

# RENÉ MAGRITTE

CATALOGUE RAISONNÉ

Edited by David Sylvester



*II: Oil Paintings and Objects 1931–1948*

David Sylvester & Sarah Whitfield

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### II: *Oil Paintings and Objects* · 1931–1948

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THE MENIL FOUNDATION  
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## Vue d'en haut

1947

*View from above*

oil on canvas 54×65

bottom left Magritte

canvas verso "VUE D'EN HAUT" 1947

Private collection, Milan



Dated 1947, it was described as a work in progress by Louis Quiévreux when speaking of a 'recent' visit to the studio in the course of an article published on 23 April. It was certainly completed in time to be shown on 31 May. It is another of the paintings done in the first months of 1947 which are in a sort of residual 'impressionist' style. The feathery brushwork is distinctly Renoirish, and, while the palette is not directly late-Renoirish, as that of cat. 613 is, the pervasive use of an almost sickly mauve has a similar effect to that of the latter's pink background.

The title was found by Eluard, according to Mariën.

It was purchased from Magritte early on by Jean Bourjou. It was sold at Sotheby's, London, on 21 April 1971, and in 1976 was acquired from the Baron Thyssen-Bornemisza by Marie-Louise Jeanneret, Geneva, who later sold it to the collector who owned it at the time of writing.

*Examined 1978*

## EXHIBITIONS

Brussels Cosyn 1947  
 Louvière Loisirs 1954, no. 12  
 Brussels Ixelles 1959, no. 67  
 Liège MBA 1960, no. 38  
 Brussels Brachot 1968, no. 83

## LITERATURE

Louis Quiévreux, 'Peintre du charme', *La Lanterne* (Brussels), 23 April 1947, p. 2

## ILLUSTRATION

London, Sotheby's, 21 April 1971, lot 59 (col.)



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## Le carnaval du sage

1947

*The sage's carnival*

oil on canvas 65×50

bottom right Magritte

canvas verso "LE CARNAVAL DU SAGE" 1947

Private collection

Dated 1947 and included in the one-man show at Lou Cosyn's which opened at the end of May, it exemplifies the sort of residual 'impressionist' style characteristic of the paintings done in the first few months of 1947 (47.3.2), exemplifies it mainly in its hot late-Renoiresque palette, for there is no vestige of impressionist handling in the body of the nude.

The image deals with a problem which Magritte had been toying with since at least the first months of 1946, if Mariën's datings of the relevant letters to Nougé are correct. In a letter placed early in 1946, Magritte wrote: 'Vu en rêve une réponse au problème du fantôme: le fantôme traditionnel avec drap de lit est représenté dans un tableau encadré, qui est au mur d'un intérieur' / 'Saw in a dream an answer to the problem of the ghost: the traditional ghost draped in a sheet in a framed picture on the wall of a room' /, an image which he summed up as 'Insuffisant mais pas mal' / 'Not quite adequate but not bad' /. In a letter Mariën ascribes to August-September 1946 he wrote: 'Le problème du fantôme se pose toujours et est désespérant comme les autres lorsqu'ils étaient encore des problèmes' / 'The problem of the ghost remains unsolved and is as disheartening as the others were when they were still problems' /. The problem of the ghost is also mentioned in a letter to Mariën (Magritte *Destination*, no. 192) cited in 46.4.1. According to Mariën, the title was found by Goemans.

The sheeted figure in the background of the present work was as near to a solution as Magritte was to get.

It was purchased as soon as it was completed by Robert De Keyns, Brussels.

*Examined 1976*