

4

A group of women's profiles

CITATION

Fleur Roos Rosa de Carvalho, 'A group of women's profiles', in *Odilon Redon and Andries Bonger: 36 works from the Van Gogh Museum collection*, Amsterdam 2022

4 A group of women's profiles

Cats. 7–12

Cat. 7 Odilon Redon, *Youth*, 1891. Various charcoals with fixative application on cream wove paper, 52.3 × 37 cm. Van Gogh Museum, Amsterdam (State of the Netherlands), d1059N1996

Cat. 8 Odilon Redon, *Concern for the Absolute*, 1891. Various charcoals with fixative application on cream wove paper, 44.7 × 37 cm. Van Gogh Museum, Amsterdam (State of the Netherlands), d1057N1996

Cat. 9 Odilon Redon, *Woman Looking at Flowers*, 1892. Various charcoals with black chalk and fixative application on cream wove paper, 51.1 × 37.6 cm. Van Gogh Museum, Amsterdam (State of the Netherlands), d1058N1996

Cat. 10 Odilon Redon, *Profile of a Woman against a Background of Black Poppies*, 1893. Various charcoals with black chalk and fixative application on cream wove paper, 51 × 36.8 cm. Van Gogh Museum, Amsterdam (State of the Netherlands), d1060N1996

Cat. 11 Odilon Redon, *Profile of a Pensive Woman*, 1896. Oil on cardboard, 28 × 24.5 cm. Van Gogh Museum, Amsterdam (State of the Netherlands), s0467N1996

Cat. 12 Odilon Redon, *Profile against a Tapestry*, c. 1903. Pastel chalk with oil pastel, charcoal, black and red chalk on cream-coloured laid paper, 45.3 × 31.8 cm. Van Gogh Museum, Amsterdam (State of the Netherlands), d1050N1996

No fewer than five drawings and one painting by Odilon Redon in the Van Gogh Museum collection feature a woman's profile: hardly surprising given that the artist made literally hundreds of them from the 1890s onwards.¹ When Redon held his first one-man exhibition at the Galeries Durand-Ruel in Paris in 1894, he showed several of these recent drawings, including *Youth* (cat. 7) and *Profile of a Woman against a Background of Black Poppies* (cat. 10), alongside his earlier work. Like his previous *noirs*, they were done in charcoal, but the mood and execution could hardly be more different from those gloomy scenes in deep-black tones, in which monsters and nightmarish visions loom out of the darkness (fig. 4a). Instead, Redon used his charcoal to produce serene female profiles, built up very subtly from small lines, thin layers and areas left open. The physiognomy of their high foreheads and refined facial features bears little resemblance to the low foreheads, pronounced noses and bestial characteristics of the figures that populate his black drawings and prints.² This remarkable transition from dark to light and from monstrosity to serenity, which had commenced in the 1880s, has often been attributed to changes in Redon's life to the more comfortable existence of a married man with a stable income, courtesy of a growing group of collectors.³

For all his more mondaine lifestyle, Redon remained far removed from the real world with his profiles: rather than flesh-and-blood women, the artist created one idealized image after another. With their robes and headdresses and surrounded by flowers and foliage, his dream figures evoke an ethereal beauty. Where the drawings are characterized by subtle tonal gradations, Redon generally used a single, confident line in charcoal or even harder black chalk to make the profile stand out from the charcoal backgrounds.⁴ Depiction from the side isolates the woman's gaze from that of the beholder, who is kept at even more of a distance by the parapet in the foreground of several versions.⁵ Redon seems to have been inspired in this respect by (early) Renaissance portraits in the Louvre by the likes of Leonardo da Vinci (1452–1519) and Pisanello (c. 1395–1455) (figs. 4g–4j).⁶

¹ Alec Wildenstein counted as many as 229 (W122–351) and this number does not include the portraits, larger compositions or any of the graphic works incorporating a profile. See Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*.

² See in this regard Douglas W. Druick *et al.* (eds.), *Odilon Redon: Prince of Dreams 1840–1916*, exh. cat., Chicago (The Art Institute of Chicago)/Amsterdam

(Van Gogh Museum)/London (Royal Academy of Arts), 1994–95; Barbara Larson, 'Evolution and Degeneration in the Early Work of Odilon Redon', issue 'The Darwin Effect: Evolution and Nineteenth-Century Visual Culture', *Nineteenth-Century Art Worldwide* (April 2003), pp. 1–15.

³ See, for example, Chicago/Amsterdam/London 1994–95; Rodolphe Rapetti *et al.* (eds.), *Odilon Redon: Prince du rêve: 1840–1916*, exh. cat., Paris (Galeries nationales du Grand Palais)/Montpellier (Musée Fabre), 2011.

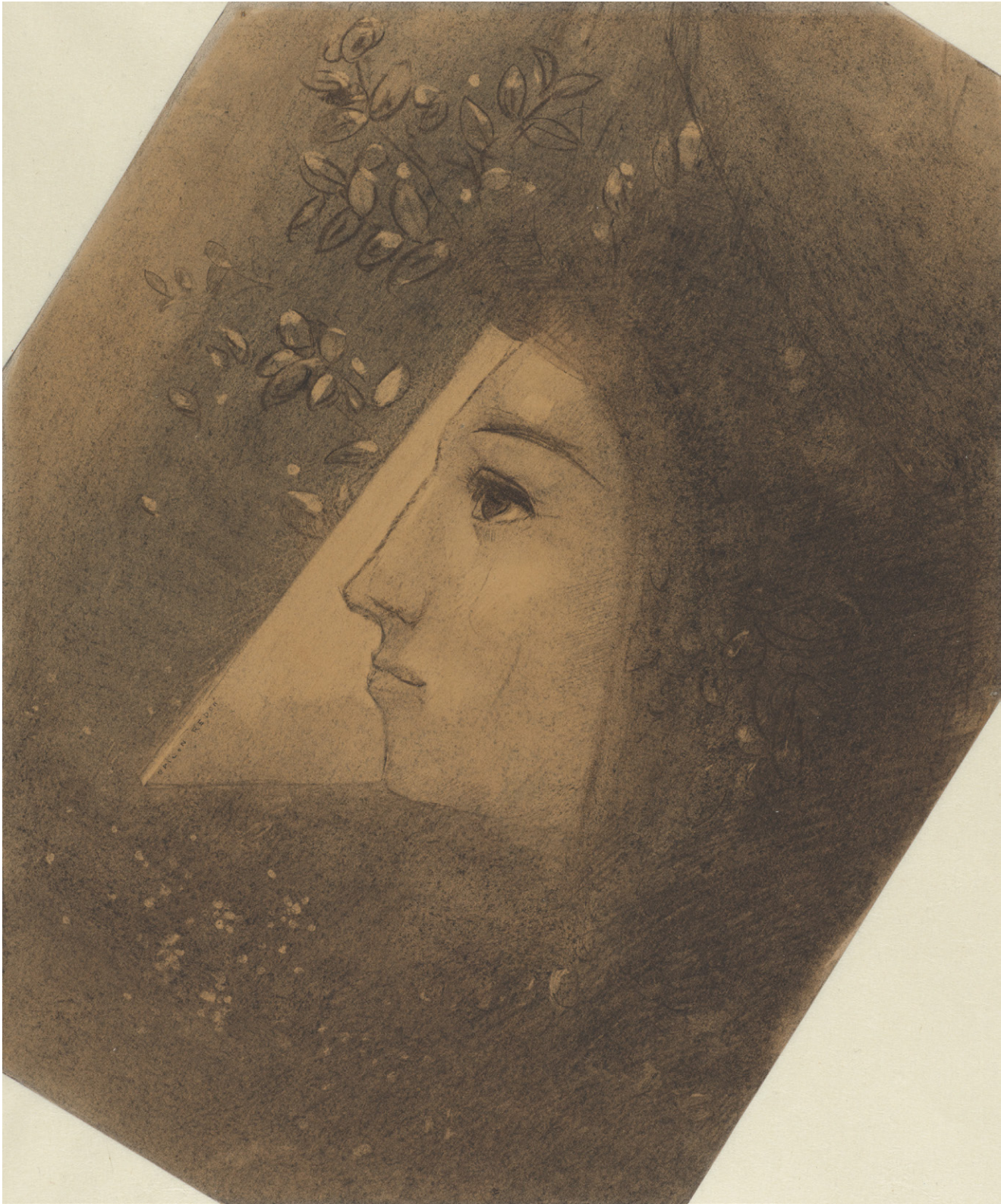
⁴ Technical examinations carried out on 5 November 2018 by Harriet K. Stratis and Fleur Roos Rosa de Carvalho on the *noirs* and pastels by Odilon Redon in the collection of the Van Gogh Museum, Amsterdam.

⁵ Dario Gamboni, *The Brush and the Pen: Odilon Redon and Literature*, Chicago/London 2011, p. 15 and n. 21.

⁶ Fred Leeman, *André Bongér, kunstliefhebber en verzamelaar*, unpublished manuscript, June 2007 (Amsterdam, Van Gogh Museum).



Cat. 7 Odilon Redon, *Youth*



Cat. 8 Odilon Redon, *Concern for the Absolute*



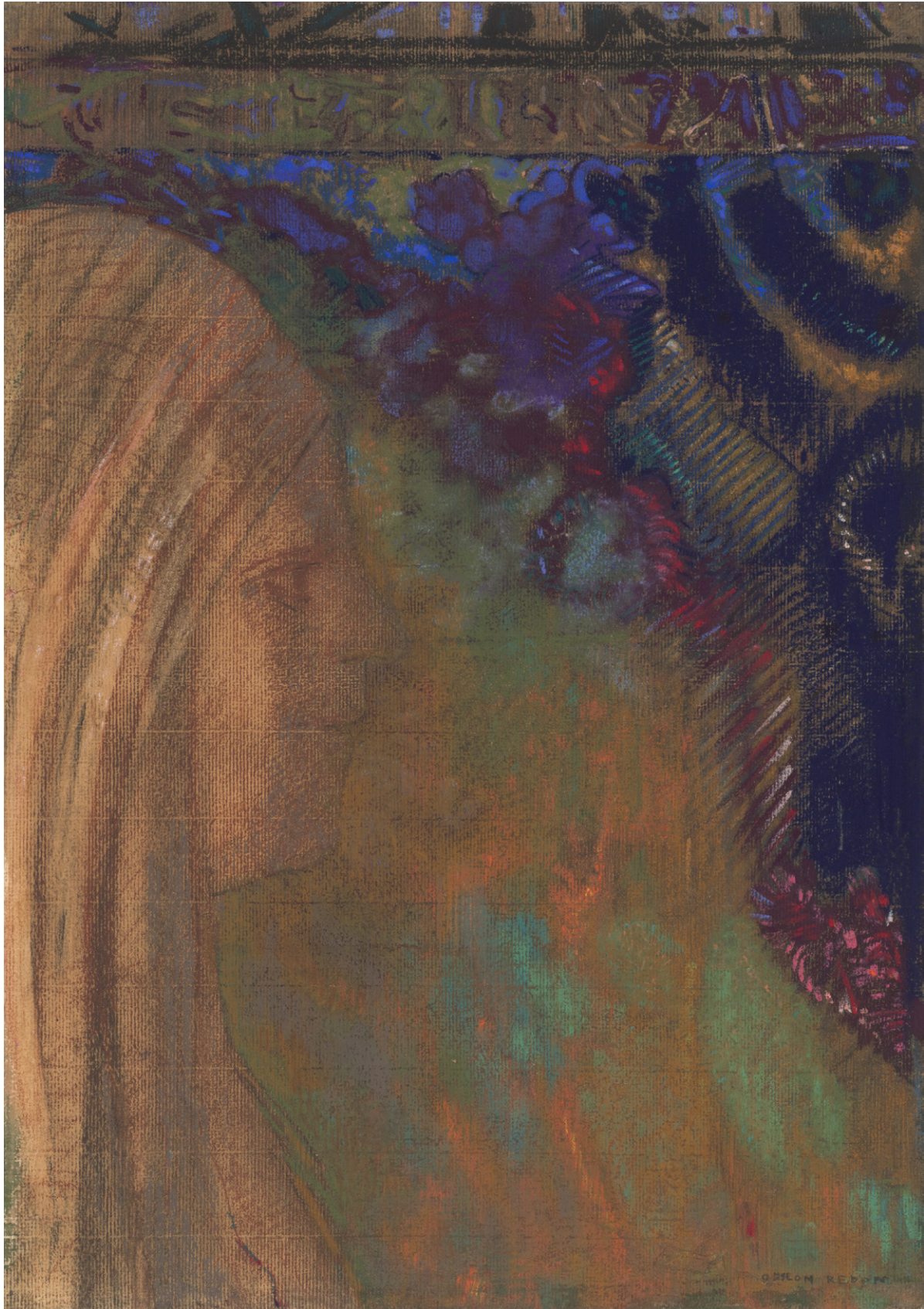
Cat. 9 Odilon Redon, *Woman Looking at Flowers*



Cat. 10 Odilon Redon, *Profile of a Woman against a Background of Black Poppies*



Cat. 11 Odilon Redon, *Profile of a Pensive Woman*



Cat. 12 Odilon Redon, *Profile against a Tapestry*

He found a female image in early-Italian art that fitted his artistic quest for a spiritual ideal. Where so many fin-de-siècle artists depicted the woman as the *femme fatale* whose sexuality brought the world to ruin, Redon remained true to her virginal antithesis.⁷ The same ideal of a divine Eros resonated elsewhere in the culture of the time too. Critics also sought cultural connections in contemporary literature and music. In 1894, for instance, Jean Lorrain (1855–1906) called Redon's female profiles 'daughters of Baudelaire' because of their mysterious immobility, and he also compared them to Richard Wagner's fairy-tale *filles-fleurs*, who tried to seduce Parsifal in the opera's second act.⁸ But the mystery of these drawings is by no means confined to the women themselves. While the figures are often laid down in just a few refined lines, the background contains an abstract dream world, filled with arabesques and lighting effects.

As Redon worked in oil and pastels increasingly frequently in the late 1890s, he began to use colour to evoke the suggestion of other worlds in the backgrounds of his paintings and pastels. In *Profile of a Pensive Woman* (cat. 11) – one of the first works in colour after he had barely painted for decades – he was still making somewhat tentative use of a few ground tones to suggest a mountain landscape with a red-orange sun. That this was a first careful attempt is also apparent from the poor-quality cardboard he used as a support.⁹ Andries Bonger spotted the work in the summer of 1897 during a visit to the painter and was able to buy it for just 60 francs.¹⁰ Redon had provided the painting with a 'small and modest' gold frame. The Dutchman was delighted: he had been pressing the artist for some time for a recent work in colour and had now achieved his wish. He wrote that it brought him consolation in the long, gloomy Dutch winter: 'I should have liked to talk to you straight away about the joy the little canvas has given me. It looks marvellous in its golden frame; one might think it several centuries old. Thank you so much for sending it; it gives my little collection a note of grave colour that fills me with pleasure.'¹¹

Redon drew the pastel *Profile against a Tapestry* (cat. 12) over a profile in black materials. He then used the pure pigments of the pastel chalk, bound to the paper solely by a tiny amount of oil and interacting with the chain lines of the laid paper, to create a woven tapestry full of lush, decorative forms in the background, where we find much more imagination and life than in the barely fleshed-out female figure itself.¹² Did Redon really intend this contrast to express the inner world of his dreaming, pensive women and did he succeed in doing so, or did he actually reduce them to nothing more than a lovely, oneiric and decorative husk: an ornament in itself?

In *Concern for the Absolute* (cat. 8) Redon traded organic motifs for a geometric background. He heightened the geometry by tipping the sheet and radically cropping the composition, which was initially drawn on the sheet straight.¹³ The artist had the drawing framed by his regular framer Boyer in a correspondingly angled mount: a remarkable invention that caused the work to leap out at the exhibitions in the Netherlands to which Bonger loaned it after acquiring the piece in 1901 (fig. 4c). Several critics made a point of commenting on the drawing in their



4a Odilon Redon, *Cactus Man*, 1882. Charcoal on paper, 46.5 × 31.5 cm. The Ian Woodner Family Collection

7 Redon was not the only artist to concentrate on this image of the virginal female in his art: see also Pierre Puvis de Chavannes (1824–1898) or Maurice Denis, for instance.

8 Jean Lorrain, 'Un étrange Jongleur', *L'Echo de Paris* (10 April 1894).

9 René Boitelle, Klaas Jan van den Berg and Eva Goetz, 'A Technical Examination of Odilon Redon's Paintings from the Bonger Collection', Van Gogh

Museum', *ArtMatters: Netherlands Technical Studies in Art*, vol. 3 (2005), pp. 66–81, p. 69.

10 See letters 51 (4 September 1897), Hilversum, 52 (9 November 1897), Listrac, 53 (31 December 1897), Hilversum, 54 (16 January 1898), Paris, and 55 (17 January 1898), Hilversum.

11 Letter 55.

12 The association with textiles that this evokes might be linked to the textile designs he produced

around this time for the Gobelins company. See Wildenstein, Lacau St Guily and Decroocq 1992–98, vol. 4 (1998): *Études et grandes décorations*, W2529–2534; Leeman, in Rodolphe Rapetti *et al.* (eds.), *Odilon Redon: 1840–1916*, exh. cat., Madrid (Fundación Mapfre), 2012, pp. 282–83.

13 The cropped shape shows that Redon originally placed the woman on the sheet straight and only tipped it afterwards. The fixative follows the form of the edge, making it clear that Redon personally cut the support into this non-standard shape before fixing it, rather than it being done later during framing. Technical examinations carried out on 5 November 2018 by Harriet K. Stratis and Fleur Roos Rosa de Carvalho on the *noirs* and pastels by Odilon Redon in the collection of the Van Gogh Museum, Amsterdam.



Fig. 4b Cat. 7 in a reconstructed matting and its original frame by Boyer



Fig. 4c Cat. 8 in a reconstructed matting and its original frame by Boyer



Fig. 4d Cat. 10 in a reconstructed matting and its original frame by Pierre Cluzel

14 Giovanni, 'De tentoonstelling van den Modernen Kunstkring', *Algemeen Handelsblad* (16 October 1911), p. 33: 'His charcoal *Souci d'absolu* is like the lithographs: we are very seldom able to explain them, yet they still suggest something to us. The same with this drawing, the tautness of which – the sharply profiled head between straight lines – fascinates us, even though it furnishes no clear answer to questions of meaning.' ('Zijn fusain *Souci d'absolu* is als die litho's: verklaren kunnen wij ze hoogst zelden, toch suggereeren ze ons iets. Zoo ook deze teekening, wier strakheid – die scherp geprofileerde kop tusschen rechte lijnen – ons boeit, ook al geeft ze op ons vragen naar den zin geen duidelijk antwoord.'). Frits Lapidoth, 'Odilon Redon', *De nieuwe courant* (28 May 1907), p. 15: 'I do not know what this means. It seems to have little effect on me. You sit down to look at it, let the composition spread its light over you as if from a dream [...] the dream world will open up to you. It is a pleasure, comparable to musical pleasure, which a composer must be able to inspire, that it must be possible to inspire through music. I experienced the same with most of the drawings. [...] One might see something entirely different, for instance, in the

reviews of the shows at Kunstzaal Reckers in Rotterdam in 1907 and the Stedelijk Museum in Amsterdam in 1911. They freely admitted to being baffled by the work's meaning, while being drawn equally firmly by its suggestive eloquence.¹⁴

Later art historians, by contrast, have been willing to venture an interpretation. The meaning of the triangle behind the veiled woman with the dark-black eye, for instance, has been sought in occult philosophy, in which the form represents the Holy Trinity and 'the mystic thought process that takes place behind closed eyes'.¹⁵ Reference has also been made to Redon's admiration for Albrecht Dürer's (1471–1528) *Melencolia I* (fig. 4k), a reproduction of which hung in his studio and combined all the wisdom and spirituality that Redon was seeking.¹⁶ In that work, Dürer depicts the pensive figure of Melancholy, whom he took to represent the artist himself, next to a geometric figure or octahedron. One could argue that the latter is echoed in Redon's peculiar matting for the drawing.¹⁷ Redon's artistic quest for 'higher truths' is expressed in the title: *Concern for the Absolute*. Although he sought in 1901 to play down this grandiose title by stating that titles 'determine either too much or too little', Bonger was very taken with it. He wrote: 'Lovely title. How you must have lived by the mind and suffered through it before attaining this intensity of expression.'¹⁸

garlanded woman in *Souci d'absolu* if one did not have a catalogue to hand. Yet this would not be an obstacle. The woman stays with you as something exalted.' ('Ik weet niet wat dit beteekent. Het dunkt er mij weinig toe te doen. Ge gaat er naar zitten kijken, laat deze compositie als uit een droom haar licht over u uitstralen [...] de droomwereld opent zich voor u. Het is een genot, waarbij muziekaal genot kan worden vergeleken, dat een componist moet kunnen inspireeren; dat door muziek geïnspireerd zou kunnen zijn. Ditzelfde vond ik van de meeste teekeningen. [...] Zoo kan men bijvoorbeeld in de omkranste vrouw van *Souci d'absolu* heel wat anders zien, mocht men geen catalogus bij de hand hebben. Toch zou dit niet hinderen. Die vrouw blijft bij u als wat heel verhevens.')

15 'het mystieke gedachteproces dat zich achter gesloten ogen afspeelt'. Fred Leeman, 'Redon's Spiritualism and the Rise of Mysticism', in Chicago/Amsterdam/London 1994–95, pp. 215–36; Leeman, in Rapetti *et al.* 2012, pp. 216–17; Leeman 2007.

16 Leeman 2007.

17 Leeman, in Rapetti *et al.* 2012, pp. 216–17.

18 Letters 75 (22 July 1901), Amsterdam, and 76 (29 August 1901), Saint-Georges-de-Didonne: 'Le titre est bien joli. Que vous avez dû vivre et souffrir par l'esprit avant d'arriver à cette intensité d'expression.'

19 Besides the works reproduced here from the Van Gogh Museum collection, these were the charcoal drawings *Spring* (W239), *Sleep* (W87), *Profile of a Woman under an Arch* (W329) and the pastel *Profile of a Girl against a Blue Background* (W177).



Fig. 4e Cat. 11 in its original frame by Boyer



Fig. 4f Cat. 12 in its original matting and frame by Boyer

Bonger was immensely impressed anyway by Redon's female profiles. He acquired no fewer than ten of them over the years, seven in charcoal, two in pastels and one in oil paint.¹⁹ The first two were purchased in 1894, at and shortly after the exhibition at Durand-Ruel in Paris. In a first letter, which marked the beginning of a long and deep correspondence, he introduced himself to the artist as the purchaser of *Youth* and *Profile of a Woman against a Background of Black Poppies*.²⁰ Redon also treated his profiles as a kind of litmus test for collectors: only after they had displayed sufficient appreciation and understanding of these works were they deemed worthy of acquiring the earlier *noirs*. But Bonger continued to buy profiles, even after becoming one of the most important collectors of Redon's work: he acquired the final one, *Spring*, in 1904.²¹

Even though some of these works may appear almost identical to us, Bonger found something new that moved him in each one, and they continued to fascinate him throughout the years. In a letter of December 1894 he told Redon how, tired after a long working day, he could look endlessly at his two profiles of women and how they were a source of consolation in his banal everyday life.²² Although 'just a contour', to him they were 'an expression of such an intimate inner life [...] that I could not name an equal'.²³ He reiterated to the artist in 1896 what powerful

²⁰ It was long thought that *Profile of a Woman against a Background of Black Poppies* was listed in the account book under 'Profil au pavot, Le Pavot noir (à un amateur de Hollande)'. This seems to relate, however, to no. 2 in the exhibition catalogue for Odilon Redon, at Haagsche Kunstkring, The Hague, 20 May–1 July 1894: 'Le pavot noir (toebehoorende aan den Heer J. Zürcher te Enkhuizen)'. This Zürcher might have been the 'amateur' to whom Redon referred in letter 2 (30 May 1894), Paris, as 'l'amateur qui le désirait' but who was ultimately unable to acquire the work. See Odilon Redon, Mellerio Redon Chronology (MRC), 1892, no. 264, published in Chicago/Amsterdam/London 1994–95, p. 453. Bonger did manage to get his hands on *Le Pavot noir*, when another collector pulled out of a previously

agreed sale. See letter 3 (misdated 6 May 1894), Hilversum: 'Just a word to say I am purchasing the drawing *Profile of a Woman* for 250 frs and have warned Monsieur de Bock that it is no longer for sale.' ('Cher Monsieur Redon, Un mot pour vous dire que je suis acquéreur, au prix de: frs 250.- du dessin: "Profil de femme" et que j'ai prévenu M. de Bock qu'il n'est plus à vendre.')

²¹ Fred Leeman et al. (eds.), *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, exh. cat., Amsterdam (Van Gogh Museum), no. 157, *Spring* (W239). See also Leeman 2007, *Jeunesse*. It is not surprising that the names of the profiles have become confused over time: the titles have been mixed up in various publications. Some confusion had already arisen during Bonger's

time, as witnessed by the incorrect title in the catalogue, Anonymous, *Isographieën systeem W. van Meurs: Volledige Geïllustreerde Catalogus*, Amsterdam after 1914, no. 71. *Jeunesse, Femme regardant des fleurs, La jeunesse* and *Profil de femme (fonds de pavots noirs)* were, after all, drawn using the same method on exactly the same kind of paper.

²² Letter 11 (31 December 1894), Hilversum: 'And then, having returned to the daily task and the great weariness I feel of an evening, what I had to say to you no longer seemed worth saying. [...] I love your drawings more and more and, of an evening, too weary to read, I gaze and gaze at them.' ('Et puis, une fois la tâche quotidienne reprise, avec de grandes fatigues le soir, ce que j'avais à vous dire n'en semblait plus la peine. [...] Vos dessins, je les aime de plus en plus et le soir, trop fatigué pour lire, je les regarde longuement.')

²³ Andries Bonger, 'Lezing ter gelegenheid van de Redon-expositie in de Larensche Kunsthandel, voorgedragen op 7 mei 1909', in Amsterdam, Rijksmuseum, Andries Bonger Archive, C, p. 23. ('Er waren op die kleine tentoonstelling van zulk een innig zieleleven – sommige slechts een contour.')



Fig. 4g Leonardo da Vinci. *Portrait of Isabelle d'Este*, 1499–1500. Red and black chalk and stumping, ochre chalk, white highlights on paper, 61 × 46.5 cm. Musée du Louvre, Paris



Fig. 4h Odilon Redon, *Profile of a Woman (after Leonardo da Vinci)*, date unknown. Black chalk on paper, 30 × 22.5 cm. Collection unknown



Fig. 4i Pisanello, *Portrait of a Princess of the d'Este family*, 1441–43. Oil on panel, 43 × 30 cm. Musée du Louvre, Paris



Fig. 4j Leonardo da Vinci, *La Belle Ferronnière*, 1490–97. Oil on panel, 63 × 45 cm. Musée du Louvre, Paris

feelings and daydreams Redon's female profiles evoked in him: 'Just now I was lost in reverie before your profile of a woman. How does this outline manage to convey an enveloping and unspeakable anxiety unless your hand has been guided by the most profound imagination! Fundamentally, I mean only this: (and I express myself so poorly, you will surely smile) when we are talking about art, there is no limit to its revelation.'²⁴ These rich experiences on the part of an empathetic collector were precisely what the artist himself had in mind with these works: 'the repercussion of a human experience placed by permitted fantasy in a play of arabesques, where [...] the action which will be derived in the mind of the spectator will incite him to fictions'.²⁵ It is up to us as contemporary viewers to continue to lose ourselves in the 'play of arabesques' that the artist offers and to project our own stories and interpretations onto these still and elusive profiles.

²⁴ Letter 35: 'Tout à l'heure je me perdais en rêverie devant votre profil de femme. Comment donc ce contour arrive-t-il à communiquer cet enveloppant et indicible trouble, sinon que votre main ait été guidée par la plus profonde imagination! Au fond, je ne veux dire que ceci: (et vous devez bien sourire à ma pauvre façon de m'exprimer) quand il s'agit d'art, il n'y a pas de limite à sa révélation.'

²⁵ Redon (1895), in *To Myself: Notes on Life, Art and Artists*, New York 1986, p. 22.



Fig. 4k Albrecht Dürer, *Melencolia I*, 1514. Engraving on paper, 23.9 × 18.5 cm. Rijksmuseum, Amsterdam

CAT. 7**PROVENANCE**

Sold by the artist, Paris to Andries Bonger, Hilversum for 100 French francs, during the exhibition at Galeries Durand-Ruel, Paris (Exposition Odilon Redon), no. 2 (*La Jeunesse*), 1894; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the State of the Netherlands to be placed in the Van Gogh Museum, Amsterdam, 18 December 1996.

LITERATURE

- Odilon Redon, Mellerio Redon Chronology (MRC), 1891, no. 247, published in Douglas W. Druick *et al.* (eds.), *Odilon Redon: Prince of Dreams 1840–1916*, exh. cat., Chicago (The Art Institute of Chicago)/Amsterdam (Van Gogh Museum)/London (Royal Academy of Arts), 1994–95, p. 452. Referred to as ‘Fait à Peyrelebad. Profil de femme entourée de feuilles de lumières. La Jeunesse (à M. Bonger)’.
- Odilon Redon, *Le livre de raison d’Odilon Redon: Premier cahier*, Ms 42 821, 1894, no. 172, published as CD-ROM in Rodolphe Rapetti *et al.* (eds.), *Odilon Redon: Prince du rêve: 1840–1916*, exh. cat., Paris (Galeries nationales du Grand Palais)/Montpellier (Musée Fabre), 2011. Referred to as ‘De Mr Bonger Pour le dessin *La Jeunesse*: une jeune fille sur fond lumineux et de feuillage 160’.
- Andries Bonger, letter 3 to Odilon Redon, Hilversum (misdated 6 May 1894).
- Odilon Redon, letter 1 to Andries Bonger, Paris (7 May 1894).
- Odilon Redon, letter 2 to Andries Bonger, Paris (30 May 1894).
- Odilon Redon, letter 4 to Andries Bonger, Paris (9 June 1894).
- Andries Bonger, letter 11 to Odilon Redon, Hilversum (31 December 1894).
- Andries Bonger, letter 51 to Odilon Redon, Hilversum (4 September 1897).
- Andries Bonger, letter 81 to Odilon Redon, Amsterdam (8 June 1902).
- Andries Bonger, inventory list, c. May 1903, no. 2, in Amsterdam, Rijksmuseum, Andries Bonger Archive, E.2-9. Referred to as ‘La jeunesse (dessin de 1891 fait à la campagne en été) exposé chez Durand-Ruel Mars–Avril 1894 (le no. 2 du catalogue) et Haagsche Kunstkring en 1894. Acheté à Mr. Redon en 1894 frs. 100’.
- Roseline Bacou, *Odilon Redon*, 2 vols., Geneva 1956, vol. 1: *La Vie et l’œuvre*, p. 108, p. 124, n. 3.
- Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.
- Klaus Berger, *Odilon Redon: Phantasie und Farbe*, Cologne 1964, no. 688, p. 232.
- Irene M. de Groot *et al.* (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, pp. 27–28.
- Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l’œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*, no. 334, p. 137. Referred to as ‘Profil dans un encadrement’.
- Fred Leeman and Kevin Sharp, ‘Vroege verzamelaars van Redon in Nederland 1885/1900’, *Jong Holland*, vol. 10, no. 3 (1994), pp. 23–24, pp. 27–28, n. 35.
- Ronald de Leeuw, ‘Richard Wagner’s Influence on the Visual Arts’, in *Symbolism in Art: In Search of a Definition*, Amsterdam summer university, Van Gogh Museum, 22 August–2 September 1994, lecture 12, Amsterdam, Van Gogh Museum Archives.

EXHIBITIONS

- Paris, Galeries Durand-Ruel, *Exposition Odilon Redon*, 29 March–14 April 1894, no. 2, *La Jeunesse*.
- The Hague, Haagsche Kunstkring, *Odilon Redon*, 20 May–1 July 1894, no. 12, *La Jeunesse*.
- Rotterdam, Kunstzaal Reckers, *Exposition de peintures, dessins, lithographies par Odilon Redon*, May 1907, no. 26, *Jeunesse*.
- Amsterdam, Larensche Kunsthandel, *Catalogus der tentoonstelling van werken van Odilon Redon (alles particulier bezit)*, 7–14 May 1909, no. 44, *La jeunesse*.
- Arnhem, Vereniging voor beeldende kunst, *Tentoonstelling van Odilon Redon: Schilderijen, tekeningen, litho’s*, 26 March–4 April 1948, possibly no. 5 of 12, *Jeune Fille*.
- New York, Jacques Seligmann, 22 October–10 November 1951/Cleveland, The Cleveland Museum of Art, 29 November 1951–20 January 1952/Minneapolis, Walker Art Center, 1 February 1952–1 March 1952, *Odilon Redon*, no. 27, *Jeunesse*.
- Paris, Musée de l’Orangerie, *Odilon Redon*, October 1956–January 1957, no. 47, *Profil dans un encadrement*.
- The Hague, Gemeentemuseum, *Odilon Redon*, 3 May–23 June 1957, no. 28, *Profil dans un encadrement*.
- Bern, Kunsthalle Bern, *Odilon Redon 1840–1916*, 9 August–12 October 1958, no. 43, *Profil dans un encadrement*.
- Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 43, *Profiel van een jonge vrouw naar links, in donkere omlijsting*.
- Amsterdam, Van Gogh Museum, *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, 10 April–20 September 2009, no. 165, *Youth*.

CAT. 8**PROVENANCE**

Sold by the artist, Paris to Andries Bonger, Amsterdam, June 1901; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the State of the Netherlands to be placed in the Van Gogh Museum, Amsterdam, 18 December 1996.

LITERATURE

- Odilon Redon, Mellerio Redon Chronology (MRC), 1891, no. 248, published in Douglas W. Druick *et al.* (eds.), *Odilon Redon: Prince of Dreams 1840–1916*, exh. cat., Chicago (The Art Institute of Chicago)/Amsterdam (Van Gogh Museum)/London (Royal Academy of Arts), 1994–95, p. 452. Referred to as ‘Fait à Peyrelebad. Souci d’absolu. Une tête de femme sur un triangle, et une branche (à Bonger)’.
- Andries Bonger, letter 69 to Odilon Redon, Hilversum (9 January 1901).
- Odilon Redon, letter 70 to Andries Bonger, Paris (17 January 1901).
- Odilon Redon, *Le livre de raison d’Odilon Redon: Second cahier*, Ms 42 820, June 1901, no. 483, published as CD-ROM in Rodolphe Rapetti *et al.* (eds.), *Odilon Redon: Prince du rêve: 1840–1916*, exh. cat., Paris (Galeries nationales du Grand Palais)/Montpellier (Musée Fabre), 2011. Referred to as ‘Souci d’absolu, dessin. Une femme perçue de profil, et derrière laquelle est un triangle et des fleurs (fait en 1891)’.
- Odilon Redon, *Le livre de raison d’Odilon Redon: Troisième cahier*, Ms 42 822, n.d., no. 305, published as CD-ROM in Rodolphe Rapetti *et al.* (eds.), *Odilon Redon: Prince du rêve: 1840–1916*, exh. cat., Paris (Galeries nationales du Grand Palais)/Montpellier (Musée Fabre), 2011. Referred to as ‘Souci d’absolu. Sur un triangle et des fleurs se profile un visage de femme (exécuté en 1891)’.

- Odilon Redon, letter 74 to Andries Bonger, Saint-Georges-de-Didonne (16 July 1901).
- Andries Bonger, letter 75 to Odilon Redon, Amsterdam (22 July 1901).
- Odilon Redon, letter 76 to Andries Bonger, Saint-Georges-de-Didonne (29 August 1901).
- Andries Bonger, inventory list, c. May 1903, no. 13, in Amsterdam, Rijksmuseum, Andries Bonger Archive, E.2-9. Referred to as 'Souci de l'absolu, dessin, acheté à Mr. Redon en Juin 1901'.
- Frits Lapidoth, 'Odilon Redon', *De nieuwe courant* (28 May 1907).
- Andries Bonger, letter 196 to Odilon Redon, Amsterdam (4 June 1907).
- Andries Bonger, text and notes for a lecture about Redon at de Larensche Kunsthandel in Amsterdam, early May 1909, in Amsterdam, Rijksmuseum, Andries Bonger Archive, C-3.
- Maria Viola, 'Odilon Redon in de Violier', *De Tijd* (5 May 1909).
- Odilon Redon, letter 262 to Andries Bonger, Longjumeau à Versailles (15 September 1911).
- Andries Bonger, letter 267 to Odilon Redon, Amsterdam (1 October 1911).
- Odilon Redon, letter 268 to Andries Bonger, Bièvres (1 October 1911).
- Andries Bonger, letter 269 to Odilon Redon, Amsterdam (6 October 1911).
- Anonymous, 'De Ultra-moderne tentoonstelling', *Het nieuws van den dag: kleine courant* (6 October 1911), p. 2.
- Giovanni, 'De tentoonstelling van den Modernen Kunstkring', *Algemeen Handelsblad* (16 October 1911), p. 6.
- Andries Bonger, letter 272 to Odilon Redon, Amsterdam (11 December 1911).
- Sven Sandström, *Le monde imaginaire d'Odilon Redon: Etude iconologique*, Lund 1955, pp. 160–61, 208, 226.
- Roseline Bacou, *Odilon Redon*, 2 vols., Geneva 1956, vol. 1: *La vie et l'œuvre*, p. 71, n. 1.
- Roseline Bacou, *Odilon Redon*, exh. cat., Paris (Musée de l'Orangerie), 1956–57, pp. 24–25.
- Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.
- Klaus Berger, *Odilon Redon: Phantasie und Farbe*, Cologne 1964, no. 683, p. 232.
- Irene M. de Groot et al. (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, p. 27.
- Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*, no. 148, p. 70. Referred to as 'Souci d'absolu'.
- Cassandra Bosters, 'Van excentrieke dromer tot respectabel kunstenaar: Odilon Redon in de Nederlandse kunstkritiek, 1887–1916', *Jong Holland*, vol. 10, no. 3 (1994), pp. 40–41.
- Fred Leeman, 'Redon's Spiritualism and the Rise of Mysticism', in Douglas W. Druick et al. (eds.), *Odilon Redon: Prince of Dreams 1840–1916*, exh. cat., Chicago (The Art Institute of Chicago)/Amsterdam (Van Gogh Museum)/London (Royal Academy of Arts), 1994–95, pp. 234, 236, fig. 51.
- Fred Leeman, in Rodolphe Rapetti et al. (eds.), *Odilon Redon: 1840–1916*, exh. cat., Madrid (Fundación Mapfre), 2012, pp. 216–17.

EXHIBITIONS

- Rotterdam, Kunstzaal Reckers, *Exposition de peintures, dessins, lithographies par Odilon Redon*, May 1907, no. 28, *Souci de l'absolu*.
- Amsterdam, Larensche Kunsthandel, *Catalogus der tentoonstelling van werken van Odilon Redon (alles particulier bezit)*, 7–14 May 1909, no. 57, *Souci d'absolu*.
- Amsterdam, Stedelijk Museum, *Moderne Kunst Kring*, 6 October–5 November 1911, no. 109, *Souci De L'Absolu*.
- Paris, Musée des arts décoratifs, *Odilon Redon: Exposition rétrospective de son œuvre*, March 1926, no. 181, *Souci d'absolu*.

- Arnhem, Vereniging voor beeldende kunst, *Tentoonstelling van Odilon Redon: Schilderijen, tekeningen, litho's*, 26 March–4 April 1948, no. 8, *Souci d'Absolu*.
- Paris, Musée de l'Orangerie, *Odilon Redon*, October 1956–January 1957, no. 44, *Souci d'absolu*.
- The Hague, Gemeentemuseum, *Odilon Redon*, 3 May–23 June 1957, no. 25, *Souci d'absolu*.
- Bern, Kunsthalle Bern, *Odilon Redon 1840–1916*, 9 August–12 October 1958, no. 46, *Souci d'absolu*.
- Venice, xxxi^e Biennale, 16 June–7 October 1962, no. 47, *Souci d'absolu*.
- Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 41, *Kop in profiel naar links, door ranken omkranst*.
- Shimane, Shimane Art Museum, 2 August 2002–23 September 2002/ Gifu, Museum of Fine Arts Gifu, 8 October–8 December 2002, *Odilon Redon: Le souci de l'absolu*, no. 133, *Concern for the Absolute*.
- Amsterdam, Van Gogh Museum, *De Bonger collectie: Werken van Odilon Redon en Emile Bernard*, 2 July–31 October 2004.
- Amsterdam, Van Gogh Museum, *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, 10 April–20 September 2009, no. 164, *Concern for the Absolute*.
- Madrid, Fundación Mapfre, *Odilon Redon*, 11 February–29 April 2012, no. 62, *Inquietud de absoluto*.

CAT. 9

PROVENANCE

Given by the artist to Sara de Swart, 1892; consigned by Sara de Swart to auction Amsterdam, Frederik Muller & Cie (Tableaux modernes aquarelles – atelier Jacob Maris, collection J.M. Rodenberg et autres), lot 241 (*Femme regardant des fleurs*), purchased by Andries Bonger, Amsterdam for 31 Dutch guilders, 11 March 1902; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the State of the Netherlands to be placed in the Van Gogh Museum, Amsterdam, 18 December 1996.

LITERATURE

- Odilon Redon, Mellerio Redon Chronology (MRC), 1892, no. 258, published in Douglas W. Druick et al. (eds.), *Odilon Redon: Prince of Dreams 1840–1916*, exh. cat., Chicago (The Art Institute of Chicago)/Amsterdam (Van Gogh Museum)/London (Royal Academy of Arts), 1994–95, p. 453. Referred to as 'Femme regardant des fleurs (à M. Sara de Swart)'.
- Andries Bonger, letter 79 to Odilon Redon, Amsterdam (28 May 1902).
- Andries Bonger, inventory list, c. May 1903, no. 22, in Amsterdam, Rijksmuseum, Andries Bonger Archive, E.2-9. Referred to as 'femme regardant des fleurs (dessin exposé au Haagsche Kunstkring en 1894, appartenant à Mlle Sara de Swart) acheté en vente publique à Amsterdam, le 11 Mars 1902 pour fl 31,-'.
- Roseline Bacou, *Odilon Redon*, 2 vols., Geneva 1956, vol. 1: *La vie et l'œuvre*, pp. 58, 108, 124.
- Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.
- Klaus Berger, *Odilon Redon: Phantasie und Farbe*, Cologne 1964, no. 682, p. 232.
- Irene M. de Groot et al. (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, pp. 27–28.
- Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*, no. 162, p. 75. Referred to as 'Jeunesse'.

- Fred Leeman and Kevin Sharp, 'Vroege verzamelaars van Redon in Nederland 1885/1900', *Jong Holland*, vol. 10, no. 3 (1994), pp. 22–23.
- Ronald de Leeuw, 'Richard Wagner's Influence on the Visual Arts', in *Symbolism in Art: In Search of a Definition*, Amsterdam summer university, Van Gogh Museum, 22 August–2 September 1994, lecture 12, Amsterdam, Van Gogh Museum Archives.
- Fred Leeman et al. (eds.), *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, exh. cat., Amsterdam (Van Gogh Museum), 2009, pp. 98–99.
- Jaap Versteegh, *Fatale kunst: Leven en werk van Sara de Swart (1861–1951)*, exh. cat., Rotterdam (Kunsthall Rotterdam), 2016, p. 82.

EXHIBITIONS

- The Hague, Haagsche Kunstkring, *Odilon Redon*, 20 May–1 July 1894, no. 10, *Femme regardant des fleurs*.
- Rotterdam, Kunstzaal Reckers, *Exposition de peintures, dessins, lithographies par Odilon Redon*, May 1907, no. 41, *Femme regardant des fleurs*.
- Amsterdam, Larensche Kunsthandel, *Catalogus der tentoonstelling van werken van Odilon Redon (alles particulier bezit)*, 7–14 May 1909, no. 51, *Femme regardant des fleurs*.
- Arnhem, Vereniging voor beeldende kunst, *Tentoonstelling van Odilon Redon: Schilderijen, tekeningen, litho's*, 26 March–4 April 1948, possibly no. 5 or 12, *Jeune Fille*.
- Bern, Kunsthalle Bern, *Odilon Redon 1840–1916*, 9 August–12 October 1958, no. 40.
- Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 42, *Meisje met bloemen, in profiel naar links*.
- Amsterdam, Van Gogh Museum, *De Bonger collectie: Werken van Odilon Redon en Emile Bernard*, 2 July–31 October 2004.
- Amsterdam, Van Gogh Museum, *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, 10 April–20 September 2009, no. 167, *Woman looking at flowers*.
- Rotterdam, Kunsthall Rotterdam, *Fatale kunst – Sara de Swart, muze der tachtigers*, 19 March–5 June 2016.

CAT. 10

PROVENANCE

Sold by the artist, Paris to Andries Bonger, Hilversum for 250 French francs, 9 July 1894; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the State of the Netherlands to be placed in the Van Gogh Museum, Amsterdam, 18 December 1996.

LITERATURE

- Odilon Redon, letter to Jan Toorop, Paris (7 March 1893), published in Victorine Hefting and Sadi de Gorter (eds.), *Jan Toorop 1858–1928: Impressionniste, symboliste, pointilliste*, exh. cat., Paris (Institut Néerlandais), 1977, no. 99a, n.p.
- Andries Bonger, letter 3 to Odilon Redon, Hilversum (misdated 6 May 1894).
- Odilon Redon, letter 1 to Andries Bonger, Paris (7 May 1894).
- Odilon Redon, letter 2 to Andries Bonger, Paris (30 May 1894).
- Odilon Redon, letter 4 to Andries Bonger, Paris (9 June 1894).
- Odilon Redon, *Le livre de raison d'Odilon Redon: Premier cahier*, Ms 42 821, 9 July 1894, no. 175, published as CD-ROM in Rodolphe Rapetti et al. (eds.), *Odilon Redon: Prince du rêve: 1840–1916*, exh. cat., Paris (Galeries nationales du Grand Palais)/Montpellier (Musée Fabre), 2011. Referred to as 'De Mr Bonger litho *Profil de femme* 250'.

- Andries Bonger, letter 11 to Odilon Redon, Hilversum (31 December 1894).
- Andries Bonger, inventory list, c. May 1903, no. 3, in Amsterdam, Rijksmuseum, Andries Bonger Archive, E.2-9. Referred to as 'Profil de femme (fonds de pavots noirs) dessin de 1893 fait en été à la campagne. Exposé chez Durand-Ruel Mars–Avril 1894 (le no. 40 du catalogue) et au Haagsche Kunstkring en 1894. acheté à Mr Redon en 1894 frs. 250,-'.
- Odilon Redon, letter 130 to Andries Bonger, Paris (17 January 1905).
- Andries Bonger, letter 131 to Odilon Redon, Amsterdam (12 February 1905).
- Odilon Redon, letter 161 to Andries Bonger, Paris (23 February 1906).
- Johan Cohen Gosschalk, 'Odilon Redon', *Zeitschrift für Bildende Kunst*, vol. 46 (December 1910), p. 65.
- Anonymous, *Isographieën systeem W. van Meurs: Volledige Geïllustreerde Catalogus*, Amsterdam after 1914, no. 71, p. 76.
- André Mellerio, *Odilon Redon: Peintre, dessinateur et graveur*, Paris 1923, p. 148.
- Roseline Bacou, *Odilon Redon*, 2 vols., Geneva 1956, vol. 1: *La vie et l'œuvre*, pp. 58, 108, 124.
- Roseline Bacou, *Odilon Redon*, exh. cat., Paris (Musée de l'Orangerie) 1956–57, pp. 25–26, 58.
- Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.
- Klaus Berger, *Odilon Redon: Phantasie und Farbe*, Cologne 1964, no. 691, p. 233.
- Roseline Bacou, 'The Bonger Collection at Almen, Holland', *Apollo: The International Art Magazine*, vol. 80 (November 1964), p. 401.
- Irene M. de Groot et al. (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, p. 28.
- Evert van Uitert et al., *Odilon Redon 1840–1916: Tekeningen, Litho's, Pastels en Schilderijen uit Nederlands bezit*, exh. cat., Enschede (Rijksmuseum Twenthe), 1984, p. 12.
- Suzy Lévy (ed.), *Lettres inédites d'Odilon Redon à Bonger, Jourdain, Viñes ...*, Paris 1987, pp. 15, 17–18.
- Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*, no. 335, p. 137. Referred to as 'Les pavots noirs' and 'Le printemps'.
- Fred Leeman and Kevin Sharp, 'Vroege verzamelaars van Redon in Nederland 1885/1900', *Jong Holland*, vol. 10, no. 3 (1994), pp. 24–25, 27–28, n. 35.
- Ronald de Leeuw, 'Richard Wagner's Influence on the Visual Arts', in *Symbolism in Art: In Search of a Definition*, Amsterdam summer university, Van Gogh Museum, 22 August–2 September 1994, lecture 12, Amsterdam, Van Gogh Museum Archives.

EXHIBITIONS

- Paris, Galeries Durand-Ruel, *Exposition Odilon Redon*, 29 March–14 April 1894, no. 40, *Profil de femme*.
- The Hague, Haagsche Kunstkring, *Odilon Redon*, 20 May–1 July 1894, no. 25, *Profil de femme*.
- Rotterdam, Kunstzaal Reckers, *Exposition de peintures, dessins, lithographies par Odilon Redon*, May 1907, no. 40, *Profil de femme*.
- Amsterdam, Larensche Kunsthandel, *Catalogus der tentoonstelling van werken van Odilon Redon (alles particulier bezit)*, 7–14 May 1909, no. 39 or 56, *Profil de femme*.
- Arnhem, Vereniging voor beeldende kunst, *Tentoonstelling van Odilon Redon: Schilderijen, tekeningen, litho's*, 26 March–4 April 1948, no. 14, *Profil de femme sur fonds de feuillage*.
- New York, Jacques Seligmann, 22 October–10 November 1951/Cleveland, The Cleveland Museum of Art, 29 November 1951–20 January 1952/

Minneapolis, Walker Art Center, 1 February 1952–1 March 1952, *Odilon Redon*, 1951–52, no. 21, *Printemps*.

— Paris, Musée de l'Orangerie, *Odilon Redon*, October 1956–January 1957, no. 46, *Pavot noir*.

— Den Haag, Gemeentemuseum, *Odilon Redon*, 3 May–23 June 1957, no. 27, *Pavot noir*.

— Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 44, *Meisjeskop in profiel naar links met bloemen*.

— Enschede, Rijksmuseum Twenthe, *Odilon Redon. Tekeningen, Litho's, Pastels en Schilderijen uit Nederlands bezit*, 1 December 1984–20 January 1985, no. 14, *Meisjeskop in profiel naar links met bloemen*.

— Holte, Fondation Gl. Holtegaard Breda-Fonden, *Sjaelens malere: den idealistiske symbolisme i Frankrig*, 5 September–6 November 2004, no. 77, *Kvindeprofil*.

— Amsterdam, Van Gogh Museum, *Odilon Redon and Émile Bernard: Masterpieces from the Andries Bonger Collection*, 10 April–20 September 2009, no. 169, *The Black Poppy*.

CAT. II

PROVENANCE

Sold by the artist, Paris to Andries Bonger, Hilversum for 60 French francs, January 1898; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the State of the Netherlands to be placed in the Van Gogh Museum, Amsterdam, 18 December 1996.

LITERATURE

— Andries Bonger, letter 51 to Odilon Redon, Hilversum (4 September 1897).

— Odilon Redon, letter 52 to Andries Bonger, Listrac (9 November 1897).

— Andries Bonger, letter 53 to Odilon Redon, Hilversum (31 December 1897).

— Odilon Redon, *Le livre de raison d'Odilon Redon: Premier cahier*, Ms 42 821, 5 January 1898, no. 298, published as CD-ROM in Rodolphe Rapetti *et al.* (eds.), *Odilon Redon: Prince du rêve: 1840–1916*, exh. cat., Paris (Galeries nationales du Grand Palais)/Montpellier (Musée Fabre), 2011. Referred to as 'Bonger, expédié ce jour une: *Tête de femme pensive* (peinture sur carton), en profil, sur soleil rouge orangé. Elle est coiffée d'un fond vague de montagnes violettes'.

— Odilon Redon, letter 54 to Andries Bonger, Paris (16 January 1898).

— Andries Bonger, letter 55 to Odilon Redon, Hilversum (17 January 1898).

— Odilon Redon, letter 56 to Andries Bonger, Listrac (12 August 1898).

— Andries Bonger, letter 68 to Odilon Redon, Hilversum (4 June 1900).

— Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.

— Irene M. de Groot *et al.* (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, p. 16.

— Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: catalogue raisonné de l'œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*, no. 237, p. 101. Referred to as 'Profil de femme sur fond rouge'.

— Fred Leeman and Kevin Sharp, 'Vroege verzamelaars van Redon in Nederland 1885/1900', *Jong Holland*, vol. 10, no. 3 (1994), pp. 26–28, n. 46.

— Aukje Vergeest, *The French Collection: Nineteenth-Century French Paintings in Dutch Public Collections*, Amsterdam 2000, no. 845, p. 267.

— René Boitelle, Klaas Jan van den Berg and Eva Goetz, 'A Technical Examination of Odilon Redon's Paintings from the Bonger Collection, Van Gogh Museum', *ArtMatters: Netherlands Technical Studies in Art*, vol. 3 (2005), pp. 66–81.

EXHIBITIONS

— Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 9, *Vrouwenkopje in profiel naar rechts tegen een rode achtergrond*.

— Amsterdam, Van Gogh Museum, *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, 10 April–20 September 2009, no. 101, *Head of a woman, pensive (Tête de femme pensive)*.

CAT. 12

PROVENANCE

Sold by the artist, Paris through Galeries Durand-Ruel, Paris, to Andries Bonger, Amsterdam for 300 French francs, during the exhibition at Galeries Durand-Ruel, Paris (*Pastels et peintures de Odilon Redon*), no. 29 (*Profil sur Tapisserie*), March 1903; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the State of the Netherlands to be placed in the Van Gogh Museum, Amsterdam, 18 December 1996.

LITERATURE

— Galeries Durand-Ruel Paris, invoice to Andries Bonger, n.d., in Amsterdam, Rijksmuseum, Andries Bonger Archive, E.24. Referred to as 'no. 29 *Profil sur tapisserie* pastel 300'.

— Andries Bonger, letter 100 to Odilon Redon, Amsterdam (22 March 1903).

— Odilon Redon, letter 101 to Andries Bonger, Paris (25 March 1903).

— Odilon Redon, letter 103 to Andries Bonger, Paris (5 April 1903).

— Andries Bonger, letter 105 to Odilon Redon, Amsterdam (26 April 1903).

— Andries Bonger, inventory list, c. May 1903, no. 30, in Amsterdam, Rijksmuseum, Andries Bonger Archive, E.2-9. Referred to as 'profil sur tapisserie, pastel exposé chez Durand-Ruel du 12 au 26 Mars 1903 (No. 29 du catalogue) acheté à Mr Redon en Mars 1903 pour: frs 300,-'.

— Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.

— Irene M. de Groot *et al.* (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, p. 23.

— Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*, no. 306, p. 128. Referred to as 'Profil sur tapisserie'.

— Fred Leeman, in Rodolphe Rapetti *et al.* (eds.), *Odilon Redon: 1840–1916*, exh. cat., Madrid (Fundación Mapfre), 2012, pp. 282–83.

— Abigail Eileen Yoder, *Decoration and Symbolism in the Late Works of Odilon Redon*, unpublished diss., University of Iowa, 2013, pp. 118–19, 304.

EXHIBITIONS

— Paris, Galeries Durand-Ruel, *Pastels et peintures de Odilon Redon*, 12–26 March 1903, no. 29, *Profil sur Tapisserie*.

— Arnhem, Vereniging voor beeldende kunst, *Tentoonstelling van Odilon Redon: Schilderijen, tekeningen, litho's*, 26 March–4 April 1948, no. 18, *Profil d'homme sur fonds de tapisserie*.

— Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 29, *Gesluierte kop in profiel naar rechts, tegen een geweven of geborduurde achtergrond*.

— Amsterdam, Van Gogh Museum, *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, 10 April–20 September 2009, no. 135, *Profile on tapestry*.

— Madrid, Fundación Mapfre, *Odilon Redon*, 11 February–29 April 2012, no. 104, *Perfil sobre tapiz*.