

Henri Matisse [Exhibition] The Museum of Modern Art, Nov. 13, 1951-Jan. 13, 1952 the Cleveland Museum of Art, Feb. 5-Mar. 16, 1952 the Art Institute of Chicago, Apr. 1-May 4, 1952 the San Francisco Museum of Art, May 22-July 6, 1952

Author

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EXHIBITION
H/M/ALIXE

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HENRI MATISSE

THE MUSEUM OF MODERN ART
NOVEMBER 13, 1951-JANUARY 13, 1952

THE CLEVELAND MUSEUM OF ART
FEBRUARY 5-MARCH 16, 1952

THE ART INSTITUTE OF CHICAGO
APRIL 1-MAY 4, 1952

THE SAN FRANCISCO MUSEUM OF ART
MAY 22-JULY 6, 1952

ACKNOWLEDGMENTS

On behalf of the Trustees of The Museum of Modern Art, New York, The Cleveland Museum of Art, The Art Institute of Chicago, and the San Francisco Museum of Art, we wish to convey our deepest gratitude

to Mr. Henri Matisse, for his painstaking cooperation and most generous loan of works belonging to him, and for designing the cover of this catalog;

to the French Government for its liberal support and to His Excellency Henri Bonnet, French Ambassador to the United States, and Messrs. Louis Joxe, Georges Salles, Philippe Erlanger, Jean Cassou and René de Messières, for their kind collaboration;

to the European and American private collectors and museums, herein listed, who have graciously lent the works which comprise the exhibition;

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and to Mr. Alfred H. Barr, Jr. and Miss Margaret Miller for their predominant roles in selecting and assembling the exhibition.

ANDREW CARNDUFF RITCHIE

Director, Department of Painting and Sculpture, The Museum of Modern Art

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Pierre Matisse Gallery, New York; Earl Stendahl Gallery, Hollywood; Curt Valentin Gallery, New York.

INTRODUCTION

France has given Matisse to the world or, it might almost be said, the world has taken Matisse from France. During the most challenging and controversial period of his career his most faithful patrons and ardent followers were Germans, Russians, Scandinavians and, first of all, Americans. Without those redoubtable San Franciscan-Parisians, the four Steins—Sarah, Leo, Gertrude, Michael—Matisse's recognition abroad as a great painter would probably have been deferred as long as it was in France. Their enthusiasm spread in waves over Europe and to America through Edward Steichen who organized the three exhibitions which Alfred Stieglitz courageously put on in New York between 1908 and 1912. Today, forty years later, no less than twenty-six public museums throughout the United States own paintings by Matisse.

The present exhibition is not so large as the recent comprehensive Matisse retrospectives held in Philadelphia, Lucerne and Tokyo. It is designed first of all to present a highly selective review of Matisse's painting by means of some seventy-five of his most important or characteristic works ranging from 1890 to his recent magnificent still lifes.

Interspersed among the paintings are concentrated groups of other works, many of which are comparatively unfamiliar to the American public. The sculpture, for instance, includes two extraordinary series of variations on a theme—three great reliefs of a woman's back and five bronze heads of a girl—of which only the preliminary versions have ever

been seen in this country. Matisse's vast graphic *oeuvre* is represented by two constellations of drawings, one group shown and bought in New York over forty years ago, the other, five studies of the same subject done in 1919. A half dozen handsome lithographs of the 1920s and three sumptuous illustrated books represent his graphic art of recent decades. His brilliant cut-and-pasted papers are shown in a frieze composed in 1950.

Of the Dominican chapel at Vence dedicated only a few months ago, Matisse has written: "For me this chapel represents the result of an entire lifetime of work and the flowering of an enormous effort, sincere and difficult." To see the chapel one must go to Vence but here, in the exhibition, are the bronze crucifix and full-scale designs for the windows, for the great butterfly-like chasubles, the carved door of the confessional, and studies for the mural compositions in black line on white tile.

Matisse will be eighty-two on the last day of 1951. He has been cooperative in assembling this exhibition but, to tell the truth, he is not interested in "retrospectives." His mind is full of plans for the future—more paintings, more stained glass, more sculpture. Some of it is already under way. This exhibition is merely a report of progress, of magnificent achievement not yet completed.

ALFRED H. BARR, JR.

*Director of the Museum Collections,
The Museum of Modern Art*

CHRONOLOGY

This chronology is based on Alfred H. Barr, Jr.'s comprehensive *Matisse: His Art and His Public*. *

Numbers following titles of Matisse's works refer to items in the exhibition list of this catalog, page 9.

Youth in Picardy: 1869-1886

Henri Emile Benoît Matisse, son of a successful grain merchant, born December 31, 1869 at Le Cateau-Cambrésis. Parents live in Bohain-en-Vermandois; attends *lycée* at nearby St. Quentin.

Student of law: 1887-1890

At the age of 17 sent to Paris to study law, passes first examinations and returns to St. Quentin in 1889; takes position as lawyer's clerk.

Enrolls in an elementary drawing class and during summer 1890 begins to paint as an amateur, *Books and Candle*, no. 1.

Student of art: 1891-1896

Winter 1891-92, obtains father's consent to study painting in Paris with Bouguereau at the Académie Julian. Dissatisfied with stereotyped instruction, leaves to work under the more liberal guidance of Gustave Moreau; meets as fellow students Rouault, Albert Marquet, Henri Manguin and others who with Matisse were to become the "fauve" painters a decade later.

In the Louvre, copies 17th and 18th century Dutch and French masters. Original compositions mostly still lifes in the manner of Chardin and interiors. Exhibits with success at the academic Salon de la Nationale (Société Nationale des Beaux-Arts), spring 1896; elected a member.

*ALFRED H. BARR, JR., *Matisse: His Art and His Public*; 588 pages, 500 plates, 23 in color; \$12.50; The Museum of Modern Art, New York, 1951.

Impressionism; year in the South: 1896-1898

Summer 1896, in Brittany with the painter Emile Wéry from whom he gains some knowledge of impressionist technique; paints the *Breton Serving Girl*, no. 2.

Spring 1897, completes first major composition the *Dinner Table*, no. 3, which arouses academic disfavor when shown at the Salon de la Nationale; Caillebotte Bequest of impressionist paintings opened at Luxembourg Museum deeply impresses Matisse; meets Pissarro, dean of the impressionists; second summer in Brittany.

Marries Amélie Payrayre; after brief trip to London spends the year 1898 in Corsica and Toulouse; paints vigorous impressionist landscapes working out of doors; occasional interiors; experiments briefly with pointillist technique, no. 4.

Return to Paris: 1899-1900

Settles in Paris at a studio apartment, Quai St. Michel, where he remains until 1908.

Works from the model with several younger painters, among them André Derain; purchases a small Cézanne *Bathers*, a Gauguin and a Rodin plaster.

Influence of Cézanne; *Still Life against the Light*, no. 5, and vigorous, "proto-fauve" figure studies such as *Male Model*, no. 6; first sculptures, nos. 75-77. With Marquet helps decorate the Grand Palais for Paris Exposition of 1900.

The "Dark Years": 1901-1904

Financial problems become acute; returns to parents' home at Bohain-en-Vermandois for winters of 1902 and 1903; somber, realistic interiors and landscapes, less radical in style.

Exhibits each spring at the Salon des Indépen-

dants; through Derain meets Vlaminck; the critic Roger Marx and the dealer Berthe Weill advocate his painting; exhibits at the first Salon d'Automne, 1903.

Paintings of 1903 somewhat less subdued, nos. 8-9. First etchings and drypoints; continues to spend evenings on sculpture. First one-man exhibition, Ambroise Vollard's gallery, June 1904.

Neo-Impressionist experiment: 1904-1905

Summer at St. Tropez on the French Riviera near the painters Paul Signac and Henri-Edmond Cross; influenced by their pointillist technique and pure high-keyed color. Large Neo-Impressionist figure composition *Luxe, calme et volupté*, no. 11, stirs great interest at Salon des Indépendants, 1905.

The Salon d'Automne of 1905; the Fauves

Summer with Derain at Collioure near Spanish border; landscapes painted in a personal spontaneous style with utmost freedom and brilliance of color.

Exhibits *Woman with the Hat*, no. 13, at the Salon d'Automne. Derain, Manguin, Vlaminck, Friesz and Rouault also exhibit. Their violent color and unconventional drawing shock the critics and public; they are nicknamed *les fauves* (the wild beasts) during 1906; Matisse regarded as their leader.

Meets the four Steins, originally from San Francisco: Leo and his sister Gertrude, their brother Michael and his wife Sarah; they purchase *Woman with the Hat* and start collections of his art. Claribel and Etta Cone of Baltimore, Harriet Levy of San Francisco, Hans Purrmann of Mainz, Marcel Sembat of Grenoble among his friends and supporters.

"King of the Fauves": 1906-1907

Concentrates on one great work the *Joy of Life* which represents a break with realist tradition; begun in 1905 and exhibited at Salon des Indépendants, 1906; purchased by Leo Stein; now at Barnes Foundation, Merion, Pennsylvania.



BOOKS AND CANDLE. 1890. Oil, 15 x 18 $\frac{1}{8}$ ". Lent by the artist

Second one-man show, Druet Gallery, 1906; first and short trip to North Africa (Biskra); summer in Collioure, paints *Still Life—Geranium Plant*, *The Young Sailor* and in 1907 *The Blue Nude*, nos. 14-16.

Travels in Italy summer 1907, visiting Venice, Padua, Florence, Siena, Arezzo.

First lithographs and linoleum cuts, no. 110; continues sculpture, including *Reclining Nude I*, nos. 80-86.

Life and Painting: 1908-1911

Publishes *Notes of a Painter*, 1908.

Great improvement in economic position. Russian collector Sergei Shchukin becomes principal patron until 1914, purchasing 37 paintings, now owned by Museum of Modern Western Art, Moscow.

Moves in Paris, 1908, from Quai St. Michel to the Boulevard des Invalides; summer 1909 at Cavalière near St. Tropez; autumn moves to Issy-les-Moulineaux near Clamart, a suburb of Paris. Trips to Germany, 1908, 1909.

Signs contract, fall 1909, with Bernheim-Jeune Gallery, Paris; retrospective exhibition, 1910.

Paintings less fauve in style, increasing emphasis on all-over design as in *Harmony in Red* (1909), acquired by Shchukin; series of portraits, nos. 21-24. Large compositions of a few figures in a landscape begin with *Bathers with a Turtle*, no. 18, and reach climax in the *Dance and Music*, mural canvases commissioned by Shchukin for which *Dance and Music*, nos. 17, 20, are studies.

Sculpture: *La Serpentine*, first version of the *Back*, series of *Jeannette* heads, nos. 90-96.

Fall 1910, to Munich to see Islamic exhibition. Winter 1910-11 trip to Spain; in fall, to Moscow in connection with Shchukin decorations.

Series of large interiors, *Red Studio*, no. 25; begins *Goldfish* series no. 27; blue still lifes including nos. 26, 28.

Matisse's School, 1908-1911

Early in 1908 Mrs. Michael Stein, Hans Purrmann and others help organize a school where Matisse teaches through spring 1911; attracts about 120 students mostly Americans, Germans and Scandinavians, among them the American painter Max Weber and the future dealer Joseph Brummer.

Morocco: 1911-1913

Winters 1911-12 and 1912-13 in Tangier; paintings of Moroccan views, nos. 29-30, models in native dress, no. 31; returns to Quai St. Michel, fall, 1913.

In 1912, between Moroccan visits, flat brightly colored style, no. 32, gives way gradually to more sober discipline and structure in depth; Moroccan paintings exhibited at Bernheim-Jeune, 1913.

International recognition: 1908-1913

First one-man show abroad organized by Edward Steichen for Alfred Stieglitz' "291" Gallery, New York, 1908, another in 1910; also exhibits in Moscow, 1908 and 1909, Berlin, 1908, England, 1908 and 1910.

Sculpture exhibition, "291" Gallery, New York, 1912. Impressively represented in three impor-

tant international exhibitions: Cologne, 1912; Second Post-Impressionist Exhibition, London, 1912-13; "Armory Show," New York, Chicago, Boston, 1913.

Austerity and abstract experiment: 1913-1917

Painting more restrained in color; monumental figures 1913-14 *Woman on a High Stool* and *Yvonne Landsberg* nos. 34, 34a. Still lifes and interiors, 1914-15, move from the comparatively realistic *Interior with Goldfish* to the flat semi-cubist *Goldfish*, nos. 35, 37. Large semi-abstract compositions, 1916-17, *Variation on a Still Life by de Heem*, *The Moroccans*, the *Piano Lesson* and *Bathers by a River*, nos. 39, 41, 43, 47.

Second Berlin exhibition, Gurlitt Gallery, 1914, closes in August because of war; Matisse leaves for Collioure; helps Juan Gris; returns to Paris, autumn 1914; some 50 portrait etchings and second series of lithographs, nos. 116-117; large exhibition at Montross Gallery, New York, 1915, organized by Walter Pach.

Transition: 1917-1920

December 1916 leaves wartime Paris for Nice; sets pattern for following years of spending December through May on the Riviera, returning north for summer; visits Renoir at Cagnes, winter 1917-18.

Designs sets and costumes for Diaghilev ballet, Stravinsky's *Le chant du rossignol*, choreography by Massine, presented in 1920 in ~~Paris~~ and London; travels to England with ballet company.

Softer more realistic style at Nice; views from hotel windows; interiors with flowers and models; landscapes, no. 49; numerous studies of a model wearing a plumed hat, nos. 118-122. Large paintings at Issy, 1919, including *Tea*, no. 50.

Nice: 1920-1925

Summers, 1920 and 1921, at Etretat on Normandy coast; landscapes of the Channel cliffs, nos. 51, 55.

Upon return to Nice, 1921, takes ~~apartment~~ [!] Place Charles-Félix which he keeps until 1938.

Paintings pleasant, serene and decorative; girls at window or playing violin and piano, odalisques and nudes against decorative backgrounds, still lifes with flowers, richly furnished interiors, nos. 52-54, 57. Numerous drawings, resumes lithography, nos. 123-125.

One-man shows at Bernheim-Jeune, Paris, 1920-24. Small exhibition Joseph Brummer Gallery, New York, important retrospective in Scandinavia, 1924.

Trip to Italy 1925, made Chevalier of the Legion of Honor.

Renewed Experiment: 1925-1930

Resumes sculpture with *Seated Nude*, no. 99, and makes about ten pieces including variants of earlier works, nos. 100-105.

Painting more vigorous without losing decorative effect; drawing more arbitrary and figures schematically composed, nos. 58-59. Toward end of decade returns to a less strenuous style.

Many lithographs, nos. 126-127, and in 1929 a series of about 100 etchings.

Wins first prize at Carnegie International Exhibition, Pittsburgh, 1927; Pierre Matisse organizes exhibition at Valentine Gallery, New York.

Travel and Commissions: 1930-1933

Spring 1930, travels to Tahiti by way of New York and San Francisco; serves as juror Carnegie International Exhibition, fall; visits New York, Philadelphia, Baltimore.

Large retrospective exhibitions at Justin K. Thannhauser's Gallery, Berlin, 1930; Georges Petit Gallery, Paris; Basel Museum; The Museum of Modern Art, New York, 1931.

Dr. Albert C. Barnes, Merion, Pennsylvania, commissions large mural, *The Dance*. First version, begun 1931, unsatisfactory because of incorrect measurements; second version begun 1932, finished spring 1933; Matisse travels to America to supervise installation.

Etchings for *Poésies de Stéphane Mallarmé*, published by Albert Skira, 1932, no. 128.

Return to easel painting: 1933-1939

Many paintings and drawings of the nude, 1933-36; large decorative canvases such as *The Magnolia Branch*, no. 63; long series of pen drawings, 1935-36; portraits of his secretary Lydia Delectorskaya; figure compositions with a pair of models against philodendron leaves, no. 65; first *découpages* (colored papers cut with scissors and assembled with paste), 1937; still lifes and interiors with black backgrounds, 1939.

Paul Rosenberg becomes principal dealer, 1935, until the war, 1940.

Commissions 1935-38: Beauvais tapestry for Marie Cuttoli; illustrations for James Joyce's *Ulysses*, 1935; design for Steuben Glass, 1937; overmantel for Nelson A. Rockefeller, 1938; settings and costumes for the ballet *Rouge et Noir*, choreography by Massine, 1938.

World War II: 1939-1944

Visits Paris summer 1939. War declared in September. Trip to Geneva to see the Prado paintings, returns to Cimiez, Nice, where he had moved in 1938.

To Paris May 1940 but on eve of German occupation goes to Bordeaux and then Ciboure near the Spanish border with intention of leaving for Brazil; decides to stay in France, returns to Nice.

March 1941, serious operations in Lyons leave Matisse partially invalided. Allied bombing in the South threatens Nice, 1943; Matisse moves to the nearby hill town of Vence where he stays through 1948.

Paintings, 1940-43, vary in style but characterized by brilliant color and assertive design, nos. 67-69; still lifes and interiors with figures subordinated to decorative ensemble; paintings of a model in an embroidered blouse; many drawings in crayon and ink.

Illustrations and commissions: 1943-1950

Paints less during early years at Vence; works on illustrations for several books, chiefly *Florilège des Amours de Ronsard* published 1949 and *Poèmes de Charles d'Orléans* published 1950, nos. 130-131;

writes text and composes *découpages* for *Jazz* published by Tériade, 1947.

Painted doors for Sr. Enchorrena, 1944-47; designs three tapestries for Gobelins and Beauvais, 1946; stencil linens for A. Ascher, Inc., London 1947; tile altarpiece of St. Dominic for modern church at Assy, 1948; rug for Alexander Smith Inc., Yonkers, 1948-1951.

Painting, drawing, découpages: 1946-1950

A few figure paintings and a series of large interiors, 1946-48, nos. 70-73; many large brush drawings of flowers and interiors, no. 129; long series of *découpages*, no. 74; major effort 1948-50 devoted to Vence chapel.

Leaves Vence for Paris, summer 1948; following January returns to Cimiez, Nice.

The Vence chapel: 1947-1951

Assisted by Brother L.-B. Rayssiguier and the

architect Auguste Perret, Matisse designs the Chapel of the Rosary for the Dominican nuns of Vence, together with all its furnishings and decoration: black line murals of *St. Dominic*, the *Virgin and Child* and *Stations of the Cross*; stained glass windows, altar, crucifix, chasubles, confessional door and spire, nos. 134-145. Chapel consecrated June 1951.

Post-war exhibitions: 1945-1951

Retrospective at Salon d'Automme, 1945; exhibition with Picasso at Victoria and Albert Museum, London, 1945, shown in Brussels, 1946.

Retrospectives at Philadelphia Museum of Art, 1948; Lucerne, 1949; Nice, Paris, 1950; Tokyo, 1951.

Exhibition organized by The Museum of Modern Art, New York 1951, to be shown at The Cleveland Museum of Art, The Art Institute of Chicago, San Francisco Museum of Art, 1952.

SOME BOOKS ON MATISSE

BARR, ALFRED H., JR. *Matisse: His Art and His Public*. New York, Museum of Modern Art, distributed by Simon and Schuster, 1951.

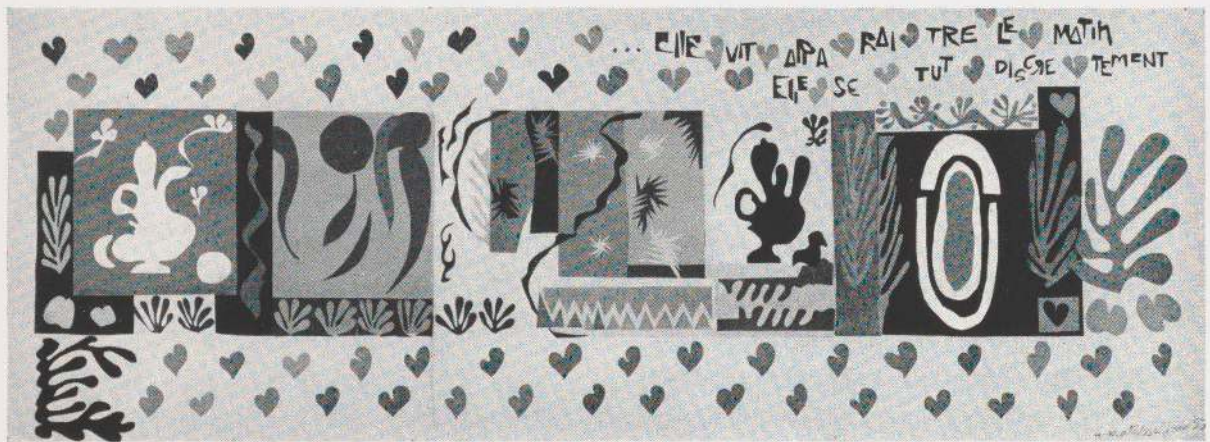
BARNES, ALBERT C. and DE MAZIA, VIOLETTE. *The Art of Matisse*. New York, Scribner, 1933.

FRY, ROGER. *Henri Matisse*. Second edition. London and New York, 1935.

CASSOU, JEAN. *Paintings and Drawings of Matisse*. Paris, Braun; New York, Tudor, 1948 (Masters of Color series).

HISTORY OF MODERN PAINTING. Vol. 2: *Matisse, Munch, Rouault; Fauvism, Expressionism*. Geneva, A. Skira, 1950.

ZERVOS, CHRISTIAN, editor. *Henri Matisse*. Paris, Cahiers d'Art; New York, E. Weyhe, 1931.



THE THOUSAND AND ONE NIGHTS. 1950. Gouache and cut-and-pasted paper, 54 $\frac{3}{4}$ " x 12' $\frac{3}{4}$ ". Lent by the artist

CATALOG OF THE EXHIBITION

Date, if placed in parentheses, does not appear on work. In dimensions height precedes width. An asterisk preceding the title indicates that the work is illustrated.

PAINTINGS

- *1 BOOKS AND CANDLE. 1890. Oil, 15 x 18 $\frac{1}{8}$ ". Lent by the artist. *Ill. p. 5*
- 2 BRETON SERVING GIRL. 1896. Oil, 35 $\frac{7}{8}$ x 30". Lent by the artist
- *3 DINNER TABLE (*La desserte*). (1897.) Oil, 39 $\frac{1}{2}$ x 51 $\frac{1}{2}$ ". Lent by Mr. and Mrs. Edward G. Robinson, Hollywood. *Ill. p. 13*
- 4 SIDEBBOARD AND TABLE. (1899.) Oil, 26 x 32". Lent anonymously
- 5 STILL LIFE AGAINST THE LIGHT. (1899.) Oil, 29 $\frac{3}{8}$ x 36 $\frac{1}{2}$ ". Lent by the artist
- *6 MALE MODEL. (c. 1900.) Oil, 39 $\frac{3}{4}$ x 28 $\frac{3}{4}$ ". Lent by the artist. *Ill. p. 14*
- 7 PONT ST. MICHEL. (1900?) Oil, 25 $\frac{1}{2}$ x 31 $\frac{3}{4}$ ". Lent by Mr. and Mrs. William A. M. Burden, Washington, D. C.
- 8 CARMELINA. (1903.) Oil, 32 x 23 $\frac{1}{2}$ ". Lent by the Museum of Fine Arts, Boston
- *9 GUITARIST. (1903.) Oil, 21 $\frac{1}{2}$ x 15". Lent by Mr. and Mrs. Ralph F. Colin, New York. *Ill. p. 15*
- 10 LUXE, CALME ET VOLUPTÉ—STUDY. (1904.) Oil, 15 x 21 $\frac{1}{2}$ ". Lent by Mr. and Mrs. John Hay Whitney, New York
- 11 LUXE, CALME ET VOLUPTÉ. (1904-05.) Oil, 35 x 45 $\frac{3}{4}$ ". Formerly collection Paul Signac, lent anonymously
- 12 INTERIOR AT COLLIOURE. 1905. Oil, 23 $\frac{1}{2}$ x 28 $\frac{3}{4}$ ". Lent anonymously
- 13 WOMAN WITH THE HAT. (1905.) Oil, 32 x 23 $\frac{1}{2}$ ". Lent by Mr. and Mrs. Walter A. Haas, San Francisco
- *14 STILL LIFE—GERANIUM PLANT, FRUIT ON TABLE. (1906.) Oil, 38 $\frac{1}{2}$ x 31 $\frac{1}{2}$ ". The Art Institute of Chicago, gift of Joseph Winterbotham. *Ill. p. 15*
- 15 THE YOUNG SAILOR, II. 1906. Oil, 39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ ". Lent by Hans Seligman-Schürch, Basel
- *16 THE BLUE NUDE. (1907.) Oil, 36 $\frac{1}{4}$ x 55 $\frac{1}{8}$ ". Lent by The Baltimore Museum of Art, Cone Collection. *Ill. p. 16*
- 17 MUSIC—SKETCH. (1907.) Oil, 28 $\frac{3}{4}$ x 23 $\frac{5}{8}$ ". Lent by General A. Conger Goodyear, New York
- 18 BATHERS WITH A TURTLE (WOMEN BY THE SEA). 1908. Oil, 70 $\frac{1}{2}$ x 86 $\frac{3}{4}$ ". Lent by Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis
- 19 BATHER. (1909.) Oil, 36 $\frac{1}{2}$ x 29 $\frac{1}{8}$ ". The Museum of Modern Art, New York
- *20 DANCE—STUDY. (1909.) Oil, 8'6 $\frac{1}{2}$ " x 12'9". Lent by the Philadelphia Museum of Art, on loan from Walter P. Chrysler, Jr. *Ill. p. 17*
- 21 PIERRE MATISSE. (1909.) Oil, 16 x 13". Lent by Pierre Matisse, New York
- *22 GIRL WITH GREEN EYES. (1909.) Oil, 26 x 20". San Francisco Museum of Art, Harriet Lane Levy Bequest. *Ill. p. 18*
- 23 OLGA MERSON. (1910.) Oil, 39 $\frac{1}{2}$ x 32". Lent by Mrs. Bernard J. Reiss, New York
- 24 GIRL WITH A BLACK CAT (MARGUERITE MATISSE). 1910. Oil, 37 x 25 $\frac{1}{4}$ ". Lent by the artist
- *25 RED STUDIO. (1911.) Oil, 71 $\frac{1}{4}$ x 86 $\frac{1}{4}$ ". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. *Ill. p. 21*
- 26 FLOWERS AND CERAMIC PLATE. (1911.) Oil, 36 $\frac{3}{4}$ x 32 $\frac{1}{2}$ ". Lent by Mr. and Mrs. LeRay W. Berdeau, Palm Beach
- *27 GOLDFISH AND SCULPTURE. (1911.) Oil, 45 $\frac{3}{4}$ x 39 $\frac{3}{8}$ ". Lent by Mr. and Mrs. John Hay Whitney, New York. *Ill. p. 20*
- 28 BLUE WINDOW. (1911.) Oil, 51 $\frac{1}{2}$ x 35 $\frac{5}{8}$ ". The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Purchase Fund
- *29 PARK IN TANGIER. (1911-12.) Oil, 46 $\frac{1}{2}$ x 31 $\frac{1}{2}$ ". Lent by the National Museum, Stockholm. *Ill. p. 20*
- 30 MOROCCAN GARDEN. 1912. Oil, 46 x 32". Lent by Mr. and Mrs. Samuel A. Marx, Chicago
- 31 ZORAH IN YELLOW. (1912.) Oil, 32 x 25". Lent by Alfred Cowles, Chicago
- 32 NASTURTIUMS AND THE "DANCE," II. (1912.) Oil, 74 $\frac{7}{8}$ x 45". Lent anonymously through the Worcester Art Museum
- 33 A PATH IN THE WOODS OF CLAMART. (1912? 1914-16?) Oil, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ". Lent by the artist
- *34 WOMAN ON A HIGH STOOL. (1913-14.) Oil, 57 $\frac{1}{2}$ x 36 $\frac{3}{8}$ ". Lent by the artist. *Ill. p. 22*

- 34a PORTRAIT OF Mlle YVONNE LANDSBERG. 1914. Oil, 57½ x 42". Lent by The Louise and Walter Arensberg Collection, the Philadelphia Museum of Art
- *35 INTERIOR WITH GOLDFISH. (1914.) Oil, 56¾ x 38⅝". Lent by the Baroness Gourgaud, New York. *Ill. p. 22*
- 36 STILL LIFE WITH LEMONS WHICH CORRESPOND IN THEIR FORMS TO A DRAWING OF A BLACK VASE UPON THE WALL (STILL LIFE WITH BOWL AND BOOK). (1914.) Oil, 27¼ x 21¼". Lent by the Museum of Art, Rhode Island School of Design, Providence.
- *37 GOLDFISH. (1915?) Oil, 57½ x 44". Lent by Mr. and Mrs. Samuel A. Marx, Chicago
- *38 APPLES. (1916.) Oil, 46 x 35". The Art Institute of Chicago, gift of Mr. and Mrs. Samuel A. Marx. *Ill. p. 24*
- *39 VARIATION ON A STILL LIFE BY DE HEEM. (1915, 1916 or 1917.) Oil, 5'11" x 7'3¾". Lent by Mr. and Mrs. Samuel A. Marx, Chicago. *Ill. p. 23*
- 40 GOURDS. 1916. Oil, 25⅝ x 31⅞". The Museum of Modern Art, New York
- *41 THE MOROCCANS. (1916.) Oil, 5'10" x 9'2½". Lent by the artist. *Ill. p. 25*
- 42 THE PEWTER JUG. (1916 or '17.) Oil, 36¼ x 25⅝". Lent by The Baltimore Museum of Art, Cone Collection
- 43 PIANO LESSON. (1916.) Oil, 8'½" x 6'11¾". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund
- 44 THE STUDIO, QUAI ST. MICHEL. (1916.) Oil, 57½ x 45¾". Lent by The Phillips Collection, Washington, D. C.
- *45 THE WINDOW. (1916.) Oil, 57½ x 45¾". Lent by The Detroit Institute of Arts. *Ill. p. 24*
- 46 THE GREEN ROBE (*Laurette sur fond noir*). 1916. Oil, 28¾ x 21½". Lent by the artist
- 47 BATHERS BY A RIVER (Women at a Spring). (1916, 1917; begun earlier.) Oil, 8'7" x 12'10". Lent by Henry Pearlman, New York
- 48 SELF PORTRAIT. (1918.) Oil, 25⅝ x 21¼". Lent by the artist
- 49 MONTALBAN. (1918.) Oil, 28¾ x 35¾". Lent by Mrs. Alexina Matisse, Lebanon, New Jersey
- *50 TEA. (1919.) Oil, 55 x 83". Lent by Earl L. Stendahl, Hollywood. *Ill. p. 26*
- 51 TWO RAYS. (1920.) Oil, 36¼ x 28¾". Lent by the Norton Gallery and School of Art, West Palm Beach, Florida
- *52 MEDITATION. (1920.) Oil, 28⅝ x 21¼". Lent by Mr. and Mrs. Albert D. Lasker, New York. *Ill. p. 27*
- 53 INTERIOR AT NICE. (1921.) Oil, 52 x 35". Lent by Mrs. Gilbert W. Chapman, New York
- 54 WOMAN BEFORE AN AQUARIUM. (1921.) Oil, 31½ x 39". The Art Institute of Chicago, Helen Birch Bartlett Memorial
- 55 ETRETAT. 1921. Oil, 28½ x 23½". Lent anonymously.
- *56 FESTIVAL OF FLOWERS, NICE (CARNIVAL AT NICE). (1922.) Oil, 25⅝ x 36½". The Cleveland Museum of Art, the Mr. and Mrs. William H. Marlatt Fund. *Ill. p. 27*
- *57 INTERIOR: FLOWERS AND PARROTS. 1924. Oil, 46 x 29½". Lent by The Baltimore Museum of Art, Cone Collection. *Ill. p. 28*
- 58 ODALISQUE WITH TAMBOURINE. (1926.) Oil, 28 x 21". Lent by Mr. and Mrs. William S. Paley, New York
- *59 DECORATIVE FIGURE ON AN ORNAMENTAL BACKGROUND. (1927.) Oil, 51½ x 38⅝". Lent by the Musée National d'Art Moderne, Paris. *Ill. p. 28*
- 60 LEMONS ON A PEWTER PLATE. (1927.) Oil, 21½ x 25¾". Lent by Mr. and Mrs. Lee Ault, New Canaan, Conn.
- 61 RECLINING ODALISQUE. (1928.) Oil, 25½ x 32¼". Lent by Mr. and Mrs. Ira Haupt, New York
- 62 GIRL IN A YELLOW DRESS. 1929-31. Oil, 39⅝ x 32". Lent by The Baltimore Museum of Art, Cone Collection
- 63 THE MAGNOLIA BRANCH. 1934. Oil, 60¾ x 65¾". Lent by The Baltimore Museum of Art, Cone Collection
- 64 THE DREAM. 1935. Oil, 31⅞ x 25⅝". Lent by the artist
- *65 THE CONSERVATORY. (1937-38.) Oil, 29 x 23⅞". Lent by Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis. *Ill. p. 30*
- 66 MUSIC. 1939. Oil, 45¼ x 45¼". Lent by the Albright Art Gallery, Buffalo, Room of Contemporary Art
- *67 PINEAPPLE AND ANEMONES. 1940. Oil, 29 x 36". Lent by Mr. and Mrs. Albert D. Lasker, New York. *Ill. p. 30*
- 68 DANCER AND ARMCHAIR, BLACK BACKGROUND. 1942. Oil, 19¾ x 25⅝". Lent by Mrs. Alexina Matisse, Lebanon, New Jersey
- 69 LEMONS AGAINST A FLEUR-DE-LIS BACKGROUND. 1943. Oil, 25¾ x 19¾". Lent by Miss Loula D. Lasker, New York
- 70 PLUM BLOSSOMS, GREEN BACKGROUND. 1948. Oil, 45⅝ x 35". Lent by Mr. and Mrs. Albert D. Lasker, New York
- 71 THE PINEAPPLE. 1948. Oil, 45⅝ x 35". Lent by Pierre Matisse, New York
- *72 LARGE INTERIOR IN RED. 1948. Oil, 57½ x 38¼". Lent by the Musée National d'Art Moderne, Paris. *Ill. p. 31*
- 73 THE EGYPTIAN CURTAIN. 1948. Oil, 45⅝ x 35⅝". Lent by The Phillips Collection, Washington, D. C.
- *74 THE THOUSAND AND ONE NIGHTS. 1950. Gouache on cut-and-pasted paper. 54¾ x 12'3¼". Lent by the artist. *Ill. p. 8*
- 74a BEASTS OF THE SEA. Gouache on cut-and-pasted paper. Lent by the artist

SCULPTURE

- 75 JAGUAR DEVOURING A HARE—AFTER BARYE. (1899-1901.) Bronze, $8\frac{5}{8}$ " high. Lent by the artist
- *76 THE SLAVE. (1900-03.) Bronze, 36" high. The Art Institute of Chicago, Edward E. Ayer Collection. *Ill. p. 14*
- 77 MADELEINE, I. (1901.) Bronze, $23\frac{1}{4}$ " high. Lent by The Baltimore Museum of Art, Cone Collection
- 78 WOMAN LEANING ON HER HANDS. (1905.) Bronze, 5" high. Lent by Mr. and Mrs. Edward M. M. Warburg, New York
- 79 LITTLE HEAD. (1906.) Bronze, $3\frac{3}{4}$ " high. Lent by Mr. and Mrs. William L. McKim, Palm Beach
- 80 TORSO WITH A HEAD. (1906.) Bronze, $8\frac{5}{8}$ " high. The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art
- 81 STANDING NUDE. (1906.) Bronze, 19" high. Lent by the Curt Valentin Gallery, New York
- 82 STANDING NUDE, RAISED ARMS. (1906.) Bronze, $8\frac{5}{8}$ " high. Lent by the artist
- 83 HEAD OF A LITTLE GIRL, MARGUERITE. (1906.) Bronze, $6\frac{1}{2}$ " high. Lent by The Baltimore Museum of Art, Cone Collection
- 84 LITTLE HEAD. (1906-07.) Bronze, $5\frac{1}{2}$ " high. Lent by Dr. and Mrs. Harry Bakwin, New York
- 85 HEAD, LITTLE GIRL WITH COLLAR. (1907.) Bronze, $6\frac{1}{8}$ " high. Lent by The Baltimore Museum of Art, Cone Collection
- 86 RECLINING NUDE, I. (1907.) Bronze, $13\frac{1}{2}$ " high. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
- 87 SEATED FIGURE. (1908.) Bronze, $13\frac{3}{4}$ " high. Lent by The Baltimore Museum of Art, Cone Collection
- 88 SEATED FIGURE, RIGHT HAND ON GROUND. (1908?) Bronze, $7\frac{1}{2}$ " high. Lent by the artist
- 89 TWO NEGRESSES. (1908.) Bronze, $18\frac{1}{2}$ " high. Lent by Dr. and Mrs. Harry Bakwin, New York
- *90 LA SERPENTINE. (1909.) Bronze, $22\frac{1}{4}$ " high. The Museum of Modern Art, New York. *Ill. p. 78*
- *91 THE BACK, I. (c. 1910.) Bronze, $6'2\frac{3}{8}$ " high. Lent by the artist. *Ill. p. 29*
- *92 JEANNETTE, I. (1910.) Bronze, 12" high. Lent by the artist. *Ill. p. 19*
- 93 JEANNETTE, II. (1910.) Bronze, $10\frac{1}{4}$ " high. Lent by the artist
- 94 JEANNETTE, III. (1910-11.) Bronze, $24\frac{3}{8}$ " high. Lent by the artist
- *95 JEANNETTE, IV. (1910-11?) Bronze, 24" high. Lent by the artist. *Ill. p. 19*
- *96 JEANNETTE, V. (1910-11?) Bronze, $22\frac{7}{8}$ " high. Lent by the artist. *Ill. p. 19*
- 97 HEAD OF MARGUERITE. (1915?) Bronze, $12\frac{5}{8}$ " high. Lent by the artist
- 98 FIGURE WITH A CUSHION. (1918.) Bronze, $5\frac{1}{8}$ " high. Lent by The Baltimore Museum of Art, Cone Collection
- 99 SEATED NUDE. (1925.) Bronze, 31" high. Lent by The Baltimore Museum of Art, Cone Collection
- 100 RECLINING NUDE, III. (1929?) Bronze, $7\frac{3}{8}$ " high. Lent by The Baltimore Museum of Art, Cone Collection ✓
- 101 RECLINING NUDE, II. (1929?) Bronze, $11\frac{1}{4}$ " high. Lent by the Curt Valentin Gallery, New York ✓
- 102 THE BACK, II. Bronze relief, $6'2\frac{3}{8}$ " high. Lent by the artist
- *103 THE BACK, III. (1929?) Plaster relief, $6'2\frac{3}{8}$ " high. Lent by the artist. *Ill. p. 29*
- 104 TIARI WITH A NECKLACE. (1930.) Bronze, $8\frac{1}{8}$ " high. Lent by The Baltimore Museum of Art, Cone Collection
- 105 VENUS IN A SHELL. (1930?) Bronze, $12\frac{1}{8}$ " high. Lent by the Baltimore Museum of Art, Cone Collection

DRAWINGS, WATERCOLORS AND PRINTS

- 106 SEATED NUDE. (c. 1905.) Ink, $8 \times 10\frac{3}{8}$ ". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art
- 107 NUDE. (c. 1905.) Watercolor, $5\frac{3}{4} \times 9\frac{5}{8}$ ". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art
- 108 WOMAN BY THE SEASHORE. (c. 1905.) Watercolor and pencil, $10\frac{5}{8} \times 8\frac{1}{4}$ ". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art
- 109 CROUCHING NUDE. (1905-10.) Pen and ink, $12\frac{5}{8} \times 8\frac{3}{4}$ ". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art
- 110 SEATED NUDE. (1906.) Linoleum cut, $18\frac{3}{4} \times 15$ " (composition). The Museum of Modern Art, New York, gift of Mr. and Mrs. R. Kirk Askew, Jr.
- 111 SEATED MODEL, HANDS CLASPING KNEE. (1906?) Pencil, $13\frac{1}{16} \times 8\frac{9}{16}$ ". Lent by The Metropolitan Museum of Art, New York, gift of Mrs. Florence Blumenthal
- 112 SEATED MODEL, SEEN FROM THE BACK. (1906-10.) Pencil, $11\frac{1}{16} \times 8\frac{1}{16}$ ". Lent by The Metropolitan Museum of Art, New York, gift of Mrs. Florence Blumenthal
- 113 NUDE STUDY. (1906-10.) Charcoal, $12\frac{1}{16} \times 9\frac{1}{4}$ ". Lent by The Metropolitan Museum of Art, New York, gift of Mrs. Florence Blumenthal

- 114 SEATED NUDE LEANING ON HER ARM. (c. 1907?) Pencil, 12 x 9". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art
- 115 Mlle YVONNE LANDSBERG. 1914. Pencil, 20 $\frac{1}{4}$ x 16 $\frac{3}{4}$ ". Lent by the artist
- 116 SEATED NUDE, BACK TURNED. (1914.) Lithograph, 19 $\frac{3}{4}$ x 13" (composition). Lent by The Metropolitan Museum of Art, New York
- 117 NUDE, FACE PARTLY SHOWING. (1914.) Lithograph, 19 $\frac{3}{4}$ x 12" (composition). The Museum of Modern Art, New York, Frank Crowninshield Fund
- 118 THE PLUMED HAT. 1919. Pencil, 20 $\frac{1}{2}$ x 14". Lent by John S. Newberry, Jr., Grosse Pointe Farms, Michigan
- 119 THE PLUMED HAT. (1919.) Pencil, 14 $\frac{1}{2}$ x 9 $\frac{1}{2}$ ". Lent by The Baltimore Museum of Art, Cone Collection
- 120 PORTRAIT OF A YOUNG GIRL. (1919.) Pencil, 19 $\frac{3}{4}$ x 14 $\frac{3}{8}$ ". Lent by The Baltimore Museum of Art, Cone Collection
- 121 THE PLUMED HAT. (1919.) Pencil, 14 $\frac{1}{4}$ x 9 $\frac{3}{8}$ ". Lent anonymously
- 122 GIRL IN PLUMED HAT. (1919?) Pen and ink, 14 $\frac{3}{8}$ x 18 $\frac{1}{2}$ ". The Museum of Modern Art, New York
- 123 THE ARAB BLOUSE. (1925.) Lithograph, 21 $\frac{1}{4}$ x 17 $\frac{1}{8}$ " (composition). The Museum of Modern Art, New York, Abby Aldrich Rockefeller Print Room
- 124 NUDE IN AN ARMCHAIR. (1925.) Lithograph, 25 x 18 $\frac{7}{8}$ ". Lent by Mr. and Mrs. Walter Pach, New York
- 125 STUDY OF LEGS, II. (1925.) Lithograph, 9 $\frac{7}{8}$ x 19 $\frac{15}{16}$ ". Lent by The Baltimore Museum of Art, Cone Collection
- 126 ALFRED CORTOT. (1926.) Lithograph, 15 x 11 $\frac{3}{8}$ " (composition). The Museum of Modern Art, New York, Abby Aldrich Rockefeller Print Room
- 127 ODALISQUE IN TULLE SKIRT. (1928 or 1929.) Lithograph, 11 x 14 $\frac{15}{16}$ ". Lent by The Baltimore Museum of Art, Cone Collection
- 128 POÉSIES DE STÉPHANE MALLARMÉ. Illustrated book. Lausanne, Albert Skira et Cie, 1932. 29 etchings. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
- 129 DAHLIAS AND POMEGRANATES. 1947. Brush and ink, 30 $\frac{1}{8}$ x 22 $\frac{1}{4}$ ". The Museum of Modern Art, New York
- 130 FLORILÈGE DES AMOURS DE RONSARD. Illustrated book. Paris, Albert Skira, 1948. Entire volume designed by Matisse. 126 lithographs. The Museum of Modern Art, New York, Abby Aldrich Rockefeller Print Room
- 131 POÈMES DE CHARLES D'ORLÉANS. Illustrated book. Paris, Tériade, 1950. Entire volume designed by Matisse. 100 pages of text and lithographs. Poems transcribed in artist's hand, reproduced in facsimile. The Museum of Modern Art, New York, Abby Aldrich Rockefeller Print Room
- 132 SEATED NUDE, ARMS RAISED. 1950. India ink, 20 $\frac{1}{2}$ x 15 $\frac{3}{4}$ ". Lent by the artist
- 133 DESIGN FOR A STAINED-GLASS DINING ROOM WINDOW. 1951. Charcoal, 19 $\frac{1}{2}$ x 12". Lent by the artist

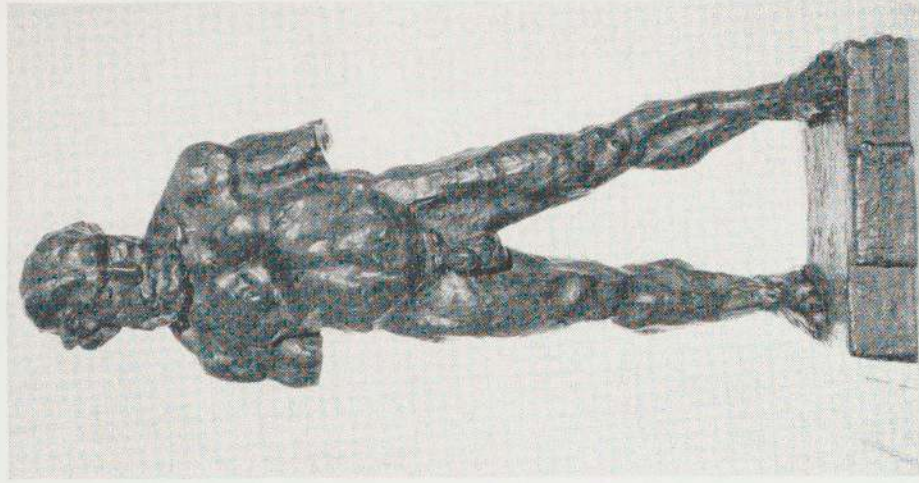
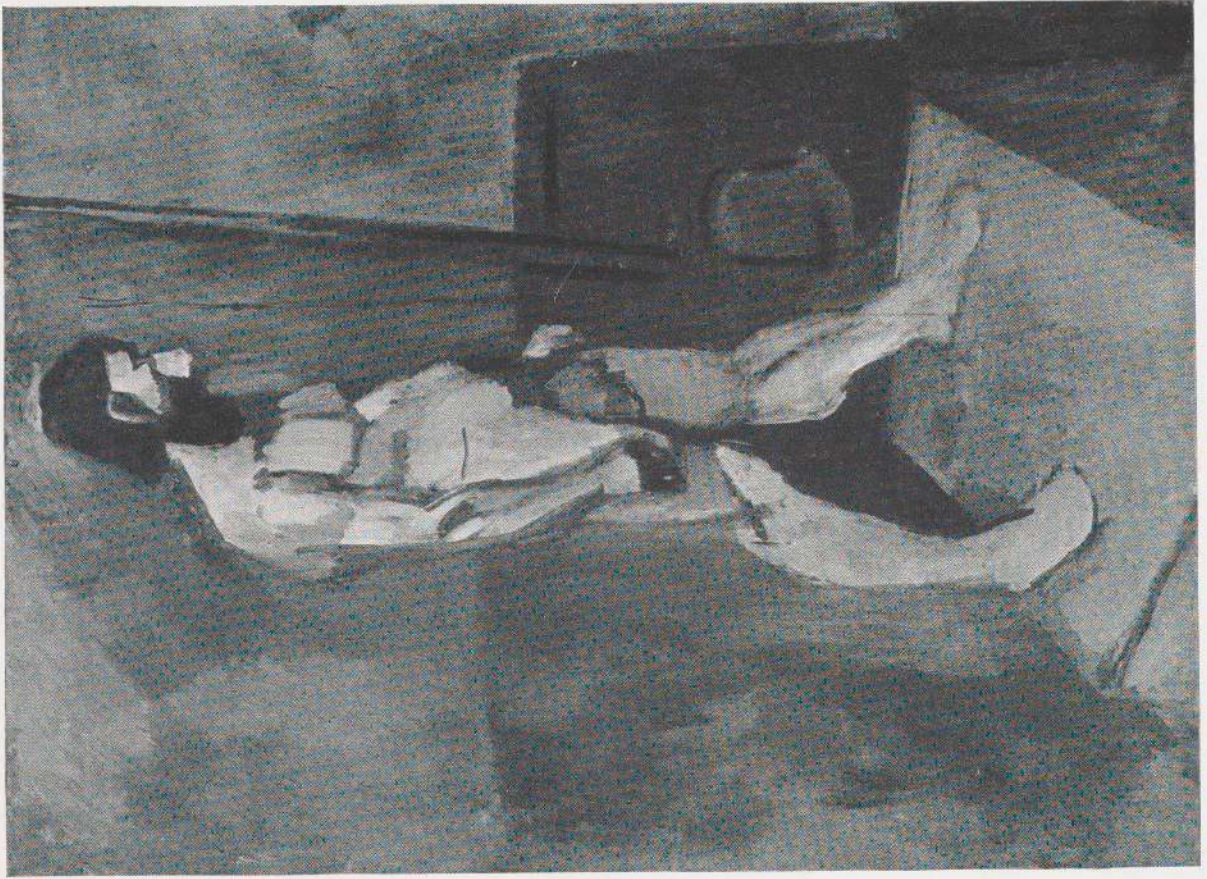
CHAPEL OF THE ROSARY FOR THE DOMINICAN NUNS OF VENCE. (1948-51)

Entire chapel designed by Matisse in collaboration with the Dominican architect, Brother L.-B. Rayssiguier, under the general supervision of Auguste Perret

- 134 DESIGN FOR PAIR OF WINDOWS BEHIND ALTAR IN APSE (for execution in stained glass). Gouache on cut-and-pasted paper, each 14'9" x 35 $\frac{1}{2}$ " with interval of 7 $\frac{7}{8}$ ". Lent by the artist. Cf. *ill. p. 32*
- 135 DESIGN FOR GROUP OF SIX WINDOWS IN NAVE (for execution in stained glass). Gouache on cut-and-pasted paper, each 15'9 $\frac{3}{4}$ " x 12 $\frac{1}{4}$ " with interval of 15 $\frac{3}{4}$ ". Lent by the artist
- 136 DESIGN FOR DOOR TO CONFESSIONAL (for execution in carved and pierced wood). 7'3 $\frac{7}{8}$ " high. Lent by the artist
- 137 DESIGN FOR ST. DOMINIC ON APSE WALL AT SIDE OF ALTAR (for execution in painted and glazed tile). Drawing, 10 x 5'. Lent by the artist. Cf. *ill. p. 32*
- 138 DESIGN FOR VIRGIN AND CHILD FOR EXTERIOR WALL OF APSE (for execution in painted and glazed tile). Drawing, 55 $\frac{3}{4}$ " diameter. Lent by the artist
- *139 CHRIST ON THE CROSS (for the altar crucifix). Bronze, artist's proof, 10" high. Lent by the artist. *Ill. p. 32*
- 140-5 DESIGNS FOR SIX CHASUBLES FOR USE IN THE CHAPEL (for execution in appliqued cloth). Gouache on cut-and-pasted paper. Lent by the artist



DINNER TABLE (*La desserte*). (1897.) Oil, $39\frac{1}{2} \times 51\frac{1}{2}$ ". Lent by Mr. and Mrs. Edward G. Robinson, Hollywood



THE SLAVE. (1900-03.) Bronze, 36" high. The Art Institute of Chicago, Edward E. Ayer Collection

MALE MODEL. (c. 1900.) Oil, 39 $\frac{3}{4}$ x 28 $\frac{3}{4}$ ". Lent by the artist



GUITARIST. (1903.) Oil, 21½ x 15". Lent by Mr. and Mrs. Ralph F. Colin, New York

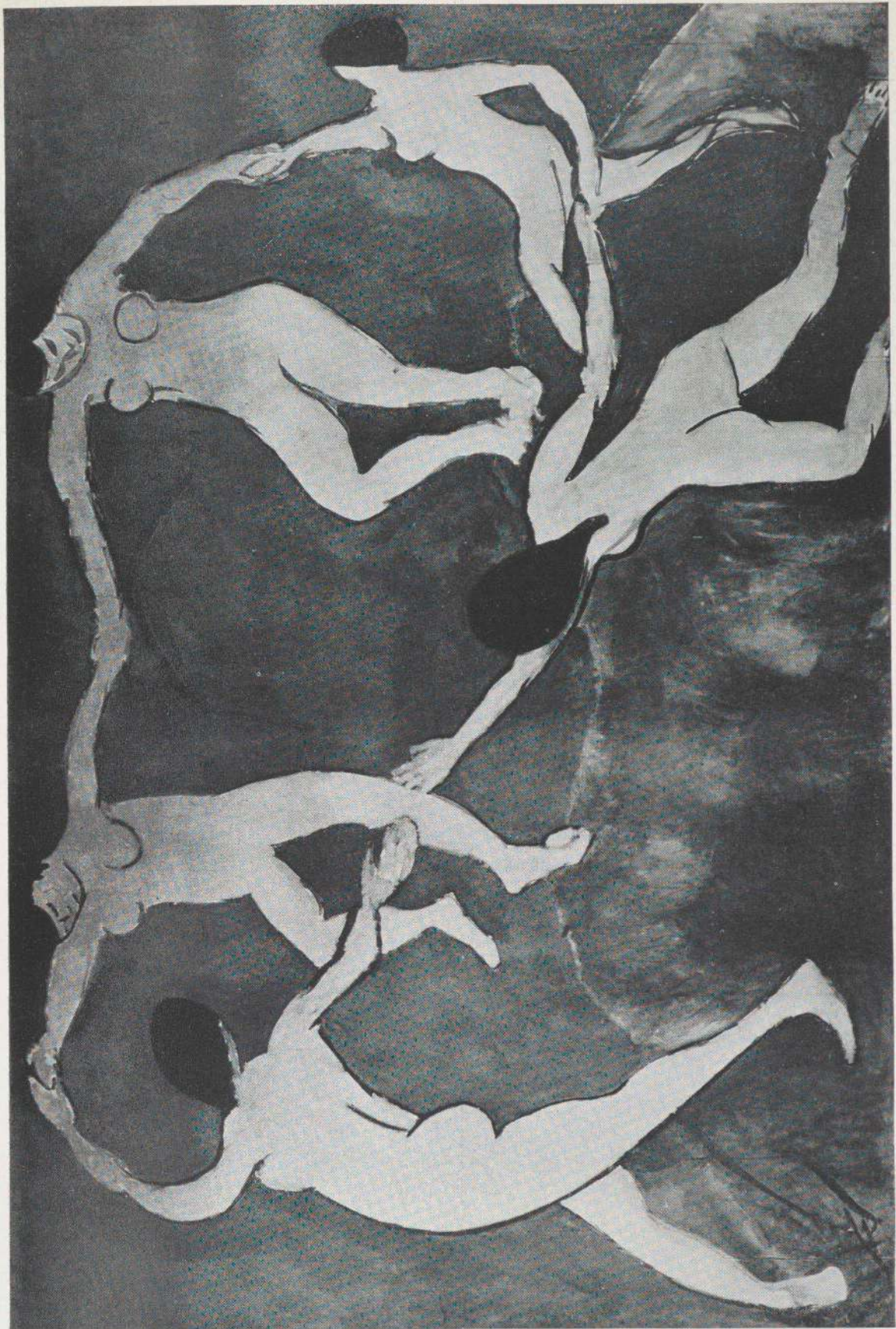


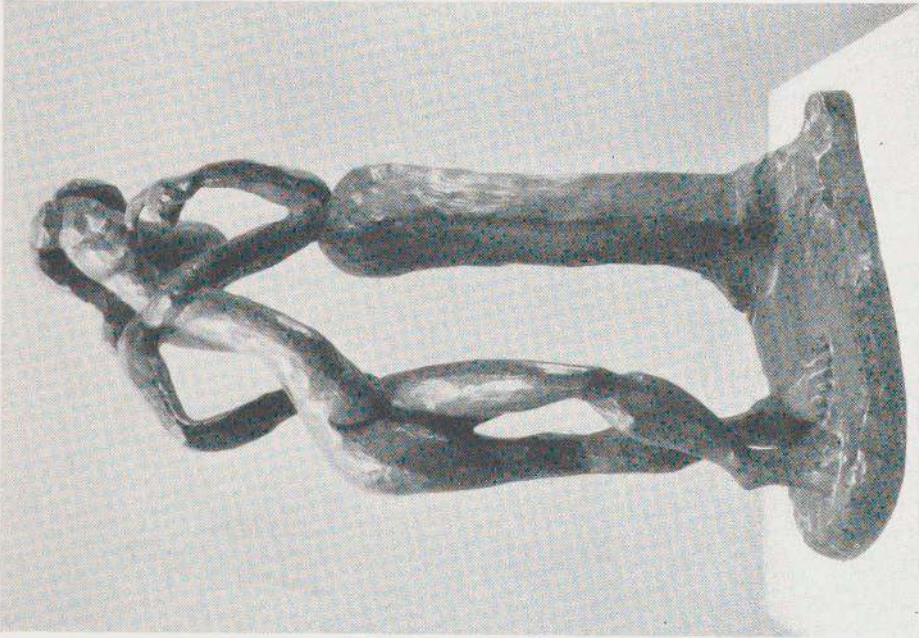
STILL LIFE—GERANIUM PLANT, FRUIT ON TABLE. (1906.) Oil, 38½ x 31½". The Art Institute of Chicago, gift of Joseph Winterbotham



THE BLUE NUDE. (1907.) Oil, $36\frac{1}{4}$ x $55\frac{1}{8}$ ". Lent by The Baltimore Museum of Art, Cone Collection

Below: DANCE—STUDY. (1909.) Oil, $8'6\frac{1}{2}"$ x $12\frac{1}{9}"$. Lent by the Philadelphia Museum of Art, on loan from Walter P. Chrysler, Jr.

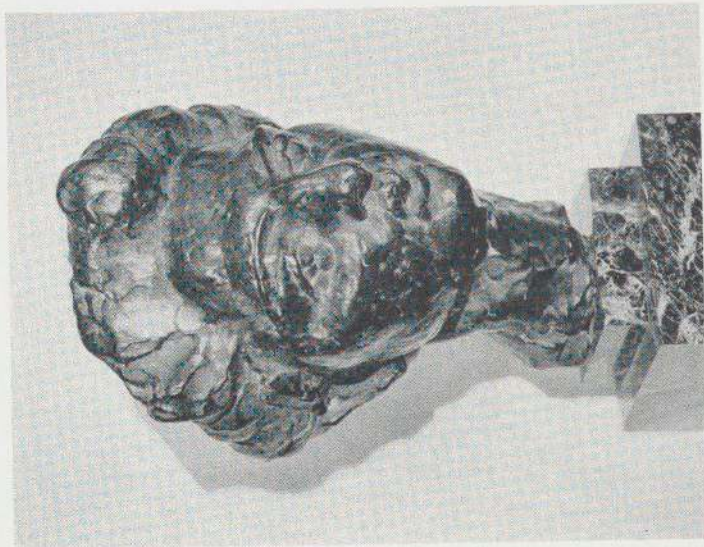




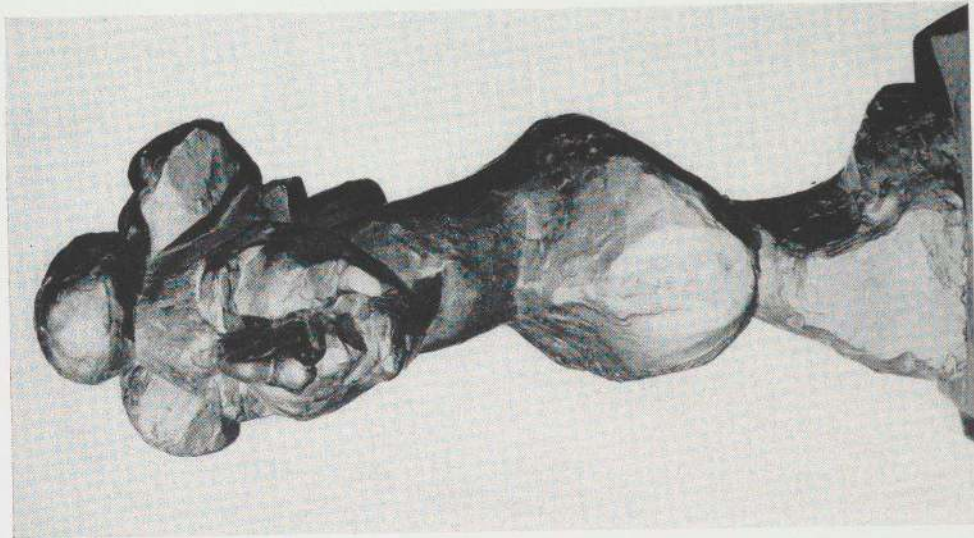
L.A. SERPENTINE. (1909.) Bronze, 22 $\frac{1}{4}$ " high. The Museum of Modern Art, New York



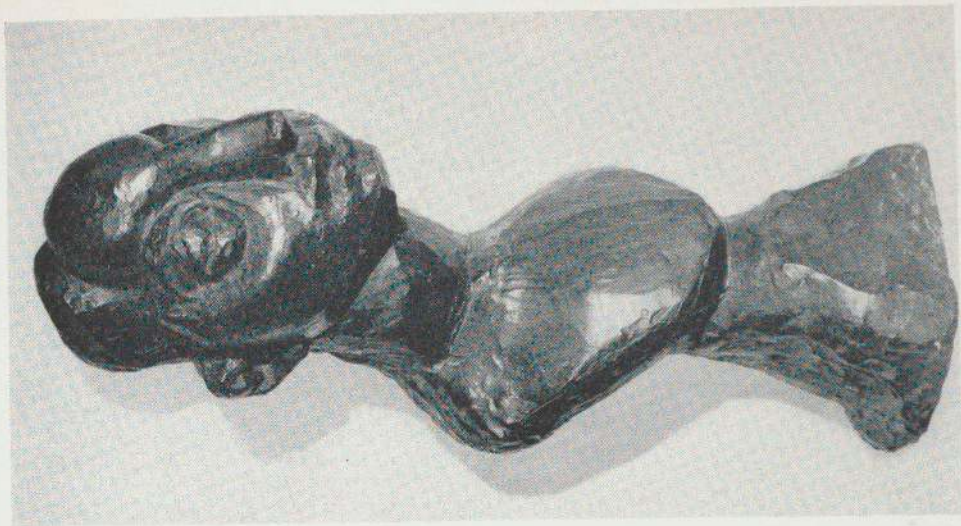
GIRL WITH GREEN EYES. (1909.) Oil, 26 x 20". San Francisco Museum of Art, Harriet Lane Levy Bequest



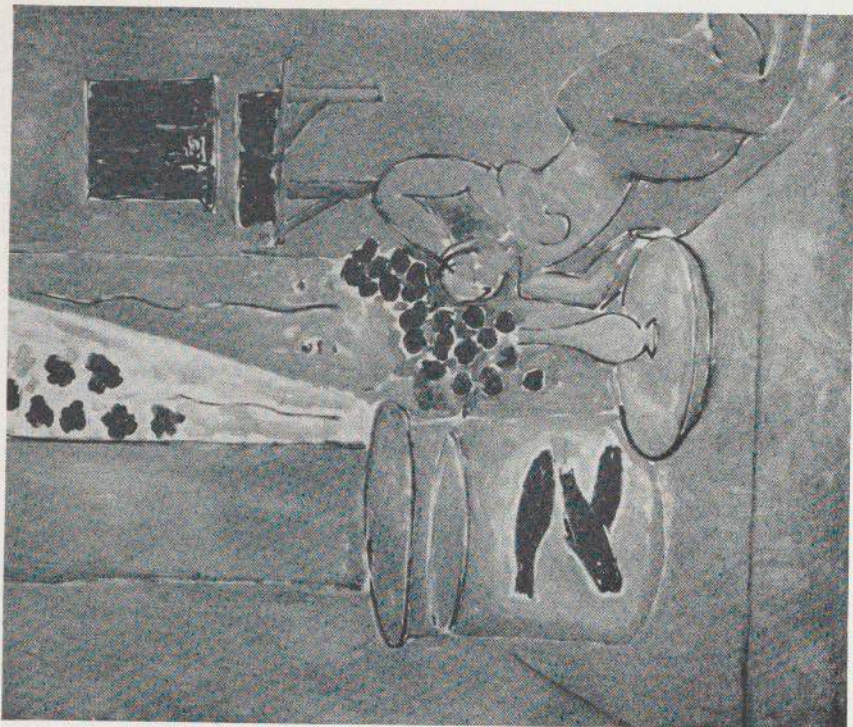
JEANNETTE, I. (1910.) Bronze, 12" high. Lent by the artist



JEANNETTE, IV. (1910-11?) Bronze, 24" high. Lent by the artist



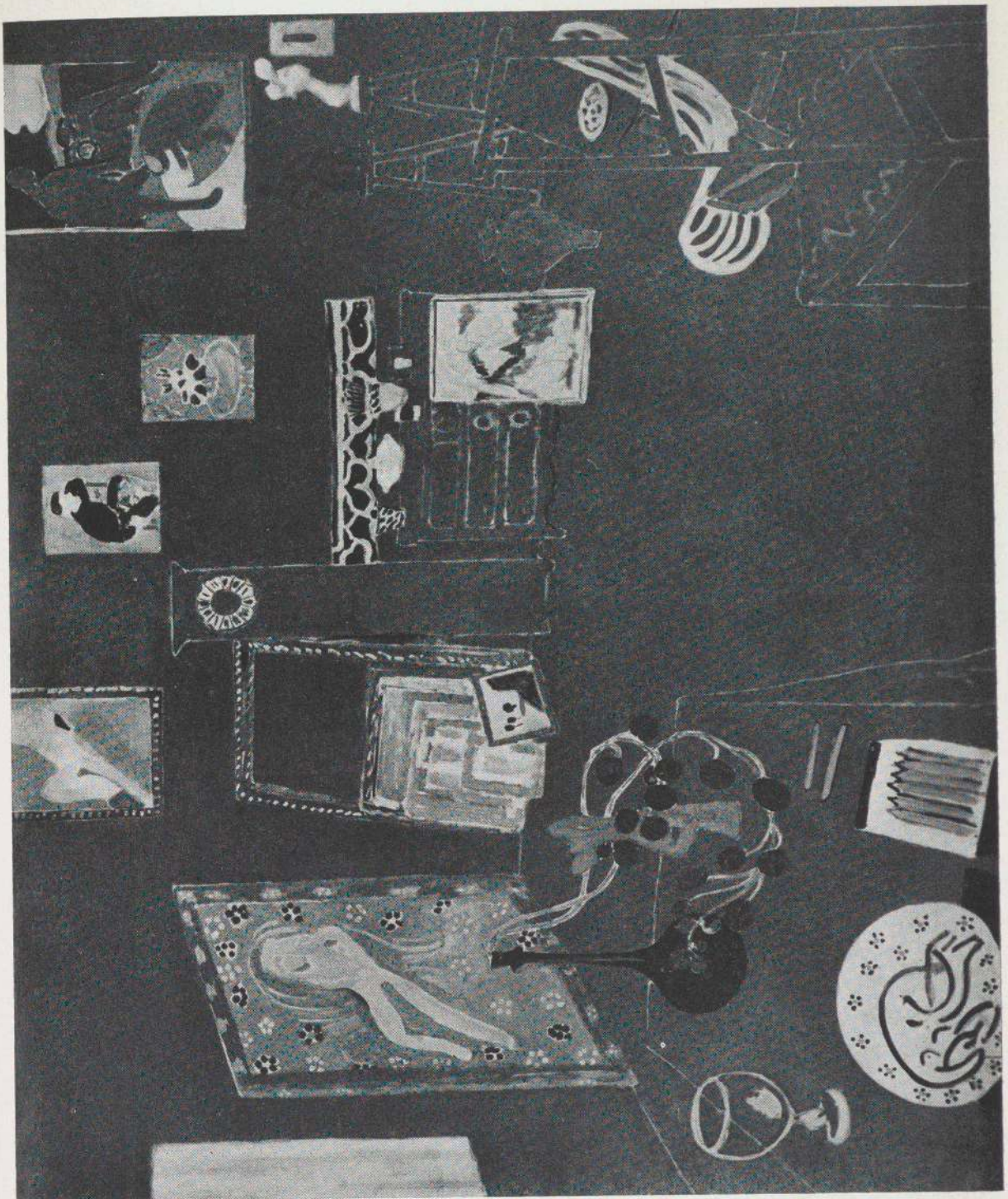
JEANNETTE, V. (1910-11?) Bronze, 22 $\frac{7}{8}$ " high. Lent by the artist

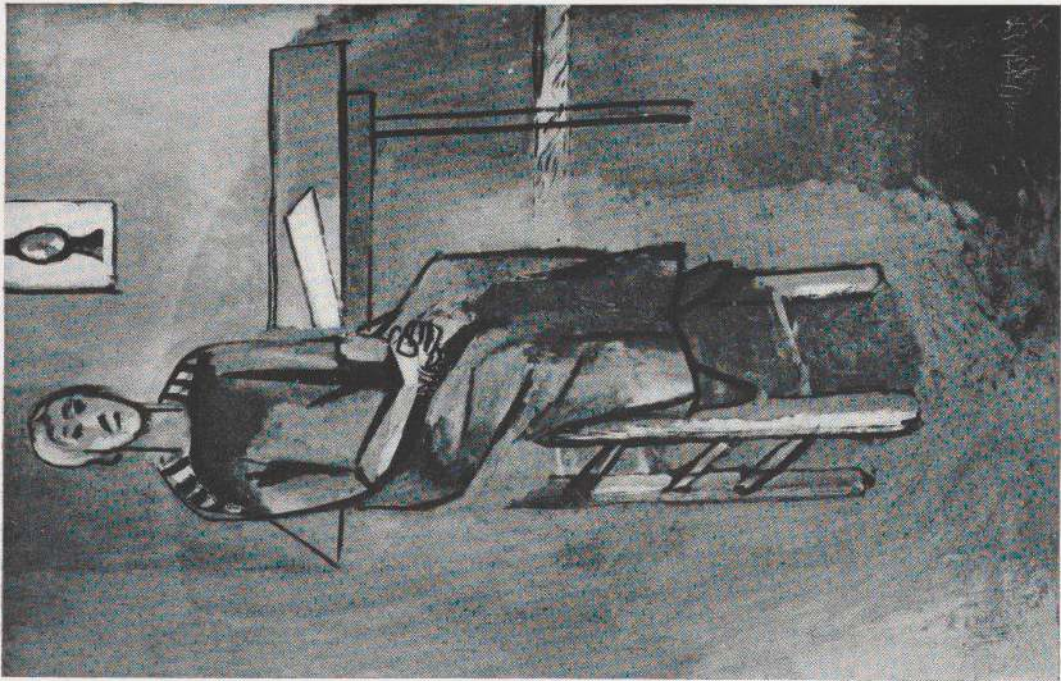


Above: GOLDFISH AND SCULPTURE. (1911.) Oil, $45\frac{3}{4}$ x $39\frac{3}{8}$ ". Lent by Mr. and Mrs. John Hay Whitney, New York

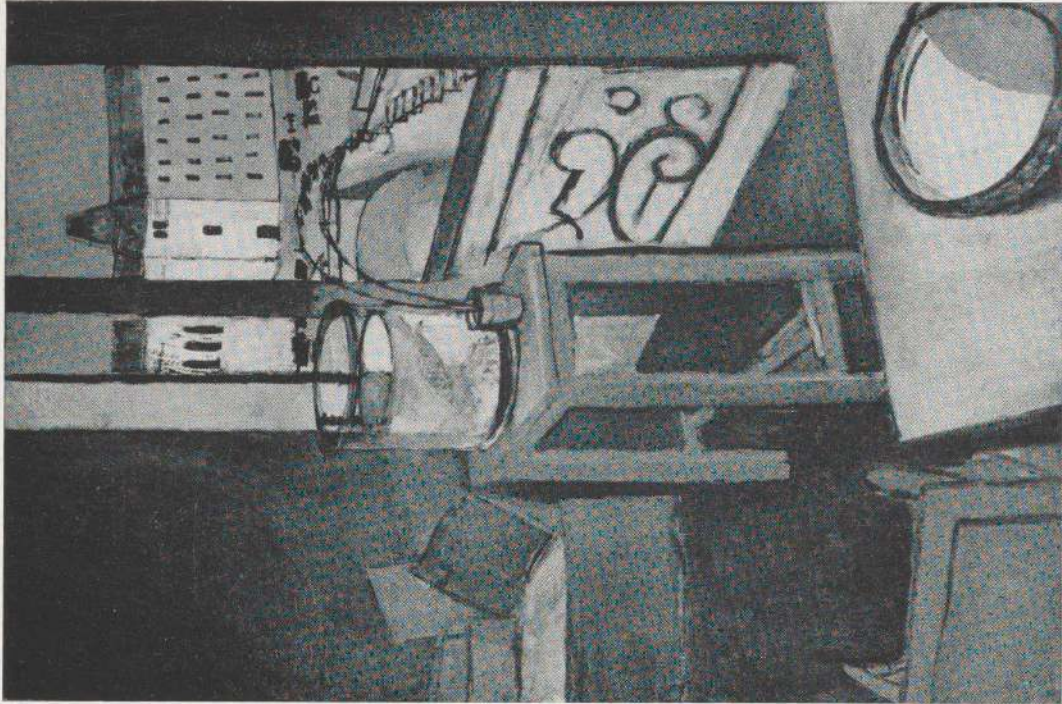
Left: PARK IN TANGIER. (1911-12.) Oil, $46\frac{1}{2}$ x $31\frac{1}{2}$ ". Lent by the National Museum, Stockholm

Below: RED STUDIO. (1911.) Oil, $71\frac{1}{4}$ x $86\frac{1}{4}$ ". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund



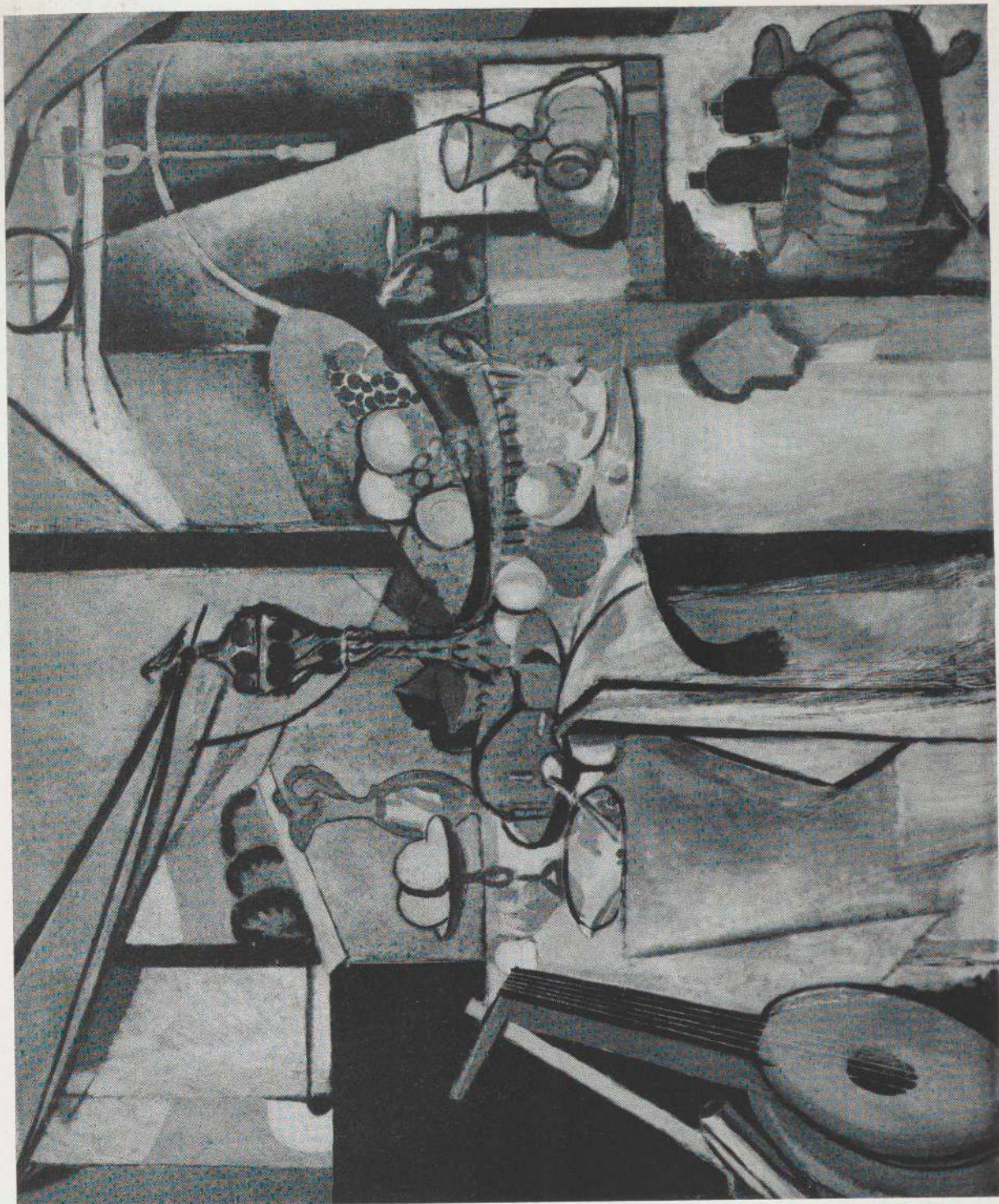


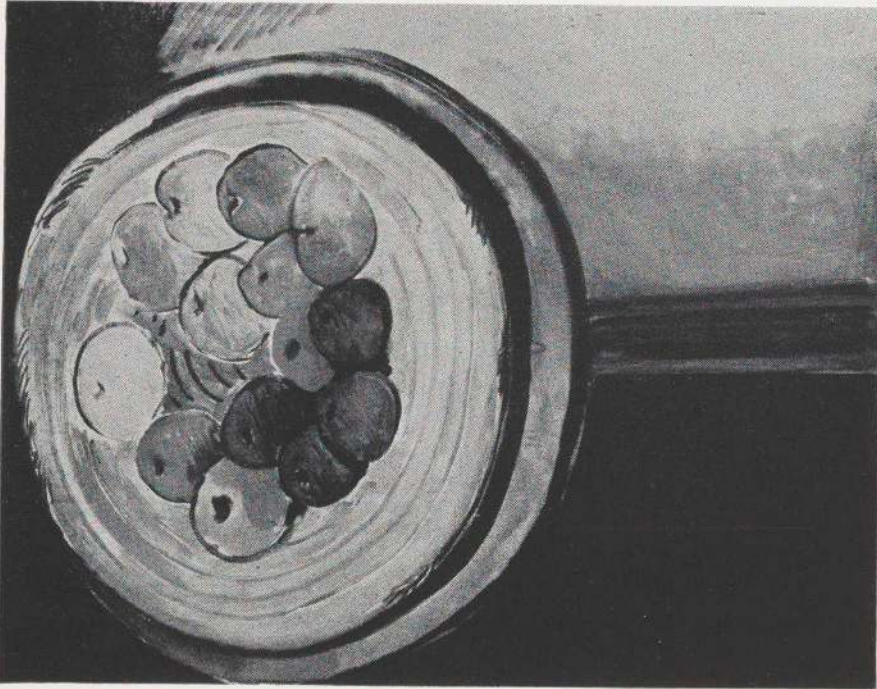
WOMAN ON A HIGH STOOL. (1913-14.) Oil, $57\frac{1}{2}$ x $36\frac{5}{8}$ ". Lent by the artist



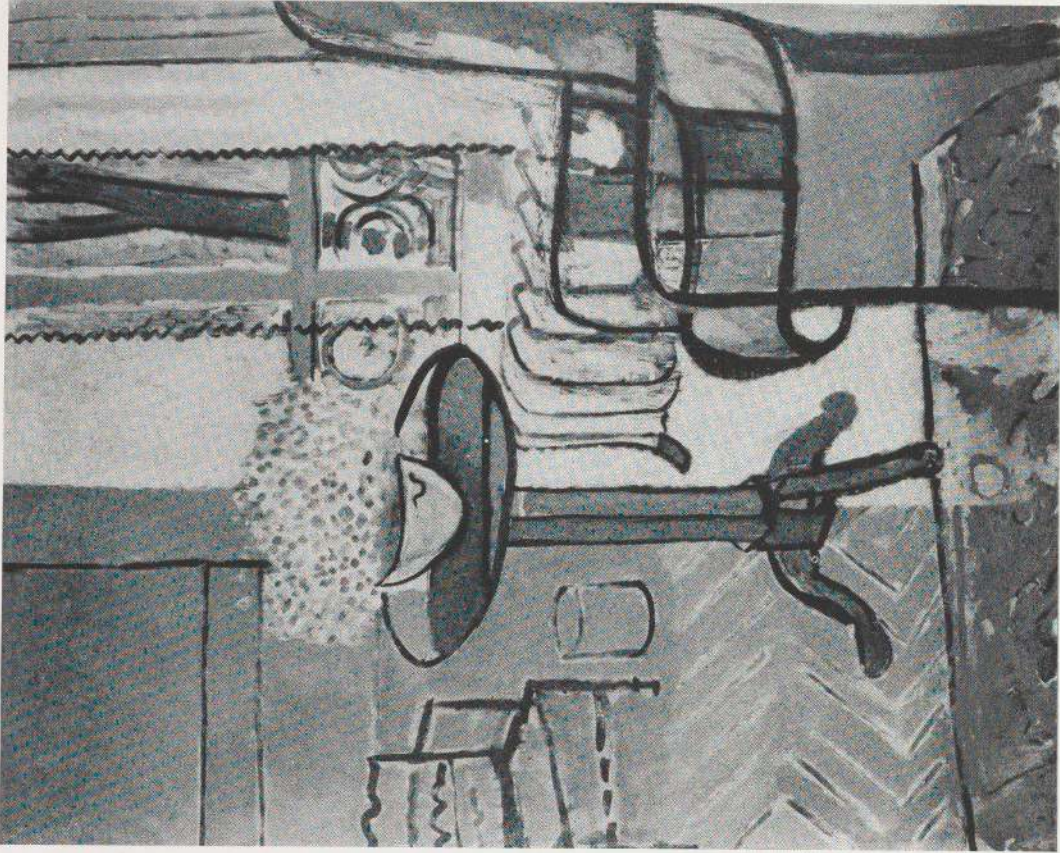
INTERIOR WITH GOLDFISH. (1914.) Oil, $56\frac{1}{4}$ x $38\frac{5}{8}$ ". Lent by the Baroness Gourgaud, New York

Below: VARIATION ON A STILL LIFE BY DE HEEM. (1915, 1916 or 1917.) Oil, $5'11"$ x $7'3\frac{3}{4}"$. Lent by Mr. and Mrs. Samuel A. Marx, Chicago

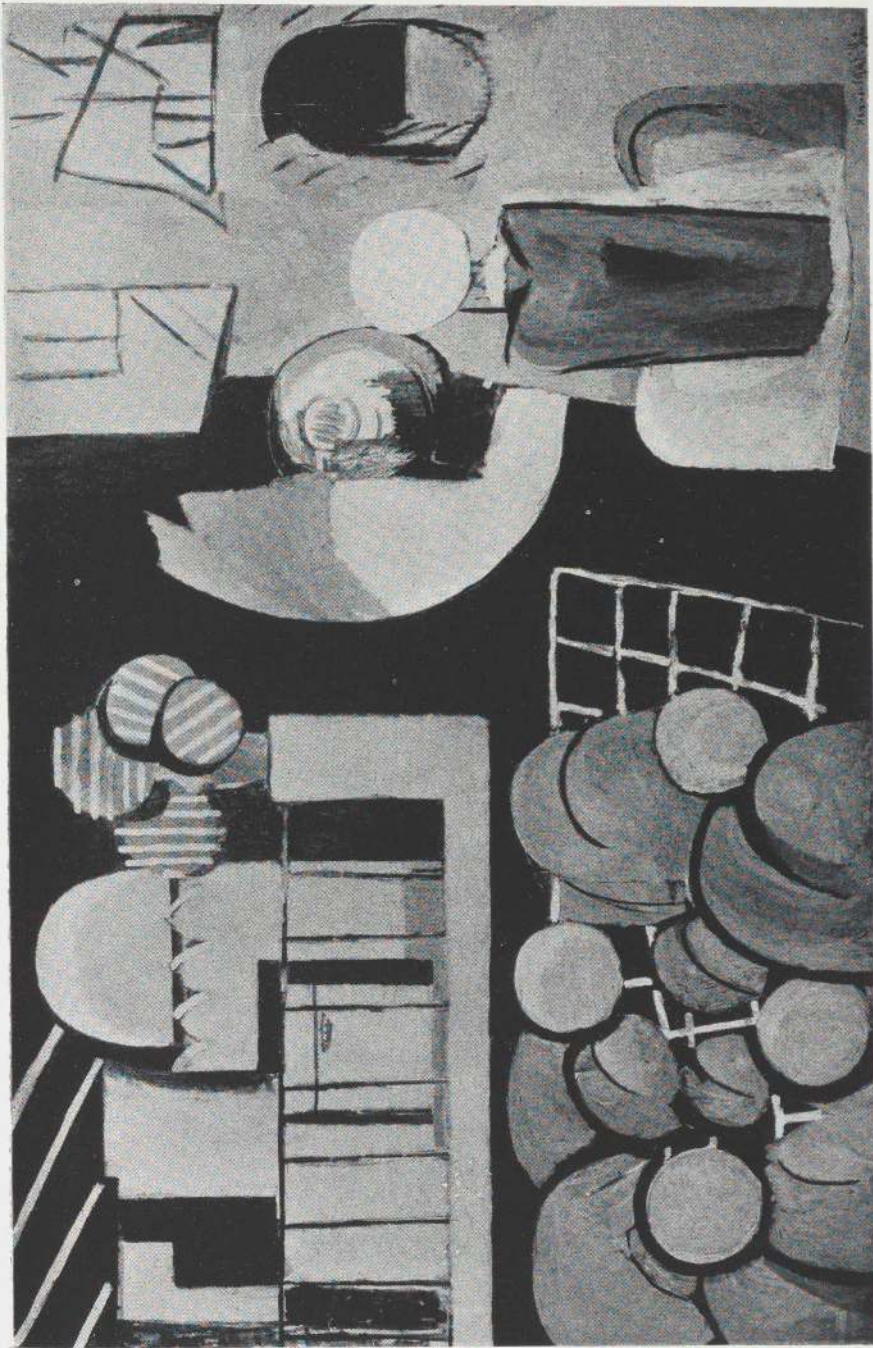




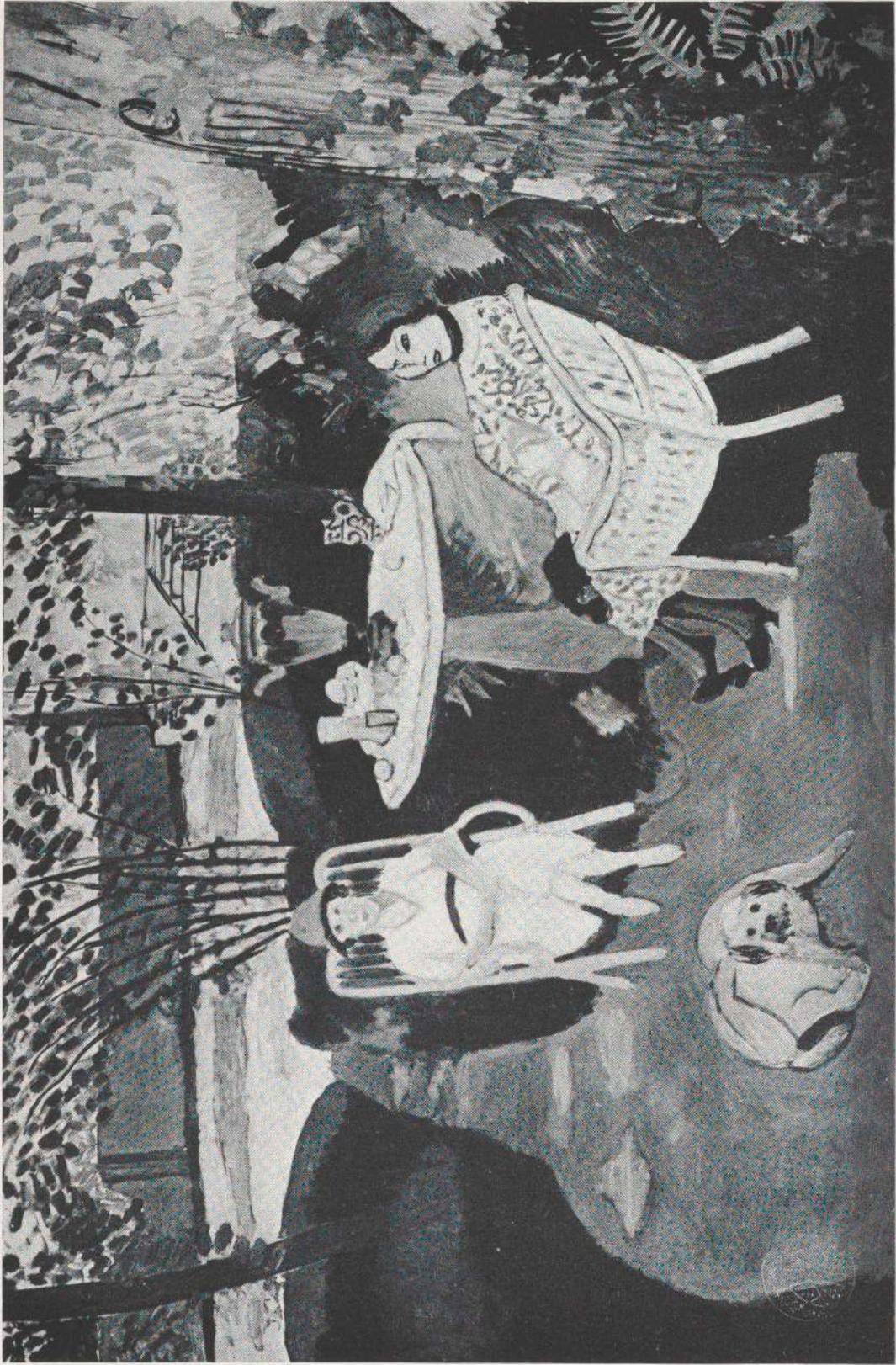
APPLES. (1916.) Oil, 46 x 35". The Art Institute of Chicago, gift of Mr. and Mrs. Samuel A. Marx



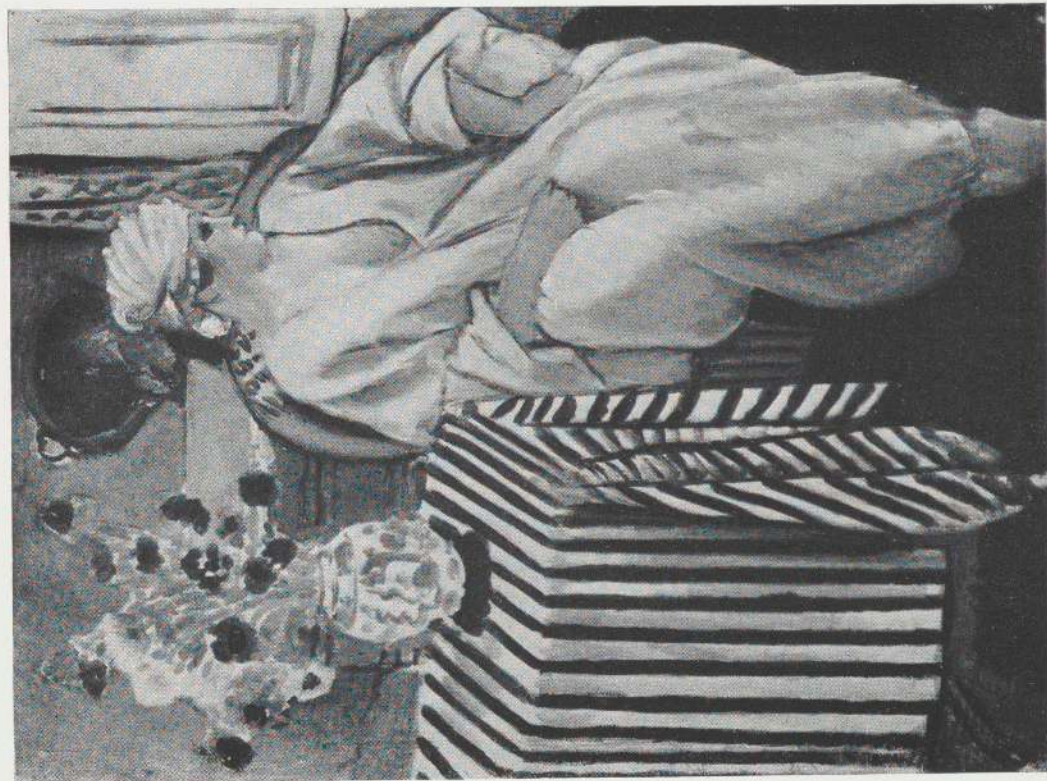
THE WINDOW. (1916.) Oil, 57½ x 45¾". Lent by The Detroit Institute of Arts



THE MOROCCANS. (1916.) Oil, 5'10" x 9'2½". Lent by the artist



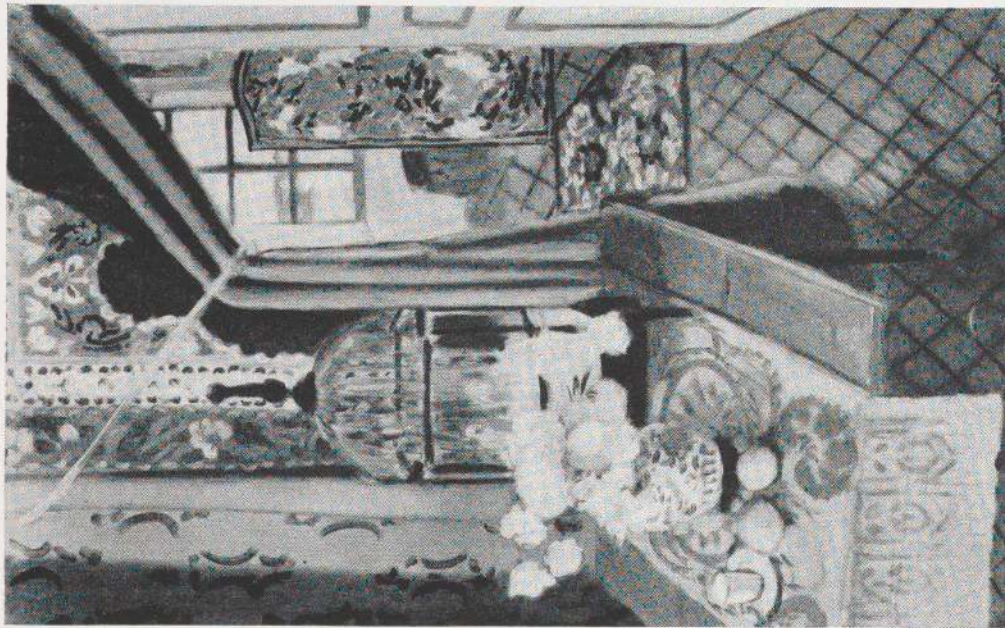
TEA. (1919.) Oil, 55 x 83". Lent by Earl L. Stendahl, Hollywood



Left: MEDITATION. (1920.) Oil, 28 $\frac{3}{8}$ x 21 $\frac{1}{4}$ ". Lent by Mr. and Mrs. Albert D. Lasker, New York

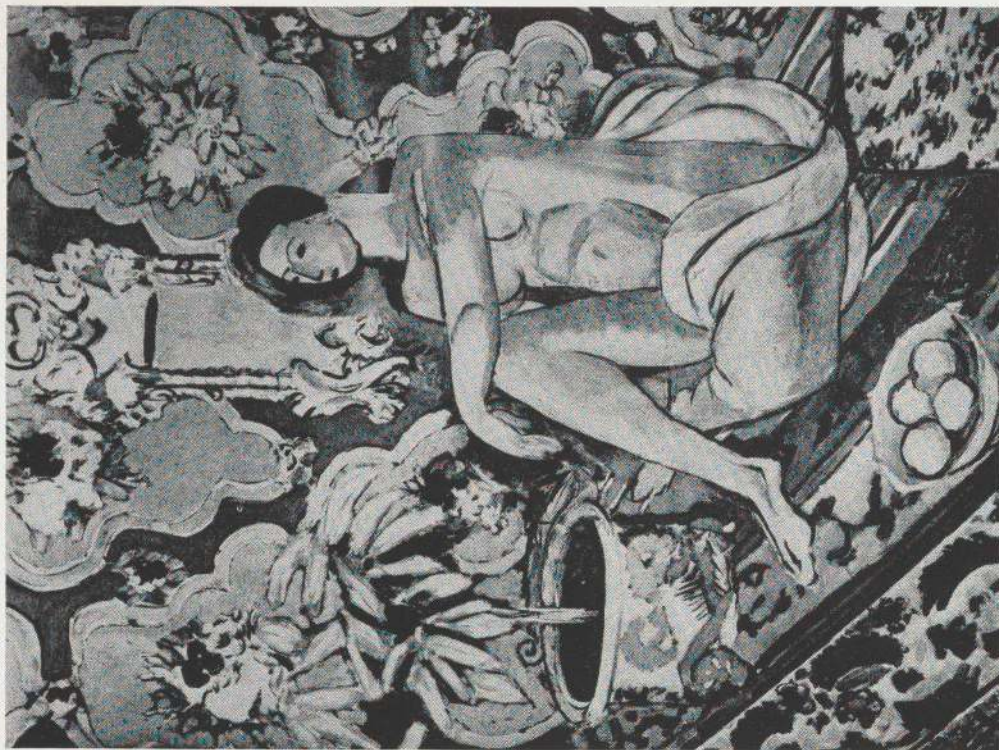


FESTIVAL OF FLOWERS, NICE (CARNIVAL AT NICE). (1922.) Oil, 25 $\frac{5}{8}$ x 36 $\frac{1}{2}$ ". The Cleveland Museum of Art, the Mr. and Mrs. William H. Marlatt Fund



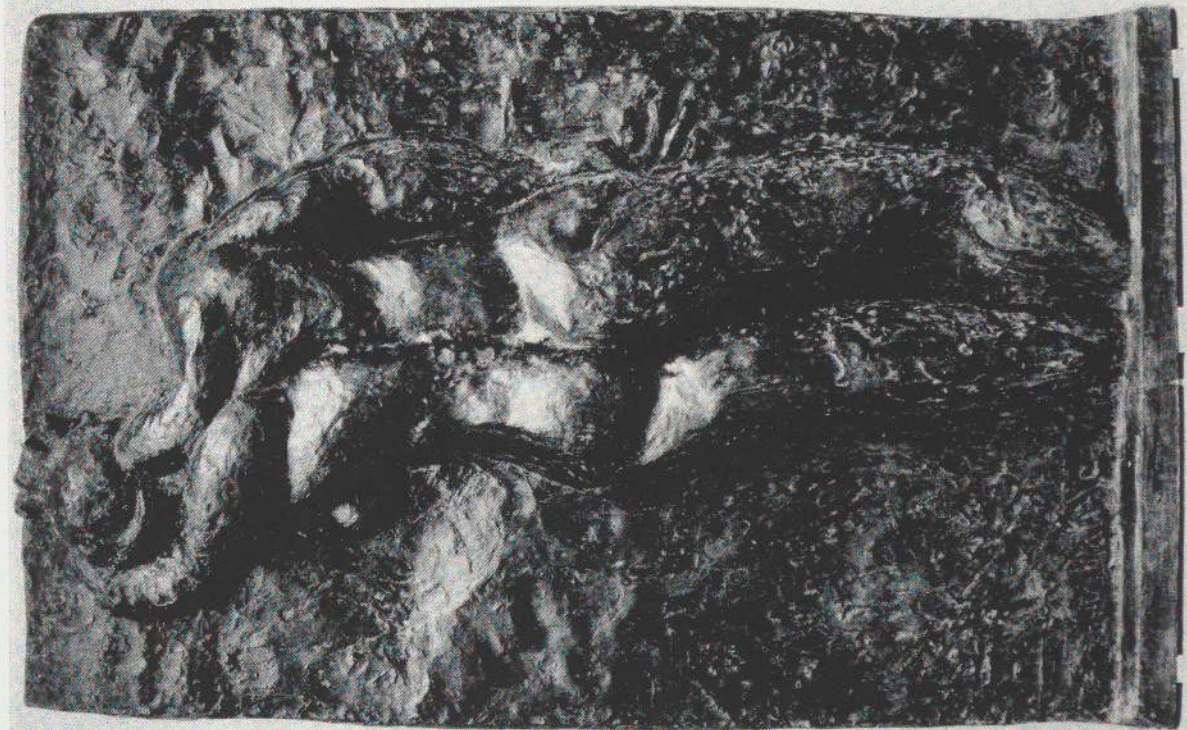
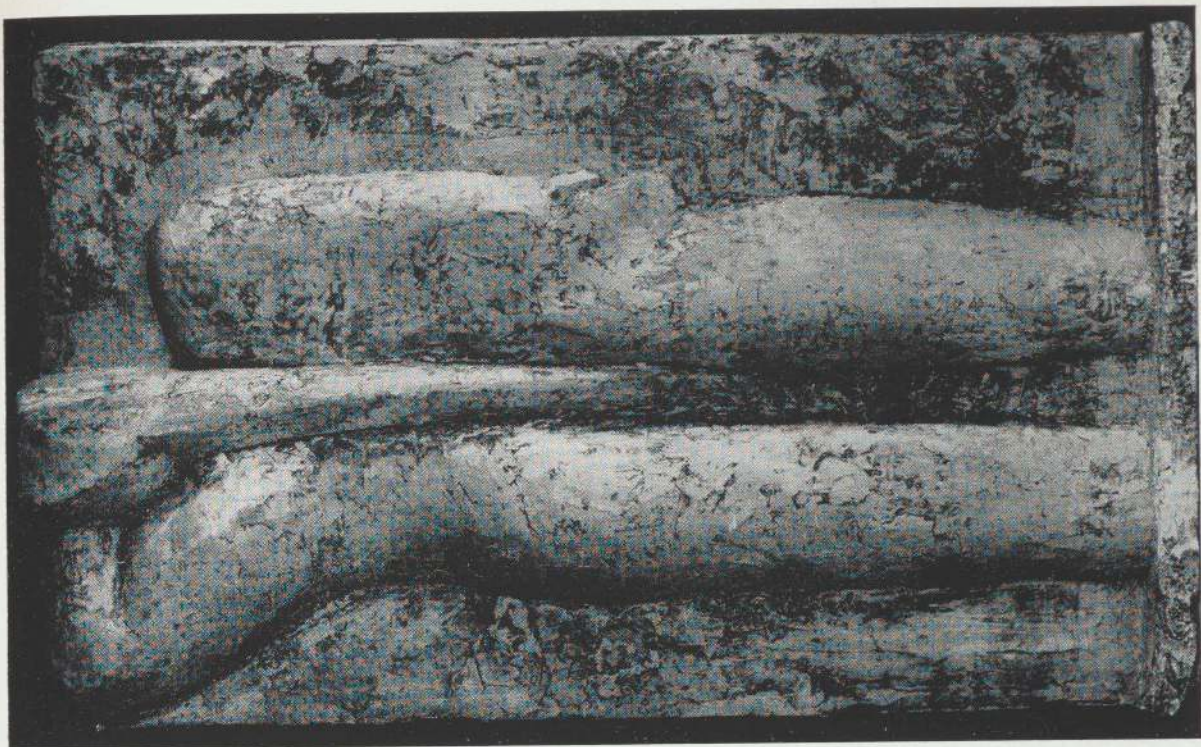
INTERIOR: FLOWERS AND PARROTS. 1924. Oil, 46 x 29 $\frac{1}{2}$ " . Lent by The Baltimore Museum of Art, Cone Collection

Below: THE BACK, I. (c. 1910.) Bronze, 6'2 $\frac{3}{8}$ " high. Lent by the artist



DECORATIVE FIGURE ON AN ORNAMENTAL BACKGROUND. (1927.) Oil, 51 $\frac{1}{2}$ x 38 $\frac{3}{8}$ " . Lent by the Musée National d'Art Moderne, Paris

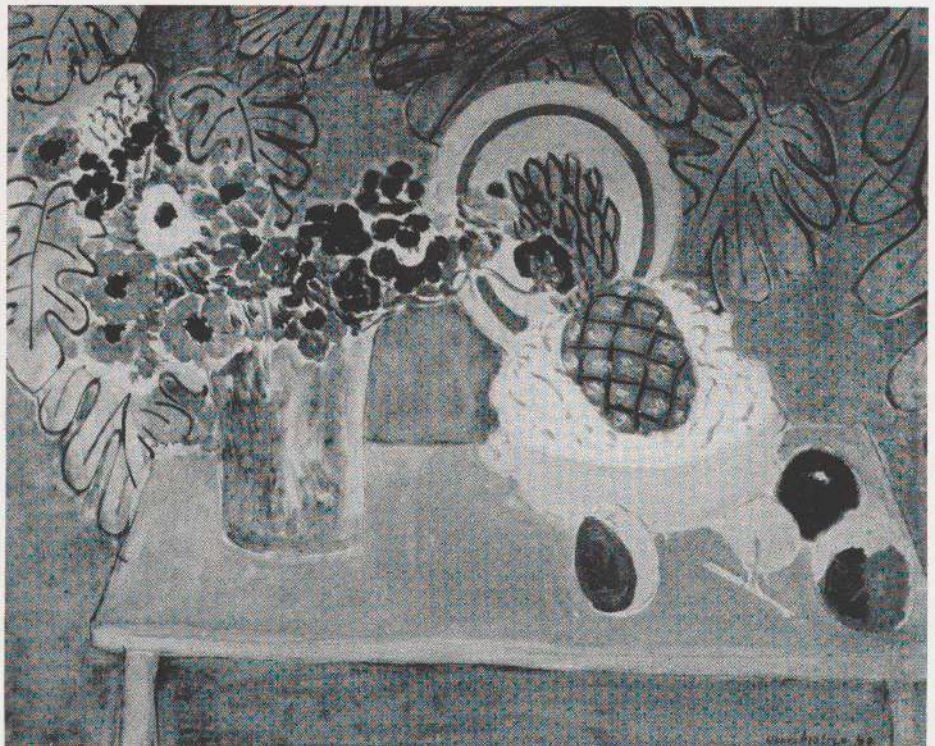
Below: THE BACK, III. (1929?) Plaster relief, 6'2 $\frac{3}{8}$ " high. Lent by the artist





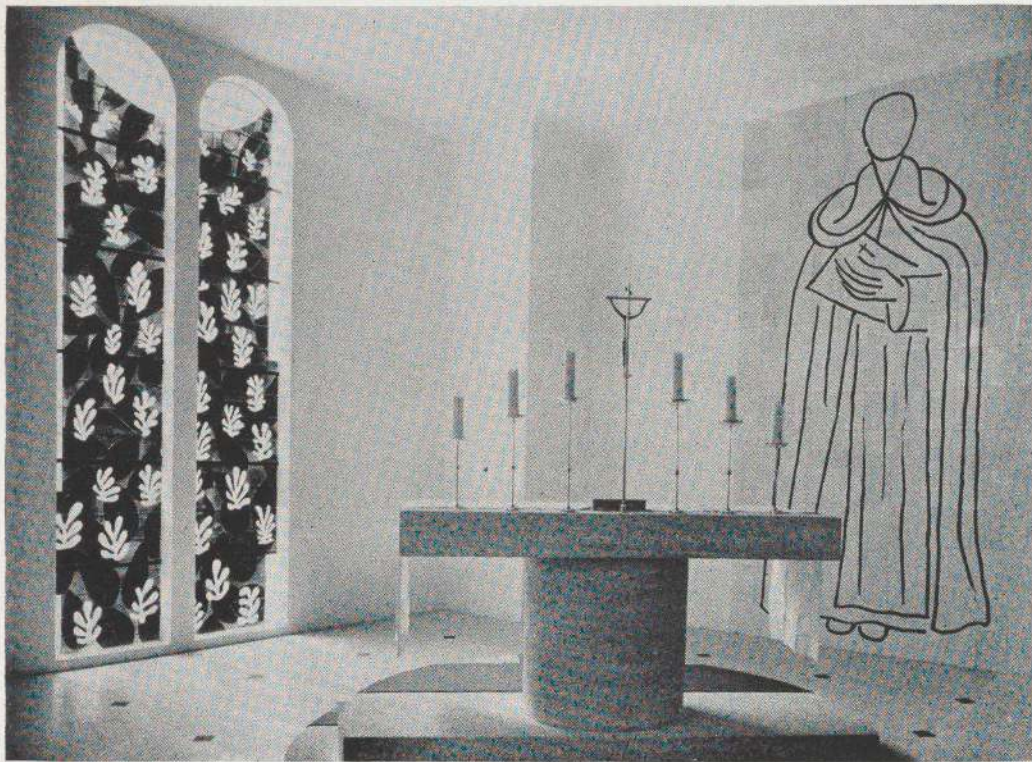
THE CONSERVATORY. (1937-38.) Oil, 29 x 23 $\frac{7}{8}$ ". Lent by Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis

Below: PINEAPPLE AND ANEMONES. 1940. Oil, 29 x 36". Lent by Mr. and Mrs. Albert D. Lasker, New York





LARGE INTERIOR IN RED. 1948. Oil, $57\frac{1}{2} \times 34\frac{1}{4}$ ". Lent by the Musée National d'Art Moderne, Paris



Above: Vence Chapel: The altar with Matisse's crucifix and candlesticks; the apse windows at the left; the Sr. DOMINIC at the right. Photo H  l  ne Adant

Right: Crucifix for altar of the Vence Chapel. Bronze, 10" high. Lent by the artist

