62）は准男爵サー・T・ベアリングの取集中にあり、《橋を渡る男と
女》と題された絵（同カタログ no. 61）と対をなすものであったらしい。その記述の
大意は、

61. 田舎の橋を渡る男女。右によく繁った樹木に掩われた高い岩山があり、
一本の枯れたぶなの木が見える。端近く岩の大きな割れ目の上にひなびた橋が
掛り、その下にさざめく早瀬が流れて池に入り、前面にまで拡がっている。左
には遠山を望む原野が開け、人物は橋上の男女だけである。夕暮の暗い色調が
画面を包んでいる。

62. （対幅）眺望、または炭焼く人。左に深い森を抜ける街道があり、それを
かこむ樹木の枝が目についた。反対側の土坡には枯枝をもつ樫の老木が聳え、その
むこうに炭を焼く農夫たちの姿が見える。遠くの丘陵に一台の風車が立ってい
る。本図はさらに街道を行く一人の男と少年の姿によっても特色付けられる。

この記述で左右が逆になっているのは版画に拠ったためであろうと考えられるが、
当西洋美術館の絵に元来は対幅があったことが分るのは極めて貴重である。その《橋
を渡る男女》の絵が現在どこに在るのかは不明で、今後の調査を待ちたい。

一方、1912年のホーフステーデ・デ・フロートのカタログ（cat. no. 627）には本図
に関し次の記述が見出せる（註11）。所在はすでにウイーンのリヒテンシュタイン侯
取集へと移っている。

627. 樫の森を通る道。中景の右半によく繁った高い樫の森がある。ところ
どころ強く陽光の差す道が森を抜けて右方へ通じている。少年を連れて一人の
男が森の出口へと歩いて行く。前景中央やや左に、左側にだけ葉をつけた一本
の樫の大木があり、その向う左方に木の幹を焚く炭焼きたちの姿がある。遠景
には丘陵の上に一台の風車が見える。夕暮の景。おそらく晩年の作。

しかるにその16年後にウィーンのリヒテンシュタイン侯収集で本図を見たヤーコブ・ローゼンベルクは、そのカタログ (cat. no. 388) に、

388. 高地の檜の森。それを抜けて一本の道が通じ、その中ほどを一人の男と少年とが彼方へと歩む。左前景ほぼ中央に左側だけ葉のある一本の檜の巨木が立ち、左に風車のある日に照らされた丘陵が遠望される。同じく左方中景に煙の立つ木の幹の傍に数人の炭焼きの姿が見える。本図の判定は保存状態の悪さのために困難であり、構図は完全にロイスダールの対し、色彩と画法は異質である。——存疑作。

と記している (註12)。これをみればリヒテンシュタイン収集にあった期間に本図の保存に劣化を来し、ローゼンベルクのカタログ出版後まもなく売却されて個人収集へ入ったものと推測される。

画商 P・ナータンの当館宛て書簡 (註13) によれば本図はその後1960年代の半ばにロンドン在住の修復家 Dr. J. ヘルの許で洗滌を受け、その際画面右下に作家の署名が発見された。ローゼンベルクはこの修復後に本図がロイスダールの極めて重要な作品であることを認めたとする。また同じく画商の別便 (註14) によれば、ローゼンベルクのあとを承けてロイスダール型録の新版を準備中のシーモア・スライヴは、本図を画家の疑の余地なき真作として扱う所存であるという。スライヴ氏は先年当館来訪の節、《小さな滝のある風景》を見ている。

前記ヘルの修復はかなり控目なものと思われ、ナタンも認めるごとく、今後優秀な技術者によって再度洗滌されるならば、本図はさらに明度を増すであろう。しかしすでに二回の裏打ちを受けており、取扱いには慎重な配慮が望ましい。

制作年代はロイスダールの数少ない記年作から判断し、1650年以降、すなわち画家の後年のものと思われる。

(3) ディーリック・パウツ工房

《荊冠のキリスト》

ディーリック・パウツ (1410/20?—75) はハールレムに生れたと言われるが、1468年以降はルーヴェンの「市の画家」として活動した。それは彼の師匠と推定されるロヒール・ファン・デル・ウェイデンがブリュッセルの市の画家であったのと似ている。

本図は上部が半円形をなす檜(?)材の板にバックを金地とし、やや胸高に組んだ両手を下限として描かれた赤衣荊冠のキリストの半身像である。額の前面下端に“PER VIA ATENDITE ET VIDETE”と読めるラテン語銘文が記され、これは「すべて道を行く人びとよ、汝ら尋ね見るべし」(旧約聖書「哀歌」第1章、12節)の後半であ

る。正面を向いたキリストは心持ち頭を右（向って左）へ傾け、視線をもそちらへ向けている。この姿勢は左に対幅の存在することを示すものであり、それが銘文の前半“O VOS OMNES QUI TRANSITIS”を記した聖母もしくは寄進者像であるべきことは容易に推測される。

本作品（挿図2およびp. 25の図版参照）はもとバルセローナのカボット収集中に在り、そこよりサン・パウロのW・シモンセン、さらにチューリッヒ・エルレンバッハのK・グラートヴォール収集を経由し、ロンドンのサザビー商会より購入したものである（註15）。マドリードのベラスケス美術研究所長エリーサ・ベルメーホ女史提供になるバルセローナの美術写真資料館（Archivo MAS）の写真（挿図1）によると、本図の対幅は正しく前記の銘文前半をもつ《悲しみの聖母（Mater dolorosa）》であり、おそらくいまもバルセローナに個人蔵として在るものと思われる（註16）。

ヴォルフガング・シェーネの調査によれば（註17）、本図には対幅と単独像とを合わせて21点のレプリカが存在する。その内訳は対幅が10組、また単独像が11点であり、それらのうち最もよく知られている作例は、ロンドンのナショナル・ギャラリーのもの（挿図3、註18）と、バリのルーヴル美術館のもの（挿図4、註19）とで、ともに聖母像と対幅をなしている。しかし両者とも画面がキリストの頭部のすぐ上で水平に切られた矩形の絵で、高さも本図より約10センチ低い。

シェーネは本図とバルセローナの聖母との旧カボット収集の一对のみが半円形の上縁をもつことから、原作の形はバリやロンドンの作例のごとく矩形であったとする。即ちカボット収集旧在の一对は模写に際して上円を半円形に拡大改変されたものと見るのである。しかし同時にシェーネは本図がその変形にも拘らず、多くの模写中もともと原画に近いものと主張している。その理由は主として聖母像の方にあり、例えば薄い白布を通してマリアの額^{ひたい}の輪郭が迎れる精妙な描写のごときが、ただバルセローナの絵においてのみ認められるという点に在る。しかしまたキリスト像に関して写真から判定する限りにおいて、本図の眼、唇、それに荆冠などの確かな造形性はロンドンやバリのそれよりもむしろ秀れているかに思われる。しかし一体に濃い陰影は本図が前二者よりもおそらくやや後代のものであることを示唆し、また上端に半円部をおくことにより、画面の布置に遠近感をもたせようとする意図が感ぜられることは、この図像の Imago Christi としての元来の性格よりやや逸脱したものと言えるかも知れない。

当館における本図の購入当初の題名は《悲しみの人としてのキリスト（Christ as the Man of Sorrows）》であるが、これは画商より付けて来た題名を取りあえず踏襲したものにすぎず、ロンドンやバリでは《荆冠のキリスト》となっている。また本図のキ



1 バウツ《悲しみの聖母》
バルセローナ、個人蔵



2 バウツ《荊冠のキリスト》
国立西洋美術館



3 バウツ《荊冠のキリスト》
ロンドン、ナショナル・ギャラリー



4 バウツ《荊冠のキリスト》
パリ、ルーヴル美術館



5 国立西洋美術館所蔵の《荊冠のキリスト》
の裏面銘文



6 ヴェロニカの手巾の画家《ヴェロニカの手巾》1400—20年頃
ミュンヘン、アルテ・ピナコテーク

リストの図像が正しくは〈荊冠の救世主像 (Imago Salvatoris Coronati)〉と呼ぶべきものであることはパノフスキーの論文(註20)に詳しい。即ち本図のキリストは長袖の緋衣を着用し、両手を交叉させるのではなく組んでいる点において〈エッケ・ホモ〉と異り、また傷痕を欠くことにおいて〈悲しみの人〉とも違うとする。

本図の裏面には書体よりして17世紀後半から18世紀初頭までのものと思われるスペイン語の銘文(挿図5)が記され、その大意は次のごとくである。

本聖像は、ラ・プエブラのラ・コンセプション修道院に対し、同修道院の設立者であり檀家であるドーニャ・レオノール・チャコーン殿がその遺言状におき、これらの聖像を手離すことも、また他へ貸し出すこともならず、貸し出した場合には参事会はそれらを同修道院より取り上げ、同村(ラ・プエブラ)の聖堂へ移すことができるとの条件を付して、遺贈したものである。(註21)

額縁表面下端のラテン語銘文の字体も裏面と同じと判定されるが、現在の文字の下に古い銘文の痕跡がうすく見え、遺贈に際して寄進銘を記すと同時に、すでに消えか

けていた表面の古銘文を拙劣になぞったものと思われる。

パノフスキーに従えば〈荊冠の救世主像〉の図像はディーリック・パウツによって始められ、〈悲しみの聖母〉と組み合わせた形において彼の工房で多数の模作が作られた。本図もそれらの一つであるが、前記シェーネは1450年ころの制作と推定される原画の最良の模作であると言い、ロンドンやバリ等他の作例を測る尺度としている。しかし〈荊冠の救世主〉の図像は元来〈ヴェロニカの手巾〉(挿図6)に描かれる顔だけの荊冠のキリスト像を半身像に仕立てたものと考えられ、本図においても身体が顔面に較べてやや小さい感じがあるのは、その本来のイコン的性格によるとともに、半円部を付して上端を拡大した結果、一層その感じが強められるに至ったのではないかと思われる。これと、陰影の付け方などより判定し、模作としてはロンドンやバリのものより若干後の、しかし極めて秀作であると考えたい(註22)。

II. 素描

ジャン＝オノレ・フラゴナール

《若い熊使い》

18世紀後半のフランス美術を代表するジャン＝オノレ・フラゴナール(1732—1806)に関しては、1980年春、当館において大規模な展覧会が開催された。本作品《若い熊使い》(p. 27の図版参照)もその際に出品され、その後当館が購入したものである。

イタリア風俗を描き出したこの素描は、フラゴナールの重要な庇護者の一人アベド・サン＝ノンが1762年に出版したエッチング集『グリフォン集(Le Recueil de Griffons)』中の一葉(挿図7)の下絵として用いられた。そのことから明らかのように、前述の「フラゴナール展」に出品された油彩の風俗画《洗濯女》、《木の橋》、《かくれんぼ》(同展カタログ no. 25, 34, 54)などと共に、フラゴナールの第一次イタリア滞在(1756—60年)の際の見聞を示すものである。イタリア風俗を表わしたフラゴナールの油彩画、素描に関しては、イタリアで直接描かれたものか、それともその後記憶をもとにして描かれたものかという問題があるが、デニス・サットンはこの素描について、「おそらく現実の光景を前にイタリアで制作した習作ではなく、イタリアでフラゴナールの心に残った諸情景が反映された綺想曲とも呼ぶべきものであろう」と述べている(註23)。

いずれにせよ本素描は、自由で潑刺としたペンの運びと淡彩によってほほえましい情景を描き出しており、素描家としてのフラゴナールの見事な腕と、彼の風俗画家としての傑れた一面を示している。(この項、有川治男執筆)



7 フラゴナール《若い熊使い》アベ・ド・サン＝ノンによる
エッチング 1762年

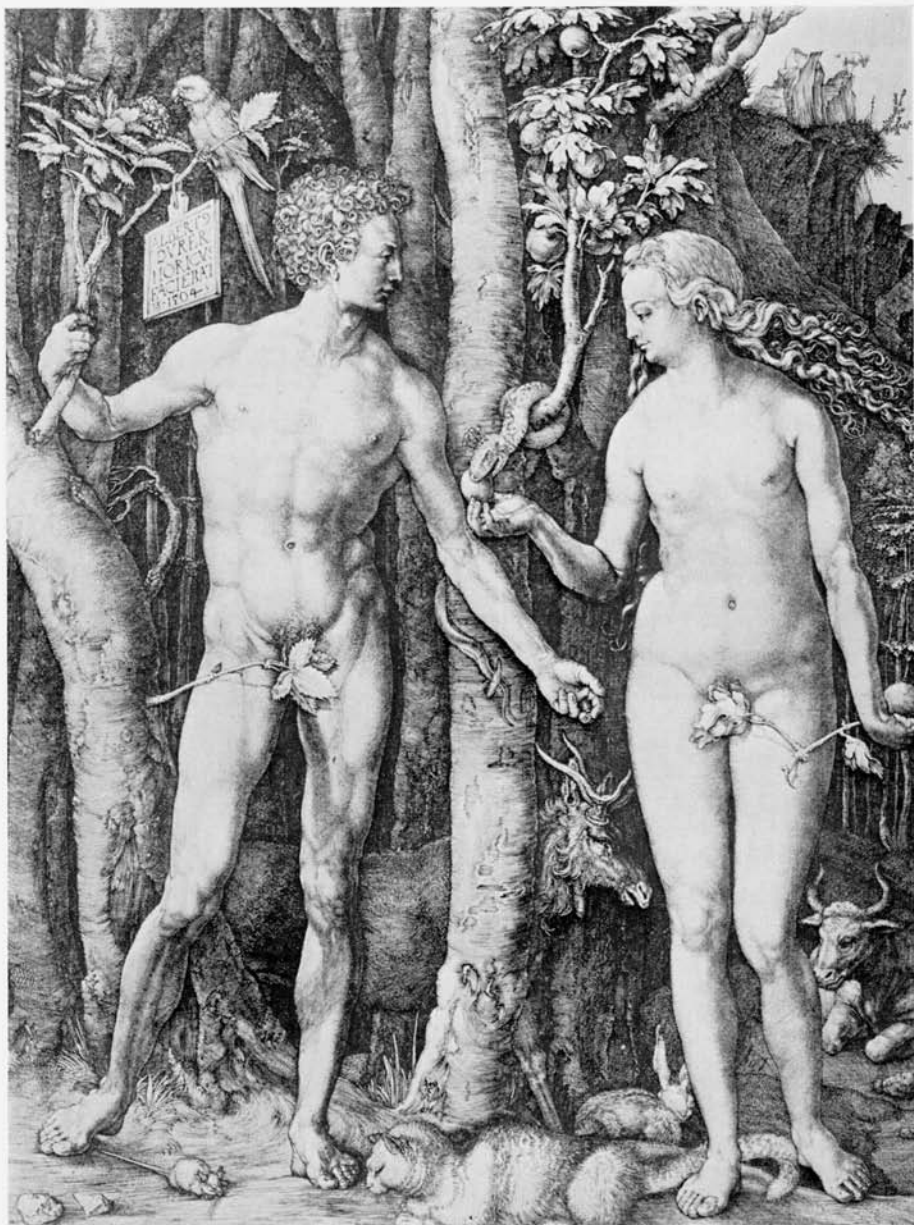
III. 版画

(1) アルブレヒト・デューラー

《アダムとイヴ》(B. 1)

デューラーの1504年の銅版画としては本図(挿図8)の他に《キリスト降誕》(B. 2, 挿図11)の一点が知られるのみである。しかし彼はこれらに先立つ約10年間におよそ30有余点の銅版画を作っており、中には《尾長猿といる聖母子》(B. 42)、《大版幸福の女神》(B. 77)、《エウスタヒウス》(B. 57)、《死者の紋章》(B. 101)、《牡鶏のいる獅子の紋章》(B. 100)等々の佳什が含まれている。これらによって錬磨された彫版技法の集大成を計ったのがこの《アダムとイヴ》である。完成はおそらく《降誕図》のあとであったろう。このころ彼がすでに翌年秋からの第二次ヴェネツィア旅行を意図していたかどうかは定かでない。しかし本図のバックの森の暗いトーンや、殊に左端とねりこの樹の鸚鵡の止る枝に吊り下げられた銘版のモチーフなどは、瞭かにデューラーがボライオーロの銅版画《裸人闘争図》(挿図9)を意識していたことを示しており、かつて大きな影響を蒙ったこのイタリアの巨匠を通じて10年前のイタリア曾遊の想出がなかったとは言えない。また正面向きの身体に側面向きの頭部をつけたアダムの姿勢がアポロ・ベルヴェデーレ系統の古代彫刻(挿図10)に何らかの由来を引くものであることもイタリアと無関係ではあるまい。

デューラーは本図のために多くの習作素描を作ったが、特に最終素描と見做すべきものがピアポント・モーガン・ライブラリー所蔵のペン描(W. 333, 挿図15)で、二人を別々に描いたものを切って貼り合わせ、バックを黒く塗り潰してつなぎ目が分ら



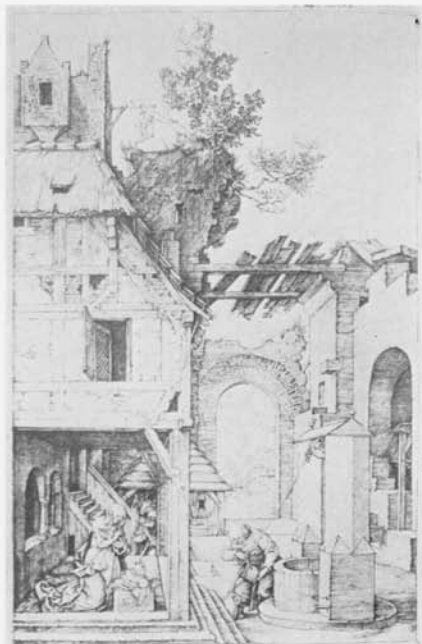
8 デューラー《アダムとイヴ》
国立西洋美術館



9 図8の部分



10 デューラー《アダムとイヴ》Ⅲ版部分



11 デューラー《キリスト降誕》 エングレーヴィング 1504年



12 ウォーター・マーク Meder 62



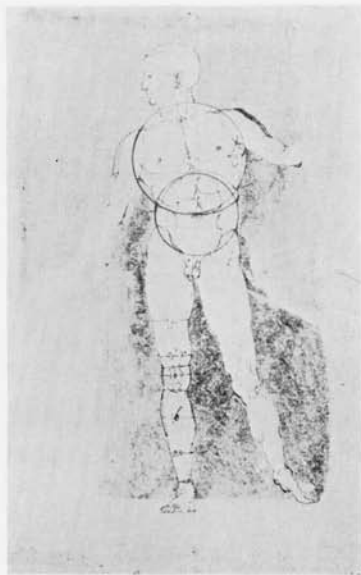
13 アントーニオ・ボライオーロ《裸人闘争図》 エングレーヴィング 1470年頃



14 《アポロ・ベルヴェデーレ》
ローマ、ヴァチカン宮



15 デューラー《アダムとイヴ》素描 1504年
ニューヨーク、ピアポント・モーガン・ライブラリー



16 デューラー《男性人体構築図》
ウィーン、アルベルティナー版画素描館



17 デューラー《アダム》 図16の裏面

ないようにしている。それらの習作素描中には、先ず人体構築図形を表に描き、ついでそれを裏面に透き写して肉付けを施すという手法によったものが幾つかあり、アルベルティーナの一葉(W. 421/422, 挿図16, 17)が示すごとく、本図でデューラーが依拠したカノンはヴィトルヴィウスのものである。

またデューラーは原罪と四気質(四性論)とを結びつけるスコラ的思想に拠って、このほの暗き楽園に住む動物の姿に四気質を象徴させている。即ち兎が多血質、猫が胆汁質、大鹿が憂愁質、そして牡牛が粘液質であり、原罪以前のアダムとイヴは無気質である。

当館購入の本図はもとベルリンの国立版画素描館(Kupferstichkabinett)から重複品(ドゥプレット)として放出されてロンドンのH. S. Theobald 収集に入り、1910年5月12—14日シュトゥットガルトにおけるH・G・グーテクンストの売立てに出たもの(註24)。

ステートはMeder I/IIa、即ち銘版中の年号の数字5が初版では向きが逆になって2と読めるものを5に直してあること(挿図9)、しかしIII版以後に認められるアダムの左脇下の木の幹の洞(挿図10)や、イヴの左膝の長短四本の掻き傷の横線がなく、またウォーターマークはM. 62、すなわち牡牛の頭と花の組み合わせであることを特徴とする(挿図15)。刷りはtief und frischでインクののりがよく、保存も極めて良好である。

(2) マルティン・ショーンガウアー

《キリスト降誕》(B. 4)

ショーンガウアーは1453年ころ、ドイツはライン上流エルザス地方の町コルマールの金細工師カスパール・ショーンガウアーの何番目かの子として生れ、1491年2月2日ライン対岸の町ブライザッハでおそらくペストのため死去した。在世は40年を越えなかったと思われ、また生涯独身であった。デューラーが遍歴の旅中、1492年の初夏にコルマールを訪れたとき、マルティンは百十数点の銅版画と、唯一の確証ある絵画《バラ垣の聖母子》(1473年、コルマール、聖マルティン教会堂、挿図19)の他多くの工房画、そして未完のブライザッハ大聖堂壁画《最後の審判》等を残して、すでに一年余り以前に他界していた。

マルティンは12歳の1465年、ライプツィヒ大学の冬学期に学生として登録したが、翌66年春にはすでに帰郷し、画家となる道を択んで、おそらく父の友人で隣人のカスパール・イーゼンマンの許に入門したものと思われる。家業の金細工は兄カスパールやパウルス、あるいはゲオルクが継ぎ、残る一人の兄弟ルートヴィッヒは画家となっ



18 ショーンガウアー《キリスト降誕》 国立西洋美術館



19 ショーンガウアー《バラ垣の聖母》
1473年
コルマル、聖マルティン教会堂



20 ロヒール・ファン・デル・ウェイデン《ブラーデリン祭壇画》
中央図
ベルリン（ダーレム）絵画館

た。しかしマルティンがドイツ最初の大銅版画家の一人となる素地は、ニエロやエングレーヴィングを手本あるいは見本として日常使用する金細工師の家に生れたこと自然な発展であったに違いなく、従って、またその師を措定することは難しい。

3ヶ年の徒弟修業を終えた1469年（おそらく春）にマルティンは当時の慣行によって見習職人として2ヶ年間の遍歴の旅へ出たが、その道程はライン河を下ってマインツ、ケルンを経、ネーデルラント地方へとられたものと思われる。この推定の有力な傍証となるのが、実にこの《キリスト降誕》の銅版画である。

本図は下端中央に記されたMSのモノグラムMの縦線が直立していることから、ショーンガウアーの銅版作品中初期におかれる10点中の一つである。そして廃屋を場とする降誕の図柄の中で、聖母、屋根のアーチ上方の三天使、および図中右端（左も）の石積みモチーフは、当時ミッデルブルク（ネーデルラント）に在り、現在はベルリンのダーレム美術館に置かれるロヒール・ファン・デル・ウェイデンの《ブラーデリン祭壇画》の中央図に殆どそのまま見出されるものである（挿図20）。即ちショーンガウアーはミッデルブルクでこの祭壇画を実見し、それを模写し、後に本図の制作に当って上記のモチーフを借用したのであった。本図で光が左から来ているこ

ともジョーンガウアーの初期銅版画の特色であり、本図の制作年をネーデルラントより帰国後間もない1471—73年に置くエドゥアルト・フレクシヒの推定(註25)は妥当なものと思われる。

保存は極めて良好。ウォーターマークは牡牛の頭と星で、Briquet 15068 もしくはそれに近いものと思われる。

註

1. “Caravaggio en de Nederlanden”, 1952, Utrecht en Antwerpen, pp. 55f., no. 90, De Bevrijding van de H. Petrus uit de Gevangenis.
2. Nicolson, Benedict: “The Rijksmuseum ‘Incredulity’ and Terbrugghen’s Chronology” in B.M. No. 637, April 1956, pp. 103–110, note 39.
3. Nicolson, Benedict: “Hendrick Terbrugghen”, 1958, London, pp. 78f., A. 48, Liberation of St. Peter
4. 国立西洋美術館購入作品資料(以下購入資料と略す)。
5. 註2参照。
6. 註4参照。
7. P・1969-2
8. 年記についてははじめ1661と読んでいたものを、1979年の総目録で1646と訂正した。しかし数字は必ずしも明瞭でなく、また画家17, 18歳の作品とみるのは早過ぎると思われる。
9. Sammlung Fürst von Liechtenstein, Wien (Galerie-Kat. 1925, S. 180)。この条、画商ナータンの口上書による。
10. Smith, John: “Catalogue raisonné of the works of the most eminent Dutch, Flemish and French painters (Supplement)”; part the ninth, 1842, London, p. 701.
11. Hofstede de Groot, C.: “A Catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century, based on the work of John Smith”, 1912, London (1976年発行の複製版あり), vol. 4, no. 627.
12. Rosenberg, Jakob: “Jacob van Ruisdael” 1928, Berlin, Nr. 388.
13. 購入資料(1980年8月8日付書簡)。
14. 購入資料(1980年9月17日付書簡)。
15. 購入資料(サザビー商会口上書)。
16. 本文執筆の時点(昭和57年3月)における当館よりの問合せに対し、MASは、対幅の聖母像がバルセローナに存在することを確認した。
17. Schöne, Wolfgang: “Dieric Bouts und seine Schule”, 1938, Berlin-Leipzig, pp. 129–133.
18. “Les Primitifs Flamands”, 3, The National Gallery, London, vol. 1, no. 29.
19. “Les Primitifs Flamands”, 5, Le Musée National du Louvre, vol. 1, no. 84
20. Panofsky, Erwin: “<Ecce Homo> Speculations about its author, its donor and its iconography in “Bulletin des Musées Royaux des Beaux-Arts, Bruxelles”, vol. 5, no. 23, pp. 95–138.
21. 銘文の読み方については上智大学教授神吉敬三氏の示教に負うところが多い。記して厚く謝意を表す。
22. この項については、前川誠郎: “『模写』について”, 昭和56年, 主婦の友社刊行『エクラン, 世界の美術』第10巻, pp. 33–39参照。
23. Sutton, Denis: 『フラゴナール展カタログ』, 昭和55年, cat. no. 114の解説。
24. 購入資料(ベルナー商会口上書)。
25. Flechsig, Eduard: “Martin Schongauer”, 1951, Strasbourg, pp. 188ff. この他ジョーンガウアーの伝記や作品については, Baum, Julius: “Martin Schongauer”, 1948, Wien参照。baumはフレクシヒの示教に多くを負っている。また近年では, Minott, Charles Hsky: “Martin Schongauer”, 1971, New York がある。

新収作品目録

Catalogue of the New Acquisitions 1980

この目録は、「国立西洋美術館年報 No. 14」に収載分以後、昭和55年4月から昭和56年3月までに当館予算で購入した作品および管理換作品を含む。作品番号のPは絵画、Dは素描、Gは版画を示す。寸法の表示は縦×横の順である。

This supplement follows the Museum's Annual Bulletin No. 14, 1980. It contains all the works purchased by the Museum or transferred from the Agency of Cultural Affairs between April, 1980 and March, 1981. The number tailed to each item indicates the Museum's inventory number: P is for painting, D for drawing and G for print.

テルブルックヘン、ヘンドリック
デフェンテル 1588年 — ユトレヒト 1629年

TERBRUGGHEN, Hendrick
Deventer 1588 — Utrecht 1629

聖ペテロの解放 1620年代後半
油彩 カンヴァス 137.5×172 cm
P・1980-1

THE LIBERATION OF ST. PETER Second half of the 1620's
Oil on canvas 137.5×172 cm

PROVENANCE: Private coll., Montrouge, since 1946; Heim, Paris.

EXHIBITION: *Caravaggio en de Nederlanden*, Centraal Museum, Utrecht / Koninklijk Museum voor Schone Kunsten, Antwerpen, 1952, cat. p. 55, no. 90, repr.

BIBLIOGRAPHY: H. Gerson, "Die Ausstellung Caravaggio und die Niederlande", *Kunst-chronik*, Nov. 1952, p. 288; B. Nicolson, "The Rijksmuseum 'Incredulity' and Terbrugghen's chronology", *Burlington Magazine*, vol. XCVIII, no. 637, 1956, p. 109, footnote 39; B. Nicolson, Hendrick Terbrugghen, London, 1958, pp. 78f., cat. A48; B. Nicolson, *The international Caravaggesque movement*, Oxford, 1979, p. 99, pl. 132.

P・1930-1

バウツ、ディーリック
ハーレルム 1410/20年頃 — ルーヴェン 1475年

BOUITS, Dieric
Haarlem c. 1410/20 — Leuven 1475

荊冠のキリスト 15世紀後半
油彩 板 44×30.5 cm 作品裏面および額縁下部に後世の銘
P・1980-3

CHRIST CROWNED WITH THORNS Second half of the fifteenth century
Oil on panel 44×30.5 cm Inscription of posterity on the back and on the lower side of frame

PROVENANCE: Cabot, Barcelona; W. Simonsen, Saõ Paolo; K. Gratwohl, Zürich-Erlenbach; Sotheby Parke Barnett, London

EXHIBITION: *Dieric Bouits*, Palais des Beaux-Arts, Bruxelles / Museum Prinsenhof, Delft, 1957/58, cat. no. 22, repr.



←
P • 1980-1 Terbrugghen

BIBLIOGRAPHY: W. Schöne, *Dieric Bouts und seine Schule*, Berlin/Leipzig, 1938, p. 129; E. Michel, *L'Ecole Flamande du XVe siècle*, Bruxelles, 1944, p. 94; F. Baudoin, *Dieric Bouts* (catalogue of exhibiton), Bruxelles/Delft, 1957/58, p. 66-67; M. Davies, *Les Primitifs Flamands* (Corpus de la peinture des anciens Pays-Bas méridionaux au XVe siècle), "The National Gallery, London", Antwerpen, 1953, p. 34; C. Eisler, *Les Primitifs Flamands* (Corpus de la peinture des anciens Pays-Bas méridionaux au XVe siècle), "New England Museums", Bruxelles, 1961, p. 59.

P • 1980-3

フラゴナール, ジャン・オノレ
グラス 1732年 — パリ 1806年

FRAGONARD, Jean-Honoré
Grasse 1732 — Paris 1806

若い熊使い 1760年頃
鉛筆の下描 ペン 褐色淡彩 30.3×39.7 cm

D • 1980-1

YOUNG BEAR LEADER c. 1760
Pen and brown wash with faint pencil indications 30.3×39.7 cm

PROVENANCE: Hippolyte Walferdin (Auc. 12-16 Apr. 1880, lot no. 204); Louis Roederer, Reims; Private coll., Paris; Wildenstein, Tokyo.

EXHIBITION: *Fragonard*, The National Museum of Western Art, Tokyo / The Municipal Museum of Kyoto, 1980, cat. no. 114, repr.

BIBLIOGRAPHY: Baron R. Portalis, *Honoré Fragonard, sa vie et son œuvre*, Paris, 1889, pp. 201, 298; A. Ananoff, *L'Œuvre dessinée de Jean-Honoré Fragonard*, tome IV, Paris, 1970, pp. 80-81, no. 2115.

D • 1980-1

デューラー, アルブレヒト
ニュルンベルク 1471年 — ニュルンベルク 1528年

DÜRER, Albrecht
Nürnberg 1471 — Nürnberg 1528

アダムとイヴ 1504年
エンブレイヴィング 24.8×19 cm 左上に署名

G • 1980-1



P • 1980 • 3 Bouts

ADAM AND EVE 1504

Engraving on paper with the watermark of the head of bull (Meder 62) 24.8×19 cm
Inscr. and dat.: *ALBERT DVRER NORICVS FACIEBAT 1504*; monogram: *AD*
(Bartsch 1; Meder 1/IIa; Hollstein 1/IV)

PROVENANCE: Kupferstichkabinett, Berlin (disposed as a doublette, 10.12.1892); H.S. Theobald, London; H.G. Gutekunst (Auc. Stuttgart, 12–14 May 1910, no. 198); C.G. Boerner Kunstantiquariat, Düsseldorf.

G・1980-1

ションガウアー, マルティン

コルマール 1453年頃 — ブライザッハ 1491年

SCHONGAUER, Martin

Colmar c. 1453 — Breisach 1491

キリスト降誕 1471-73年頃

エングレーヴィング 25.8×17 cm 下辺中央にモノグラム

G・1980-2

THE NATIVITY c. 1471-73

Engraving on paper with the watermark of the head of bull (Briquet 15068) 25.8×17 cm
Monogram: *M+S*
(Bartsch 4; Lehrs 5)

PROVENANCE: R.M. Light & Co., Santa Barbara, California.

G・1980-2

管理換作品 1点 Transferred Work

ロイスダール, ヤーコブ・ファン

ハーレルム 1628/29年 — アムステルダム? 1682年

RUYSDAEL, Jacob van

Haarlem 1628/29 — Amsterdam? 1682

樫の森の道 1650年以降

油彩 カンヴァス 102.5×127 cm 右下に署名

昭和55年度 文化庁より管理換

P・1980-2



D • 1800-1 Fragonard



G • 1800-1 Dürer



G • 1800-2 Schongauer

A ROAD THROUGH AN OAK WOOD after 1650

Oil on canvas 102.5 × 127 cm Signed: *Ruisdael*

PROVENANCE: Sir Thomas Baring, London, 1848; Charles Sedelmeyer, Wien, 1872; A. Scharf, Wien, 1876; Baron de Beurnonville, Paris, 1898 (*Catalogue of 300 paintings*, 1898, no. 180); Fürst von Liechtenstein, Wien (Galeriekatalog, 1925, p. 180); Private coll., Germany; Galerie Nathan, Zürich.

EXHIBITION: British Gallery, London, 1830; *Wiener Weltausstellung*, 1873, no. 29; *Zurück zur Natur*, Kunsthalle Bremen, 1977/78, cat. no. 177, repr.

BIBLIOGRAPHY: J. Smith, *A Catalogue raisonné of the works of the most eminent Dutch, Flemish and French painters*, supplement, London, 1842, p. 701, no. 62; J. Hofstede de Groot, *A Catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, vol. IV, London, 1912, p. 195, no. 627; J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, p. 96, no. 388.

Transferred from the Agency of Cultural Affairs, 1980.

P • 1980-2



P • 1980-2 Ruysdael

“La Berceuse”

An Interpretation of Vincent van Gogh’s Portraits

HARUO ARIKAWA

Much has been said about “La Berceuse” already. Books or discourses on Vincent van Gogh’s life and works have always made some mentions and observations about this famous and important painting. “La Berceuse” is surely a key-work in our comprehension of the fundamental characters of the portraits by van Gogh and even in our understanding the ultimate aim of his act of painting. But, unfortunately, earlier observations were always fragmentary and, despite the significance of this painting, there has never been an adequate monograph written on this subject to grasp it in its totality and to clarify its essential meaning. In view of this situation the author intends here to make a total and detailed study on this work, tracing the process of its formation, analyzing its formal and iconographical features, making its literary sources clear and, finally, speculating about its significance for van Gogh’s life and ‘oeuvre’.

I. Dating and identification of five versions

During the winter from December 1888 to March 1889 Vincent van Gogh portrayed Augustine Roulin, the wife of a postal clerk in Arles, as much as five times in the same composition and colours with some slight variations. Those five works—possessed now in five different collections—are commonly called “La Berceuse” after the inscription by the artist himself.¹

The first of those five versions had been started in December 1888, before van Gogh’s discord with Gauguin culminated in mental trouble which hospitalized him (23–24 December). Van Gogh said afterwards that “La Berceuse” is “juste celle que je travaillais lorsque ma maladie et venue m’interrompre” (Letter 574/Ap-

* Quotations from van Gogh’s letters are, unless especially annotated, based on the Dutch edition of the collected letters (*Letters/D*). Each of the cited passages is marked with the letter-number and the indication of part (Roman numerals) and page in that edition. In some cases the date and address are indicated as well. Concerning the dating of some undated letters the author accepts the estimation by Jan Hulsker (*Hulsker 1973*).

* The titles of some reference books are abridged. Their exact titles can be found in “Abbreviations” on p. 69.

¹ Concerning the details of the inscription as well as other data about this work, see “Appendix A”, p. 61.

pendix C-4).² Having left the hospital on 8 January, he resumed work and completed the first version of "La Berceuse" between 23 and 28 January (cf. Letter 571a, 573 and 574/Appendix C-1, 2 and 4). By 28 January he had also completed the second version, which had been probably begun just after 23 January (cf. Letter 574/Appendix C-4). Many scholars identify the version now in the Rijksmuseum Kröller-Müller, Otterlo (F 504, Appendix A-1, Fig. 1) with the first version and that in the Annenberg collection (F 505, Appendix A-2, Fig. 2) with the second, but the converse may be possible as well.³ In any case, it is certain that these two carefully executed works show the first two fundamental types of "La Berceuse", and that the other three works—in Chicago, in Boston and in Amsterdam—are modifications of these two prototypes, incorporating the features of both.⁴

As regards the third and fourth versions we can count one in Chicago (F 506, Appendix A-3, Fig. 3) and one in Boston (F 508, Appendix A-4, Fig. 4) which have a strong resemblance to each other, but it is not completely clear which is the earlier version.⁵ The third version was begun on 30 January (cf. Letter 575/Appendix C-6) and completed before 3 February (cf. Letter 576/Appendix C-7). When he finished the third version, van Gogh had the idea of giving one of the three versions of "La Berceuse" to the sitter, Augustine Roulin. "Je lui ai laissé choisir entre les trois . . . , seulement en conditionnant que de celle qu'elle prendrait j'en ferais encore une répétition pour moi, laquelle actuellement j'ai en train." (Letter 576/Appendix C-7) It is not mentioned in the letter which of the first three versions Augustine selected. However, from the passage to the effect that the

² See also Letter 573 and 573a (Appendix C-2 and 3). All the passages in van Gogh's letters in that he referred to "La Berceuse" will be found in "Appendix C", pp. 63ff.

³ The identification of the first version as F 504 rests on the basis of the observation that the background pattern in F 504 is more natural and less schematic in comparison with that in the other versions (Otterlo 1966, p. 89; Hulsker 1978, p. 386). In opposition to that identification W. Weisbach claimed the priority of F 505 because it differs from the other four versions in the way of laying the hands of the depicted—the right hand over the left hand only in F 505 (Weisbach 1951, p. 133). Regarding the schematization of the flower-patterned background in van Gogh's pictures, we cannot easily conclude that the natural pattern was always painted prior to the abstract ones. For example, "Portrait of Dr. Félix Rey" (F 500) which shows the foliage pattern more schematically than all of "La Berceuse" was certainly completed before 17 January, prior to the first versions of "La Berceuse". To give another instance, among three later versions of "Portrait of Joseph Roulin" (F 435, 436 and 439) the one which shows the most realistic representation of Joseph's beard has the most schematic flower-pattern background (F 435), while another one showing the most schematic beard includes the most natural background (F 439). Similarly in the case of "La Berceuse", the model's hands in F 505 are depicted, in contrast with its schematic background, more naturally than those in F 504.

⁴ Concerning the differences between five versions see "Appendix B", p. 62.

⁵ All the oeuvre catalogues of van Gogh, including *De la Faille 1928, 1970* and *Hulsker 1978*, give the prior catalogue-number to the version in Chicago, without any supporting argument.

fourth version was to be painted as the repetition of the version chosen by Augustine, and from the fact that the third and fourth versions (F 506 and F 508, or reverse) are, as we have already seen, most closely related to each other, we can gather that Augustine selected the third version as hers at that point of time. However, she changed her mind and, as we know through the documents about the provenances, she finally took the version now in the Annenberg collection (F 505). On 22 February van Gogh wrote: "elle a eu bon oeil et a pris la meilleure." (Letter 578/Appendix C-10) By him remained two completed canvases and one on easel to be completed at the end of February or at the beginning of March—namely, F 504, 506 and 508.

The last, the fifth version of "La Berceuse" finds a short mention in the letter of 29 March: "Et voilà que pour la 5me fois je reprends ma figure de la Berceuse." (Letter 582/Appendix C-11) We can easily identify the fifth version with one in Amsterdam which contains some unfinished parts and no inscription (F 507, Appendix A-5, Fig. 5).

Thus, in a short period from December to March van Gogh painted "La Berceuse" again and again and reported its execution many times in his letters. Furthermore, even after its completion, he often mentioned this work, remembering its splendid model (Letter 595/Appendix C-13) or expressing his hope of painting her once again (Letter 632/Appendix C-18). All these facts indicate that van Gogh was strongly attached to "La Berceuse" and estimated it very highly. It is also shown in the passages of his letters in which he proposed to exchange "La Berceuse" for Gauguin's or Bernard's best work (Letter 576, 578, 592, 614, 626/Appendix C-9, 10, 12, 15, 17).⁶

To commence our study of this very valued work of van Gogh, we should, however, turn our eyes from his letters to the picture itself.

II. "La Berceuse"—Augustine Roulin

In the picture we see a woman of middle age sitting in an armchair. She wears a simple, green blouse and a pale-green skirt. Around her neck we also see a pale undergarment. Her reddish-brown hair is tightly piled on her head and her face, painted in chrome-yellow, looks sunburned. Her stiff, tough hands, resting modestly on her knees, holding the cord of a cradle⁷, together with her stout body show her industriousness. Here is represented a stout, vital and, at the same time, modest woman of common and simple life. Her features also indicate her sturdi-

⁶ Gauguin indeed was given a version of "La Berceuse"—the version now in Chicago.

⁷ Although we can find no cradle in the picture, the cord in her hands is doubtlessly that of a cradle expected to be set at her feet, below the lower edge of the picture. Van Gogh himself called it "wiegetouw" (Letter 571a/Appendix C-1).

ness, strength and modesty. Slightly strained lips, straight nose and sharply drawn eyebrows reveal her strong character. In contrast to those, her eyes are calmly cast down. But it seems that her eyes are not addressed toward the cradle at her feet. At this moment she rests her hands from cradling and seems to be thinking of something far away. So she is sitting in a great, brown armchair, which stands on the red floor, in front of the wall covered with the flower-patterned wallpaper. It seems as if the woman is sitting in the middle of a flower garden.

The model, Augustine Roulin, is the wife of a postal clerk in Arles, Joseph Roulin. He was one of the first sitters of van Gogh in Arles and since the first sitting in late July 1888 they, who lived on the same street, became close friends. Van Gogh portrayed Joseph many times and drank with him quite often, while Joseph gave Vincent much advice about living in Arles and even often invited him, who otherwise took only poor, cold meals, to his house for soup or a meal. Such friendship must have meant a great deal to van Gogh, especially after the affair in December 1888, when, more than before, people in Arles looked on him suspiciously.⁸ Joseph and Augustine were of the few people that understood van Gogh, if not his art, but his personality. Van Gogh felt at ease in their house. His longing for homely warmth may have been, in part, fulfilled by them, whom he regarded as an ideal couple and ideal parents.

The family Roulin included three children, two sons named Armand and Camille and a daughter named Marcelle. The last was born at the beginning of August, just after van Gogh had become acquainted with the Roulins. He felt special affection for this new-born baby and portrayed her, probably in December, as much as five times: three times the baby alone and twice the baby held by her mother. Besides, in connection with our subject, Marcelle has a certain significance in "La Berceuse". In spite of her absence in the picture itself, her presence before the painter is distinctly indicated by the cradle cord in Augustine's hands. What we see in "La Berceuse" is Augustine cradling Marcelle.

Such a deep attachment for Augustine and Marcelle might, in itself, explain why van Gogh estimated "La Berceuse" so highly. Certainly, "La Berceuse" is closely related to the friendship between van Gogh and the Roulin family, which is also evidenced by the fact that van Gogh presented it to them. But, when we pay attention to its abstract title "La Berceuse"—in English, "cradlesong" or "cradling woman"⁹—which the artist himself inscribed in the picture, we realize that

⁸ Concerning the friendship between van Gogh and the Roulins see: J.-N. Priou, "Van Gogh et la Famille Roulin", in *Revue des P.T.T. de France*, II/3, 1955, pp. 26–32. See also M. Braumann, "Bei Freunden van Goghs in Arles", in *Kunst und Künstler*, XXVI, 1928, pp. 451–454, and B. Stokvis, "Vincent van Gogh in Arles", in *Kunst und Künstler*, XXVII, 1929, pp. 470–474, where the general views on him of van Gogh's neighbours or acquaintances in Arles are reported.

⁹ The French word "berceuse" primarily means "femme qui berce les enfants" (i.e.,

this painting must not be regarded simply as a realistic portrait, merely as the portrait of an individual person named Augustine Roulin. Also in his letters van Gogh designated this painting as "La Berceuse", instead of calling it more realistically "Portrait of Augustine Roulin" as one would ordinarily imagine. This fact indicates that the painting not only depicts an individual person, Augustine Roulin, but also represents something more abstract and general, or, some abstract and general conception.¹⁰ Thus, we may inevitably ask the question, what kind of abstract conception can be suggested by the title "La Berceuse". It may be, however, not so difficult for us to answer this question. When we look in the picture and look at the figure of a mother cradling her baby, we can easily get the idea of "gentle motherhood" or "maternité" as such conception. May we, then, suppose this portrait to be a visualization of the general conception of "motherhood" or, in other words, a figuration of the abstract idea of "maternité"? To ascertain the validity of this supposition, we had better observe other portraits by van Gogh.

III. The meaning of van Gogh's portraits from his Arles period

Most of the portraits by van Gogh, especially those from his Arles period, are considered to be idealized portraits which represent certain types of human being. They are not merely the portraits of some individual persons. They are also the illustrations of some typical characters or natures. Van Gogh was not so interested in sitters themselves, in their individuality, rather he saw some special types, characters or patterns of living in them. In many cases the sitters themselves are, for van Gogh, not the subjects of his pictures, but the mere motives which should be converted and idealized to the typical figures.

The most remarkable example of the idealized portrait is "Portrait of Eugène Boch" (F 462, painted in Arles in September 1888, Fig. 6), in which van Gogh intended to represent a typical figure of "le poète". A month before he actually set his hands to this portrait, van Gogh expressed his desire to paint the idealized portrait of a *poet-artist* from sittings given by Eugène Boch, a Belgian painter who stayed then in Fontvieille near Arles. In a letter to Theo he wrote about his vision:

cradling woman, nurse). But it means derivatively "chanson pour endormir les enfants" too (i.e., cradle-song, lullaby). The title "La Berceuse" adopted by van Gogh bears both meanings at the same time, as he, explaining its meaning to A.H. Koning, translated it into the Dutch words "ons wiegelied of de wiegster" (Letter 571a/Appendix C-1).

¹⁰ Inscribing the title is, of itself, rarely found in van Gogh's paintings. Only eight of van Gogh's paintings are inscribed with their titles: "Tanguy" (F 263), "Le café de nuit" (F 463), "Pont de l'Anglois" (F 571), "Le jardin de Daubigny" (F 777) and four versions of "La Berceuse". The first four titles directly indicate the concrete objects of the picture, while "La Berceuse" indicate the subject indirectly and abstractly.

“Je voudrai faire le portrait d’un ami artiste, qui rêve de grands rêves, qui travaille comme le rossignol chante, parce que c’est ainsi sa nature. Cet homme sera blond. Je voudrai mettre dans le tableau mon appréciation, mon amour que j’ai pour lui. Je le peindrai donc tel quel, aussi fidèlement que je pourrai, pour commencer. Mais le tableau n’est pas fini ainsi. Pour le finir je vais maintenant être coloriste arbitraire. J’exagère le blond de la chevelure, j’arrive aux tons orangés, aux chromes, au citron pâle. Derrière la tête, au lieu de peindre le mur banal du meuble appartement, je peins l’infini, je fais un fond simple du bleu le plus riche, le plus intense, que je puisse confectionner, et par cette simple combinaison la tête blonde éclairée sur ce fond bleu riche, obtient un effet mystérieux comme l’étoile dans l’azur profond.” (Letter 520, 11 August, III, p. 276) This vision was, after a month, realized almost exactly as we see in the picture. Van Gogh expressed here his image of the *poet-artist* with the yellow gleam of the head and clothes in front of the starry, deep, blue sky. His purpose is not to portray the real figure of an artist, but to convey the essential character of the artist by way of colours, to convey “un effet mystérieux comme l’étoile dans l’azur profond”. Here we notice the symbolism by means of colours, in particular by complementary colours—in this case, dark blue and bright yellow. Van Gogh aimed to visualize “la pensée d’un front” through “le rayonnement d’un ton clair sur un fond sombre” (Letter 531, III, p. 295).¹¹

The case of “Portrait of Eugène Boch” is not an exceptional one. Almost all the portraits by van Gogh in the Arles period show, if not always so distinctly as this case, something beyond the individuals depicted, even in the sense that not only we see there the essential human types beyond individuality, but also the artist represented them with the clear intention.

“Portrait of a Zouave” (F 423, Fig. 7, and 424), the first important portrait painted in Arles, is another example of such typical figures. When van Gogh portrayed this “garçon à cou de taureau, à l’oeil de tigre”, he wrote about his intention as follows: “je voudrais toujours travailler à des portraits vulgaires et même criards comme cela.” (Letter 501, III, p. 239) Van Gogh has probably observed a typical character of vulgarity and rudeness in this Zouave.

In contrast to this, van Gogh represented a gentle and modest female figure in the form of the portrait of a young girl about a month later (F 431, Fig. 8). The portrait was called “La Mousmé” by the artist himself, because it reflects the image of Japanese girls (*mousmé*) in the novel “Madame Chrysanthème” by Pierre Loti (cf. Letter 514, III, p. 266). Van Gogh threw the image of Japanese girls on the sitter of this portrait, a Provençal girl with “yeux bruns, cheveux et sourcils noirs, chairs gris-jaune” (Letter B12, IV, p. 217). While “Portrait of

¹¹ About van Gogh’s colour symbolism, see: K. Badt, *Die Farbenlehre Van Goghs*, Köln, 1961 (new edition, 1981).

Eugène Boch” conveys the thoughtfulness and mysteriousness of the poet by means of the contrast of colours, and while the vulgarity and rudeness of the Zouave are fully expressed by means of the collision of colours, the colours in the portrait of “La Mousmé” reflect her calmer and more harmonious nature.¹²

In “Portrait of Patience Escalier, Old Peasant in the Provence” (F 443 and 444, painted in August 1888, Fig. 9) we find the figure of a typical peasant, which reminds us of the peasants depicted in van Gogh’s Dutch period. He wrote to Bernard: “Ah! j’ai tout de même une nouvelle figure qui est absolument une continuation de certaines études de têtes faites en Hollande.” (Letter B15, IV, p. 223) In other letters van Gogh explained the meaning of this portrait and made his intention and colour symbolism clear. Referring to the first version of this portrait (F 443), he told that he painted it in the same manner as “Portrait of Eugène Boch”—“Toutefois sans vouloir dans ce cas évoquer l’éclat mystérieux d’une pâle étoile dans l’infini. Mais en supposant l’homme terrible que j’avais à faire en pleine fournaise de la moisson, en plein midi. De là des orangés fulgurants comme du fer rougi, de là des tons de vieil or lumineux dans les ténèbres.” (Letter 520, III, p. 276) In the second version of the portrait (F 444) van Gogh represented the old peasant in the shine of “un couchant rouge” (Letter 529, III, p. 291), in order to express the “ardeur d’un être” by “un rayonnement de soleil couchant” (Letter 531, III, p. 295). The aged peasant who has been working hard and patiently under the terrible sun-shine of summer: this is what van Gogh has represented here.¹³ That is, however, not all he intended. On this portrait he has also superimposed the image of the peasants described in the works of Emile Zola. He wrote in June 1888, two months before the execution of this portrait: “The actual

¹² In her hand the girl holds a spray of oleander (laurier-rose)—the typical Mediterranean blossom—which, in this case, may symbolize feminine love. Van Gogh told in the Letter 587: “Le laurier-rose—ah—cela parle amour et c’est beau comme le Lesbos de Puviv de Chavannes, où il y avait les femmes au bord de la mer.” (III, p. 409) The mentioned work of Puviv de Chavannes is probably identified with “Jeunes filles au bord de la mer” exhibited in Paris in 1879, 1883 and 1887 (Exhibition *Puviv de Chavannes*, Paris, 1977, cat.no. 134). The relatively calm and harmonious tone of “La Mousmé” may be understood in connection with that work of Puviv de Chavannes.

¹³ In the letter in which he mentioned this portrait for the first time van Gogh wrote: “Sous peu tu vas faire connaissance avec le sieur Patience Escalier...” (Letter 520, to Theo, III, p. 275) It was very rare for van Gogh to reveal the name of his model, and the full name at that. As the sitters in Arles whose names Vincent revealed to his brother, we can count, beside Patience Escalier, only three: Roulin, Milliet and Ginoux, who are not only his sitters, but also his close friends. But, even in those cases he called them only by their *family* name, not by their full name. The case of Patience Escalier is, thus, a single exception, and it suggests that the name of this peasant itself meant a great deal to van Gogh. *Patience* may have been, for van Gogh, not only the name of this person, but also the indication of his nature, moreover, of the nature of peasants in general, which was the very subject of van Gogh’s peasant portraits. Through the figure of an aged peasant named *Patience* van Gogh may have intended to visualize the general nature of peasants—*patience*. Patience Escalier was, in this meaning, the ideal sitter for van Gogh.

inhabitants of this country often remind me of the figures we see in Zola's work." (Letter 501a, to John Russel, III, p. 241) And then, directly referring to this portrait, he wrote: "nous avons lu la Terre et Geminal, et si nous peignons un paysan, nous aimerions montrer que cette lecture a un peu fini par faire corps avec nous." (Letter 520, III, p. 276)

Other portraits from the Arles period can be interpreted in a similar manner. "L'Arlésienne: Portrait of Madame Ginoux" (F 488 and 489) is a typical figuration of van Gogh's favorite theme, "reading" or "contemplating", and the "Self Portrait" painted in September 1888 (F 476) reflects, as the artist himself explained, the image of "un bonze simple adorateur du Buddha éternel" (Letter 553a, to Gauguin, III, p. 344).

IV. "La Berceuse"—the motherhood

The portraits of each member of the Roulin family, which hold an important position in van Gogh's Arlesien portraits¹⁴, can be similarly characterized and interpreted. It is obvious that van Gogh saw in Joseph Roulin—the first member of the Roulins who became acquainted with him and sat for him—the superimposed image of a passionate republican, a philosopher in the town, as was Socrates, and an ideal father: "De man is een fameus republikein en socialist, redeneert heel goed en weet veel dingen. Zijn vrouw is vandaag bevallen en hij is dus erg het heertje en blinkt van satisfactie." (Letter W5, IV, p. 155); "Type socratique, pas moins socratique pour être un peu alcoolique, et conséquemment haut en couleur. Sa femme venait d'accoucher, le bonhomme luisait de satisfaction. Il est terrible républicain." (Letter B14, IV, p. 222)¹⁵

After having painted two portraits of Joseph in August (F 432 and 433), van Gogh reported to his brother at the beginning of December that he had completed the portraits of all the members of the family (Letter 560, III, p. 355). The portraits painted at that time are those of the mother Augustine (F 503, Fig. 10), of the eldest son Armand (F 492 and 493), of the second son Camille (F 537 and 538), of the baby Marcelle (F 440, 441, Fig. 12, and 441a), of Augustine with Marcelle (F 490 and 491, Fig. 13) and of Joseph (F 434, Fig. 14). They were probably designed to compose a cycle of generations from the innocent baby to the elderly wise man. When van Gogh said, "C'est plus fort que moi cette série de bipèdes, à partir du bébé jusqu'à Socrate" (Letter B15, about 18 August, IV, p. 223), he must have imagined Marcelle, who was just born, as "bébé" and Joseph as "Socrate". Beginning from the baby Marcelle, through Camille, Armand and

¹⁴ Twenty-one of some forty-four Arlesien portraits show the members of the Roulin family.

¹⁵ See also Letter 516, III, p. 269.

Augustine to Joseph, van Gogh tried to compose, as it were, a series of the steps of human life.¹⁶

It is noteworthy to point out that the baby Marcelle was portrayed most frequently among the family till December 1888: as we have already seen in Chapter II, three times as the single portrait (F 440, 441, Fig. 12, and 441a) and twice with her mother (F 490 and 491, Fig. 13). As early as August van Gogh had thought of portraying her. Already on the day of her birth he has expressed the hope of painting her (cf. Letter W5, IV, p. 156), and similar expressions were repeated over again in his letters (for example, Letter 518, III, p. 271; Letter W6, IV, p. 158), which shows his particular affection for babies.

His affection for babies had manifested itself most strongly in the affair with Sien in the Hague, and he had then made many drawings depicting her baby, especially the baby held in her arms.¹⁷ But they were not the exceptional products for van Gogh. He depicted the mother holding the baby gently in her arms often from the early Etten period to the last Auvers period.¹⁸ *Mother and baby* was really a obsessive image throughout van Gogh's life. And, in this context, the portraits of Marcelle with Augustine from the Arles period may be also interpreted as examples of this obsessive figure—mother and baby.

To return, here, to the heroine of our arguments, Augustine Roulin, van Gogh portrayed her three times before "La Berceuse". Two of them are the above-mentioned portraits with her baby (F 490 and 491) and another one is the single portrait (F 503, Fig. 10). The latter must have been painted at the end of November or at the beginning of December, when Gauguin too portrayed her, probably settling his easel beside that of van Gogh. By Gauguin's brushes the "Portrait of Madame Roulin" now in the City Art Museum of Saint Louis (Fig. 11) was produced then.¹⁹

Comparing these two portraits by van Gogh and by Gauguin, we understand more clearly what van Gogh sought in the person of Augustine—a stout woman. An ordinary woman in Gauguin's portrait acquired more stoutness and strength in van Gogh's work and pushes herself more vividly on to the viewers. Here van Gogh emphasized her character and educed more vitality. The vitality is also expressed in the background. While the background of Gauguin's painting is

¹⁶ In 1888, when van Gogh met the Roulins, Joseph was 47 years old, Augustine 37, Armand 17 and Camille 10. Marcelle was born at the beginning of August 1888.

¹⁷ F 1061-1065 and 1068. Beside them the representations of baby held by the other persons: F 981 and 1066; of baby in cradle: F 1024 and JH 155, 338; of baby alone: F 872, 911 and 912.

¹⁸ SD 1673 (after J. Dalou), F 1070, F 644 (after V. Demont-Breton) and F 1617. To add them, F 369 "Woman with Cradle", F 647 which shows a mother beside her baby in cradle (after Millet) and F 668 "The First Steps" (after Millet).

¹⁹ In Gauguin's work Augustine wears the same clothes and sits in the same armchair as in van Gogh's work. Van Gogh took his position on her left and Gauguin on her right.

composed of the calm pale-blue wall and his own landscape-painting ("The Blue Trees")²⁰, in the background of van Gogh's painting we find the vivid yellow wall and a window through which we see some pots with vigorously sprouting bulbs.²¹

The image of a stout woman of common life represented in this portrait and the image of a gentle mother which we see in the portraits of Augustine holding Marcelle in her arms were then mixed together into "La Berceuse" and transformed to a higher image of motherhood. In "La Berceuse" van Gogh merged the characteristics showing her stoutness—solid build and strong features—with some elements indicating her gentleness and modesty—gentle manner of sitting in an armchair, hands modestly laid on knees and eyes calmly cast down. As in other portraits in the Arles period, colours also strengthen the expression of this image. The contrast between the humble and solid green of the colthes and keen and strong vermilion of the floor implies the duality of the image.²² In addition to those simple green and red, bright chrome-yellow which indicates primarily the sunburned face of the sitter conveys the warmth and brilliancy of this woman as well. And dreaming white and pink of flowers in the background suggest her tenderness.²³ "La Berceuse" is not merely the simple portrait of Augustine Roulin,

²⁰ Pointed out first by M. Roskill. See: J. Rewald, *Post-Impressionism, from Van Gogh to Gauguin*, New York, 1962 (2nd ed.), p. 260 and p. 270, note 32a; *Roskill 1970*, p. 154.

²¹ Among van Gogh's oeuvre we have only two other examples depicting the sprouting bulbs—"Basket of Crocuses" (F 334) and "Basket of Bulbs" (F 336), still lifes in Paris period—and we cannot exactly define what van Gogh meant by them. Anyway, the fact that the position and size of the pots of bulbs in this portrait is somewhat curious and abnormal—they are seen in too high a position and are too large—suggests that the scene outside the window is not a real, but an imaginative one. The sprouting bulbs in this portrait may symbolize the character and vitality of the sitter. Roskill regarded them as "suggestion of the latent life of plants during the winter season" (*Roskill 1970*, p. 154). Incidentally, the colour of the wall, being yellow, is surely the imaginative. As we know through van Gogh's description, the real colour of the inside wall of van Gogh's room was white (cf. Letter 480, III, p. 203).

²² From the above-mentioned portraits of Augustine Roulin by Gauguin and van Gogh painted in November or December it is certain that Augustine actually used to wear green clothes. Similarly, red is the real colour of the floor of Vincent's room, as he reported in the Letter 480 (III, p. 203: "le parquet est en briques rouges"). But the colour of the floor is stronger and keener in "La Berceuse" as that in "Zouave" (F 424) or in "Vincent's Chair" (F 498).

²³ In the flower-pattern background many scholars observe the influence from Gauguin's "Self-Portrait: Les Misérables" (Wildenstein 239) dedicated to van Gogh in October 1888 (*Weisbach 1951*, p. 134; Catalogue of exhibition, *Vincent van Gogh*, Haus der Kunst, München, 1956, no. 134; *Otterlo 1966*, p. 88). Welsh-Ovcharov points out, just as the author of this article suspected, the influence from Bernard's "Portrait of the Artist's Grandmother" (Rijksmuseum Vincent van Gogh, Amsterdam) which van Gogh received in October 1888 (*Welsh-Ovcharov 1981*, p. 149, fig. p. 285). This work of Bernard may have influenced not only the background, but also the type of figure of "La Berceuse". However, we should not restrict the influence on the background of "La Berceuse" to those from Gauguin and Bernard. The flower-pattern background is, as A. Meyerson wrote, "sufficiently frequent in the portraits of that period to make it possible that van Gogh's source of inspiration as regards this detail should be sought for elsewhere", for example, Manet, Cézanne, Renoir, Degas and so on (A. Meyerson,

but the figuration of the ideal of motherhood, the image of an ideal woman in whom strength and tenderness are united, although Augustine Roulin, actually being a good wife and ideal mother, was indispensable as its model. We could say that van Gogh has seized and abstracted the nature of Augustine and, by means of the emphasis and deformation of colours and forms, heightened her to the typical and idealized image of woman-mother.²⁴

But the characterization of this work does not remain in this pattern. Besides the characters of the portrait of Augustine Roulin and the image of the ideal woman-mother, "La Berceuse" has a more particular and concrete character, on one hand, and a more general and transcendental character, on the other hand.

V. The first conception

In the letter of 28 January 1889 van Gogh told about his first conception of "La Berceuse": "Je viens de dire à Gauguin au sujet de cette toile, que lui et moi ayant causé des pêcheurs d'Islande et de leur isolement mélancolique, exposés à tous les dangers, seuls sur la triste mer, je viens d'en dire à Gauguin qu'en suite de ces conversations intimes il m'était venu l'idée de peindre un tel tableau, que des marins, à la fois enfants et martyrs, le voyant dans la cabine d'un bateau de pêcheurs d'Islande, éprouveraient un sentiment de bercement leur rappelant leur propre chant de nourrice." (Letter 574/Appendix C-4) And then in the letter of 29 March he referred to the conception of "La Berceuse" again: "Mais enfin je cherche à faire une image tel qu'un matelot, qui ne saurait pas peindre, en imaginerait lorsqu'en pleine mer il songe à une femme d'à terre." (Letter 582/Appendix C-11) So far as those passages say, this painting was intended to represent the image of the mother who consoles the fishermen living a hard and lonely life on the desolate North Sea and, at the same time, the image of the wife whom they

"Van Gogh and the School of Pont-Aven", in *Konsthistorisk Tidskrift*, 1946, 3/4, pp. 56f.). In any way, the flower-pattern background in "La Berceuse" itself must have been freely composed by van Gogh. The inside walls of van Gogh's "yellow house" in Arles were painted in white (cf. Letter 480, III, p. 203). Regarding the suggestive use of the flower-pattern background we are reminded, above all, of Manet's "Portrait of Méry Laurent: L'Automne" painted in 1882 (Rouart/Wildenstein 393).

²⁴ Simplification and emphasis of colours that we see in this painting may suggest, to some degree, the influence from Gauguin's and Bernard's "cloisonisme". But van Gogh's coloration is more simple and expressive than that of Gauguin or Bernard, so that we imagine rather the stronger and direct influence from primitive popular images. Albert Aurier called "La Berceuse" "gigantesque et géniale image d'Epinal" (A. Aurier, "Un isolé: Vincent van Gogh", in *Le Mercure de France*, 1890: reprinted in *Van Gogh: raconté par lui-même et par ses amis*, vol. 2, Paris, 1947, p. 68), and van Gogh himself told about "La Berceuse", "...cela ressemble si l'on veut à une chromolithographie de bazar" (Letter 574/Appendix C-4). In another letter he wrote: "Mais je me suis un peu fondu de la vérité de la couleur. Faire des images naïves de vieil almanach plutôt." (Letter B7, IV, p. 205)

always think of. She is the *berceuse* (cradling woman) who reminds them of the gentle *berceuse* (cradlesong).

Augustine Roulin, a good wife and a gentle mother, was the fitting model for such a representation. Furthermore, she became even the ideal model when van Gogh, after having left the hospital in January 1889, resumed painting this portrait, because she was then obliged to live separately from her husband just the same as wives of fishermen. Her husband was transferred to the postal office in Marseille and, for economic reasons, the Roulin family came to live separately, Joseph in Marseille and Augustine with children in Arles. Leaving his wife and children, Joseph departed Arles on 21 (or 22) January. From 17 to 23 January van Gogh repeatedly reported to his brother about this matter and Joseph's manner before his departure (Letter 571, 572 and 573). The fact that van Gogh told about "La Berceuse", which he had already begun to paint in December, for the first time in his letters in this very period—in the letter to A.H. Koning written about 9–23 January (Letter 571a) and in those to Theo of 23 and 28 January (Letter 573 and 574)—indicates that this portrait became more important for Vincent in connection with the affair of Joseph's departure. The conception of "La Berceuse", the image of the ideal mother and wife, gets clearer in van Gogh's mind at this point of time when Augustine becomes a woman who lives separately from her husband and waits for him and for the day she will be able to live with him together again. In the picture she rests her hands from cradling, thinks of her husband far away and turns her eyes toward her own mind to imagine him, just as the wives of fishermen think of their husbands on the North Sea.²⁵

VI. Legendary, literary and realistic sources

From the consideration in the previous chapter we may conclude that "La Berceuse" is not only the general figuration of motherhood, but also the representation of an ideal woman who consoles the lonely fishermen on the sea. The conception of such representation was derived, as we have already mentioned, from the conversation with Gauguin. To quote again: "Je viens de dire à Gauguin

²⁵ As the author has already said, van Gogh regarded Joseph and Augustine as an ideal couple (cf. above all, Letter 573, III, p. 380). If one supposes the version F 505 to be the first version to which van Gogh had already set in December, the change of the position of the sitter's hands in the second version (in this case, F 504) which was begun after 23 January—that is to say, just after the departure of Joseph—may be explained as a modification in order to stress the sitter's situation by showing her ring finger indicating her role as a wife. Regarding another representation of the woman waiting her husband, we can point to van Gogh's copy of "L'homme est en mer" by Virginie Demont-Breton, which shows a fisherman's wife holding her child in her arms and thinking of her husband (F 644, Saint-Rémy, October 1889).

au sujet de cette toile, que lui et moi ayant causé des pêcheurs d'Islande et de leur isolement mélancolique, exposés à tous les dangers, seuls sur la triste mer, je viens d'en dire à Gauguin qu'en suite de ces conversations intimes il m'était venu l'idée de peindre un tel tableau . . ." About the further interpretation of these passages, regarding the contents of that "conversations intimes" with Gauguin and regarding the direct source of "La Berceuse" in particular, there are differences of opinion among scholars. At this point we may distinguish three different interpretations.

The first and earliest interpretation was made by Emile Bernard and followed by Noldenfolk, Weisbach and others. They understood that the direct source of "La Berceuse" was the figure in the Breton legend named "la berceuse", about which Gauguin may have told van Gogh during their above-mentioned conversation.²⁶ Secondly, Rewald, Leymarie and some other scholars maintain that van Gogh and Gauguin talked about Pierre Loti's novel "Pêcheur d'Islande" and that the novel inspired van Gogh to paint "La Berceuse".²⁷ Thirdly, such scholars as Schapiro or Roskill understand most simply that van Gogh got the idea of "La Berceuse" from Gauguin's tales about his experiences among the Icelandic fishermen in Bretagne.²⁸

The first interpretation—it is the earliest, but sometimes regarded as questionable—is based on the passages of another letter from van Gogh to Bernard. In his article on van Gogh published in 1891 Bernard wrote, "D'ailleurs chacune des œuvres a sa légende, telle celle de la Berceuse," and quoted the fragment of a letter of van Gogh: "La nuit, en mer, les pêcheurs voient sur l'avant de leur barque une femme surnaturelle dont l'aspect ne les effraye point, car elle est la berceuse, celle qui tirait les cordes de la corbeille où mêmes ils geignaient; et c'est elle qui revient chanter au roulins du *grand ber de planches* les cantiques de l'enfance, les cantiques qui reposent et qui consolent de la dure vie." (Appendix C—Supplement 1) Here we find a clear explanation of the legendary source of van Gogh's "La Berceuse". The authenticity of those passages is, however, not completely free from doubt, because we cannot find this extract in any of the editions of van Gogh's collected letters, but only in Bernard's article.²⁹ Moreover, so far as the

²⁶ C. Nordenfolk, "Van Gogh and Literature", in *Journal of Warburg and Courtauld Institutes*, X, 1947, p. 144; *Weisbach 1951*, p. 132; Catalogue of exhibition, *Vincent Van Gogh*, Haus der Kunst, München, 1956, no. 134; Catalogue of exhibition, *Vincent Van Gogh—Leben und Schaffen*, Villa Hügel, Essen, 1957, no. 308.

²⁷ J. Rewald, *Post-Impressionism, from Van Gogh to Gauguin*, New York, 1962 (2nd ed.), p. 315; J. Leymarie, *Van Gogh*, Paris, 1951, p. 116; *Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection*, Chicago, 1961, p. 198; *Otterlo 1966*, p. 88.

²⁸ M. Schapiro, *Van Gogh*, London, 1950, p. 94; *Roskill 1970*, p. 155.

²⁹ Welsh-Ovcharov concluded, in her comment to Bernard's article, that these passages might be an arbitrary interpretation by Bernard based on the Letter B21, 574 and 592 (B. Welsh-Ovcharov, *Van Gogh in Perspective*, Englewood Cliffs, 1974, pp. 39, 40 notes, 11, 12).

author of this study is aware, we cannot find such a legend in any of the books on Breton legend or folklore. But we have another letter of van Gogh which supports the content of the above-mentioned passages. It is the letter to Gauguin written about 23 January 1889.³⁰ In that letter van Gogh told about his thoughts and dreams during the disease: “Dans ma fièvre cérébrale ou folie, je ne sais trop comment dire ou comment nommer ça, ma pensée a navigué sur bien des mers. J’ai rêvé jusqu’à un vaisseau fantôme hollandais et jusqu’à l’Horla et *il paraît que j’ai alors chanté, moi qui ne sais pas chanter en d’autres occasions, justement un vieux chant de nourrice, en songeant à ce que chantait la berceuse qui berçait les marins . . .* (it seems that I sang then . . . an old song of the nurse, dreaming that which la berceuse, who cradles the mariners, would sing)” (Appendix C-3) When we consider what the last passage means, it is certain that van Gogh knew something about the legendary figure “la berceuse” who cradles seamen and sings them lullabies. Moreover, from his way of writing—the content of the passage is never understandable without any previous knowledge about that legend—it can be easily imagined that van Gogh had once talked with Gauguin about this “berceuse” before he wrote this letter. When we collate these two mentions, one in the extract of the letter to Bernard and one in the letter to Gauguin, we can surely suppose the existence of the legend of “la berceuse” as one of the subjects of the conversation between van Gogh and Gauguin, and as one of the direct sources of van Gogh’s “La Berceuse”, even if the further details of this legend itself remain to be studied.³¹

³⁰ This letter to Paul Gauguin is not included in the Dutch, French nor English edition of the collected letters and it was in circulation only in the German translation, which was published first, without any comments on its original source, in *Vincent van Gogh, Briefe an Emile Bernard und Paul Gauguin*, edited by H. Grabar, Basel, 1921, p. 105, as Letter IV (also in *Vincent van Gogh, Briefe an Emile Bernard, Paul Gauguin, Paul Signac und Andere*, by the same editor, Basel, 1938, pp. 104–106, as Letter IV; 1941, p. 110f., as Letter V). Then it was taken over in *Vincent van Gogh, Briefe über Kunst*, edited by F. Bayl, Köln, 1963, p. 117f., and in the German edition of the collected letters edited by F. Erpel, 1965–68 (*Letter/G*), vol. 5, pp. 308f., as Letter 573a. While Bayl and Erpel simply followed the translation by Grabar and could not ascertain its original source (cf. Bayl, p. 116; Erpel, vol. 5, p. 376), the author of this essay is able to point out its original French form in *Paul Gauguin* by J. de Rotonchamp, Paris, 1906, pp. 57–59. From Rotonchamp’s comment on this letter—“L’original de cette lettre avait été conservé par Gauguin” (p. 59)—we can assume that Rotonchamp, who was acquainted with Gauguin, had copied the letter directly from its original retained by Gauguin. Therefore the authenticity of the letter, the original of which must have disappeared in the meantime, allows no doubt. On the basis of a passage in this letter, “Roalin (sic) a eu son changement pour Marseille et vient de partir” (p. 58), we can date this letter as of about 23 January 1889.

³¹ About this legend it is noteworthy that it had never been specified as Breton legend in the above-mentioned passages by van Gogh, though most scholars defined it as Breton. It is also possible that the legend of “la berceuse” derived from Provence, as Quesne-van Gogh indicated (E. H. du Quesne-van Gogh, *Persönliche Erinnerungen an Vincent van Gogh*, Munich 1913, 3rd ed., p. 67). According to Bernard’s report, van Gogh “peignit donc la

The second interpretation which indicates the influence of Loti's "Pêcheur d'Islande" on "La Berceuse" is also reasonable when we take account other examples which show the direct relationship between van Gogh's works and literature. We can speak of, as such examples, "Patience Escalier" related to "La Terre" and "Germinal" of Emile Zola, and "La Mousmé" inspired by "Madame Chrysanthème" of Loti.

Pierre Loti was one of the favorite writers of van Gogh and his name can be found many times in van Gogh's letters. When we mark especially "Pêcheur d'Islande" published in 1886, its name has appeared first in the letter of 28 October 1888: "Je savais bien que Gauguin avait voyagé mais j'ignorais qu'il était vrai marin, il a passé par toutes les difficultés, il a été vrai gabier dans la hune et vrai matelot. Cela me donne pour lui un terrible respect et dans sa personne encore une plus absolue confiance. Il a, s'il faut le comparer à quelque chose, des rapports avec ces pêcheurs d'Islande de Loti."³² It is significant for our study that the novel was mentioned in close connection with Gauguin. This fact may lead us to assume that the conversation with Gauguin reported in the Letter 574—the conversation about the lonely life of fishermen—took place most likely on the same day in October, and that the "pêcheurs d'Islande", which was the main subject of that conversation and became the source of the conception of "La Berceuse", not only means the Icelandic fishermen in general, but also directly indicates the novel "Pêcheur d'Islande" of Loti.³³ When we once take this point of view and study the novel of Loti, the affinity between van Gogh's characterization of the lonely life of Icelandic fishermen and its description by Loti is so obvious that we become convinced that van Gogh must have got the most of his knowledge about Icelandic fishermen from the novel of Loti. So "La Berceuse" was closely related with Loti as well as with Gauguin from its very conception.

As for the third interpretation, it is easy to imagine that van Gogh, talking with Gauguin about the legendary "berceuse", about Gauguin's experiences as sailor and about the novel of Loti, learned from Gauguin, at the same time, the information about the real life of the Icelandic fishermen in Bretagne.³⁴ That infor-

Berceuse avec l'intention de l'offrir soit à Marseille, soit à Saintes-Maries (both in Provence), dans une auberge où viennent boire les matelots" (Appendix C-Supplement 1).

³² Letter 558b, not in *Letters/D*, but in *Letters/F*, III, p. 264. It can be supposed that Vincent had already read the novel in July 1887 when Theo, who lived together with him, introduced it to Mrs. van Stockum-Haanebeck (cf. Letter T1a, IV, p. 256).

³³ We must point out the difference in spelling between "pêcheurs d'Islande" (plural) mentioned in the Letter 574 and the correct title of the novel "Pêcheur d'Islande" (singular). However, Vincent and Theo spelled the title of the novel as "pêcheurs d'Islande" also in other letters (cf. Letter 558b and T1a).

³⁴ Welsh-Ovcharov erroneously criticized Roskill's opinion on the "pêcheurs d'Islande" (*Welsh-Ovcharov 1981*, p. 149, note 3). "Pêcheurs d'Islande" are not the fisherman who live in Iceland, as Welsh-Ovcharov believes, but the fishermen of Bretagne who are believed to be the descendants of Icelanders and who work in the North Sea near Iceland, as correctly

mation from Gauguin must have played a certain role in vivifying van Gogh's image of fishermen's life and leading him to the conception of "La Berceuse".

Through the foregoing study we come to the conclusion that each of three interpretations about the sources of "La Berceuse" is reasonable. In fact three sources—the legend of "la berceuse", the novel "Pêcheur d'Islande" of Loti and tales of Gauguin about his experiences among the fishermen—must have fused as one in van Gogh's mind and gradually transformed and converged to the image of "La Berceuse". The deep impression of "Pêcheur d'Islande" of Loti and the sympathy for the characters in the novel—Breton fishermen who work on the dangerous North Sea far from their mothers, wives or lovers—were strengthened by Gauguin's tales about the real life of seamen and has led van Gogh to paint a figure of the woman of similar character to the legendary "berceuse" who cradles fishermen and consoles them with lullabies.

VII. Religious character

Next to the above-mentioned letters of 28 January (Letter 574) and of 29 March (Letter 582) the important reference to "La Berceuse" appears in his letter of 25 May, in which van Gogh proposed a special way to display "La Berceuse". "Il faut encore savoir que si tu les mets dans ce sens-ci, soit la Berceuse au milieu et les deux toiles des tournesols à droite et à gauche, cela forme comme un triptique. Et alors les tons jaunes et orangés de la tête reprennent plus d'éclat par les voisinages des volets jaunes." (Letter 592/Appendix C-12) By the idea of making a triptych with "La Berceuse" in the center and two pieces of "The Sunflowers" (Fig. 15) respectively on both sides—the idea is also illustrated in the letter (Fig. 16)—the picture is endowed with a pseudo-religious character.

The idea of displaying "La Berceuse" among some pieces of "The Sunflowers", though not as a triptych, had been already expressed in the letter of 28 January, when van Gogh had completed the first two versions of "La Berceuse". "Je m'imagine ces toiles juste entre celles des tournesols, qui ainsi forment des lampadaires ou candelabres à côté de même grandeur, et le tout ainsi se compose de 7 ou de 9 toiles." (Letter 574/Appendix C-4)³⁵ It is worth notice that van Gogh

understood by Roskill. Having stayed in Bretagne in 1888, just before he visited Arles, Gauguin indeed could tell van Gogh details about the life of those "pêcheurs d'Islande".

³⁵ It is hardly defined how seven or nine canvases should be combined. In the same letter van Gogh wrote, "Tu as vu comme moi défiler dans la petite vitrine d'une maison d'encadrement de la rue Lafitte une partie de la collection Faure n'est-ce pas? . . . Mon grand désir serait que toi tu eusses plus tôt ou plus tard une série de toiles de moi, lesquelles pourraient elles aussi défiler juste dans la même vitrine" (Letter 574, III, p. 382), and then in a related passage in the letter of 3 February, he said, "Sans cela (la Berceuse) je ne pourrais pas compléter cette série de laquelle je te parlais, qui doit pouvoir passer dans la même

compared sunflowers to “lampadaires” or “candelabres”. Surrounded by sunflowers, “La Berceuse” appears as the image of a saint surrounded by candles. The religious character of “La Berceuse” suggested as early as that point of time becomes more obvious when it composes the form of a triptych, the typical and traditional form of religious paintings.³⁶ In the center of a triptych “La Berceuse” may be regarded not as an ordinary portrait, nor merely as a typical figuration of motherhood, but as an image of the *Holy Mother, Madonna* surrounded by “candelabres”.³⁷

This interpretation of “La Berceuse” will be supported by another passage in van Gogh’s letter, in which he told that he designed “La Berceuse” as “une décoration comme serait par exemple pour le fond d’un cabine dans un navire” (Letter 592/Appendix C-12). In another passage, which we have already mentioned, van Gogh specified the place to hang the painting more definitely as being “la cabine d’un bateau de pêcheurs d’Islande” (Letter 574/Appendix C-4).

To answer the question, what should be found in “le fond d’un cabine” of ships generally, or, more strictly, of the “bateau de pêcheurs d’Islande”, the author will quote some passages from “Pêcheur d’Islande” by Pierre Loti, because this novel was probably the most important source of van Gogh’s knowledge of fishermen’s life and fishing boats, and, moreover, because it was one of the direct sources of the conception of “La Berceuse” itself. In his descriptions of the cabin of a fishing boat on the North Sea Pierre Loti wrote: “Contre un panneau du fond, une sainte vierge en faïence était fixée sur une planchette, à une place d’honneur. Elle était un peu ancienne, la patronne de ces marins, et peinte avec un art encore naïf. Mais les personnages en faïence se conservent beaucoup plus longtemps que les vrais hommes; aussi sa robe rouge et bleue faisait encore l’effet d’une petite chose très fraîche au milieu de tous les gris sombres de cette pauvre maison de bois. Elle avait dû écouter plus d’une ardente prière, à des heures d’angoisses; on avait cloué à ses pieds deux bouquets de fleurs artificielles et un chapelet.”³⁸ “La

petite vitrine, que nous avons tant regardée” (Letter 576, III, p. 387). If we pay attention to those passages, we may conclude that van Gogh’s idea of displaying seven or nine canvases of “La Berceuse” and “The Sunflowers” was intended for that “petite vitrine”. Is it possible to display seven or nine canvases in a row in such a “petite vitrine”? Then, should we imagine, in the case of nine canvases, the display of one piece of “La Berceuse” surrounded on every side and corner by eight pieces of “The Sunflowers”?

³⁶ Cf. K. Lankheit, *Das Triptychon als Pathosformel*, Heidelberg, 1959, pp. 64f.

³⁷ Welsh-Ovcharov has written that “van Gogh saw this *Berceuse* as a modern madonna” (*Welsh-Ovcharov 1981*, p. 149). Incidentally, van Gogh actually tried this special way of displaying “La Berceuse” when he showed to Joseph Roulin “les deux exemplaires de la *Berceuse* entre ces quatre bouquets-là (sunflowers)” (Letter 575/Appendix C-5). In this case he showed those works probably as two sets of triptych each containing one piece of “La Berceuse” and two pieces of “The Sunflowers”. Those four canvases of “The Sunflowers” must have been F 454, 455, 456 and 458. The largest of them (F 458) is 95 × 73 cm in size, and the smallest (F 456) 91 × 71 cm: They have nearly the same dimensions as “La Berceuse”.

³⁸ P. Loti, *Pêcheur d’Islande*, 1886, in the Livre de Poche edition, p. 8.

Berceuse" of van Gogh is indeed a substitution for this "sainte vierge en faïence" situated at the end of the cabin, and, without any doubt, bears the same character as the latter.

After the study in this chapter we can now conclude that "La Berceuse" was intended, by the artist himself, as a sort of Madonna. But this conclusion may be followed by other questions. Why did van Gogh represent the Madonna as such a common figure which is completely based on the portrait of a real woman? Why did he represent her as such a vulgar figure without any direct allusions or attributions to the holy existence? Why did van Gogh take such a complicated process to represent the Madonna, instead of painting her simply in the traditional figure? And then, what kind of thought was behind such an untraditional, secular Madonna? By answering these questions, we should be able to approach not only the essential meaning of "La Berceuse", but also of van Gogh's portraits in general, perhaps even the essence of his creativity.

VIII. Significance of portraits for van Gogh

Van Gogh acknowledged portraits as his chief field of creation and painted many pieces as early as his Dutch period. He wrote, "Terwijl het figuur wel omslachtiger is, en een meer gecompliceerde zaak, doch het is solidener geloof ik, op den langen duur" (Letter 174, 13 February 1882, I, p. 313), or "Veel werken met model is wat ik moet doen, en het eenige wat secuur vooruithelpen kan" (Letter 442, 28 December 1885, III, p. 120). In the following Paris period his thoughts on portraits did not change, although their production decreased because of the lack of models. "Maar dat wat ik hoop te bereiken is een goed portret te schilderen." (Letter W1, Paris, 1887, IV, p. 144); "I have lacked money for paying models else I had entirely given myself to figure painting." (Letter 459a, Paris, 1886, III, p. 163) In Arles van Gogh could get some ideal models. Still, his desire to paint portraits surpassed his ability to recruit and pay models. He always complained: "La difficulté pour les modèles existe, seulement la patience et surtout d'avoir continuellement quelques sous, naturellement y peut quelque chose. Mais cette difficulté est réelle." (Letter 530, III, p. 292) If he would be able to recruit sufficient models, he said, he should become "un tout autre peintre", and should show that "waar ik eigenlijk voor portret geschikter ben" (Letter W4, IV, p. 152).

So he preferred painting portraits to depicting landscapes or still lifes, because "faire des études de figures pour chercher et pour apprendre, ce serait encore après tout pour moi le plus court chemin de faire quelque chose qui vaille" (Letter 502, III, p. 243). "Il n'y a pas de meilleur et plus court chemin pour améliorer le travail que de faire la figure. Aussi je me sens toujours de la confiance en faisant des

portraits, sachant que ce travail-là est bien plus sérieux—c'est peut-être pas le mot, mais est plutôt celui qui me permet de cultiver ce que j'ai de mieux et de plus sérieux." (Letter 517, III, p. 271) Van Gogh even encouraged Bernard to paint portraits: "Je t'engage fortement d'étudier le portrait, faites-en le plus possible et ne lâchez pas. Il nous faudra dans la suite prendre le public par le portrait; l'avenir, selon moi, est là-dedans." (Letter B19, IV, p. 228)

For van Gogh, who said, "Je veux faire de la figure, de la figure et encore de la figure" (Letter B15, IV, p. 223), figure painting was the most important field of painting. Even in his landscapes or still lifes his real subjects are not the things he depicted there, but the human being behind them and suggested by them. He once wrote to Theo from the Hague: "Theo ik ben gedecideerd geen landschapschilder, als ik landschappen maken zal er zal altijd iets figuurachtigs in zijn." (Letter 182, I, p. 328) The beautiful public garden with a poetic atmosphere in Arles (depicted in F 468 etc.), for example, was not a ordinary garden for van Gogh, but the garden which reminded him of some historical figures: the garden which "font rêver aux paysages où l'on se représente volontiers Botticelli, Giotto, Pétrarque, le Dente et Boccace" (Letter 553a, III, p. 345). "The Night Café" (F 463) was painted to indicate a certain way of human living, to show that "le café est un endroit où l'on peut se ruiner, devenir fou, commettre des crimes" (Letter 534, III, p. 300). And "The Vincent's Bedroom" (F 482) should be "suggestive ici du *repos* ou du sommeil en général" (Letter 554, III, p.345).

Besides those landscapes and room-scenes many of the still lifes by van Gogh can be similarly interpreted as implying something of human living or human being. Van Gogh read the human meaning in almost all the things around him. For example, he always saw flowers in connection with his living or with someone's being. A spray of oleander in the hand of "La Mousmé" symbolizes feminine love.³⁹ In the bouquet of sunflowers together in a vase he saw the figures of friendly artists who share an artistic faith,⁴⁰ and, in another case, he felt the gratitude to the higher existence in the appearance of sunflowers turning to the sun.⁴¹ Inanimate objects too bear human meanings. An empty chair, for instance, indicates the absence of someone ("Gauguin's Armchair", F 499). Or, to show a more dramatic example, a pair of old shoes reveals the toil of human life: worn shoes are not only shoes, but the symbol of worn life.⁴²

Representation of the human being and human living was always of paramount

³⁹ Cf. Note 12.

⁴⁰ Van Gogh, who dreamt of an artistic colony in Arles, especially intended the canvases of "The Sunflowers" as the decoration of the guest room for his artist friends.

⁴¹ Van Gogh once wrote to Albert Aurier that the colours of "The Sunflowers" express "une idée symbolisant la gratitude" (Letter 626a, III, p. 500).

⁴² "A Pair of Shoes" (F 255, 331, 333 etc.). About the meaning of his still lifes see especially *Graetz 1968*.

significance in van Gogh's creation. It is not merely the representation of the external aspects of human being or human living, but rather that of its inner substance. When van Gogh depicts something, whether it is a human being or still life or landscape, its appearance is of only secondary importance for him. The higher substance behind it, indicating the essential aspects of human life, signifies more. In this connection we may remember van Gogh's sermon held in 1876 in Isleworth, which he concluded with the following words: "And when each of us goes back to the daily things and daily duties, let us not forget that things are not what they seem, that God by the things of daily life teacheth us higher things."⁴³ Behind the daily things and activities van Gogh sought to see something higher or substantial.

Regarding van Gogh's portraits, he saw behind Eugène Boch, as mentioned in Chapter III, a substantial existence of the poet, and behind Patience Escalier he recognized a true life of the peasant. The models of van Gogh's portraits are the typical figures to represent something higher beyond individuality. Moreover, they often became eternal human types bearing a transcendental glow, as was the case of "The Poet" or "La Berceuse". Van Gogh remarked: "Je voudrais peindre des hommes ou des femmes avec ce je ne sais quoi d'éternel, dont autrefois le nimbe était le symbole, et que nous cherchons par le rayonnement même, par la vibration de nos colorations." (Letter 531, III, p. 294)

By depicting the figures "avec ce je ne sais quoi d'éternel", van Gogh, however, would not deviate from reality. He hesitated to use the unreal signs which apparently indicate transcendental existence—for example, "nimbe". Rather he wants to suggest transcendental things only by "la vibration de nos colorations". Besides, he would not and could not represent any typical nor transcendental figure without using models in real life. He thinks much of the reality and only through the reality can he reach the transcendental. Only through the figures of real men or women does he attain the images of transcendental existence. He cannot work without models. "Je me trouve toujours frustré dans mes meilleures capacités par le manque de modèles." (Letter 543, III, p. 323) "Si seulement je pouvais arriver à dessiner de tête des figures j'aurais toujours de quoi faire" (Letter 542, III p. 317), nevertheless, "je ne peux pas travailler sans modèle." (Letter B19, IV, p. 229)

In his mind van Gogh has some images of typical human figures, of eternal and transcendental beings. But he does not know how to represent them without using models. It isn't that he wanted to portray his models as photographs. He never portrayed them exactly as he saw them before him. Rather he wanted to realize his inner images on his canvases, by adding some arbitrary changes of colour and some deformations of form to the real figures of his models (cf. Letter 520, III, p. 276). For van Gogh, thus, his models mean only the starting points of

⁴³ Quoted from *Letters/E*, vol. 1, p. 91.

the process of realizing his inner images. But, even as such, he cannot spare them. Moreover, he is even of the opinion that the representation of the human being, whether it is secular or religious, common or typical, is attainable only through the study of real models. Van Gogh cannot and will not paint any figure without a model. He expressed such thoughts most clearly in a letter to Bernard. He wrote: "Et je ne peux pas travailler sans modèle. Je ne dis pas que je ne tourne carrément le dos à la nature pour transformer une étude en tableau, en arrangeant la couleur, en agrandissant, en simplifiant; mais j'ai tant peur de m'écarter du possible et du juste en tant que quant à la forme. Plus tard, après encore dix ans d'études, je ne dis pas; mais vrai de vrai, j'ai tant de curiosité du possible et du réellement existant, que j'ai peu le désir et le courage de chercher l'idéal en tant que pouvant résulter de mes études abstraites. D'autres peuvent avoir pour les études abstraites plus de lucidité que moi, et certes tu pourrais être du nombre ainsi que Gauguin . . . et peut-être moi-même, quand je serai vieux. Mais en attendant je mange toujours de la nature. J'exagère, je change parfois au motif; mais enfin je n'invente pas le tout du tableau, je le trouve au contraire tout fait, mais à démêler dans la nature." (Letter B19, IV, p. 229f.)

Such an attitude of van Gogh to the reality and to "la nature" is sharply opposed to that of Gauguin, who told, ". . . ne peignez pas trop d'après nature. L'art est une abstraction tirez-la de la nature en rêvant et pensez plus à la création qui résultera . . ." ⁴⁴ On the other hand, van Gogh's attitude has an affinity with that of the Dutch painters of the seventeenth century, above all, that of Rembrandt whom van Gogh especially respected. About Rembrandt, who had represented many religious scenes under the guise of genre scenes, many religious figures under the appearance of common and daily people, including himself, van Gogh wrote: "Ainsi Rembrandt a peint des anges. Il fait un portrait de soi-même, vieux, édenté, ridé, coiffé d'un bonnet de coton, tableau d'après nature, dans un miroir. Il rêve, rêve et sa brosse recommence son propre portrait, mais de tête, et l'expression en devient plus navrée et plus navrante. Il rêve, rêve encore, et pourquoi ou comment . . . Rembrandt derrière ce vieillard qui a une ressemblance avec lui-même peint un ange surnaturel au sourire à la Vinci. Je te montre un peintre qui rêve et qui peint d'imagination, et je commençais par prétendre que le caractère des hollandais est qu'ils n'inventent rien, qu'ils n'ont pas d'imagination

⁴⁴ Quoted from the letter of Gauguin to E. Schuffnecker dated 14 August 1888, in *Lettres de Gauguin à sa femme et à ses amis*, edited by M. Malingue, Paris, 1946, p. 134, Letter LXVII. Additionally, under the strong influence of Gauguin, especially during his stay in Arles, van Gogh too tried "abstraction", that is to say, tried to paint some figures without using any living model. It resulted in two compositions, "Memory of the Garden at Etten" (F 496) and "The Novel Reader" (F 497), both completed in December 1888 (cf. Letter 560, III, p. 355; 561, III, p. 358; 562, III, p. 359; W9, IV, p. 162f.). However, those *abstract* experiments, which did not suit van Gogh's nature, had endured only for a short period before they were bitterly criticized by himself.

ni de fantaisie. Suis-je illogique? Non. Rembrandt n'a rien inventé et cet ange et ce christ étrange, c'est qu'il les connaissait, les sentait là." (Letter B12, IV, p. 217)

As another example of painters who based their paintings on reality, van Gogh referred also to Delacroix. Van Gogh wrote about the religious paintings and history paintings of this admired painter: "Et puis sais-tu pourquoi les tableaux d'Eug. Delacroix—les tableaux religieux et d'histoire, la Barque du Christ—la Pietà, les Croisés, ont cette allure? Parce que Eug. Delacroix lorsqu'il fait un Ghetsémané a été voir auparavant sur place ce que c'était qu'un verger d'oliviers, et ainsi pour la mer fouettée par un dur mistral, et parce qu'il s'est dû dire: ces gens desquels nous parle l'histoire: doges de Venise, croisés, apôtres, saintes femmes, étaient du même type et vivaient d'une façon analogue à ceux de leurs descendants actuels." (Letter 605, III, p. 458) Directly following these passages, van Gogh told about his own painting "La Berceuse" in connection with those works of Delacroix: "Aussi dois-je te le dire—et tu le vois dans la Berceuse quelque manqué que soit cet essai et faible—eussé-je eu les forces pour continuer, j'aurais fait des portraits de saints et de saintes femmes d'après nature et qui auraient paru d'un autre siècle, et ce seraient des bourgeois d'à présent et pourtant auraient eu des rapports avec de chrétiens fort primitifs." (ibid.) So "La Berceuse" was regarded, by the artist himself, as a typical example of the portraits "de saintes femmes d'après nature", of the representation of the transcendental existence based on the figure of a real person.

IX. "The Garden of Olives"

In the above-mentioned letter, by the way, van Gogh referred to Delacroix's "Christ in the Garden of Olives (Gethsemane)" (Fig. 17) and praised Delacroix for having gone to see a real orchard of olives before he painted "Gethsemane". This remark is typical of van Gogh and tells us about the particular attitude of van Gogh to religious themes, so that we will digress awhile from our observation of "La Berceuse" into that of "The Garden of Olives".

"Christ in the Garden of Olives" is one of the religious themes that attracted van Gogh most strongly. The agony of Christ may have evoked the compassion of van Gogh, who himself suffered, was misunderstood and experienced grievous solitude. He often wrote about Delacroix's "Christ in the Garden of Olives" and also spoke of the painting by Corot on the same theme.⁴⁵ Furthermore, van Gogh himself attempted to paint this religious scene. It was an exceptional religious picture that he, who otherwise painted religious scenes after the works of other

⁴⁵ He wrote: "ik ben blij dat hij (Corot) dat geschilderd heeft." (Letter 27, Paris, 31 May 1875, I, p. 28)

painters⁴⁶, tried to paint “en pleine imagination”, that is to say, neither after real models, nor following precedents by other artists.

He wrote to Theo in July 1888 from Arles: “J’en ai gratté une grande d’étude peinte, un jardin des oliviers, avec une figure de Christ bleue et orangé, un ange jaune. Un terrain rouge, collines vertes et bleues. Oliviers aux troncs violets et carminés à feuillage vert, gris et bleu. Ciel citron. Je l’ai gratté parce que je me dis qu’il ne faut pas faire des figures de cette portée sans modèle.” (Letter 505, III, p. 248) And then in September: “J’ai pour la deuxième fois gratté une étude d’un Christ avec l’ange dans le jardin des oliviers. Parce qu’ici je vois oliviers vrais, mais je ne peux ou plutôt je ne veux pas non plus le peindre sans modèles, mais j’ai cela en tête avec de la couleur, la nuit étoilée, la figure du Christ bleue, les bleus les plus puissants, et l’ange jaune citron rompu.” (Letter 540, III, p. 314) This experiment ended in October without success, without any end result, when van Gogh wrote to Bernard as follows: “Une toile importante—un Christ avec l’ange au Getsemani—une autre représentant le poète avec un ciel étoilé, malgré la couleur, qui était juste, je les ai, sans miséricorde, détruites, parce que la forme n’en était étudiée préalablement sur le modèle, nécessaire dans ces cas-là.” (Letter B19, IV, p. 229) Although he has a clear image of the scene in his mind, he cannot and will not give it definite form without real models. He could study, as Delacroix had done so, the real trees of olive, but not Christ and angels.

His opinion about this problem, and generally about the problem of painting religious scenes, is more clearly expressed in his observations of Gauguin’s and Bernard’s pictures on the same theme. In his letter to Theo written on 17 November 1889 van Gogh criticized Gauguin’s painting “Christ in the Garden of Olives” (now in the Norton Gallery of Art, West Palm Beach, Florida, Fig. 18), of which Gauguin had sent him a sketch (Fig. 20).⁴⁷ Vincent wrote: “Si je continue, certes je suis d’accord avec toi que peut-être il vaut mieux attaquer les choses avec simplicité, que de chercher les abstractions. Et je ne suis pas admirateur du Christ au jardin des oliviers de Gauguin par exemple, dont il m’envoie croquis. Puis celui de Bernard, il m’en promet une photographie, je ne sais mais je crains que ses compositions bibliques me feront désirer autre chose. Ces jours-ci j’ai vu les femmes cueillir et ramasser les olives, pas moyen pour moi d’avoir modèle, je n’en ai rien fait. Cependant faudrait pas dans ce moment me demander de trouver bien la composition de l’ami Gauguin, puis l’ami Bernard n’a probablement jamais vu un olivier. Or il évite donc de se faire la moindre idée du possible et de la réalité des choses, et ce n’est pas là le moyen de synthétiser—non de leurs interprétations bibliques jamais je ne m’en suis mêlé. J’ai dit que Rembrandt, que Delacroix,

⁴⁶ “The Raising of Lazarus” (F 677) and “An Angel” (F 624) after Rembrandt and “Pietà” (F 630) and “The Good Samaritan” (F 633) after Delacroix.

⁴⁷ A sketch in Gauguin’s letter to van Gogh (*Œuvres écrites de Gauguin et Van Gogh*, catalogue of exhibition, Institut Neerlandais, Paris, 1975, no. G29).

avaient fait cela admirablement, que j'aimais cela même mieux que les primitifs, mais puis halte là! Je ne veux pas recommencer sur ce chapitre. Si je reste ici, je ne chercherais pas à peindre un Christ au jardin des oliviers, mais enfin le grappillage des olives tel que l'on le voit encore et alors quand même donnant la proportion juste de la figure humaine là-dedans, ça y ferait peut-être songer. Avant d'en avoir fait des études plus sérieuses que jusqu'à présent, je n'ai pas le droit de m'en mêler." (Letter 614, III, p. 475)

Shortly after Gauguin, Bernard as well sent to van Gogh the photograph of his "Christ in the Garden of Olives" (Fig. 19), which also made van Gogh irate. Van Gogh criticized the painting severely in a letter to Bernard. He wrote, after praising Bernard's former landscapes and figures: "Et lorsque je compare cela à ce cauchemar d'un Christ au Jardin des Oliviers, ma foi je m'en sens triste, et te redemande par la présente, à hauts cris et t'engueulant ferme de toute la force de mes poumons—de vouloir bien un peu redevenir toi." (Letter B21, about 17 November, IV, p. 234) Van Gogh told, then, about his own paintings: "The Garden of Saint Paul's Hospital" (F 660), which calls forth "la sensation d'angoisse", and "Landscape with Rising Sun" (F 737), in which he sought to express "calme, une grande paix". It was in order to remind Bernard that "pour donner une impression d'angoisse, on peut chercher à le faire sans viser droit au jardin de Gethsemane historique", and that "pour donner un motif consolant et doux il n'est pas nécessaire de représenter les personnages du sermon sur la montagne" (in the same letter, IV, p. 236). In sum, van Gogh believed that it is impossible to represent the scene of "The Garden of Olives" through the imagination only, without studying real olive trees, and that they—van Gogh, Gauguin and Bernard—should respect the reality more than everything else. If one will express the agony of mankind, he needs not represent, with great effort and with imagination, "Christ in the Garden of Olives". Better he can express the agony through reality, through real landscapes or real figures.

Van Gogh's last comment on this theme can be found in his last letter to Gauguin written about 17 June 1890, shortly before his suicide: "Avez-vous aussi vu les oliviers? Maintenant j'ai un portrait du Dr. Gachet à expression navrée de notre temps. *Si vous voulez*, quelque chose comme vous disiez de votre Christ au jardin des oliviers, pas destiné à être comprise, mais enfin là jusque là je vous suis et mon frère saisit bien cette nuance." (Letter 643, III, p. 528) This is the last and ultimate answer of van Gogh to Gauguin, and also to us, concerning not only his religious paintings, but also his portraits. Van Gogh resolved the religious theme "Christ in the Garden of Olives" ultimately into the portrait of a real, living person, Dr. Gachet. For him the "Portrait of Dr. Gachet" (F 753, Fig. 21, and 754) was a modern expression of the agony of mankind, a modern equivalent of "Christ in the Garden of Olives".

X. "La Berceuse"—the Madonna

Through and beyond daily things and people van Gogh always sought the eternal and even the religious existences. Considering this attitude of van Gogh which is rooted in his creative expression, we will be more firmly convinced of the religious character of "La Berceuse". And when we regard "La Berceuse" as the modern Madonna, many details in the picture will be explained more clearly in connection with the traditional representations of the Virgin.

When we pay attention, first of all, to the cradle, we may remember many traditional representations of the "Holy Family" including the mother Mary beside the cradle in which the child Jesus sleeps.⁴⁸ Above all, "The Holy Family" of Rembrandt now in Amsterdam (Fig. 23) seems to have exerted a direct influence upon "La Berceuse". In "The Holy Family" of Rembrandt we see an old woman holding the cord of a cradle in her hands—though it is not Mary, but Anna—almost in the same pose as Augustine in "La Berceuse". The supposition of this influence will be supported by the fact that van Gogh possessed a print after this famous painting of Rembrandt and admired it greatly.⁴⁹

⁴⁸ To show some famous examples among numerous representations of "The Holy Family" or "The Virgin with the Child" which include the cradle in the picture: Raphael (Louvre, Paris, no. 1498 and 1499; Prado, Madrid, no. 301 and 303); Dürer (woodcut, Bartsch 90); Altdorfer (engraving, Bartsch 14); Rubens (Pitti, Florence); Rembrandt (Bredius 544, Alte Pinakothek, Munich; Bredius 563, Louvre, Paris; Bredius 570, Hermitage, Leningrad; Bredius 573, Gemäldegalerie, Cassel).

⁴⁹ "The Holy Family" of Rembrandt now in Amsterdam (Bredius 568; Rijksmuseum Amsterdam, cat.no. A1449, purchased in 1965) was possessed by Boughton Knight in Downton Castle in those days, and so it must have been impossible for van Gogh to obtain access to it. When it was shown at the great old-masters exhibition at the Royal Academy, London in 1882, van Gogh stayed in the Hague. But many prints after the painting were in wide circulation, especially in England and in France. Van Gogh told, in his letter to Theo of 6 July 1875 from Paris, about some prints hanging on the wall of his room, and among them we find a print after "Lecture de la bible" of Rembrandt: "eene groote oud-Hollandsche kamer ('s avonds) een kaars op tafel, waar een jonge moeder bij de wieg van haar kindje den bijbel zit te lezen; eene oude vrouw zit te luisteren, 't is iets dat denken doet: 'voorwaar ik zeg U, waar 2 of 3 tezamen zijn in mijn naam, daar ben ik in 't midden van hen'; 't is eene oude kopergravure..." (Letter 30, I, p. 30) Judging from the description of the picture, this "Lecture de la bible" can be doubtlessly identified with "The Holy Family" now in Amsterdam. Van Gogh referred to this print again in his letter of 6 July 1882: "Ik heb dan ook de groote ets naar Rembrandt er boven gehangen, die twee vrouwen bij de wieg, waarvan een bij een kaars uit den Bijbel leest, terwijl de groote slagschaduwen het heele vertrek in diep clair-obscur brengen." (Letter 213, I, p. 402; also mentioned in the Letter 218, I, p. 420, 21 July 1882: "vrouwen die in den Bijbel lezen van Rembrandt") It is noteworthy that this picture of Rembrandt is a typical example of the representation of the religious scene under the guise of a secular scene, and that van Gogh did not use the words "Mary", "Anne" or "the Holy Family" at all in his description of this picture. It was common in the nineteenth century to take this picture as the representation of a secular scene, as John Smith, for example, called it "A Woman Reading by Candlelight" (J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, part VII, London, 1836, p. 63),

Also the flowers in the background are closely related to the traditional representations of the Virgin. The green wallpaper decorated with "rose dahlia'sen" (Letter 571a) or "fleurs roses" (Letter 574) makes us vividly remember the rose hedge before which rests the Virgin in the pictures of such old masters as Stephan Lochner, Martin Schongauer (Fig. 22) or the Master of the Paradise Garden, as well as the flower-patterned curtain behind the Madonna in the works of Lochner, Memling and others. Van Gogh must have been deeply affected by those precedents in his representation of the flower background in "La Berceuse".

Besides, the expression and countenance of the model in "La Berceuse" also shows the connection between the traditional representations of the Madonna and "La Berceuse". Her modest countenance with downcast eyes is just the same as we find in the representations of the so-called "Virgin of Humility".

XI. *Vaisseau* and *berceau*

In the preceding four chapters (Chapter VII-X) we have concentrated our investigations on the religious character of "La Berceuse" and from those investigations we could draw the conclusion that "La Berceuse" was intended to be the modern Madonna. Nevertheless we must not neglect the other characters of "La Berceuse" which we studied in Chapters II-VI: that is to say, "La Berceuse" as the portrait of Augustine Roulin (Chapter II), as the figuration of tender motherhood (Chapter IV), as the figure of the ideal wife of fishermen at sea (Chapter V) and as the representation of the legendary "berceuse" (Chapter VI). After having examined each aspect separately one after another we will integrate them in the remaining two chapters.

It is better we begin our consideration by examining the relationship between

and as Louis Gonse viewed it not as a religious scene (L. Gonse, "Exposition de Maitres Anciens, à la Royal Academy de Londres", in *Gezette des Beaux-Arts*, vol. 25, 1882, p. 289). For all that, it is certain, judging from the above-quoted passages of his letters, that van Gogh sensed the deep religiousness of the picture. Anyhow few art-historian such as G. F. Waagen had already called it "The Birth of Christ" in 1854 (G. F. Waagen, *Treasures of Art in Great Britain*, London, 1854, vol. 2, p. 501), and Emile Michel called it "La Sainte Famille" in 1893 (E. Michel, *Rembrandt, sa vie, son œuvre et son temps*, Paris, 1893, p. 555). To point out another important matter concerning the relationship between this picture and "La Berceuse" of van Gogh, it is very interesting that the picture was also called "Le Berceau" or "The Cradle" (cf. Gonse, *op. cit.*, p. 289; E. Michel, *op. cit.*, p. 299; P. J. J. van Thiel, "Rembrandts Heilige Familie bij avond", in *Bulletin van Het Rijksmuseum*, vol. 13, 1965, p. 158). Regarding the general influence of Rembrandt on van Gogh, other works of van Gogh point to this, besides the famous copy of "The Raising of Lazarus" (F 677). For example: "Portrait of Patience Escalier" (F 444) may, as J. Leymarie has suggested (J. Leymarie, *Qui était van Gogh*, Genève, 1968, p. 138), reflect "Portrait of the Artist's Mother" of Rembrandt (Bredius 71); "The Novel Reader" (F 497) may be based on an etching of Rembrandt (Bartsch 345), and also on the figure of the Virgin reading a Bible in "The Holy Family" in Amsterdam.

“La Berceuse” and ships, because every aspect of “La Berceuse” has a close association with sea, seamen or ships. When we think, to begin with, of “La Berceuse” as the Madonna, it is very important to point out that the Virgin Mary—“Stella Maris”—is generally regarded as the patron saint of seamen and ships. The Breton fishermen, for example, would sing “la cantique de la Vierge” when leaving port and, at a critical moment on the sea, they would ardently pray to the Virgin, whose figure they placed in the cabin, to beg her protection.⁵⁰ Having learned such information about fishermen from Loti’s novel and, to some extent, from Gauguin too, van Gogh must have intended “La Berceuse-Madonna” for the cabin of a ship.

But the relationship of “La Berceuse” to ships is far closer and more particular beyond the general connection between the Virgin and ships. For “La Berceuse” is not only the Madonna, but also the idealized figure of the seaman’s wife—“une image tel qu’un matelot . . . en imaginerait lorsqu’un pleine mer il songe à une femme d’à terre”. When we recall this aspect of “La Berceuse”, the modest look of the woman with downcast eyes in the picture may be interpreted to be, as well as the expression of the humility of the Virgin, the expression of the contemplation of the seaman’s wife who thinks of her husband on the sea. If the picture were actually hung in the cabin of a ship, the flowers behind the figure would make the seamen imagine not only the rose hedge behind the Virgin or the flowers dedicated to the Virgin, but also the tender atmosphere in their home and the flower gardens which their wives take care of.⁵¹

The cradle which alludes to the child Jesus seems similarly allied to ships. It is because cradles and ships show a strong affinity in their form and in their movement. We can easily associate ships with cradles, as many poets have been singing of such an affinity. For example, in the poem titled “Les Berceaux” of the French poet Sully Prudhomme (1839–1907) we find the association between cradles and ships: “Le long du quai les grands vaisseaux,/Que la houle incline en silence,/Ne prennent pas garde aux berceaux/Que la main des femmes balance.//Mais viendra le jour des adieux,/Car il faut que les femmes pleurent,/Et que les hommes curieux/Tentent les horizons qui leurrent.//Et ce jour-là les grands vaisseaux,/Fuyant le port qui diminue,/Sentent leur masse retenue/Par l’âme des lointains berceaux”. We may quote also some lines of Jean de la Ville de Mirmont or Charles Baudelaire: “Je me suis embarqué sur un vaisseau qui danse/Et roule bord sur bord et tangué et se balance./Mes pieds ont oublié la terre et ses chemins;/Les vagues souples m’ont appris d’autres cadences/Plus belles que le rythme las des chants humains.//A vivre parmi vous, hélas! avais-je une âme?/Mes frères, j’ai souffert sur tous vos continents./Je ne veux que la mer, je ne veux que le vent/

⁵⁰ Cf. P. Loti, *Pêcheur d’Islande*, in the Livre de Poche edition, p. 227 and p. 8.

⁵¹ Cf. G. Schmidt, *Kleine Geschichte der modernen Malerei*, Basel, 1975 (1st ed. 1955), p. 37.

Pour me bercer, comme un enfant, au creux des lames// . . . ” (Jean de la Ville de Mirmont); “. . . //La mer, la vaste mer, console nos labeurs!/Quel démon a doté la mer, rauque chanteuse/Qu’accompagne l’immense orgue des vents grondeurs,/ De cette fonction sublime de berceuse?/La mer, la vaste merl console nos labeurs!// . . . ” (Charles Baudelaire) In those lines French poets of the nineteenth century associated the ship with the cradle, the rhythm of the movement of ships with that of songs, and the people on board with children in a cradle. Incidentally, the words “ship” and “cradle” in French—“vaisseau” and “berceau”—show the rhythmical association as well.

When we consider such a close relationship between cradles and ships, we can easily comprehend why van Gogh entitles this work—the work for ships—“La Berceuse”, “cradlesong” or “cradling woman”, and how much significance the cradle for “La Berceuse” had. And the relationship between cradles and ships explains also why van Gogh, in spite of the significance of the cradle, did not depict the cradle itself in the picture. That is to say, van Gogh omitted the cradle and only depicted its cord, just because he regarded the ship itself, in which this picture should be hung, as a great wooden cradle. The cord is not cut at the lower edge of the picture, but, when the picture is hung in the cabin of a ship, it is joined directly to the ship. Through the hanging of the picture the ship becomes the cradle which is rocked by the mother-Madonna, and the fishermen on board become the children who are cradled, consoled and protected by her. We may then realize that the mother-Madonna of such characters is almost the same being as the legendary “berceuse”—“La nuit, en mer, les pêcheurs voient sur l’avant de leur barque une femme surnaturelle dont l’aspect ne les effraye point, car elle est la berceuse, celle qui tirait les cordes de la corbeille où mêmes ils geignaient; et c’est elle qui revient chanter au roulis du *grand ber de planches* les cantiques de l’enfance, les cantiques qui reposent et qui consolent de la dure vie.”

XII. “La Berceuse” in van Gogh’s life

The close relationship of “La Berceuse” with the cradle and the ship may, furthermore, be fully explained by van Gogh’s personal life and his fundamental desires.

In the sermon of Isleworth in 1876 van Gogh compared the troubles in human life to a storm at sea, and the human beings to children, consoled and protected by God: “You who have experienced the great storms of life, you over whom all the waves and all the billows of the Lord have gone—have you not heard, when your heart failed for fear, the beloved well-known voice with something in its tone that reminded you of the voice that charmed your childhood—the voice of Him whose name is Saviour and Prince of Peace, saying as it were to you personally,

mind to you personally: 'It is I, be not afraid'.⁵² We can easily recognize the voice of the Saviour—His voice which reminds us of the voice that charmed our childhood—as of the same character as the lullaby which the mother or the legendary “berceuse” sings for relieving children or seamen of their anxiety. “It is I, be not afraid” seems equally to be the words from a mother to her children or from “la berceuse” to seamen.

Van Gogh held himself comparable with seamen or children. He was always pleased to be regarded as a seaman.⁵³ He always felt a longing for seamen and his respect for Gauguin was increased when he heard that Gauguin really had been to sea.⁵⁴ Van Gogh once said that seamen are at the same time “enfants et martyrs” (Letter 574/Appendix C-4). Although he had never actually been to sea, he felt himself to be a similar being as those seamen-children-martyrs. Van Gogh, as an artist, isolated and ignored in this troublesome world, thought himself as a sort of martyr who grieves for being misunderstood, isolated and in suffering, and who, despite all this, carries his faith through.⁵⁵ Besides, during his first mental attack, he dreamt of “vaisseau fantôme hollandais” (Letter 573a/Appendix C-3). He may have imagined himself as the flying Dutchman, who he really was. Although born and bred in the Netherlands, van Gogh, as an adult, wandered from place to place—England, Belgium and France—in constant search of the ideal place where he could settle down, or of the true love and the homely atmosphere which would console him.

For van Gogh the cradle was a symbol of a homely atmosphere, of family life and of the place where he was always welcome. Van Gogh was deeply attached to the cradle and always felt happy beside it. He wrote: “. . . en daarnaast een klein ijzer wiegje met groen wiegkleed. Dat laatste meubel kan ik niet zonder emotie aanzien, want het is een sterke en machtige emotie die een mensch aangrijpt, als men naast de vrouw die men liefheeft gezeten heeft, met een kindje bij zich in 't wiegje.” (Letter 213, I, p. 402); “Zie een wieg is niets als iets naders.” (ibid., p. 403) Van Gogh's attachment to the cradle may have been closely connected with his desire to have his own family and to be a father.

Nevertheless, van Gogh had few opportunities to stay beside the cradle, because he was destined to have no family, nor baby of his own.⁵⁶ His longing for

⁵² Quoted from *Letters/E*, vol. 1, p. 89.

⁵³ Cf. *Graetz 1968*, p. 166.

⁵⁴ Cf. Letter 558b, not in *Letters/D*, but in *Letters/F*, III, p. 264.

⁵⁵ Many of other avant-garde artists in those days, including Gauguin and Bernard, felt similarly and that feeling led them to the theme of “Christ in the Garden of Olives”.

⁵⁶ The author does not agree with the declaration recently made by K. Wilkie that he would have found a son of Vincent born between him and Sien (K. Wilkie, *The van Gogh Assignment*, New York/London, 1978). When van Gogh wrote, “Et si frustré dans cette puissance physiquement, on cherche à créer des pensées au lieu d'enfants, on est par là bien dans l'humanité pourtant” (Letter 531, III, p. 294), he told doubtlessly about himself.

the homely atmosphere could be fulfilled only by the short cohabitation with Sien in the Hague and by the visits to the Roulin family in Arles. Short and transient as they were, those opportunities were very valuable for van Gogh. Above all, his experiences among the Roulins must have been the happiest ones. As the author has remarked before, van Gogh viewed Joseph and Augustine as an ideal couple and as ideal parents, and Marcelle as a fully loved baby. Van Gogh—quarrelled with his father and feeling unloved and alienated by his own parents⁵⁷—would have even wished to consider himself a member of the Roulin family, a child of Joseph and Augustine. Van Gogh's enthusiasm for painting Marcelle may be explained not only by his desire to have babies, but also by his yearning to become a baby who is cradled, consoled and protected by a motherly figure. Van Gogh, the artist, is at the same time the child who needs protection and love. And as such he was deeply attached to the representation of "La Berceuse"—the *Mother*.

While painting "La Berceuse", van Gogh probably felt a close affinity with the woman in the picture through the cord in her hands. The woman is Augustine Roulin, but, at the same time, she is the eternal personification of motherhood, the Virgin Mary and the legendary "berceuse". At her feet Marcelle rests in the invisible cradle. But in the cradle we can imagine also the child Jesus who is watched by Mary, or the seamen who are cradled and consoled by the lullaby of "la berceuse", or the artist himself who, as a kind of child, martyr or seaman, thirsts for gentle consolation and sure protection. Finally, we may also perceive ourselves in the cradle. In front of "La Berceuse" we ourselves hear the lullaby and the gentle voice saying "It is I, be not afraid".

⁵⁷ With regard to van Gogh's yearning for motherly love and his unfortunate relationship with his parents, as well as its significance for his life and works, see the psychoanalytical studies by Graetz and Lubin: *Graetz 1968*; A. J. Lubin, *Stranger on the Earth, a Psychological Biography of Vincent van Gogh*, New York/Chicago/San Francisco, 1972.

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March 1982 H.A.

APPENDIX A: Five versions of “La Berceuse”

1. (the first or the second version)
F 504/JH 1655
92x73cm Inscribed: Vincent/La Berceuse
Collection: Rijksmuseum Kröller-Müller, Otterlo
2. (the first or the second version)
F 505/JH 1669
93x74cm Inscribed: Vincent/Arles 89/La Berceuse
Collection: Walter Annenberg, Rancho Mirage (California)
Note: presented by the artist to Joseph Roulin
3. (the third or fourth version)
F 506/JH 1670
93x73cm Inscribed: Vincent/Arles 89/La Berceuse
Collection: The Art Institute of Chicago
Note: presented by the artist to Paul Gauguin
4. (the third or fourth version)
F 508/JH 1671
92x72cm Inscribed: La Berceuse
Collection: Museum of Fine Arts, Boston
5. (the fifth version)
F 507/JH 1672
91x71.5cm Not inscribed
Collection: Stedelijk Museum, Amsterdam

APPENDIX B: Differences between five versions of “La Berceuse”

In many details there are slight differences between five versions. Here we list only some significant differences.

1. Flower-pattern of the wallpaper in the background
a. relatively realistic / b. relatively abstract
2. Position of hands
a. left hand laid on right hand / b. right hand laid on left hand
3. Cord of cradle
a. dropped straight down / b. dropped slightly sideways
4. Inscription
Vincent-La Berceuse / b. Vincent-Arles 89-La Berceuse / c. La Berceuse

	1	2	3	4
F 504	a	a	a	a
F 505	b	b	b	b
F 506	b	a	b	b
F 508	b	a	a	c
F 507	b	a	a	—

APPENDIX C: Mentions of “La Berceuse” in Vincent van Gogh’s letters

Vincent van Gogh referred to “La Berceuse” eighteen times in his fifteen letters from January 1889 to May 1890, including one which is not contained in the standard Dutch edition of the collected letters. All those passages are extracted and arranged here in chronological order.

1. Letter 571a, to A.H. Koning, Arles, between 9 and 23 January 1889 (III, pp.376–377)

Ik heb op ’t oogenblik op touw of liever op ’t ezel een vrouweportret.

Dat heb ik genoemd „la berceuse” of zooals we in ’t Hollandsch (met Van Ede, ge weet wel, die dat bewuste boek schreef, dat ik u liet lezen) of in ’t Hollandsch van v. Eden zou noemen eenvoudig „ons wiegelied of de wiegster”. ’t Is een vrouw in groen gekleed (buste olijfgroen en de rok bleek verneesgroen).

Het haar is geheel oranje en in vlechten. De gelaatskleur tot chromaatgeel opgevoerd met natuurlijk eenige gebroken toonen om te modeleen.

De handen die ’t wiegetouw houden dito dito.

Het fond is beneden vermiljoen (voorstellende eenvoudig een plavieren vloer of steenen vloer). De muur is bedekt met een behangselpapier, natuurlijk berekend door mij in verband met de rest der kleuren. Dit behangselpapier is blauwgroen met rose dahlia’sen met oranje gestippeld en met ultramarijn. Ik meen in dezen vrij evenwijdig gelooopen te hebben met v. Eden en zijn schrijfwijz gevolgelijk niet als onevenwijdig beschouwd met mijn schilderwijz in zake kleur.

Heb ik met kleur reeds een wiegeliedje gezongen laat ik aan de critici over vooral aan die voornoemd.

2. Letter 573, to Theo, Arles, 23 January 1889 (III, pp. 379–380)

J’ai en train le portrait de la femme Roulin, où je travaillais avant d’être malade. J’avais arrangé là-dedans les rouges depuis le rose jusqu’à l’orangé, lequel montait dans les jaunes jusqu’au citron avec des verts clairs et sombres. Si je pouvais terminer cela, cela me ferait bien plaisir, mais je crains qu’elle ne voudra plus poser son mari absent.

3. Letter 573a (not contained in *Letters/D,E,F*), to Gauguin, Arles, about 23 January 1889 (quoted from: Jean de Rotonchamp, *Paul Gauguin*, Paris, 1906, p.59; con-

cerning the authenticity of this letter, see Note 30)

Dans ma fièvre cérébrale ou folie, je ne sais trop comment dire ou comment nommer ça, ma pensée a navigué sur bien des mers. J'ai rêvé jusqu'an vaisseau fantôme hollandais et jusqu'à l'Horla et il parait que j'ai alors chanté, moi qui ne sais pas chanter en d'autres occasions, justement un vieux chant de nourrice, en songeant à ce que chantait la berceuse qui berçait les marins et que j'avais cherchée dans son arrangement de couleurs avant de tomber malade.

4. Letter 574, to Theo, Arles, 28 January 1889

(III, pp. 381–382)

Je crois t'avoir déjà dit qu'en outre j'ai une toile de Berceuse, juste celle que je travaillais lorsque ma maladie est venue m'interrompre. De celle-là je possède également aujourd'hui 2 épreuves.

Je viens de dire à Gauguin au sujet de cette toile, que lui et moi ayant causé des pêcheurs d'Islande et de leur isolement mélancolique, exposés à tous les dangers, seuls sur la triste mer, je viens d'en dire à Gauguin qu'en suite de ces conversations intimes il m'était venu l'idée de peindre un tel tableau, que des marins, à la fois enfants et martyrs, le voyant dans la cabine d'un bateau de pêcheurs d'Islande, éprouveraient un sentiment de bercement leur rappelant leur propre chant de nourrice.

Maintenant cela ressemble si l'on veut à une chromolithographie de bazar. Une femme vêtue de vert à cheveux orangés se détache contre un fond vert à fleurs roses. Maintenant ces disparates aigues de rose cru, orangé cru, vert cru sont attendris par des bémols des rouges et verts.

Je m'imagine ces toiles juste entre celles des tournesols, qui ainsi forment des lampadaires ou candelabres à côté de même grandeur, et le tout ainsi se compose de 7 ou de 9 toiles.

(J'aimerais faire une répétition encore pour la Hollande si je peux ravoir le modèle.)

5. Letter 575, to Theo, Arles, 30 January 1889

(III, p.385)

Lorsque Roulin est venu j'avais juste fini la répétition de mes tournesols, et je lui ai montré les deux exemplaires de la Berceuse entre ces quatre bouquets-là.

6. Ibid.

(III, p.385)

J'ai mis aujourd'hui une 3^{me} Berceuse en train. Je sais bien que ce n'est ni dessiné ni peint aussi correctement que du Bouguereau, ce que je regrette presque, ayant le désir d'être correct sérieusement. Mais cela n'étant donc fatale-

ment ni du Cabanel, ni du Bouguereau j'espère pourtant que cela soit Français.

7. Letter 576, to Theo, Arles, 3 February 1889
(III, p.386)
J'ai fait la Berceuse trois fois, or Mme. Roulin étant le modèle et moi n'étant que le peintre, je lui ai laissé choisir entre les trois, elle et son mari, seulement en conditionnant que de celle qu'elle prendrait j'en ferais encore une répétition pour moi, laquelle actuellement j'ai en train.
8. Ibid.
(III, p.386)
Peut-être dans la Berceuse il y a un essai de petite *musique* de couleur d'ici, c'est mal peint et les chromos du bazar sont infiniment mieux peints techniquement, mais quand même.
9. Ibid.
(III, p.387)
Ainsi je voudrais seulement qu'en cas que Gauguin, qui a un complet béguin pour mes tournesols, me prenne ces deux tableaux, qu'il te donne à ta fiancée ou à toi deux tableaux de lui pas médiocres mais mieux que médiocres. Et s'il prend une édition de la Berceuse à plus forte raison il doit de son côté aussi donner du bon.
Sans cela je ne pourrais pas compléter cette série de laquelle je te parlais, qui doit pouvoir passer dans la même petite vitrine, que nous avons tant regardée.
10. Letter 578, to Theo, Arles, 22 February 1889
(III, p.390)
Lorsque Mme. Roulin est partie elle aussi pour aller vivre avec sa mère à la campagne provisoirement, alors elle a emporté la Berceuse. J'en avais l'esquisse et deux répétitions, elle a eu bon oeil et a pris la meilleure, seulement je la refais dans ce moment et je ne veux pas que celle-là soit inférieure.
En réponse à lettre de Mourier, qui me fait plaisir, ceci, si Gauguin en veut d'échanger avec toi un exemplaire de la Berceuse, il pourra l'envoyer en Danemark à sa femme, et volontiers de cette façon je verrais une toile de moi là-bas. Mais comme je te l'ai déjà dit, peut-être cette toile est-elle incompréhensible.
11. Letter 582, to Theo, Arles, 29 March 1889
(III, pp. 397-398)
Et voilà que pour la 5me fois je reprends ma figure de la Berceuse. Et lorsque tu verras cela, tu me donneras raison que ce n'est qu'une chromolithographie

de Bazar et encore cela n'a même pas le mérite d'être photographiquement correct dans les proportions ou dans quoi que ce soit. Mais enfin je cherche à faire une image tel qu'un matelot, qui ne saurait pas peindre, en imaginerait lorsqu'en pleine mer il songe à une femme d'à terre.

12. Letter 592, to Theo, Saint-Rémy, 22 May 1889
(III, p.421-422)

Ce que tu dis de la Berceuse me fait plaisir; c'est très juste que les gens du peuple, qui se payent des chromos et écoutent avec sentimentalité les orgues de barbarie, sont vaguement dans le vrai et peut-être plus sincères que de certains boulevardiers qui vont au Salon.

Gauguin, s'il veut l'accepter, tu lui donneras un exemplaire de la Berceuse qui n'était pas monté sur châssis, et à Bernard aussi, comme témoignage d'amitié. Mais si Gauguin veut des tournesols ce n'est qu'absolument comme de juste qu'il te donne en échange quelque chose tu aimes autant.

Gauguin lui-même a surtout aimé les tournesols plus tard lorsqu'il les avait vus longtemps.

Il faut encore savoir que si tu les mets dans ce sens-ci, soit la Berceuse au milieu et les deux toiles des tournesols à droite et à gauche, cela forme comme un triptique.

Et alors les tons jaunes et orangés de la tête reprennent plus d'éclat par les voisinages des volets jaunes.

Et alors tu comprendras ce que je t'en écrivais, que mon idée avait été de faire une décoration comme serait par exemple pour le fond d'une cabine dans un navire. Alors le format s'élargissant, la facture sommaire prend sa raison d'être. Le cadre du milieu est alors le rouge. Et les deux tournesols qui vont avec, sont ceux entourés de baguettes.

13. Letter 595, to Theo, Saint-Rémy, 17 or 18 June 1889
(III, p.431)

Et que, ainsi que tu dis, il s'en est trouvé un autre qui avait trouvé quelque chose dans la figure de femme jaune et noir. Cela ne m'étonne pas, quoique je crois que le mérite en est au modèle et non pas à ma peinture.

Je désespère de jamais trouver des modèles, ah si j'en avais de temps en temps de comme cela ou comme la femme qui a posé pour la Berceuse, je ferais bien autre chose.

14. Letter 605, to Theo, Saint-Rémy, 7 September 1889
(III, p.458)

Et puis sais-tu pourquoi les tableaux d'Eug. Delacroix—les tableaux religieux et d'histoire, la Barque du Christ—la Pietà, les Croisés, ont cette allure? Parce

que Eug. Delacroix lorsqu'il fait un Ghersémané a été voir auparavant sur place ce que c'était qu'un verger d'oliviers, et ainsi pour la mer fouettée par un dur mistral, et parce qu'il s'est dû dire: ces gens desquels nous parle l'histoire: doges de Venise, croisés, apôtres, saintes femmes, étaient du même type et vivaient d'une façon analogue à ceux de leurs descendants actuels.

Aussi dois-je te le dire—et tu le vois dans la Berceuse quelque manqué que soit cet essai et faible—eussé-je eu les forces pour continuer, j'aurais fait des portraits de saints et de saintes femmes d'après nature et qui auraient paru d'un autre siècle, et ce seraient des bourgeois d'à présent et pourtant auraient eu des rapports avec des chrétiens fort primitifs.

Les émotions que cela cause sont cependant trop fortes, j'y resterais, mais plus tard, plus tard je ne dis pas que je ne reviendrai pas à la charge.

15. Letter 614, to Theo, Saint-Rémy, 17 November 1889

(III, p.476)

Bernard me parle d'un échange, tu es bien libre de traiter cela avec lui, s'il le désirait et t'en parlerait. Je voudrais bien qu'en dehors du portrait de sa grand-mère tu eusses une bonne chose de lui. Paraît qu'il a envie de la Berceuse.

16. Letter B21, to Bernard, Saint-Rémy, 17 November 1889

(IV, p.234)

Lorsque Gauguin était à Arles, comme tu le sais, une ou deux fois, je me suis laissé aller à une abstraction, dans la Berceuse, une Liseuse de romans, noire dans une bibliothèque jaune; et alors l'abstraction me paraissait une voie charmante. Mais c'est terrain enchanté ça, mon bon! et vite on se trouve devant un mur.

17. Letter 626, to Theo, Saint-Rémy, 10 or 11 February 1890

(III, p.499)

Dites lui surtout bien des choses de ma part et s'il veut, il prendra les répétitions des tournesols et la répétition de la Berceuse en échange de quelque chose de lui, qui te ferait plaisir.

18. Letter 632, to Theo, Saint-Rémy, 3 May 1890

(III, p.511)

J'aurais encore à ma disposition le modèle qui a posé la Berceuse, et l'autre dont tu viens de recevoir le portrait d'après le dessin de Gauguin, que certes j'essayerais à exécuter en grand, cette toile, les personnalités étant ce que j'aurais rêvé comme caractères.

Supplement

1. Fragment of a letter of van Gogh with the comments by Bernard
(quoted in: Emile Bernard, "Vincent van Gogh" in *Hommes d'aujourd'hui*, vol.8, no.390, 1891; extracted from: Emile Bernard, *Lettres de Vincent van Gogh à Emile Bernard*, Paris, 1911, p.67)

D'ailleurs chacune des œuvres a sa légende, telle celle de la Berceuse: "La nuit, en mer, les pêcheurs voient sur l'avant de leur barque une femme surnaturelle dont l'aspect ne les effraye point, car elle est la berceuse, celle qui tirait les cordes de la corbeille où mêmes ils geignaient; et c'est elle qui revient chanter au roulis du *grand ber de planches* les cantiques de l'enfance, les cantiques qui reposent et qui consolent de la dure vie".

(Mais que je ne divulgue point ce que la publication de ces lettres aura de neuf et de captivant).

Il peignit donc la Berceuse avec l'intention de l'offrir soit à Marseille, soit à Saintes-Maries, dans une auberge où viennent boire les matelots. Deux grands soleils lui devaient faire pendants, parce qu'il voyait en leur jaune intense la clarté suprême de l'amour.

2. Letter T9, from Theo to Vincent, Paris, 21 May 1889
(IV, pp.266-267)

Il y a quelques jours j'ai reçu ton envoi qui est très important, il y a des choses superbes. Le tout est arrivé en bon ordre et sans avaries. Le berceau, le portrait de Roulin, le petit semeur avec l'arbre, le bébé, la nuit étoilée, les tournesols et la chaise avec la pipe et le tabac sont ceux que je préfère jusqu'à présent.

Les deux premiers surtout sont bien curieux. Certes ce n'est pas là beau qu'on enseigne, mais il y a quelque chose de si frappant et de si près de la vérité. Qui est-ce qui nous dit que nous avons plutôt raison que les gens simples qui achètent des images de couleurs voyantes. Ou plutôt est ce que le charme qu'ils voient là-dedans n'est pas aussi bien une sensation évoquée que quand les prétentieux regardent les tableaux des musées. Maintenant il y a dans tes toiles une vigueur que l'on, ne trouve certes pas dans les chromos; par le temps cela deviendra très beau comme pâte et certainement un jour elles seront appréciées.

ABBREVIATIONS

Letters/D: Verzamelde Brieven van Vincent van Gogh, 4 parts in 2 vols., edited by J. van Gogh-Bonger and V.W. van Gogh, Amsterdam/Antwerp, new edition 1974 (1st edition in 4 vols., 1952–1954)

Letters/E: The Complete Letters of Vincent van Gogh, in 3 vols., translated by C. de Dood, Greenwich, 1958

Letters/F: Correspondance complète de Vincent van Gogh, in 3 vols., translated by M. Beerblock and L. Roelandt, edited by G. Charenso, Paris, 1960

Letters/G: Vincent van Gogh—Sämtliche Briefe, in 6 vols., translated by E. Schumann, edited by F. Erpel, Zürich/Berlin, 1965–1968

De la Faille 1928: J.-B. de la Faille, *L'œuvre de Vincent van Gogh—Catalogue raisonné*, in 4 vols., Paris/Bruxelles, 1928 (abbreviated to "F" for the indication of catalogue-numbers)

De la Faille 1970: J.-B. de la Faille, *The Works of Vincent van Gogh—His Paintings and Drawings*, Amsterdam, 1970

Graetz 1968: H.R. Graetz, *The Symbolic Language of Vincent van Gogh*, London, 1968

Hulsker 1973: J. Hulsker, *Van Gogh door Van Gogh—De brieven als commentaar op zijn werk*, Amsterdam, 1973

Hulsker 1978: J. Hulsker, *Van Gogh en zijn weg—Al zijn tekeningen en schilderijen in hun samenhang en ontwikkeling*, Amsterdam, 1978 (English translation, *The Complete Van Gogh*, New York, 1980) (abbreviated to "JH" for the indication of catalogue-numbers)

Otterlo 1966: *A Detailed Catalogue with Full Documentation of 272 Works by Vincent van Gogh*, Rijksmuseum Kröller-Müller, 1966

Roskill 1970: M. Roskill, *Van Gogh, Gauguin and the Impressionist Circle*, London, 1970

Weisbach 1951: W. Weisbach, *Vincent van Gogh—Kunst und Schicksal*, 2 vols., Basel, 1951

Welsh-Ovcharov 1980: B. Welsh-Ovcharov, *Vincent van Gogh and the Birth of Cloisonism* (catalogue of exhibition), Tront/Amsterdam, 1981



1. La Berceuse (F 504)



2. La Berceuse (F 505)



3. La Berceuse (F 506)



4. La Berceuse (F 508)



5. La Berceuse (F 507)



6. Eugène Boch (F 462)



7. A Zouave (F 423)



8. La Mousmé (F 431)



9. Patience Escalier (F 443)



10. Augustine Roulin (F 503)



11. Augustine Roulin (by Gauguin)



12. Marcelle Roulin
(F 441)



13. Augustine with
Marcelle (F 491)



14. Joseph Roulin (F 434)



15. The Sunflowers (F 456)



16. Illustration in Letter 592



17. Christ in Gethsemane (by Delacroix)



18. Christ in Gethsemane (by Gauguin)



19. Christ in Gethsemane (by Bernard)



20. Christ in Gethsemane (by Gauguin in his letter to van Gogh)



21. Dr. Gachet (F 753)



22. Madonna in Rose Hedge
(by Martin Schongauer)



23. The Holy Family (by Rembrandt, detail)

昭和55年度事業記録

Report on the Activities in Fiscal 1980

1. 特別展記録 Special Exhibitions

エーゲ海キュクラデス諸島出土

ギリシャ美術の源流

グーランドリス・コレクション

1980年8月26日～10月19日

主催：国立西洋美術館，朝日新聞社

出品内容：彫刻，石器，陶器，装身具等 210点

(1981年1月4日～2月8日，会場：京都国立博物館)

The Ancient Greek Art of the Aegean Islands from the N.P. Goulandris Collection

26 August—19 October 1980

Exhibited works: sculptures, stone vessels and tools, ceramics and accessories from the N.P. Goulandris Collection in Athen (210 works in total)

本展は、アテネのドリー・グーランドリス夫人が二十数年の歳月をかけて収集された先史および古代ギリシャ美術のコレクションから、210点を選びすぐって展示したもの。第一部・初期キュクラデス美術，第二部・古代ギリシャの陶器，装身具の二部からなり，我が国におけるこの種の作品の初めての本格的な紹介として好評を博した。とりわけ，石偶，大理石の壺，土器，青銅器の優品を並べた第一部は，1979年にワシントンのナショナル・ギャラリーで開催された「キュクラデス美術展」と全く同内容であり，我が国におけるキュクラデス美術への関心を一挙に高めたものといえよう。また本展に関しては，キュクラデス美術の清楚な姿を見事に浮き上らせた展示方法，全点新たに撮影され，優秀な印刷技術によって再現されたカタログ図版写真も特記しておくべきであろう。

スペイン絵画・ベラスケスとその時代

1980年10月29日～12月21日

主催：文化庁，東京国立博物館，国立西洋美術館，スペイン文化省文化財・古文書・博物館局

会場：東京国立博物館

出品内容：絵画34点

Velázquez y la Pintura Española de su Tiempo

29 October—21 December 1980

Exhibited works: 34 paintings from Museo del Prado, Madrid and several French collections

本展は、スペインのフアン＝カルロス一世国王、ソフィア王妃両陛下が国賓として来日されたことを記念して、開催されたもの。全体は、リベラ、ベラスケス、スルバラン、ムリーリョ等、スペイン美術の黄金時代を代表する作品17点をマドリードのブラド美術館より、その他15点をフランス各地のコレクションより借り受けて展示。更に、スペイン国王、王妃両陛下より日本国民に対する親愛のしるしとして特に貸与されたブラド美術館所蔵のゴヤ2点を加えた。

イタリア・ルネッサンス美術展

1980年11月1日～12月21日

主催：国立西洋美術館、東京新聞、中部日本放送、イタリア文化財省

出品内容：絵画25点、素描2点、彫刻9点、工芸品6点、計42点

(1981年1月6日～2月15日、会場：京都国立近代美術館、3月5日～24日、会場：愛知県美術館)

Capolavori del Rinascimento Italiano

1 November—21 December 1980

Exhibited works: 25 paintings, 2 drawings, 9 sculptures and 6 works of applied arts from Italian museums and churches (42 works in total)

本展は、15、16世紀にわたって展開されたイタリア・ルネッサンス美術の多彩な様相を、ウフィーツィ、ピッティ、ブレラ、カーポディモンテなどイタリア各地の著名な諸美術館、更には各教会から出品された、絵画、素描、彫刻、工芸品、甲冑等42点の名品によって総合的に展望したものの。出品点数はそれほど多くはないものの、ボッティチェリ、ボライオーロ、ヴェロッキオ、レオナルド、ミケランジェロ、ラファエロ、マンテーニャ、ティツィアーノ、ティントレット、ヴェロネーゼ、コレジジョ、ポントルモ、バルミジャニーノ等、巨匠たちの第一級の作品が並び、今日我が国で望み得る最も質の高いイタリア・ルネッサンス美術展となった。また本展と並行して、日伊の研究者によるシンポジウムが開催され、我が国におけるルネッサンス美術研究に一石を投じた(講演会記録を参照のこと)。

アルベルティーナ所蔵

ヨーロッパ版画名作展

1981年2月7日～3月22日

主催：国立西洋美術館、アルベルティーナ版画素描館

出品内容：版画134点

Sechs Jahrhunderte Europäischer Druckgraphik: Meisterwerke aus dem Besitz der Albertina in Wien

7 February—22 March 1981

Exhibited works: 134 prints from the Graphische Sammlung Albertina, Wien

本展は、200年の歴史と5万点の素描および100万点を超える版画の収集を誇る、世界有数の版画素描館、ウィーンのアルベルティーナとの共催により、当館の自主企画展として開催されたもの。アルベルティーナの所蔵する膨大な版画コレクションの中より、15世紀初頭から20世紀まで、ヨーロッパ版画史のほぼ全貌を伝える134点の作品が展示された。これほど多くの優れた版画作品が、しかも体系的な視点のもとに選択され展示されたのは我が国においては初めてのことであり、本展の企画は多くの愛好家、研究者から高く評価された。



ギリシャ美術の源
流展会場

スペイン絵画展、
イタリア・ルネッ
サンス美術展、ヨ
ーロッパ版画名作
展、各ポスター



2. 文化庁巡回展記録 Tour Exhibitions

国立美術館所蔵

内外美術名品展

1980年10月3日～17日（広島）、10月22日～11月5日（大分）、11月11日～24日（熊本）、11月29日～12月13日（長崎）

主催：文化庁，東京国立近代美術館，京都国立近代美術館，国立西洋美術館，国立国際美術館，広島県立美術館，大分県立芸術会館，熊本県立美術館，長崎県立美術博物館他

会場：広島県立美術館，大分県立芸術会館，熊本県立美術館，長崎県立美術博物館

内品内容：当館より絵画17点，彫刻2点を出品（全60点）

昭和55年度より，文化庁および国立の4美術館・博物館によって組織される巡回展が始まった。初年度は，広島，大分，熊本，長崎の4都市で開催されたが，国立西洋美術館は19点の作品を出品するとともに，副幹事館として，カタログ制作，作品の点検，展示の指導等に当たった。

3. 講演会記録 Lectures

〈ギリシャ美術の源流展〉特別講演会

1980年8月30日

「先史エーゲ海の航海者たち」

アテネ国立考古学博物館考古学主任研究官 クリストス・ドゥマース（通訳 渡辺康子）

9月6日

映画「先史エーゲ海の息吹き」上映

9月13日

「ギリシャ美術—青銅器時代から鉄器時代へ」

東京学芸大学助教授 水田 徹

9月20日

「キュクラデス諸島の先史美術」

共立女子大学教授 友部 直

〈イタリア・ルネッサンス美術展〉特別講演会

1980年11月8日

「イタリア・ルネッサンスの美術」

ロンドン、ナショナル・ギャラリー前副館長 セシル・グールド（通訳 宇井董子）

11月15日

「イタリア・ルネッサンス美術展について」

国立西洋美術館次長 前川誠郎

11月22日

「ルネッサンスとギリシャ—その根本的相違」

東北大学助教授 田中英道

本展に関しては更に、国立西洋美術館、東京新聞の主催により、以下の公開講演会、シンポジウムが行なわれた。

11月1日

講演「ティツィアーノ・ヴェチェリオ—ヴェネツィア絵画の黄金時代の立役者」

ヴェネト地方文化財局長 フランチェスコ・ヴァルカノーヴェル（通訳 辻 茂）

11月2日、3日（会場・日本プレスセンター）

シンポジウム。発表者：ロベルト・サルヴィーニ、ダンテ・ベルニーニ、若桑みどり、若山映子、辻 茂、マルコ・キアリーニ、ウンベルト・バルディーニ、田中英道、ニコラ・スピノーサ、山田智三郎、成瀬不二雄、アンドレイーナ・バルバヨラ、高階秀爾（発表順）

〈ヨーロッパ版画名作展〉特別講演会

1981年2月28日

「版画—その技法と鑑賞」

東京芸術大学助教授 中林忠良

3月7日

「ヨーロッパ版画の歴史」

国立西洋美術館主任研究官 八重樫春樹

3月14日

「デューラーとレンブラント」

国立西洋美術館次長 前川誠郎

4. 修復記録 Restorations

所蔵作品番号／作家名・作品名／材質・寸法	修復前の作品状態概要	修復処置概要
P・1959-60 クールベ《もの思うジブシー女》 油彩, 麻布 50.3×61cm	保護膜の変質劣化 絵具層の微細な亀裂 古い補彩部分の変質 麻布の全体的な劣化 (部分的に古い裏打)	古い部分的な裏打の除去 全面裏打 画面洗浄及び古い補彩の除去 欠損箇所の補彩 保護膜塗布 〔本作品の修復は絵画修復家黒江光彦氏による〕
P・1959-12 アンドレ《果物》 油彩, 麻布 34.2×54.3cm	塵埃付着 保護膜黄変 微細な亀裂と剝落	画面洗浄 保護膜塗布 若干の補彩
P・1959-14 バルトソン《雪の中の船》 油彩, 麻布 117×114.5cm	絵具層全面に亀裂, 剝 離および若干の剝落	全面裏打 画面洗浄 補填, 補彩 保護膜塗布
P・1959-19 ベナール《眼ざめ》 油彩, 板 26.5×40.8cm	保護膜の劣化 (ブルーミング)	画面洗浄 保護膜塗布
P・1959-24 ボワイエ《モンマルトル》 油彩, 麻布 65×81cm	保護膜黄変 麻布劣化 麻布枠不良 絵具層に微細な剝落	全面裏打 新麻布枠に張替 画面洗浄 保護膜塗布 若干の補彩
P・1959-25 ボワイエ《冬景色》 油彩, 麻布 64.5×81cm	保護膜黄変 麻布破損 麻布枠不良	全面裏打 新麻布枠に張替 画面洗浄 保護膜塗布
P・1959-26 ボワイエ《フジタ夫人の肖像》 油彩, 麻布 81×65cm	麻布枠不良	新麻布枠に張替
P・1959-28 ボワイエ《スペイン情景》 油彩, 麻布 81.1×65.2cm	麻布枠不良	新麻布枠に張替
P・1959-31 シャルロ《羊飼いの少女》 油彩, 麻布 100×81cm	麻布枠不良	新麻布枠に張替

所蔵作品番号／作家名・作品名／材質・寸法	修復前の作品状態概要	修復処置概要
P・1959-34 コッテ《捨てられた舟》 油彩, カルトン 48.3×53.5cm	画面汚損 保護膜黄変 絵具層に微細な剝落	画面洗浄 保護膜塗布 若干の補彩
P・1959-37 コッテ《ブルターニュの海岸》 油彩, カルトン 35.8×45.9cm	画面汚損 保護膜黄変	画面洗浄 保護膜塗布
P・1959-38 コッテ《琥珀の首飾りをした婦人》 油彩, 紙(麻布に貼付) 195×97cm	カルトン一部破損, 剝離	剝離部分の固定 画面清拭 若干の補彩
P・1959-41 コッテ《ブルターニュの入江》 油彩, カルトン 41.5×54.8cm	画面汚損 保護膜黄変 絵具層に微細な剝落	画面洗浄 保護膜塗布 若干の補彩
P・1959-44 コッテ《裸婦》 油彩, 紙(麻布に貼付) 188×87cm	紙面一部破損, 剝離	破損, 剝離部分の固定 画面清拭 若干の補彩
P・1959-49 コッテ《セゴビアの窪地》 油彩, カルトン 74×54cm	画面汚損 保護膜黄変	画面洗浄 保護膜塗布
P・1959-51 コッテ《タホ河》 油彩, カルトン 37.5×46.2cm	画面汚損 保護膜黄変 絵具層に微細な剝落	画面洗浄 保護膜塗布 若干の補彩
P・1959-53 コッテ《ヴェネツィア》 油彩, カルトン 61.5×88cm	画面汚損 保護膜黄変	画面洗浄 保護膜塗布
P・1959-54 コッテ《霧のヴェネツィア》 油彩, カルトン(板に貼付) 49×69cm	画面汚損 保護膜黄変 絵具層に微細な剝落	画面洗浄 保護膜塗布 若干の補彩
P・1959-63 ドーシェ《樹と流れ》 油彩, 麻布 97×136.3cm	画面汚損 保護膜黄変	画面洗浄 保護膜塗布
P・1959-66 ドニ《エル・ケーテルの墓地》 油彩, カルトン 42.8×65.7cm	画面汚損 絵具層に剝落	画面洗浄 保護膜塗布 剝落部分の補填, 補彩

所蔵作品番号／作家名・作品名／材質・寸法	修復前の作品状態概要	修復処置概要
P・1959-72 ドニ《紫陽花》 油彩, カルトン 34.5×36.5cm	画面汚損	画面洗浄 保護膜塗布
P・1959-75 ドニ《ファトロ・トルリ城, シエナ》 油彩, カルトン 43.4×35cm	画面汚損	画面洗浄 保護膜塗布
P・1959-77 ドニ《ヴィラ・メディチ, ローマ》 油彩, 麻布 41.2×65cm	画面汚損 麻布劣化 絵具層に剥落数カ所 麻布枠不良	全面裏打 新麻布枠に張替 画面洗浄 剥落部分の補填, 補彩 保護膜塗布
P・1959-79 ドニ《シエナの聖カテリーナ》 油彩, カルトン(板に貼付) 70.3×47.5cm	画面汚損 保護膜黄変	画面洗浄 保護膜塗布
P・1959-83 ドヴァル《ムーア風の邸の庭》 油彩, 麻布 73.8×92.6cm	麻布枠不良	新麻布枠に張替
P・1959-84 ドヴァル《姉妹》 油彩, 麻布 99.5×81cm	麻布枠不良	新麻布枠に張替
P・1959-85 ドヴァル《ガルダイア》 油彩, 麻布 38.4×55.2cm	麻布枠不良	新麻布枠に張替
P・1959-89 デュブル《花》 油彩, 麻布 42.5×50.5cm	画面汚損 絵具層に損傷剥落	画面洗浄 損傷部分の補填, 補彩 保護膜塗布
P・1959-90 カロリュス＝デュラン《坐せる裸婦》 油彩, 麻布 100×81.5cm	画面汚損 チョーキング 絵具層に擦傷	画面洗浄 保護膜塗布 若干の補彩
P・1959-96 デスパニャ《風景》 油彩, 麻布 46.6×55.5cm	画面汚損 (古い黴による斑点)	画面洗浄 保護膜塗布
P・1959-97 デスパニャ《少女》 油彩, 麻布 105×81cm	画面汚損 保護膜黄変	画面洗浄 保護膜塗布

所蔵作品番号／作家名・作品名／材質・寸法	修復前の作品状態概要	修復処置概要
P・1959-116 ローラン 《若い婦人の肖像》 油彩, 麻布 60.9×50.3cm	画面汚損 麻布劣化, 亀裂 絵具層剝落数カ所 麻布枠不良	全面裏打 新麻布枠に張替 画面洗浄 剝落箇所の補填, 補彩 保護膜塗布
P・1959-124 レルミット 《農夫》 油彩, 麻布 46×38.5cm	画面汚損 麻布劣化 絵具層に剝離部分多し	剝離部分の固定 全面裏打 若干の補彩 保護膜塗布
P・1959-128 マルタン 《縫い物をする女》 油彩, 麻布 140.7×111cm	画面に塵埃固着	塵埃除去 保護膜塗布
P・1959-147 モネ 《並木道》 油彩, 麻布 81.6×46.4cm	補彩絵具の剝離, 剝落	補彩
P・1959-179 クォスト 《牧場の木かげ》 油彩, 麻布 99×121.8cm	画面汚損 保護膜劣化 絵具層に微細な剝落	画面洗浄 保護膜塗布 若干の補彩
P・1959-184 ロール 《木かげ》 油彩, 板 80.5×100cm	画面汚損 保護膜黄変 絵具層と地塗りに損傷	画面洗浄 損傷部の補填, 補彩 保護膜塗布
REF・1959-7 アルビニー 《風景》 油彩, 麻布 24×32cm	画面全体に甚しく汚損 絵具層に若干の剝落 麻布劣化	画面洗浄 全面裏打 剝落部分の補填, 補彩 保護膜塗布
REF・1959-8 モロー 《牢屋》 油彩, 麻布 40×32cm	画面全体に甚しく汚損 保護膜劣化, 黄変 絵具層に若干の剝落 麻布劣化	画面洗浄 全面裏打 剝落部分の補填, 補彩 保護膜塗布

[以上の作品の修復は研修員アカデミー修復家クラス・ハイスラーと主任研究官長谷川三郎による]

資料 Data

1. 昭和55年度主要記事

昭和55年

- 4月1日 国立西洋美術館処務規程の一部改正
- 4月1日 国立西洋美術館防災業務計画の一部改正
- 4月3日 次長に前川誠郎が任命された
- 5月11日 「フラゴナール展」終了
- 6月1日 無料観覧日実施
- 7月6日 無料観覧日実施
- 7月25日 美術作品購入選考委員会開催
- 8月3日 無料観覧日実施
- 8月25日 「ギリシャ美術の源流展」(朝日新聞社共催) 開会式挙行
- 8月29日 「ギリシャ美術の源流展」御観覧のため、三笠宮同妃両殿下御来館
- 9月2日 「ギリシャ美術の源流展」御観覧のため、常陸宮同妃両殿下御来館
- 9月10日 美術作品購入選考委員会並びに同価格審査委員会開催、2点の購入決定：ヘンドリック・テルブルッヘン作油彩「聖ペテロの解放」；アルブレヒト・デューラー作版画「アダムとイヴ」
- 10月8日 「ギリシャ美術の源流展」御観覧のため、秩父宮妃殿下御来館
- 10月19日 「ギリシャ美術の源流展」終了
- 10月29日 スペイン国王・王妃両陛下来日記念展「スペイン絵画・ベラスケスとその時代」(文化庁、東京国立博物館共催) 開会式挙行(会場 東京国立博物館)
- 10月31日 「イタリア・ルネッサンス美術展」(中部日本放送、東京新聞共催) 開会式挙行
- 11月29日 文化庁からヤコブ・ファン・ロイスダール作油彩「檜の森の道」の管理換を受けた
- 12月5日 美術作品購入選考委員会並びに同価格審査委員会開催、1点の購入決定：ディーリック・パウツ作油彩「荊冠のキリスト」
- 12月21日 「イタリア・ルネッサンス美術展」終了

昭和56年

- 2月6日 「アルベルティーナ所蔵、ヨーロッパ版画名作展」開会式挙行
- 3月13日 美術作品購入選考委員会並びに同価格審査委員会開催、2点の購入決定：ジャン＝オノレ・フラゴナール作画「若い熊使い」；マルティン・ショーンガウアー作版画「キリスト降誕」
- 3月20日 国立西洋美術館評議員会開催
- 3月22日 「アルベルティーナ所蔵、ヨーロッパ版画名作展」終了

3月30日 国立西洋美術館観覧規則の一部改正

3月31日 本館屋根改修工事竣工

規則の制定・改正

昭和55年4月1日 国立西洋美術館処務規程の一部改正（改正要旨）：庶務課に施設係を設置し、併せて事務分掌の改正をした。

昭和55年4月1日 国立西洋美術館防災業務計画の一部改正（改正要旨）：施設係の設置等に伴う改正をした。

昭和56年3月30日 国立西洋美術館観覧規則の一部改正（改正要旨）：個人観覧料一般「1人200円」を「1人250円」に、学生「1人60円」を「1人80円」に、小人「1人40円」を「1人50円」に改正した。昭和56年4月1日施行。

2. 昭和55年度歳入実績額

項 目	金 額（単位 円）
1. 建物及物件貸付料	596,271
2. 版權及特許権等収入	716,100
3. 入場料等収入	111,258,340
4. 講 習 料	22,300
5. 不用物品売払代	13,950
6. 雑 収	55,000
計	112,661,961

3. 昭和55年度歳出予算額

項 目	金 額（単位 千円）	前年度比較増△減額（単位 千円）
1. 人 件 費	158,495	7,618
2. 庶務部運営	15,741	△276
3. 事業部運営	181,616	△79
（美術作品購入）	(160,600)	(0)
4. 特 別 展	57,215	△120
5. 新館完成に伴う経費等	108,798	1,800
6. 施 設 整 備	0	△9,682
計	521,865	△739
官庁管籍費	47,199	

区 分 展覧会名	開催 日数	個 人 観 覧		観 覧 計		団 体 観 覧			無 料 観 覧 日	優 待 招 待	合 計	一 日 平 均 観 覧 者 数	
		一般	学生	小人	計	一般	学生	小人					計
平 常 展 示	日 (166) 288	人 55,638	人 20,926	人 28,192	人 104,756	人 868	人 2,966	人 18,857	人 22,691	人 6,480	人 263	人 134,190	人 1,099
共催展 「アラコナール展」	36	159,843	57,673	26,505	244,021	400	4,837	16,656	21,893	0	44,361	310,275	8,618
共催展 「ギリシヤ美術の 源流展」	48	51,276	16,829	8,351	76,456	1,118	3,226	3,596	7,940	0	53,987 (800)	138,383 (800)	2,882
共催展 「イタリア・ルネ ッサンス美術展」	44	136,088	58,440	19,926	214,454	1,654	19,035	4,744	25,433	0	62,586 (1,200)	302,473 (1,200)	6,874
特別展 「ヨーロッパ版画 名作展」	38	22,610	9,771	3,273	35,654	616	1,783	3,446	5,845	0	4,209 (790)	45,708 (790)	1,202
合 計		425,455	163,639	86,247	675,341	4,656	31,847	47,299	83,802	6,480	165,406 (2,790)	931,029 (2,790)	

(注) 「開催日数」欄の()は、特別展及び共催展との同時展覧日数を示す内数である。
「優待・招待」欄の()は、特別招待日の入場者数を示す外数である。

4. 昭和55年度 観覧者一覧表

5. 所蔵作品一覧

(昭和56年3月末現在)

種類	区分	当初所蔵 松方コレクション	購 入	寄 贈	管理換	小 計	寄 託	合 計
絵	画	194	49	32	7	282	22	304
素	描	80	13	8	1	102	6	108
版	画	24	66	46	0	136	0	136
彫	刻	63	10	11	0	84	1	85
工	芸	0	1	1	0	2	1	3
その他の資料		10	87	1	0	98	0	98
計		371	226	99	8	704	30	734

6. 職員名簿 昭和56年3月31日現在

国立西洋美術館評議員会評議員（五十音順）

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国立西洋美術館職員

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