



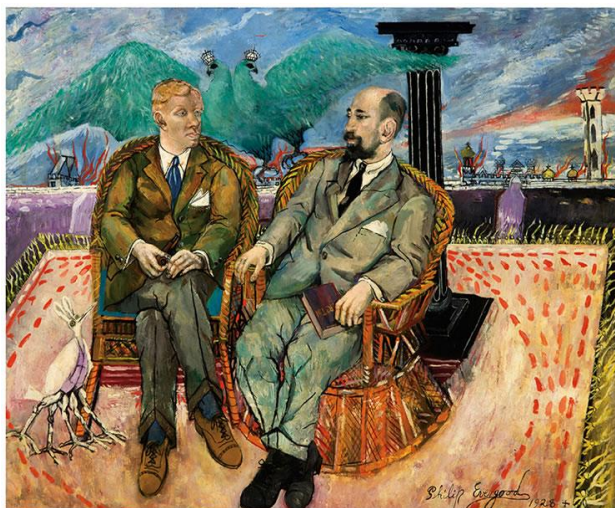
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Robert Fishko, *Director*

PHILIP EVERGOOD
(1901-1973)

M.T. Florinsky, D.S. Mirsky, and the Pidget,
1928

(slightly enlarged c. 1945)
oil on canvas laid down on panel
40 1/4 x 50 1/4 inches
signed and dated lower right
"Philip Evergood 1928"



Provenance

The Artist

Collection of Michael T. Florinsky, New York and Vevey, Switzerland
Collection of Robert Anthoine (acquired directly from the above)
(and thence by descent to his estate)
Private Collection, Australia

Exhibited

Philip Evergood, April 5, 1960 - April 30, 1961

Traveling retrospective exhibition

The Whitney Museum of American Art, New York, NY
Walker Art Center, Minneapolis, MN
Wadsworth Atheneum, Hartford, CT
Des Moines Art Center, Des Moines, IA
San Francisco Museum of Modern Art, San Francisco, CA
Colorado Springs Fine Art Center, Colorado Springs, CO
Munson-Williams Proctor Institute, Utica, NY

Literature

Baur, John I.H. *Philip Evergood: 1901-1973*, Whitney Museum of American Art,
New York, Praeger Publishers, 1960, fig. 1, p. 8, Illustrated and pp. 40-41, Referenced.

Baur, John I.H. *Philip Evergood*, Harry N. Abrams, New York, 1975, plate 4, p. 25, Illustrated and pp. 26-27, Referenced.

Taylor, Kendall. *Philip Evergood: Never Separate from the Heart*, The Center Gallery of Bucknell University Press, Lewisburg, 1987, p. 72, Referenced.

Note

Philip Evergood completed *M.T. Florinsky, D.S. Mirsky, and the Pidget*, in the summer of 1928, a year after the Artist's first solo exhibition at the Dudensing Galleries in New York. The subjects of this work are two prominent scholars and authors of Russian history. D.S. Mirsky wrote several books on history and literary criticism including the *History of Russian Literature* (1926) and *The Intelligentsia of Great Britain* (1935). Dr. Florinsky wrote more than a dozen books, including the notable two volume publication, involving a decade of research, *Russia: A History and An Interpretation*, 1953.

Evergood painted this fanciful double portrait of the two men while upstate in Woodstock, and it is viewed by critics as a departure from his early work which showed the heavy influence of El Greco and Cézanne. This painting is described by Baur in the monograph, *Philip Evergood*, published by Abrams in 1975, "The two Russian emigres, so different in appearance and...in their views, sit on a magic carpet, while behind them are spread the symbols of their past in imperial Russia. Among other things, they are discussing a dream of Florinsky's in which he encountered a strange animal, half pigeon, half rabbit. While they are talking, the Pidget himself materializes and joins the conversation. Although the picture was enlarged at a much later date, and the feet then added, the central portion remains virtually unchanged and shows that naïve directness of drawing and characterization that was to become a hallmark of Evergood's mature work. The fantasy of the whole concept also forecasts another element in his art which was not to develop fully for several years..."

(Baur, John I.H. *Philip Evergood*, Harry N. Abrams, New York, 1975, p. 26)