

# Henri-Matisse retrospective exhibition : November 3-December 6, 1931

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# HENRI-MATISSE

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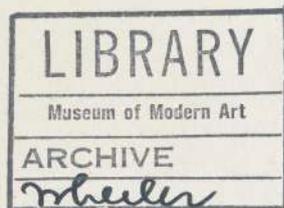
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# HENRI · MATISSE

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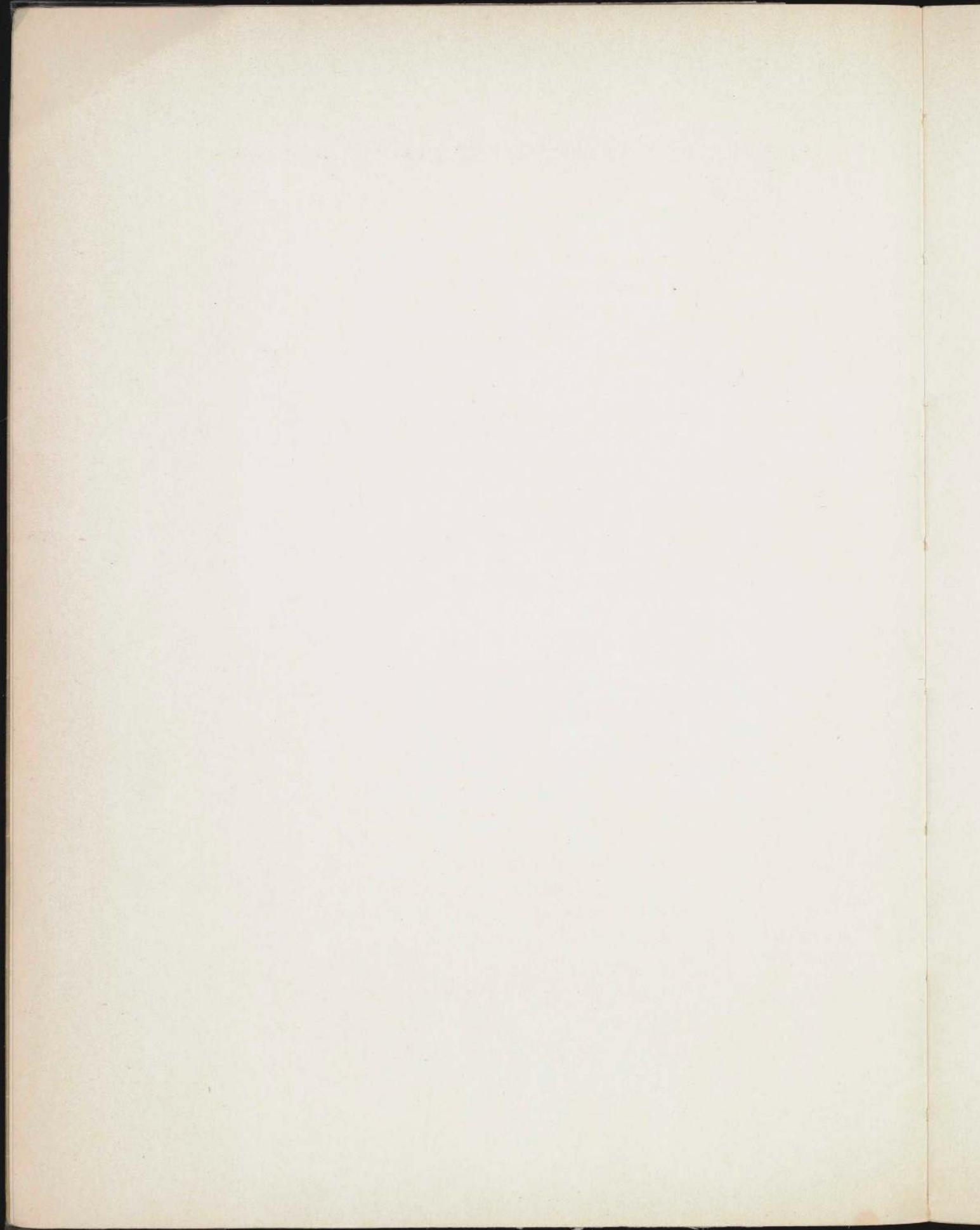
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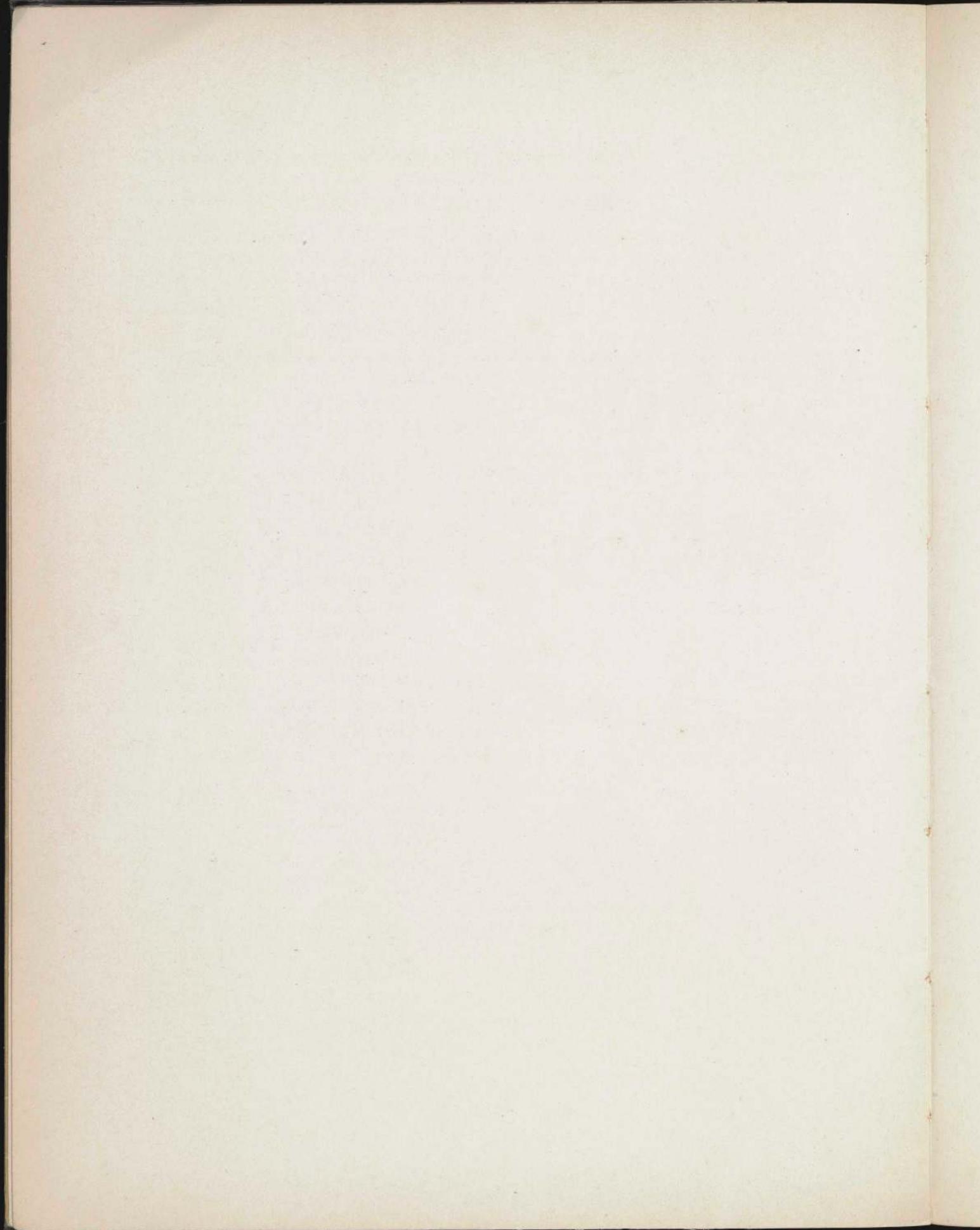
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## INTRODUCTION

### I. Youth—Paris—Gustave Moreau—The Louvre—1869—1896.

LIKE that of most important living artists the life of Henri-Matisse,<sup>1</sup> outside his activity as an artist, has not been conspicuously eventful. He was born<sup>2</sup> at Le Cateau (Cateau-Cambrésis), a small town in Picardy near the cities of Cambrai and St. Quentin, on the last day of the year 1869. Following his parents' wishes he went to Paris in 1887 to study law and soon after returned to enter a lawyer's office in St. Quentin, but not before he had become infected with an interest in art. During an illness in 1890 he painted with the aid of a textbook his first picture, a still life. Two years later he finally turned his back upon deeds, torts, contracts, and his parents' plans, and escaped to Paris, to devote himself to painting.

He worked at first at the Julien Academy and at the *École des Beaux-Arts* where Gabriel Ferrier taught from the model and the fashionable Bouguereau criticized drawings after Greco-Roman plaster casts. Within a month he had tired of this dull program and began to draw independently in the gallery of the *Beaux-Arts* where Gustave Moreau had just become a professor. Moreau noticed Matisse, liked his work and permitted him to study with his class in which Marquet and Rouault were already enrolled.

Though a painter of somewhat decadent refinement Moreau was a great teacher. He encouraged his students to *paint*, to think in terms of tone and color. But he also took them continually to the Louvre where with catholic enthusiasm he discovered for them such diverse masters as Poussin and Memling, Watteau, Botticelli, Veronese and Chardin. For several years Matisse worked with Moreau and in the Louvre. So perfect were his copies<sup>3</sup> after Chardin, Poussin,

1. The hyphen in the name Henri-Matisse was adopted to distinguish it more clearly from the name of Auguste Matisse, a conservative marine painter. In spite of the hyphen a last confusion occurred when, upon the recent death (September, 1931) of Auguste Matisse, many believed that it was Henri-Matisse who had died.

2. The writer has depended upon many sources for his information but has found that the facts in Matisse's life up till 1917 are most fully treated in a recent article by Christian Zervos (*Cahiers d'Art*, 1931, p. 229) which M. Matisse and his daughter, Mme Duthuit, have been kind enough to confirm and revise.

3. The exact list of copies of pictures in the Louvre as given by M. Matisse follows: *La Pipe*, Chardin; *Eglise de village*, Van der Heyden; *Le Dessert*, David de Heem; *Pyramide de Fruits*, Chardin (bought by the State); *Concert Champêtre*, Watteau; *Pastorale*, Boucher; *La Leçon de Musique*, Fragonard; *Nature Morte, Fruits et Légumes*, Chardin; *Nature Morte (Table de Laque Rouge au Premier Plan)*, Chardin; *La Chasse*, Annibale Caracci (now in the Mairie of Grenoble); *Narcisse*, Poussin (bought by the State); *Baccante*, Poussin; *La Grappe*, Poussin (destroyed); *Baldassar Castiglione* Raphael; *Christ, Philippe de Champagne*; *Tempête*, Ruysdael (free copy, No. 1 in present exhibition); *La raie*, Chardin (unfinished, No. 3).

Raphael and the Dutch masters that several were bought by the State. Meanwhile he painted numerous small still lives in the manner of Chardin, exhibiting one at the semi-official "*Salon du Champ-de-Mars*" in 1894, and a dozen more two years later. Among them was perhaps the *Still Life with a Tumbler* (No. 2). These won him popular and critical esteem to such an extent that he was actually nominated for membership in the *Salon*.

Matisse's training under Moreau, liberal as it was as an education among old masters, had left him completely unaware of the more advanced art of his own time. The laughter over Impressionism had already died down; Monet, Pissarro, Renoir, Degas, were middle-aged and were rapidly becoming respectable; but Matisse scarcely knew their names. Van Gogh and Seurat had died five years before and Gauguin had escaped to Tahiti, but Matisse had never heard of them. He was equally unaware of the controversy between the Synthetists and Neo-Impressionists, then at its height. The former, led by Serusier and Maurice Denis, together with the brilliant youngsters Bonnard and Vuillard, were disciples of Gauguin's rebellion against the broken color and nervous brushwork of the Impressionists. Gauguin had taught the virtue of large areas of strong, flat color, a decorative, simplified art with the air of a primitive. The opposing Neo-Impressionists, captained by Signac and Cross, followed the scientific doctrine of Seurat. They made mosaics of painted dots using the six pure "primary" colors. They believed that they had set in order the haphazard technique of the Impressionists and had elevated painting from an affair of sensibility to one of calculation. Yet Matisse with all this excitement in the air could paint in the winter of 1896 the sober, conventionally charming little sketch of the Seine (No. 4). Within ten years he was to pass through these various movements to discoveries of his own which were to place him at the head of the most shockingly advanced group of painters in the world.

## II. Impressionism—Simplification—Cézanne—1896-1902.

In the following summer he worked along the coast of Brittany with a young painter named Véry who used the brilliant, broken colors of the Impressionists. He studied Véry's palette and returned to Paris with a score of small paintings very free in brushwork and gay in color, among them the *Belle-Isle-en-Mer* (No. 5). The domination of the Louvre was broken.

X Moreau now reminded him that he had been painting for six years and that it was high time for him to concentrate his experience upon some more ambitious

project. Hitherto his painting (other than copies) had been confined to modest still lifes, small interiors and landscape studies. Following Moreau's counsel he gathered his resources and painted *La Desserte* (No. 6). The subject recalls Chardin but the composition and above all the cool color and shimmer of light suggest the rare interiors of Monet and Sisley. And while the relation between foreground and background is uncertainly realized the still life is painted with a robustness never attained by the Impressionists.

*La Desserte*, exhibited at the "Champ-de-Mars" of 1897, shocked those who had most approved of his work of the previous year. Only Moreau defended this revolutionary outbreak which he preferred to any of Matisse's earlier paintings. Nevertheless, strangely enough, the exhibition committee raised him to the rank of Associate. But it was too late. Matisse turned abruptly from the official career which lay so clear before him. He determined to follow his own genius, which soon led him to a familiarity with contemporary taste. He became acquainted with Pissarro, Bonnard, Vuillard and Serusier. At Durand-Ruel and other dealers' galleries he discovered Daumier, Cézanne, Goya's portraits, Manet's *Musicians* (now in the Chester Dale Collection), and El Greco's *View of Toledo* (now in the Metropolitan Museum). His new friends showed him Japanese prints. In 1898, at Pissarro's advice he spent a week in London studying the Turners in the Tate Gallery.

In the same year Moreau died and Matisse, increasingly anathema to the academic, was forbidden the *École des Beaux-Arts*. For a time he worked from the model in Carrière's studio where he came to know Laprade, Jean Puy, Jean Biette and a little later, Derain. When Carrière closed his atelier the group pooled resources to hire their own model from which they painted in Biette's studio. In spite of his poverty Matisse bought a small Cézanne *Baigneuses* which he still treasures in his studio at Nice. He was able to make a little money by painting with Marquet on ceiling decorations for the Paris Exposition of 1900.

Meanwhile Matisse's style had changed markedly from *La Desserte* of 1897. In the winter of 1898, spent in Corsica, he had painted landscapes in a manner much bolder than those of Brittany. At Biette's studio in the same year he produced a series of figure studies, among them a life-size figure of a man painted entirely in large Cézanne-like planes of blue. According to Marquet<sup>4</sup> and Derain

4. Derain writes (*Cahiers d'Art*, IV year, 1929, No. 6, p. 268): "En fait, dès 1900, le sort du fauvisme était réglé. Il n'y a qu'à voir les académies (studies from the model) de Matisse faites en ces temps." Marquet writes (*Cahiers d'Art*, ibid. p. 260): "Nous travaillions, Matisse et moi, avant l'Exposition, dès 1898, dans ce qu'on appela plus tard, la manière 'fauve.' Les premiers Indépendants où nous étions, je crois, les deux seuls peintres à nous exprimer par tons purs, remontent à 1901."

these mark the beginning of a kind of painting which was subsequently to be called "fauvisme." The *Bridge of Saint-Michel* (No. 7) of 1900 comes at the very end of this first period of strong, pure color and while its flat tones are considerably more subdued than those of van Gogh or Gauguin painted a decade previously, its style serves as a point of departure for that which matures in Matisse's work of five years later.

The work of the years immediately following, however, indicates a curious reaction towards sobriety in color. *Carmelina* (No. 8) of 1901 is painted in browns and ochres with only occasional gentle accents of red and blue, though it is remarkable among all Matisse's work for its vigorous realism. In *Notre Dame* (No. 9) painted a year later the discipline of extreme simplification within a range of sombre tones is continued as if the painter had forgotten his high-keyed impressionist palette of the late nineties. The *Notre Dame* of 1902 marks very clearly an act of conscious synthesis, an attainment, to use Matisse's own words of "that state of condensation of sensations which constitutes a picture." Already Moreau's prophecy about Matisse was realized: "Vous allez simplifier la peinture."

### III. Neo-Impressionism—Toward "Fauvisme"—1903-1905.

But Matisse's first one man exhibition at Vollard's in 1904 revealed an entirely different kind of experiment. Matisse had known Signac and Cross for some time and had even painted tentatively in the pointillist manner before 1900. He now set himself to master the neo-impressionist technique of brilliant primary colors applied in regular small spots, a method directly in opposition both to his work of two years before and of two years later. A few still lifes of 1903 approach the rather dull perfection of a Signac oil but already in the small *Notre Dame* (No. 10) of 1904 one can see how Matisse's extraordinary sense of color makes of a dry exercise a singing harmony.

In the *Pastorale* (No. 11) Matisse's brushstrokes become drawn out into streaks. Instinctively he transforms Neo-Impressionism somewhat as van Gogh had torn Seurat's careful mosaics into ribbons eighteen years before. This *Pastorale* is a perfect mid-point between Matisse's pointillist period and the amazing arabesque of sweeping line and flat color of the *Joie de Vivre* painted the next year (1906-1907). The transition is further clarified by the large *Oriental Rugs* (No. 13) in which the brilliant patterns so frequent in Matisse's later work are handled partly in flat tones and partly in a free spot technique. Its sumptuous

reds are seen again in the *Marguerite* (No. 12) of 1906, but here the surfaces are heavily painted and a thick black contour is used to define the face and hands.

A conclusive step is taken in the *Young Sailor* of the same year (No. 14) in which the figure is thought of almost as a silhouette of transparently painted green and blue against a pink background. The major details are drawn in heavy lines of contrasting green, violet and blue (the lines in the costume are scarcely visible in a photograph) without any modelling. Undoubtedly there is in the *Young Sailor* some influence of Gauguin in pattern and of van Gogh in its cursive brushwork, but more clearly evident is an admiration for the sweeping curves of Japanese prints and the flat transparent colors of Persian miniatures and near eastern pottery which Matisse had studied enthusiastically at the epoch-making Mohammedan Exhibition of 1903.

#### IV. *The Fauves—The Joie de Vivre—The School—The Shchukine Decorations—Morocco—1906-1913.*

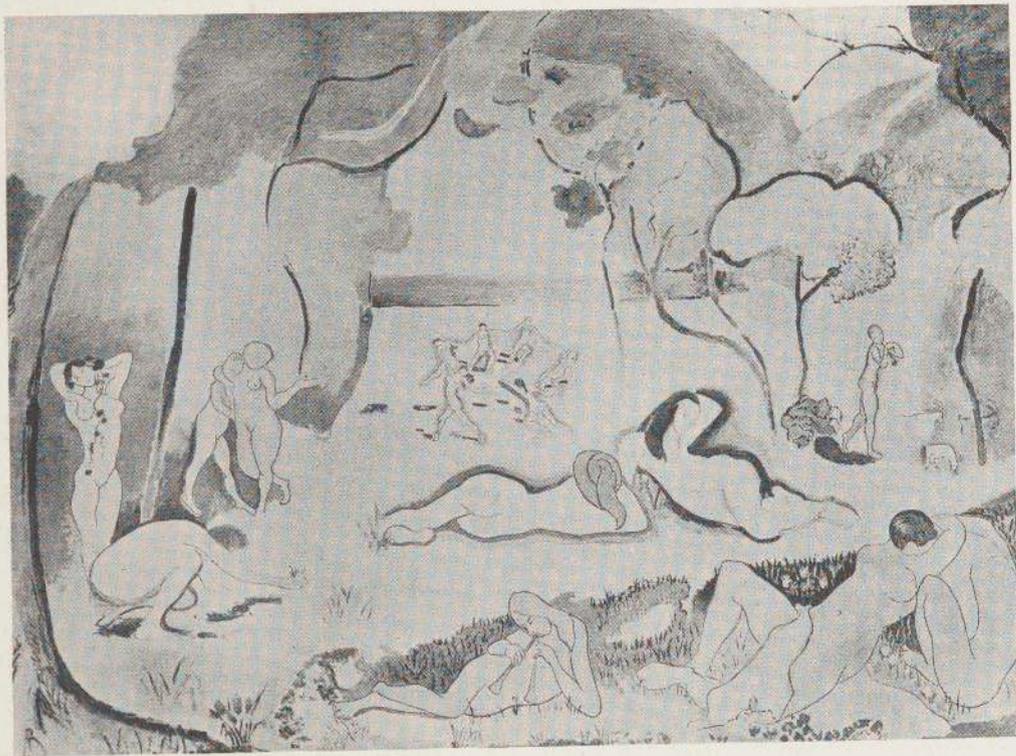
Matisse was now famous. In the year before, at the *Salon d'Automne* of 1905, an explosion had occurred which put the young painters Rouault, Derain, Vlaminck, Manguin, Jean Puy, Marquet and Matisse very much in the public eye. Their paintings were more violently colored and took more liberties with "nature" than even those of Cézanne, Gauguin, and van Gogh whose work still seemed to most people too bizarre to be taken seriously. In the same room with their stentorian canvases the sculptor Marque had exhibited a small figure of a baby in the manner of Donatello. Louis Vauxcelles, the critic, making his rounds exclaimed, "*Donatello au milieu des fauves.*" ("Donatello in the midst of the wild beasts!") *Fauvisme* became the name of the movement.

It is certain that the young artists were not displeased by the uproar. Nevertheless, the ideas of the *Fauves* were both serious and plausible. "*Fauvisme* destroyed the tyranny of divisionism," says Matisse. It was a protest against the niggling technique of Signac and the Neo-Impressionists, in favor of strong outlines and broad planes of color. It was an assertion of the power of pure colors which became, in Derain's words, "like so many sticks of dynamite." But it was no mere summons to riot. Resounding color was balanced by constant researches into the problems of design, not merely decorative design but structural design as well. Matisse's nineteen copies made in the Louvre were not forgotten nor was his more recent devotion to Cézanne, that faithful devotee of Poussin. Old and sound knowledge supported the new and seemingly extravagant doctrine of

"expression" and those enthusiasms for the exotic arts of North Africa and the Levant which so scandalized the conventional.

Just as Matisse's first years of work culminated in *La Desserte* of 1897 so his experiments of the *fauve* period came to a climax in one of his most elaborate compositions, the *Joie de Vivre*, finished in 1907. Unfortunately this masterpiece can be represented in the exhibition only by the accompanying half-tone. Matisse, however, had been at work on the design for over two years, and had made numerous studies of which the *Pastorale* (No. 11), already mentioned, is a variation. In the completed work a flowing arabesque of line binds the earth, trees, sky and figures into a continuous rhythm similar to but infinitely more complex than that of the *Young Sailor* (No. 14).

In addition to the *Joie de Vivre* the year 1907 brought forth the *Blue Nude* (No. 15), one of Matisse's most powerful and most difficult works. Coming after the flat tones of the *Young Sailor* and the *Joie de Vivre* it seems surprising in its



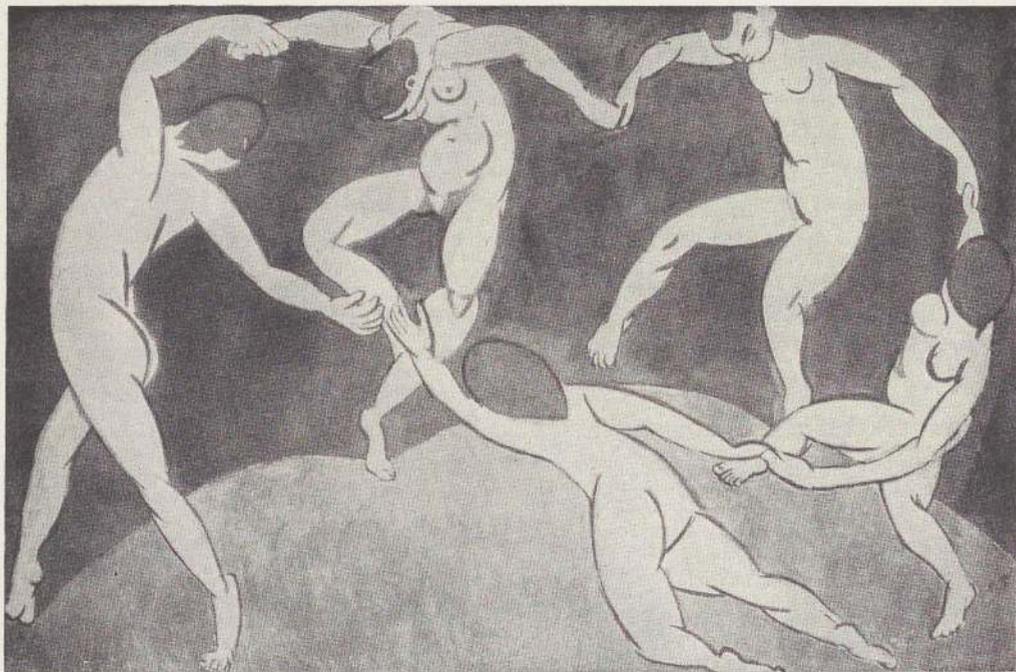
*Joie de Vivre*, 1906-07, BARNES FOUNDATION, MERION, PA.

massive sculptural quality, though the sense of solidity is suggested by vigorous drawing more than by modelling. It is enlightening to recall that it was painted only after Matisse had been working for some time upon a similar figure in clay (cf. No. 155). The physical ugliness of the model and the exaggerated drawing contribute to an effect of savage power rare in Matisse's works. The blue color is valuable partially as a novel decorative device and more perhaps because it destroys the realism of the figure.

During the *fauve* period Matisse found many admirers among students. Mrs. Michael Stein and Hans Purrmann persuaded Matisse, in the winter of 1907-08, to open an atelier for teaching. The school soon became only too popular. Over sixty students were attracted by Matisse's reputation. Among them, in addition to Mrs. Stein and Purrmann, were Max Weber, Herr and Frau Moll, and Joseph Brummer. Maurice Sterne who accompanied Matisse on his first visit to his new "academy" describes the scene: Matisse entered the room to find that his students had painted large canvases with distorted shapes and colors that smote the eye. Without a word he went out to return in a few minutes with a cast of a Greek head which he put in the center of the room, suggesting that his too ardent imitators turn their extravagant efforts to the wall and start work on the cast. The soundness of Matisse's teaching is further proven by some remarks recorded by Purrmann: "You must not think that you are committing suicide by adhering to nature and trying to picture it with exactness. In the beginning you must subject yourself to the influence of nature. After that you can turn back, motivate nature and perhaps make it more beautiful. But you must be able to walk firmly on the ground before you start tight-rope walking. Of course, I think I could tell you whether you are walking on the rope or whether you are lying under it, but I don't think that my telling you would be of much intrinsic use. You must take the controls into your own hands." Matisse did not continue his school after the winter of 1908-09.

The next three years of Matisse's art were centered about the two famous decorations, *La Danse* and *La Musique* which the Russian collector Shchukine commissioned for his palace in Moscow. Every effort was made to borrow them from the Museum of Modern Western Art<sup>5</sup> where they now hang, but again half-tones must suffice supplemented fortunately by a large drawing for *The Dance* (No. 82), a free copy of a section of *The Dance* appearing in another pic-

5. The authorities of the Museum of Modern Western Art in Moscow after careful consideration concluded that they could not spare these, the most important of their fifty-two paintings by Matisse.

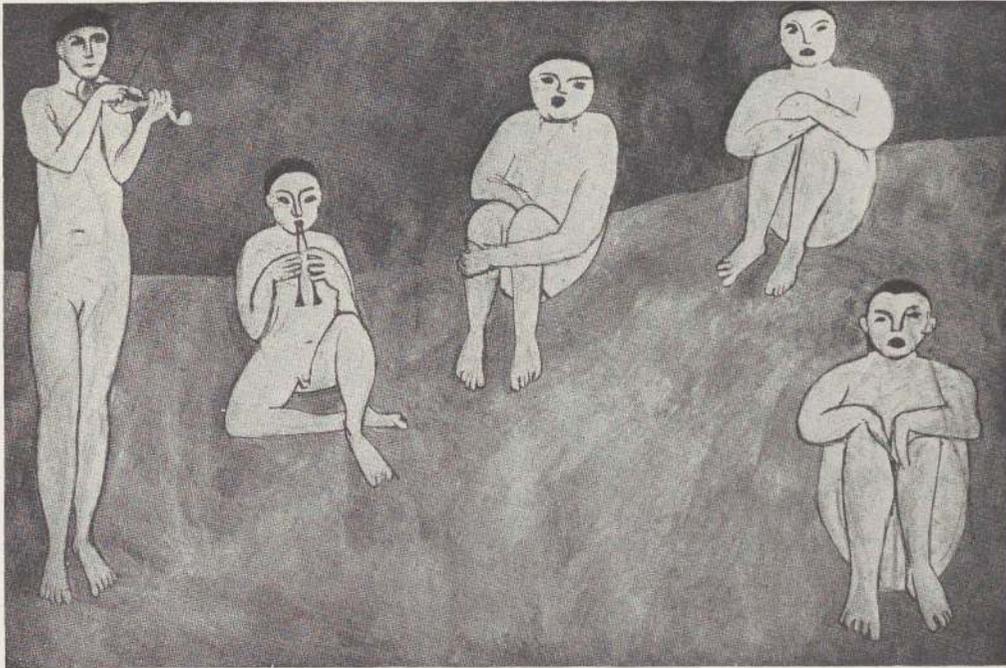


*The Dance*, 1909-10, MUSEUM OF MODERN WESTERN ART, MOSCOW  
(FORMERLY S.I. SHCHUKINE COLLECTION) SIZE 8 FEET 6 X 12 FEET 5 1/2 INCHES

ture, *Nasturtiums* (No. 22), a study for *Music* (No. 16), and more important, the large composition, *Women by the Sea* (No. 17) of 1908 which might almost be the first in a series of which *The Dance*, 1909-10, is the second and *Music*, 1910, the third.

The composition of the *Women by the Sea* (No. 17) is the simplest of the three. The figures painted in ochre are modelled by heavy violet lines as simply as in a sixth century Byzantine mosaic.<sup>6</sup> The shore, the sea, and the sky make a simple triple-banded background, relieved by the single red accent of the turtle. *The Dance* is more complex and more dynamic. It is an enlargement and simplification of the ring of dancers in the background of the *Joie de Vivre*. In this one

6. Matisse's painting may be compared to early Christian mosaics at several stages in his development. The pointillist *Notre Dame* (No. 9) resembles, technically, the mosaics of Santa Maria Maggiore of the IV century where small spots of many different colors are employed in constructing forms which in nature might be nearly monochrome. The technique of the *Women by the Sea* (No. 17) may be compared to the flat planes and heavy modelling outlines of VI century mosaics such as those of Sant'Apollinare Nuovo, Ravenna.



*Music*, 1910, COMPANION PIECE TO *The Dance*  
SIZE 8 FEET 6 X 12 FEET 5½ INCHES

picture among all Matisse's work is violent motion a principal theme. Hans Purrmann<sup>7</sup> speaks of Matisse's long study of the swinging rhythms of the figures, how he combined all the figures into one with multiple arms and legs, the better to judge their equilibrium. The continuous flowing current of movement in the large charcoal drawing (No. 82) clarifies Matisse's purpose.

The *Music* is conceived as a static pendant to *The Dance*. Matisse writes illuminatingly about the color scheme of these two decorations which were "made with a beautiful blue for the sky, the bluest of blues (the surface was colored to saturation, that is to say up to a point where the blue, the idea of absolute blue, appeared conclusively), the green of the trees and the vibrant vermilion of the bodies. I have attained with these three colors my luminous harmony as well as a purity of tone."

7. Hans Purrmann, *Andenken der Werkstatt Henri-Matisse*—Kunst und Künstler, February, 1922, Jahrgang 20, p. 167-176.

In two other paintings, the *Nasturtiums*, 1910 (No. 22) and the *Goldfish and Sculpture*, 1911 (No. 23), Matisse carries out brilliantly successful experiments with clear, flat colors in a more complicated variety of tones. Some of the portraits of the period, such as the famous *Girl with Green Eyes* (No. 19), the *Frau Moll* (No. 18) and the *Manila Shawl* (No. 21) are remarkable for an almost surfeiting richness of pigment, a quality also present in that enamel-like little still life, *The Rose* (No. 24).

Matisse spent the winters of 1911 and 1912 in Morocco. Unquestionably the native frescoes of Tangiers with their high-keyed color harmonies and simply painted forms had considerable influence upon several of these years' large compositions (most of which were almost immediately transported to Moscow by Morosov and Shchukine). In the following period, however, there is little trace of Morocco except in subject matter.

V. *Austere Form—Restrained Color—Experiment with Abstract Design—*  
1913-1917.

Between the return from Morocco in 1913 and the first winter at Nice in 1917 Matisse worked with a power of invention and an austerity of style scarcely equalled at any other time in his career. As a result, this period has never been as popular in America, nor for that matter in Europe, as have both earlier and later phases of his work.

There is an almost forbidding asceticism in the *Woman on a High Stool* (No. 25) of 1913 with its gray tone and angular rigidity. The *Italian Woman* (No. 29) of 1915 is as hieratic and disembodied as a Byzantine saint and much more funereal in tone. It seems almost as if Matisse had renounced the full-voiced harmonies of the previous decade. But not entirely. *The Interior with Goldfish* (No. 26) of 1914 is resonant with a blue which is like a velvet cushion for the display of scarlet jewels. But the blue is *deep* both in tone and space. Gone are the shallow fresco-like tones of the 1911 *Goldfish* (No. 23) or the *Nasturtiums and the Dance* (No. 22).

During these years Matisse came closest to abstract design. Doubtless he was influenced somewhat by the cubists, but he never destroyed the natural image to the same extent as did Picasso and Braque. The *Head, White and Rose* (No. 27) is one of Matisse's most abstract compositions but one which is scarcely a complete success, for the geometric cage seems somewhat superficially applied. One frequently hears Matisse's experiments in abstract design dismissed as

"unfortunate" or "half-understood." On the contrary several of them are among his most magnificent achievements. One may recall the large *Still Life* of 1916 formerly in the Quinn collection, painted with an even richer palette than the sumptuous *Window* (No. 37) of the Detroit Museum. To these one may add three other semi-abstract compositions on a grand scale, the *Music Lesson* and the *Girls Bathing*, both in the Paul Guillaume Collection, and the *Moroccans* in the present exhibition.

In the *Moroccans* (No. 31) the extremely stylized treatment of the architecture, flowers, pile of melons, and figures seems consistent and convincing, clarified, as it is, by characteristically restrained color. The *Moroccans* is also remarkable for the centrifugal quality of its design. The center of the picture is almost a void while the activity is distributed to the four corners of the huge canvas. This same quality is epitomized in *The Gourds* (No. 30) in which the objects are reduced to absolute essentials and intensified by isolation. One is reminded of the "still life" so sparsely distributed on the tables of mediaeval frescoes of the *Last Supper*.

The year 1916 is rich in other masterly paintings such as the spacious and subtly colored *Studio* (No. 35), the somberly elegant *Portrait of Mme P.* (No. 33) and the *Green Dress* (No. 34) with its superb balance of green and rose against black, and the almost Persian *Lorette* (No. 32).

#### VI. *The Studio at Nice—Relaxation—Gay, Decorative, More Realistic Style—* 1917-1925

In 1917 Matisse left Paris to live for the larger part of each subsequent year in Nice. Gradually a different feeling invades his work caused perhaps by removal from the war-clouded atmosphere of the North aided by the sunlit climate of the Riviera.

The *Seated Nude* (No. 39) and the *Pewter Vase* (No. 44) recall the severity of the previous years but a note of voluptuous, almost frivolous gaiety appears in the *Antoinette* (No. 46) and is repeated in the *Flowered Hat* (No. 45), the *Head* (No. 43) and the *White Plumes* (No. 48). In them the spirit of Manet and something of his technique seems to live again. There is a new bravura in the brushwork of the *Poppies* (No. 47), a fresh unstudied freedom in the small *Interior* (No. 50). We have seen scarlet against ultramarine in the *Goldfish* (No. 23) of 1911 but when it is used in the *French Window* (No. 49) of 1919 it takes on a very different character through the spontaneity of the painting and resulting

enrichment of the tones. In *Meditation* (No. 53) the striped tablecloth and creamily painted robe and the ravishing *Anemones* (No. 51) against a black mirror proclaim a new interest in the sensuous world and a definite relaxation from the Spartan discipline of such a composition as the *Woman on a High Stool* (No. 25) or the *Green Dress* (No. 34). And one may compare finally the deliciously sensuous *Shrimps* (No. 58) with the *Gourds* (No. 30) of 1916 in which the arrangement seems controlled by the precise mind of a chess-player.

A summer spent at Etretat in 1920 led to a series of paintings cool in color and novel in composition—the *Two Rays* (No. 54), the *Beach* (No. 55), and the *Window* (No. 56). Matisse returned to Nice to paint a long series of interiors in which figures of women, whether dressed or reclining as odalisques, are contrasted against the richly figured textiles, wall papers, and tiles. One of the finest of these is the *Moorish Screen* (No. 59). The whole canvas vibrates with the activity of small scaled patterns which are repeated again and again in subsequent pictures. In the landscapes of this period such as the *Carnival at Nice* (No. 61) and the *Road* (No. 60) the design is built up by the multiplication of little accents which have caused some critics to speak of "impressionism." But these accents serve primarily a decorative rather than a luminous purpose. Only occasionally as in the *Olive Trees* (No. 62) a strong linear rhythm binds the landscape compositions together.

The same vibrato character dominates the series of brilliant still lives painted during the years 1922–25. In the *Still Life with Apples* (No. 60A), the *Histoires Juives* (No. 65), the *Pink Tablecloth* (No. 67) and the "Carnegie Still Life" (No. 66) Matisse achieves *tours-de-force* of virtuosity by bringing a great variety of colors and patterns into harmony while further complicating his problem by suggesting much of the sensuous variety in texture afforded by fruits, flowers and materials. It is something of a relief to come upon the more tenuous *Bowl of Goldfish* (No. 63) or so simple and natural an arrangement as the *Pantalon Rouge* (No. 68).

Looking back over the paintings of 1920–1925 the numerous "Still Lives," "Odalisques," and "Studio Windows at Nice" may seem a little repetitious. Certainly there are some slight evidences of that carelessness which sometimes attends complete mastery of a problem. "C'est joli, c'est décoratif" Matisse frequently says when looking at his work of this period and one may agree without attributing to him the least complacency.

VII. *Renewed Experiment—the Barnes Decorations, 1926-19—*

At several times in his career Matisse has changed his direction just as critics were beginning to feel that he was slipping into a formula (as have so many of his lesser contemporaries). Looking back we can see that 1926 was one of these turning points. The new phase is announced by the extraordinary *Decorative Composition* (No. 70) in which an odalisque is again the central motif. But it is a very different odalisque from the indolent creatures of the previous years. It is an angular figure constructed architecturally with precise vertical and horizontal lines. Buttressing legs and a tower-like body are surmounted by an ovoid head. The distortions and simplifications carry us back to the severities of 1916 but here the figure is placed against a dazzling background of striped rugs, flowered hangings, with a banana plant and an ormulu mirror thrown in for good measure. It seems a bold almost defiant effort to carry off what no one but Matisse would have attempted. And making a severe sculpturesque figure hold its place in such riotous surroundings has proved difficult even for Matisse as one can see by the dark scratched shadow behind the head and the far shoulder, a device which Matisse used frequently in such earlier pictures as the *Blue Nude* (No. 15). But whatever its shortcomings (Matisse once amused himself by going through the Louvre picking flaws in the most famous masterpieces)—in spite of its shortcomings the *Decorative Composition* is remarkable for its proof of renewed experiment, for the calibre and boldness of its design after a period of small motives, for the sheer size of the canvas (the largest since 1920), and for its evidence of a reaction against the somewhat pretty naturalism of the previous period.

Three pictures of the following year confirm Matisse's new direction. The *Dancer* (No. 72) is a familiar subject but its cold almost harsh tones of blue and black and white are new, as is the bleak undecorative setting. The *Dancer* also shows something of the sculptural modelling of the large *Decorative Composition* and the same technique of giving relief to forms by an "unrealistic" heavy black shadow-like contour is used in both. Fresh experiment is evident in the supple linear method of the *Reclining Nude* (No. 73). Different from either is the *Veiled Woman* (No. 71). Again a deliberate geometric structure is apparent—the pyramid against a semi-circle, the pronounced vertical of chin on hand, elbow on knee. The drawing of the right temple and the right arm (as if the sleeve were transparent) carries us back to the semi-abstract compositions of 1913-1917 but the color and the emphatic plaid have little precedent in Matisse's work.

The years 1928-1929 provide further surprises. *The Side Board* (No. 75), lent by the Luxembourg Museum, revives the monumental tradition of Cézanne. The startling *Harmony in Yellow* (No. 74) repays us for the exile to museums in Moscow and Copenhagen of most of the large still lifes of the *fauve* period. On a smaller scale are a series of *Odalisques* (Nos. 76 and 77) remarkable for their lively enamel-like color. Very different is the *Yellow Hat* (No. 78), one of the latest of Matisse's paintings and one which seems by its simplicity and the thin "brushed" color to imply fresh innovations.

But Matisse after these four astounding years and just before his sixtieth birthday suddenly stopped producing easel pictures—at least so far as the public can discover.

In the fall of 1930 he came to America to act as a judge for the Carnegie Exhibition, travelled for a while to the South Seas and back to France, only to return to America in the spring of the present year 1931 to study the problem of painting murals for the museum of the Barnes Foundation at Merion. These are to be of six dancing figures divided among three lunettes or spandrels above windows. The difficulty of relating the decorations to the luminous green of the grass and trees seen through the windows is a challenge to Matisse's art but one which he accepts with enthusiasm. And the fact that he is using figures in movement for the first time since the Shchukine *Dance* of 1910 gives some indication of the courage with which he begins his fifth decade of painting.

#### VIII. Drawings and Prints.

Even if we ignore his painting and sculpture, Matisse's graphic art—his hundred and eighty etchings and dry points, one hundred and twenty lithographs, and several thousand drawings—is almost sufficient proof of his statement: "I have been working for forty years from morning till night with extreme regularity."

As one might expect, the drawings are often intimately related to his development as a painter but they display even greater versatility. The portrait of Matisse's great Russian patron, Shchukine, (No. 85) is drawn with short, almost savage strokes; the *Mlle Landsberg* (No. 86) with a delicate line of extreme flexibility—but both are extraordinarily vivid characterizations. Very different from either in feeling and technique are the *Eva Mudocci* (No. 87) in which straight lines and angles evoke a face rapt and silent; and the *Woman with*

*Head on Hand* (No. 89) drawn with that relaxed, easy pen stroke which Matisse puts to such decorative uses.

Comparable to this last but even simpler is the *Nude with Back Turned* (No. 83). The apparent naiveté, the complete lack of "stylishness" of such drawings, used to mislead people who were unfamiliar with the bulk of Matisse's work into thinking him ignorant of drawing or else of wanton childishness. In the latter accusation there is some slight truth—for Matisse appreciated the charm of children's drawings which often have a purity of feeling and a directness of statement not to be found in maturity. One may note that long before the *Nude with Back Turned* Matisse had done the gracefully academic *Standing Nude* (No. 79), and the muscular *Seated Model* (No. 81).

The most important drawing in the exhibition is the already discussed study (No. 82) for the Shchukine *Dance*. In it Matisse uses a method of blurring the charcoal outlines until the leaping figures almost disappear in a swirl of movement.

Since the War Matisse's drawings have become more self-sufficient though many of the finest of them were used for paintings. Much more than before Matisse uses a method of "full chiaroscuro." The *Boys Reading* (No. 97) and the *Woman Playing a Violin* (No. 96) are modelled in such strong gradations of light and dark that they take on something of the weight of oil paintings. In the same manner but more luminous and transparent are the *Venetian Dress* (No. 94) and the *French Window* (No. 104). Contemporary with these are a series of racily drawn compositions such as the *Moroccan Interior* (No. 106).

Two drawings come as a surprise: the angular *Reclining Nude* (No. 100) and the anatomically stylized *Reclining Figure* (No. 111). As an arrangement of a single figure the drawing of the model in oriental costume (No. 112) is one of the most beautiful of Matisse's designs.

#### IX. Lithographs—Monotypes—Etchings—Woodcuts.

Only a few of Matisse's lithographs bear a definite resemblance to his drawings and these are mostly recent. Matisse feels that from an aesthetic point of view his lithographs should be considered the equivalent of his drawings and perhaps of greater value because many of them are finished works of art done after considerable preparation, especially those of the last decade.

The first two series, that of 1906-1907, and that of 1914, are quite similar in character. Most of them are simple figure studies handled in a firm fluent line by

which he succeeds in suggesting the volume of the figures by the most economic means. Of these the *Head of Recumbent Figure* (No. 130) is interesting as a surprising "angle shot." Others, such as the *Torso* (No. 133) and the *Model Seated* (No. 135) are line drawings of a classical poise and perfection.

The recent lithographs, those done since 1920, may be divided fairly sharply between the elaborate linear calligraphy of the *Veiled Odalisque* (No. 139)—an elusive spangled image—and such sharply modelled compositions as the *Interior with Odalisque* (No. 144) one of a series which revives the deep blacks and crisp detail of such early 19th century masters of lithography as Delacroix.

Matisse's monotypes made in 1915 afforded him opportunity to prove his mastery of drawing with an almost dead unaccented line. The engaging simplicity of the *Three Apples* (No. 146) and the *Torso* (No. 150) is unsurpassed in any other of Matisse's works.

Matisse has also reduced the much abused medium of etching to its simplest terms. Passing by the early *Woman with Muff* (No. 118) we come to the famous series of 1914 of which the *Head of Girl* (No. 120) and the *Girl with Flowered Hat* (No. 121) show how elimination can be equivalent to invention. The same method is elaborated fifteen years later in the *Woman with Parrots* (No. 129). Etchers and collectors of etching who linger over "states," "rebiting" and "stopping-out" will find little to scrutinize in the unpretentious perfection of Matisse's plates.

Matisse's three woodcuts, of which the *Reclining Figure* (No. 151) is the best known, were done in 1906 at the height of his *fauve* period. The blocks for the prints were cut along the plank (rather than across the grain) but so perfect is the execution that the proofs resemble drawings or lithographs done with a brush. Their excessive boldness of line seems entirely in harmony with the painting and sculpture of the same date.

#### X. Sculpture, 1900-1931

Too frequently in books and exhibitions Matisse's sculpture is dismissed as a humble handmaiden to his painting, but this is not at all in accord with Matisse's own opinion. Especially during the last few years he has taken his sculpture very seriously. Even his first large figure, *The Slave* (No. 153) of 1900, was the final version of a theme which he had previously studied in oil, and the *Blue Nude* (No. 15) was actually a by-product of the small sculptured *Reclining Nude, I* (No. 155).

The 19th century tradition of clay modelling which passed from Barye through Carpeaux to Rodin lies back of the first decade of Matisse's sculpture. One of his earliest efforts was a copy after Barye's *Jaguar and Hare* and for a time he tried to work as Rodin's pupil but succeeded only in interesting Bourdelle, Rodin's *chef d'école*.

*The Slave* (No. 153) conveys a vivid sense of kneading fingers and thumbs, an almost adamic quality of emergence from the clay. This strong feeling of earthy plasticity, unimpaired by any degree of "finish," is seen again in the *Reclining Nude, I* (No. 155), the two heads (Nos. 156 and 157), and the charming small figure of a *Seated Woman* (No. 154).

The somewhat later *Two Women* (No. 158) seems more severely structural, while the elongated *Standing Woman* (No. 159) of about 1914 suggests the influence of negro sculpture and certainly a diminishing interest in the sensual richness of modelled surfaces.

The changed character of Matisse's later sculpture is very clearly shown by comparing the *Reclining Nude, I* (No. 155) with the later and simplified *Reclining Nude, II* (No. 159A).

The most ambitious of Matisse's figures, the *Seated Nude* (No. 160), cast in 1929, seems classical and a little cold by comparison with his earlier work. It is built of straight lines and broad, flat planes much in the spirit of the figure in the *Decorative Composition* (No. 70). More personal is the small *Venus* (No. 162) done only a few months ago and the *Head with a Tiara* (No. 161), one of the most recent and, strangely enough, one of the most abstract of all Matisse's works whether in painting or sculpture. It is a composition in bronze of drop and egg shapes just as that other "abstract" *Head* (No. 27) is a composition in paint of straight lines and color.

#### XI. *Matisse and the Public.*

Matisse's career so far as public appreciation is concerned reveals certain paradoxes. Ten years before he became the *bête noire* of the official artists one of his own paintings had been purchased by that most conservative of patrons, the French Government, and even after he had been acknowledged a leader among modern artists throughout the world he remained for some time a "prophet in his own country." Even when the Luxembourg acquired its first Matisse in 1921 it followed in the footsteps of several German and Scandinavian Museums (and

this one may mention without discourtesy recalling that American Museums were more backward at that time even than the French).

It is remarkable also that Matisse who seems so admirably equipped to design murals has found only two patrons with the courage and foresight to commission him to paint large decorations; and one of them was a Russian, the other an American. Really to know Matisse's painting at its greatest one must visit the Museum of Modern Western Art in Moscow, the Rump Collection in the Museum at Copenhagen, and the Museum of the Barnes Foundation at Merion.

That Matisse's work should have become fashionable after many years of neglect on the part of most museums and collectors is perfectly normal. The same sequence has occurred in the fortunes of many great modern artists, unless, of course, like van Gogh or Seurat, they happened to die young. But that Matisse after having survived becoming fashionable should be in danger of becoming popular while still retaining the esteem of the foremost critics is a most happy innovation, for it suggests that at least one great modern artist has escaped the isolation of his kind. More and more, his lithographs and color reproductions of his paintings are bought by people with no pretensions to advance-guardism, his oils are finding their way into conservative museums and the death of an obscure namesake is announced with headlines in the New York tabloids—a concatenation which may seem flippant but which is really a serious omen.

## XII. Conclusion—*The Nature of Matisse's Art.*

"Conclusion" in a discussion of Matisse is premature. Estimates of his art vary and will continue to vary as long as his fame lives and critics and historians continue to analyze or evaluate. But one constant remains—the work itself, and while one may join without reluctance the chorus of those who proclaim its "greatness" it may be more profitable to examine its character.

Matisse, as one may discover in the "Notes" which follow these pages, had twenty years ago very clear ideas of what painting meant to him, of what he was trying to do. "These fundamental thoughts have not changed but have evolved" is a statement which Matisse has repeated subsequently and would subscribe to at the present time. He believes implicitly in the inner consistency of his work however much its outward forms may have changed—and that they have changed amazingly is evident to the student of the present exhibition. At first glance it is hard to believe that the same man could have painted during

his mature years such different versions of similar subject matter as the *Woman on a High Stool* (No. 25) and the *Meditation* (No. 53) or the *Gourds* (No. 30) and the *Pink Tablecloth* (No. 67).

If, however, we survey the whole forty years of Matisse's painting we can see that the contradictory sequences move in recurrent cycles. About 1895 Matisse's work took the form of homage to Chardin and other old masters. During the next five years he began to work in a high-keyed, impressionist palette gradually moving towards an even bolder use of color in pure, strong tones. But by 1901 he was working again in ochres and siennas. Then the cycle is repeated. He leaves behind him two years of sober color to experiment with the sparkling touches of the Neo-Impressionists. Gradually the spots grow into the broad planes and arabesques of his *fauve* period which in turn moves towards extreme simplification both of color and form in the pure green, red and blue of the Moscow decorations and the flat color of the Moroccan period. By 1913 the cycle begins a third time with a reaction towards gray, black and brown gradually admitting more positive colors in restrained intensities. By 1918 light tones have reasserted themselves as well as small active units of design which carry us back to the impressionist and the neo-impressionist periods. Only a few pictures of 1926 and 1927 indicate by their color the beginning of a new cycle but the more serious mood and the more arbitrary and "unrealistic" forms are symptomatic.

A similar pattern appears if one considers the alternation in Matisse's development of a fairly "realistic" style with one so stylized and abbreviated that it approaches the "abstract."

In some such way an observer working from the outside might discover consistency in the sequence of inconsistencies. But Matisse describes the matter more simply: "My destination is always the same, but I work out a different route to get there" and since 1908 there have been many different routes. Yet Matisse has shown no repentance for not having done what was expected of him, explaining in 1929 that "Modes of expression do not have the immense importance attributed to them and I do not feel myself in any way bound by what I have done. Admitting that some richness exists in certain of my canvases, I would not hesitate to give up painting if my ultimate expression could be realized by another means. Thus, to express form, I often turn to sculpture. . . ."

But to return to the "destination": "What I am after, above all, is expression." And expression? He does not define it in so many words but makes it

clear that it is nearly equivalent to the art of composition—composition of shapes and colors, the ability to create order out of the accident and confusion of ordinary visual experience. “I think that one can judge of the vitality and power of an artist when, after having received impressions from nature, he is able to organize his sensations.” And the result of this expression through composition? It should be a work of art which will “carry in itself its complete significance and impose it on the beholder even before he identifies the subject matter.”

Is painting, then, as Matisse said to Purrmann, “nothing but the observation of the relation of colors to one another”? Is it to accomplish nothing more than this? Matisse answers: “What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, an art which might be for every mental worker, be he business man or writer, like an appeasing influence, . . . .”

The painter should not be held strictly accountable for what he says. But in these words of Matisse, removed from their context as they are, may well lie the conscious purpose of his art. He desires, without ever in the least sacrificing his integrity as an artist, to paint pictures which shall refresh the spirit through their perfection of composition, their charm of color, their tranquility. Many times has Matisse fulfilled this gracious intention but we must also be grateful to him for so often transcending his aim by giving us pictures which are by no means a sedative but which stir us by a living power present only in great works of art.

“I myself am fully convinced that the best explanation an artist can give of his aims and ability is afforded by his work.”

A. H. B., JR.

## NOTES OF A PAINTER (1908)

By HENRI-MATISSE

*These notes were published as Notes d'un Peintre in the "La Grande Revue," Paris, December 25, 1908. Though they are now over twenty years old they remain the most complete and authoritative statement by Matisse thus far published. As they are not easily available to students they are here translated into English and re-published in their entirety. The marginal notations have been added for the convenience of the reader.*

A painter who addresses the public not in order to present his works but to reveal some of his ideas on the art of painting exposes himself to several dangers. In the first place, I know that some people like to think of painting as dependent upon literature and therefore like to see in it not general ideas suited to pictorial art, but rather specifically literary ideas. I fear, therefore, that the painter who risks himself in the field of the literary man may be regarded with disapproval; in any case, I myself am fully convinced that the best explanation an artist can give of his aims and ability is afforded by his work.

THE PAINTER  
AS WRITER

However, such painters as Signac, Desvallières, Denis, Blanche, Guérin, Bernard etc. have written on such matters in various periodicals. In my turn I shall endeavor to make clear my pictorial intentions and aspirations without worrying about the writing.

One of the dangers which appears to me immediately is that of contradicting myself. I feel very strongly the bond between my old works and my recent ones. But I do not think the way I thought yesterday. My fundamental thoughts have not changed but have evolved and my modes of expression have followed my thoughts. I do not repudiate any of my paintings but I would not paint one of them in the same way had I to do it again. My destination is always the same but I work out a different route to get there.

If I mention the name of this or that artist it will be to point out how our manners differ so that it may seem that I do not appreciate his work. Thus I may be accused of injustice towards painters whose efforts and aims I best understand, or whose accomplishments I most appreciate. I shall use them as examples not to establish my superiority over them but to show clearly through what they have done, what I am attempting to do.

“EXPRES-  
SION”

What I am after, above all, is expression. Sometimes it has been conceded that I have a certain technical ability but that, my ambition being limited, I am unable to proceed beyond a purely visual satisfaction such as can be procured from the mere sight of a picture. But the purpose of a painter must not be conceived as separate from his pictorial means, and these pictorial means must be the more complete (I do not mean complicated) the deeper is his thought. I am unable to distinguish between the feeling I have for life and my way of expressing it.

X

COMPOSITION

Expression to my way of thinking does not consist of the passion mirrored upon a human face or betrayed by a violent gesture. The whole arrangement of my picture is expressive. The place occupied by figures or objects, the empty spaces around them, the proportions, everything plays a part. Composition is the art of arranging in a decorative manner the various elements at the painter's disposal for the expression of his feelings. In a picture every part will be visible and will play the rôle conferred upon it, be it principal or secondary. All that is not useful in the picture is detrimental. A work of art must be harmonious in its entirety; for superfluous details would, in the mind of the beholder, encroach upon the essential elements.

Composition, the aim of which is expression, alters itself according to the surface to be covered. If I take a sheet of paper of given dimensions I will jot down a drawing which will have a necessary relation to its format—I would not repeat this drawing on another sheet of different dimensions, for instance on a rectangular sheet if the first one happened to be square. And if I had to repeat it on a sheet of the same shape but ten times larger I would not limit myself to enlarging it: a drawing must have a power of expansion which can bring to life the space which surrounds it. An artist who wants to transpose a composition onto a larger canvas must conceive it over again in order to preserve its expression; he must alter its character and not just fill in the squares into which he has divided his canvas.

LIMITATIONS  
OF SPONTA-  
NEITY

Both harmonies and dissonances of color can produce very pleasurable effects. Often when I settle down to work I begin by noting my immediate and superficial color sensations. Some years ago this first result was often enough for me—but today if I were satisfied with this my picture would remain incomplete. I would have put down the passing sensations of a moment; they would not com-

pletely define my feelings and the next day I might not recognize what they meant. I want to reach that state of condensation of sensations which constitutes a picture. Perhaps I might be satisfied momentarily with a work finished at one sitting but I would soon get bored looking at it; therefore, I prefer to continue working on it so that later I may recognize it as a work of my mind. There was a time when I never left my paintings hanging on the wall because they reminded me of moments of nervous excitement and I did not like to see them again when I was quiet. Nowadays I try to put serenity into my pictures and work at them until I feel that I have succeeded.

Supposing I want to paint the body of a woman: first of all I endow it with grace and charm but I know that something more than that is necessary. I try to condense the meaning of this body by drawing its essential lines. The charm will then become less apparent at first glance but in the long run it will begin to emanate from the new image. This image at the same time will be enriched by a wider meaning, a more comprehensively human one, while the charm, being less apparent, will not be its only characteristic. It will be merely one element in the general conception of the figure.

Charm, lightness, crispness—all these are passing sensations. I have a canvas on which the colors are still fresh and I begin work on it again. The colors will probably grow heavier—the freshness of the original tones will give way to greater solidity, an improvement to my mind, but less seductive to the eye.

The impressionist painters, Monet, Sisley especially, had delicate, vibrating sensations; as a result their canvases are all alike. The word "impressionism" perfectly characterizes their intentions for they register fleeting impressions. This term, however, cannot be used with reference to more recent painters who avoid the first impression and consider it deceptive. A rapid rendering of a landscape represents only one moment of its appearance. I prefer, by insisting upon its essentials, to discover its more enduring character and content, even at the risk of sacrificing some of its pleasing qualities.

Underneath this succession of moments which constitutes the superficial existence of things animate and inanimate and which is continually obscuring and transforming them, it is yet possible to search for a truer, more essential character

IMPRESSI-  
ONISM

SEARCH FOR  
ESSENTIALS

which the artist will seize so that he may give to reality a more lasting interpretation. When we go into the XVII and XVIII century sculpture rooms in the Louvre and look for instance at a Puget, we realize that the expression is forced and exaggerated in a very disquieting way. Then, again, if we go to the Luxembourg the attitude in which the painters seize their models is always the one in which the muscular development will be shown to greatest advantage. But movement thus interpreted corresponds to nothing in nature and if we catch a motion of this kind by a snapshot the image thus captured will remind us of nothing that we have seen. Indication of motion has meaning for us only if we do not isolate any one sensation of movement from the preceding and from the following one.

There are two ways of expressing things; one is to show them crudely, the other is to evoke them artistically. In abandoning the literal representation of movement it is possible to reach towards a higher ideal of beauty. Look at an Egyptian statue: it looks rigid to us; however, we feel in it the image of a body capable of movement and which despite its stiffness is animated. The Greeks too are calm; a man hurling a discus will be shown in the moment in which he gathers his strength before the effort or else, if he is shown in the most violent and precarious position implied by his action, the sculptor will have abridged and condensed it so that balance is re-established, thereby suggesting a feeling of duration. Movement in itself is unstable and is not suited to something durable like a statue unless the artist has consciously realized the entire action of which he represents only a moment.

It is necessary for me to define the character of the object or of the body that I wish to paint. In order to do this I study certain salient points very carefully: if I put a black dot on a sheet of white paper the dot will be visible no matter how far I stand away from it—it is a clear notation; but beside this dot I place another one, and then a third. Already there is confusion. In order that the first dot may maintain its value I must enlarge it as I proceed putting other marks on the paper.

COMPOSITION  
OF COLOR

If upon a white canvas I jot down some sensations of blue, of green, of red—every new brushstroke diminishes the importance of the preceding ones. Suppose I set out to paint an interior: I have before me a cupboard; it gives me a

sensation of bright red—and I put down a red which satisfies me; immediately a relation is established between this red and the white of the canvas. If I put a green near the red, if I paint in a yellow floor, there must still be between this green, this yellow and the white of the canvas a relation that will be satisfactory to me. But these several tones mutually weaken one another. It is necessary, therefore, that the various elements that I use be so balanced that they do not destroy one another. To do this I must organize my ideas; the relation between tones must be so established that they will sustain one another. A new combination of colors will succeed the first one and will give more completely my interpretation. I am forced to transpose until finally my picture may seem completely changed when, after successive modifications, the red has succeeded the green as the dominant color. I cannot copy nature in a servile way, I must interpret nature and submit it to the spirit of the picture—when I have found the relationship of all the tones the result must be a living harmony of tones, a harmony not unlike that of a musical composition.

For me all is in the conception—I must have a clear vision of the whole composition from the very beginning. I could mention the name of a great sculptor who produces some admirable pieces but for him a composition is nothing but the grouping of fragments and the result is a confusion of expression. Look instead at one of Cézanne's pictures: all is so well arranged in them that no matter how many figures are represented and no matter at what distance you stand, you will be able always to distinguish each figure clearly and you will always know which limb belongs to which body. If in the picture there is order and clarity it means that this same order and clarity existed in the mind of the painter and that the painter was conscious of their necessity. Limbs may cross, may mingle, but still in the eyes of the beholder they will remain attached to the right body. All confusion will have disappeared.

The chief aim of color should be to serve expression as well as possible. I put down my colors without a preconceived plan. If at the first step and perhaps without my being conscious of it one tone has particularly pleased me, more often than not when the picture is finished I will notice that I have respected this tone while I have progressively altered and transformed the others. I discover the quality of colors in a purely instinctive way. To paint an autumn

landscape I will not try to remember what colors suit this season, I will only be inspired by the sensation that the season gives me; the icy clearness of the sour blue sky will express the season just as well as the tonalities of the leaves. My sensation itself may vary, the autumn may be soft and warm like a protracted summer or quite cool with a cold sky and lemon yellow trees that give a chilly impression and announce winter.

My choice of colors does not rest on any scientific theory; it is based on observation, on feeling, on the very nature of each experience. Inspired by certain pages of Delacroix, Signac is preoccupied by complementary colors and the theoretical knowledge of them will lead him to use a certain tone in a certain place. I, on the other hand, merely try to find a color that will fit my sensation. There is an impelling proportion of tones that can induce me to change the shape of a figure or to transform my composition. Until I have achieved this proportion in all the parts of the composition I strive towards it and keep on working. Then a moment comes when every part has found its definite relationship and from then on it would be impossible for me to add a stroke to my picture without having to paint it all over again. As a matter of fact, I think that the theory of complementary colors is not absolute. In studying the paintings of artists whose knowledge of colors depends only upon instinct and sensibility and on a consistency of their sensations, it would be possible to define certain laws of color and so repudiate the limitations of the accepted color theory.

SUBJECT  
MATTER

What interests me most is neither still life nor landscape but the human figure. It is through it that I best succeed in expressing the nearly religious feeling that I have towards life. I do not insist upon the details of the face. I do not care to repeat them with anatomical exactness. Though I happen to have an Italian model whose appearance at first suggests nothing but a purely animal existence yet I succeed in picking out among the lines of his face those which suggest that deep gravity which persists in every human being. A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject matter. When I see the Giotto frescoes at Padua I do not trouble to recognize which scene of the life of Christ I have before me but I perceive instantly the sentiment which radiates from it and which is instinct in the composition in every line and color. The title will only serve to confirm my impression.

What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter, an art which might be for every mental worker, be he business man or writer, like an appeasing influence, like a mental soother, something like a good armchair in which to rest from physical fatigue.

X  
SEARCH FOR  
TRANQUIL-  
ITY *tranquility*

Often a discussion arises upon the value of different processes, and their relation to different temperaments. A distinction is made between artists who work directly from nature and those who work purely from their imagination. I think neither of these methods should be preferred to the exclusion of the other. Often both are used in turn by the same man; sometimes he needs tangible objects to provide him with sensations and thus excite his creative power; at other times when his pictorial sensations are already present in his mind he needs contact with reality before he can organize them into a picture. However, I think that one can judge of the vitality and power of an artist when after having received impressions from nature he is able to organize his sensations to return in the same mood on different days, voluntarily to continue receiving these impressions (whether nature appears the same or not); this power proves he is sufficiently master of himself to subject himself to discipline.

NATURE  
AND ART

The simplest means are those which enable an artist to express himself best. If he fears the obvious he cannot avoid it by strange representations, bizarre drawing, eccentric color. His expression must derive inevitably from his temperament. He must sincerely believe that he has only painted what he has seen. I like Chardin's way of expressing it: "I put on color until it resembles (is a good likeness)", or Cézanne: "I want to secure a likeness", or Rodin: "Copy nature!", or Leonardo: "He who can copy can do (create)." Those who work in an affected style, deliberately turning their backs on nature, are in error—an artist must recognize that when he uses his reason his picture is an artifice and that when he paints he must feel that he is copying nature—and even when he consciously departs from nature he must do it with the conviction that it is only the better to interpret her.

ECCEN-  
TRICITY

RESPECT FOR  
NATURE

Some will object perhaps that a painter should have some other outlook upon painting and that I have only uttered platitudes. To this I shall answer that there are no new truths. The rôle of the artist, like that of the scholar, consists in

TRUTH AND  
PLATITUDE

penetrating truths as well known to him as to others but which will take on for him a new aspect and so enable him to master them in their deepest significance. Thus if the aviators were to explain to us the researches which led to their leaving earth and rising in the air they would be merely confirming very elementary principles of physics neglected by less successful inventors.

A CRITIC'S  
FOOLISHNESS

An artist has always something to learn when he is given information about himself—and I am glad now to have learned which is my weak point. M. Peladan in the "Revue Hebdomadaire" reproaches a certain number of painters, amongst whom I think I should place myself, for calling themselves "*Fauves*" (wild beasts) and yet dressing like everyone else so that they are no more noticeable than the floor walkers in a department store. Does genius count for so little? In the same article this excellent writer pretends that I do not paint honestly and I feel that I should perhaps be annoyed though I admit that he restricts his statement by adding, "I mean honestly with respect to the Ideal and the Rules." The trouble is that he does not mention where these rules are—I am willing to admit that they exist but were it possible to learn them what sublime artists we would have!

"THE RULES"

Rules have no existence outside of individuals: otherwise Racine would be no greater genius than a good professor. Any of us can repeat a fine sentence but few can also penetrate the meaning. I have no doubt that from a study of the works of Raphael or Titian a more complete set of rules can be drawn than from the works of Manet or Renoir but the rules followed by Manet and Renoir were suited to their artistic temperaments and I happen to prefer the smallest of their paintings to all the work of those who have merely imitated the "Venus of Urbino" or the "Madonna of the Goldfinch." Such painters are of no value to anyone because, whether we want to or not, we belong to our time and we share in its opinions, preferences and delusions. All artists bear the imprint of their time but the great artists are those in which this stamp is most deeply impressed. Our epoch for instance is better represented by Courbet than by Flandrin, by Rodin better than by Fremiet. Whether we want to or not between our period and ourselves an indissoluble bond is established and M. Peladan himself cannot escape it. The aestheticians of the future may perhaps use his books as evidence if they get it in their heads to prove that no one of our time understood a thing about the art of Leonardo da Vinci.

## CHRONOLOGY I, MATISSE'S LIFE

- 1869 Born at Le Cateau near St. Quentin in Picardy, Dec. 31.
- 1887 To Paris to study law but soon returns to St. Quentin as a lawyer's clerk.
- 1890 First paintings.
- 1892 To Paris to study painting, first under Bouguereau and Gabriel Ferrier and then under Gustave Moreau at the *École des Beaux-Arts*. Meets fellow students Rouault, Marquet, Flandrin, Manguin.
- 1894 Exhibits at the *Salon de la Société Nationale des Beaux-Arts*, (the "*Salon du Champ-de-Mars*.") Copies Old Masters in the Louvre.
- 1896 Exhibits a dozen paintings at the "*Champ-de-Mars*;" nominated for membership. Paints in Brittany; becomes aware of Impressionism.
- 1897 *La Desserte* (No. 6) provokes official disapproval. Meets Bonnard, Vuillard, Serusier, Pissarro.
- 1898 Visits London to study Turners at "The Tate." Discovers Japanese prints. Works in Carrière's studio. Meets Derain, Laprade, Biette. Paints in Corsica in the winter.
- 1899 Buys a *Baigneuses* by Cézanne.
- 1900 Works on ceiling decorations for the Paris Exhibition. First important sculpture.
- 1903 The Mohammedan Exhibition, Paris.
- 1904 Friendship with Cross. Height of his "Neo-Impressionist" period. First one man exhibition at Vollard's gallery, 46 paintings.
- 1905 Paints with Derain at Collioure. Exhibits at *Salon d'Automne* with Rouault, Vlaminck, Manguin, Derain, Marquet; they are called "*Les Fauves*" ("the wild beasts").
- 1906 *The Joie de Vivre*. Exhibition of 55 paintings at Galerie Druet. Meets the Americans Leo, Gertrude and Mr. and Mrs. Michael Stein and the Misses Cone, among his first important patrons. Lithographs.
- 1907 Winter, opens a school which continues through winter of 1908-1909.
- 1908 First American Exhibition, 291 Fifth Avenue (Alfred Stieglitz).
- 1910 Retrospective Exhibition (1895-1910), Gallery Bernheim-Jeune. Large decorations for the Russian Shchukine. Visit to Moscow.
- 1911-12-13 Winters in Morocco. Discovers native frescoes. First (?) painting acquired by a Museum, 1912: a large *Still Life* (1907) by the Neue Staatsgalerie, Munich.
- 1915 Exhibition, Montross Galleries, New York.
- 1916-1917. Large semi-abstract decorative compositions.
1917. Nice, where he has lived since, though keeping his Paris studio.
- 1920 Summer, Etretat.
- 1921 First painting acquired by the Luxembourg Museum.

- 1927 Wins first prize, Carnegie International Exhibition, *Fruits and Flowers* (No. 66). Retrospective exhibition, Valentine Gallery, New York.
- 1930 Trip to America as judge at Carnegie Exhibition; travels in South Seas. Large retrospective exhibition, Thannhauser Galleries, Berlin.
- 1931 Commissioned to paint murals in Museum of the Barnes Foundation, Merion, Pa. Exhibition of sculpture, Brummer Galleries, New York. Large retrospective exhibitions, Georges-Petit Galleries, Paris; Civic Art Gallery, Basle; Museum of Modern Art, New York.

## CHRONOLOGY II, MATISSE'S PAINTING

Matisse's career as a painter falls naturally into the following divisions, illustrated by some of the paintings in the present exhibition:

- 1890-1896 The Louvre and Gustave Moreau's teaching:  
*Still Life with a Tumbler* (No. 2)
- 1897-1902 Impressionism; gradual simplification:  
*La Desserte* (No. 6), *Bridge of Saint-Michel* (No. 7)  
*Notre Dame* (No. 9)
- 1903-1905 Neo-impressionist experiment:  
*Notre Dame* (No. 10)
- 1905-1913 The Fauve period. The Shchukine decorations. Morocco:  
*Oriental Rugs* (No. 13), *The Young Sailor* (No. 14)  
*The Blue Nude* (No. 15), *Women by the Sea* (No. 17)  
*Nasturtiums and La Danse* (No. 22), *Goldfish and Sculpture* (No. 23)
- 1913-1917 Austerity; semi-abstract form; restrained color.  
*Woman on a High Stool* (No. 25), *Interior with Goldfish* (No. 26), *The Gourds*  
(No. 30), *The Studio* (No. 35), *The Window* (No. 37), *The Moroccans* (No. 31).
- 1917-1926. The studio at Nice, gay, intimate, decorative style:  
*The French Window* (No. 49), *The Poppies* (No. 47)  
*Two Rays* (No. 54), *The Moorish Screen* (No. 59)  
*Shrimps* (No. 58), "*Histoires Juives*" (No. 65)  
*The Pink Tablecloth* (No. 67).
- 1926-1931 Renewed experiment. The Barnes Decorations:  
*Decorative Composition* (No. 70), *Woman with a Veil* (No. 71), *Harmony in Yellow*  
(No. 74), *The Side Board* (No. 75)

## PAINTINGS BY HENRI-MATISSE IN OTHER MUSEUMS

*Only paintings in permanent collection are listed*

- ALGIERS, MUSEUM, 1  
BASLE, ART MUSEUM, 1  
BOSTON, THE ISABELLA STUART GARDNER MUSEUM, 1 (*acquired by Mrs. Gardner before 1914*)  
BREMEN, ART GALLERY, 1  
BRUSSELS, MODERN GALLERY, 1  
BUFFALO, ALBRIGHT ART GALLERY, 1  
CHICAGO, THE ART INSTITUTE, 3  
COPENHAGEN, GLYPTOTHEK, 1; STATE GALLERY, 16 (*Rump Collection, catalogued 1928*)  
DETROIT, INSTITUTE OF ARTS, 1 (*acquired in 1922*)  
ESSEN, FOLKWANG MUSEUM, 4  
FRANKFORT, STÄDEL INSTITUTE, 1 (*acquired in 1917*)  
GRENOBLE, MUSEUM, 3  
MERION, PENNSYLVANIA, BARNES FOUNDATION  
MOSCOW, MUSEUM OF MODERN WESTERN ART, 52 (*Shchukine and Morosov Collections Nationalized, 1917*)  
MUNICH, NEW STATE GALLERY, 1 (*acquired in 1912*)  
NANTES, ART GALLERY, 1  
NEW YORK UNIVERSITY, GALLERY OF LIVING ART, 1  
PARIS, LUXEMBOURG, 2 (*first acquired 1921*)  
ROCHESTER, THE MEMORIAL ART GALLERY, 1 (*acquired in 1924*)  
STOCKHOLM, NATIONAL MUSEUM, 1 (*acquired in 1917*)  
WASHINGTON, PHILLIPS MEMORIAL GALLERY, 1  
ZURICH, ART MUSEUM, 1 (*acquired in 1925*)

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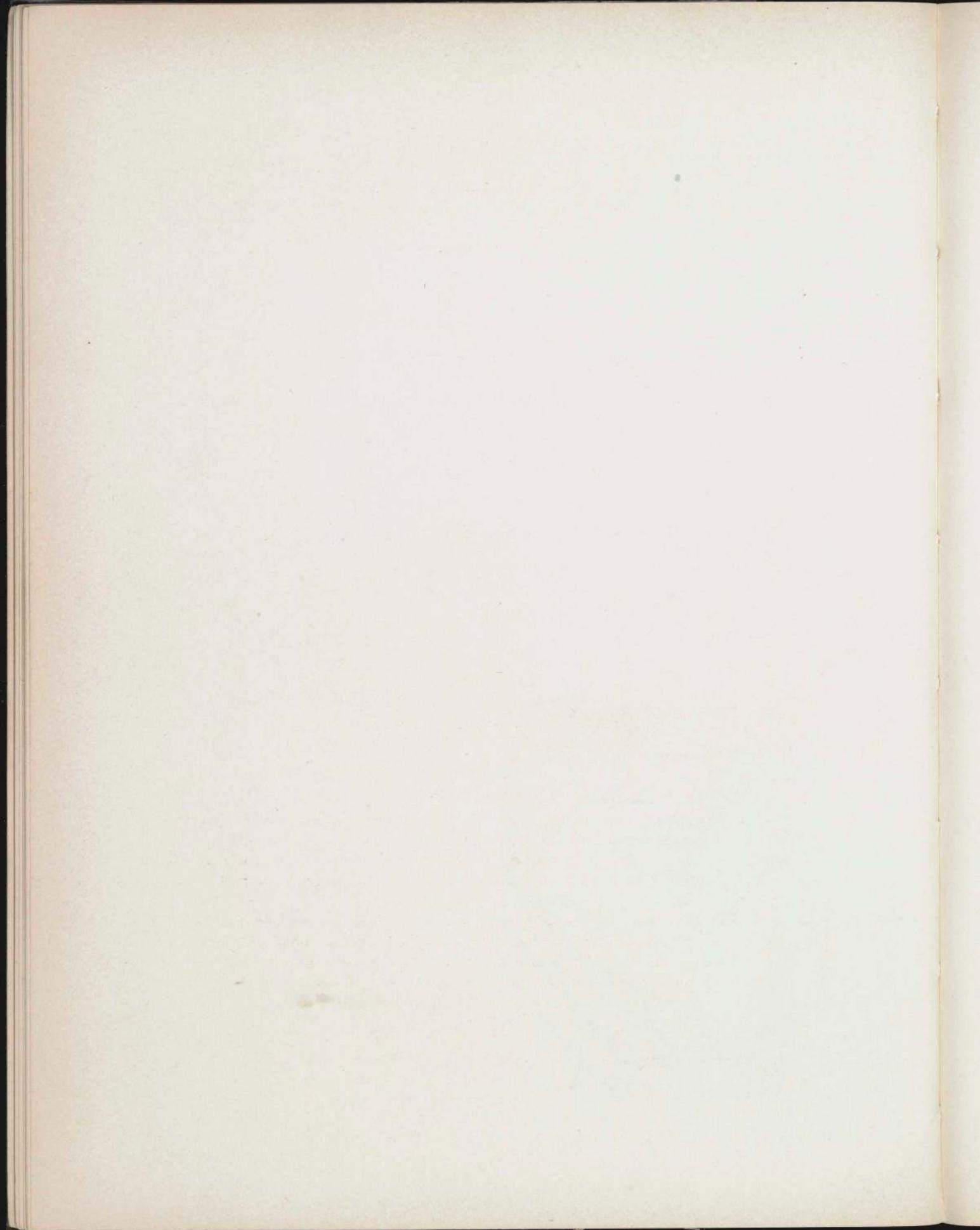
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NO. 151 WOODCUT, 1906



## HENRI-MATISSE

*Unless date is within parentheses it has been confirmed by Henri-Matisse.*

*All paintings are in oil on canvas unless otherwise noted. Height of picture is given first.*

- 1 STORM AT SEA (after Ruysdael), 1894  
21 $\frac{5}{8}$  x 28 $\frac{3}{4}$  inches  
Collection Hans Purrmann, Berlin  
The original is in the Louvre; this is a free interpretation.
- 2 STILL LIFE WITH A TUMBLER, 1895  
Dated after signature: '95 and on back of stretcher: 1895  
17 $\frac{3}{4}$  x 13 $\frac{1}{8}$  inches  
The Cone Collection, Baltimore
- 3 THE RAY (after Chardin), begun about 1895, finished 1900  
44 $\frac{7}{8}$  x 55 $\frac{1}{2}$  inches  
Collection the Artist  
The original is in the Louvre: this is a free copy.
- 4 THE SEINE, 1896  
Dated lower right, 1896  
11 $\frac{1}{4}$  x 14 $\frac{5}{8}$  inches  
The Cone Collection, Baltimore
- 5 BELLE-ISLE-EN-MER, 1896  
21 $\frac{3}{4}$  x 18 $\frac{1}{8}$  inches  
Collection Flechtheim Gallery, Berlin
- \*6 LA DESSERTTE, 1897  
39 $\frac{1}{2}$  x 51 $\frac{1}{2}$  inches  
Collection Dr. Curt Friedmann, Berlin

This painting, when it was exhibited at the "Salon du Champ-de-Mars," caused a great outcry because of the bold color and thick paint. Gustave Moreau, Matisse's teacher, alone defended it, remarking to René de Vallière that he "preferred the glass bottle stoppers in this still life, on which one could hang one's hat, to all the preceding works of Matisse."

M. Matisse explains the popular protests, none too seriously, by recalling that "It was the moment when the terror of microbes was raging among the public. One never saw so much typhoid fever. The public found that I had microbes on my carafes." (Interview with Jacques Guenne, "L'Art Vivant," September 15, 1925, page 4.)

- 7 THE BRIDGE OF SAINT-MICHEL, 1900  
 25 $\frac{5}{8}$  x 31 $\frac{7}{8}$  inches  
 Collection Messrs. M. Knoedler and Company, New York
- \*8 CARMELINA, 1901  
 31 $\frac{1}{2}$  x 25 $\frac{1}{4}$  inches  
 Lent anonymously
- \*9 NOTRE DAME, 1902  
 19 $\frac{3}{4}$  x 25 $\frac{5}{8}$  inches  
 Collection Jean Biette, Le Havre
- \*10 NOTRE DAME, 1904  
 18 $\frac{1}{8}$  x 21 $\frac{3}{4}$  inches  
 Collection Bernheim-Jeune et Cie, Paris
- 11 PASTORALE, 1906  
 17 $\frac{1}{2}$  x 21 inches  
 Collection Bernheim-Jeune et Cie, Paris. Apparently a study for the  
*Joie de Vivre* (Illustrated, Page 14), in the Museum of the Barnes Foundation, Merion.
- \*12 MARGUERITE READING, 1906  
 25 $\frac{1}{4}$  x 38 $\frac{5}{8}$  inches  
 Collection Art Museum, Grenoble
- \*13 ORIENTAL RUGS, 1906  
 35 x 45 $\frac{3}{4}$  inches  
 Collection Art Museum, Grenoble
- \*14 THE YOUNG SAILOR, 1906  
 Dated lower left, 1906  
 39 $\frac{3}{8}$  x 31 $\frac{7}{8}$  inches  
 Collection Hans Seligman, Berlin
- \*15 BLUE NUDE (Souvenir de Biskra), 1907  
 36 $\frac{1}{4}$  x 55 $\frac{1}{8}$  inches  
 The Cone Collection, Baltimore  
 M. Matisse says that he had been modelling in clay for some time without much success when the figure slipped off the stand and fell on the floor. In exasperation he started to paint a similar figure putting in the palm leaves in the background, a memory of Biskra. The clay figure was later completed and cast in bronze (No. 155).

16 MUSIC, 1908

28 $\frac{3}{4}$  x 23 $\frac{5}{8}$  inches

Private Collection, New York

Study for *Music*, the large decoration painted for Shchukine in 1910 and now in the Museum of Modern Western Art, Moscow. The left figure only is retained in the final composition, which is illustrated on Page 17.

\*17 WOMEN BY THE SEA, 1908

Dated lower right, 1908

86 $\frac{3}{4}$  x 70 $\frac{1}{2}$  inches

Collection Folkwang Museum, Essen

\*18 FRAU MOLL (1908)

36 $\frac{1}{2}$  x 28 $\frac{3}{4}$  inches

Collection Professor Oskar Moll, Breslau

\*19 GIRL WITH GREEN EYES, 1909

26 x 20 inches

Collection Miss Harriet Levy, San Francisco

20 MARGUERITE MATISSE (Femme au chat), 1910

37 x 25 $\frac{1}{4}$  inches

Collection the Artist

\*21 THE MANILA SHAWL, 1910

44 $\frac{1}{8}$  x 27 $\frac{1}{2}$  inches

Collection Gaston Bernheim de Villers, Paris

\*22 NASTURTIUMS AND LA DANSE, 1910

74 $\frac{7}{8}$  x 45 inches

The background is a free copy of *The Dance*, painted in 1909-1910, the pendant to *Music*.  
(Compare with Nos. 82 and Illustration, Page 16.)

\*23 GOLDFISH AND SCULPTURE, 1911

45 $\frac{3}{4}$  x 39 $\frac{3}{8}$  inches

Collection Hans Purrmann, Berlin

24 THE ROSE (1911)

16 x 12 $\frac{1}{2}$  inches

Collection James Thrall Soby, Hartford

- \*25 WOMAN ON A HIGH STOOL, 1913  
57½ x 36⅝ inches  
Collection the Artist
- \*26 INTERIOR WITH GOLDFISH, 1914  
56¾ x 38⅝ inches  
Collection Baron Napoléon Gourgaud, Paris
- \*27 HEAD, WHITE AND ROSE (about 1915)  
29 x 17⅜ inches  
Collection the Artist
- 28 THE WHITE TURBAN (1915)  
32 x 25½ inches  
The Cone Collection, Baltimore
- \*29 THE ITALIAN WOMAN, 1915  
45¾ x 35 inches  
Collection Earl Horter, Philadelphia
- \*30 THE GOURDS, 1916  
(Dated, lower left, 1916)  
25⅝ x 31⅞ inches  
Collection Léonide Massine, New York
- \*31 THE MOROCCANS (1916)  
70¾ x 110½ inches  
Collection the Artist
- 32 LORETTE, 1916  
21⅝ x 17¾ inches  
Collection Adolph Lewisohn, New York
- 33 MADAME GRETA PROZOR, 1916  
57⅞ x 25¼ inches  
Collection the Artist
- \*34 THE GREEN DRESS, 1916  
28¾ x 21½ inches  
Collection the Artist

- \*35 THE STUDIO, 1916  
 57½ x 45¾ inches  
 Private Collection, London
- 36 VIADUCT AT MAINTENON (1916)  
 13¾ x 17 inches  
 The Cone Collection, Baltimore
- \*37 THE WINDOW, 1916  
 57½ x 45¾ inches  
 Collection Detroit Institute of Arts
- \*38 GIRL IN A TURBAN, 1916  
 Wooden panel, 8¾ x 6¼ inches  
 Private Collection, New York
- 39 SEATED NUDE, BACK TURNED, 1917  
 24⅜ x 18½ inches  
 Collection S. S. White, 3rd, Philadelphia  
 Illustrated Museum of Modern Art Exhibition Catalog, *Painting in Paris*, Plate, 53.
- \*40 THE WINDSHIELD (1917)  
 15¼ x 21¾ inches  
 Collection C. W. Kraushaar Galleries, New York
- 41 PROMENADE AT NICE (1917-1918)  
 13⅝ x 16¾ inches
- 42 LANDSCAPE, NICE (1917-1918)  
 13⅝ x 16¾ inches
- \*43 HEAD, 1918  
 13¾ x 10⅝ inches  
 Collection A. J. McNeill Reid, London
- 44 THE PEWTER VASE, 1918  
 36¼ x 25⅝ inches  
 The Cone Collection, Baltimore
- \*45 LADY IN A FLOWERED HAT (1918)  
 23½ x 19¾ inches  
 Collection Marie Harriman Galleries, New York

- \*46 ANTOINETTE, 1918  
 26 x 19 $\frac{3}{4}$  inches  
 Collection Etienne Bignou, Paris  
 M. Matisse made the hat himself. It appears again in the *White Plumes* (No. 48) and the drawing (No. 90).
- \*47 POPPIES (about 1919)  
 39 $\frac{1}{2}$  x 32 inches  
 Collection Mrs. Edouard Jonas, New York
- 48 WHITE PLUMES (1919)  
 29 x 24 inches  
 Collection Stephen C. Clark, New York  
 Illustrated, Museum of Modern Art Exhibition Catalogue, *Painting in Paris*, Plate 54.
- \*49 FRENCH WINDOW AT NICE, 1919  
 51 $\frac{1}{4}$  x 38 $\frac{5}{8}$  inches  
 Collection Josse Bernheim-Jeune, Paris
- \*50 INTERIOR AT NICE (1919 ?)  
 18 $\frac{1}{8}$  x 25 $\frac{3}{4}$  inches  
 Collection R. Sturgis Ingersoll, Philadelphia
- \*51 ANEMONES AND MIRROR (about 1920)  
 26 $\frac{1}{2}$  x 21 $\frac{1}{8}$  inches  
 Collection Phillips Memorial Gallery, Washington
- 52 THE PINK BLOUSE (about 1920)  
 21 x 17 $\frac{3}{4}$  inches  
 Collection Mrs. Walter Hochschild, New York
- \*53 MEDITATION, 1920  
 28 $\frac{3}{8}$  x 21 $\frac{1}{4}$  inches  
 Collection Josse Bernheim-Jeune, Paris
- \*54 TWO RAYS, ETRETAT, 1920  
 36 $\frac{1}{4}$  x 28 $\frac{3}{4}$  inches  
 Collection Lord Ivor Spencer Churchill, London
- 55 THE BEACH AT ETRETAT, 1920  
 15 x 18 $\frac{1}{2}$  inches  
 Collection Lord Berners, London

- 56 WINDOW AT ETRETAT, 1921  
18 $\frac{7}{8}$  x 15 inches  
Collection Henri Bernheim-Jeune, Paris
- 57 STILL LIFE WITH FISH, 1921  
23 $\frac{5}{8}$  x 28 $\frac{3}{8}$  inches  
Collection Josse Bernheim-Jeune, Paris
- \*58 SHRIMPS, 1921  
23 $\frac{1}{4}$  x 28 $\frac{3}{4}$  inches  
Private Collection, New York
- \*59 THE MOORISH SCREEN, 1922  
36 $\frac{1}{4}$  x 29 inches  
Collection Robert Treat Paine, 2nd, Boston
- 60 ROAD THROUGH THE WOOD, 1922  
19 $\frac{3}{4}$  x 24 inches  
Collection the Duchess of Roxburghe, London
- 60A STILL LIFE WITH APPLES, 1922  
23 $\frac{3}{4}$  x 28 $\frac{3}{4}$  inches  
The Chester Dale Collection
- \*61 CARNIVAL AT NICE, 1922  
25 $\frac{5}{8}$  x 36 $\frac{1}{4}$  inches  
The Cone Collection, Baltimore
- \*62 OLIVE TREES (*about* 1922)  
23 $\frac{5}{8}$  x 25 $\frac{7}{8}$  inches  
The Cone Collection, Baltimore
- 63 BOWL OF GOLDFISH (*about* 1924)  
21 $\frac{1}{2}$  x 25 $\frac{5}{8}$  inches
- 64 BARONESS GOURGAUD, 1924  
32 $\frac{7}{8}$  x 25 $\frac{3}{4}$  inches  
Collection Baron Napoléon Gourgaud, Paris

- \*65 STILL LIFE, "HISTOIRES JUIVES," 1924  
 31 $\frac{7}{8}$  x 39 $\frac{3}{8}$  inches  
 Collection S. S. White, 3rd, Philadelphia
- \*66 FRUIT AND FLOWERS, 1924  
 28 $\frac{3}{4}$  x 36 $\frac{1}{4}$  inches  
 Collection Josse Bernheim-Jeune, Paris  
 First Prize, Carnegie International Exhibition, 1927
- \*67 THE PINK TABLECLOTH, 1925  
 25 $\frac{5}{8}$  x 31 $\frac{7}{8}$  inches  
 Collection Samuel Lewisohn, New York
- \*68 LE PANTALON ROUGE, 1925  
 23 $\frac{5}{8}$  x 28 $\frac{3}{8}$  inches  
 Collection Messrs. M. Knoedler and Company, New York
- 69 RECLINING NUDE (1925?)  
 Pastel, 13 x 19 $\frac{1}{4}$  inches  
 Collection The Valentine Gallery, New York
- \*70 DECORATIVE COMPOSITION (ODALISQUE WITH THE STRAIGHT BACK),  
 1926  
 51 $\frac{1}{2}$  x 38 $\frac{3}{8}$  inches  
 Collection the Artist
- \*71 WOMAN WITH A VEIL, 1927  
 24 x 19 $\frac{3}{4}$  inches  
 Collection the Artist
- \*72 BALLET DANCER, 1927  
 31 $\frac{7}{8}$  x 23 $\frac{5}{8}$  inches  
 Collection the Artist
- 73 RECLINING NUDE, BACK TURNED, 1927  
 26 x 36 $\frac{1}{4}$  inches  
 Collection the Artist
- \*74 HARMONY IN YELLOW, 1928  
 34 $\frac{5}{8}$  x 34 $\frac{5}{8}$  inches  
 Collection the Artist

\*75 THE SIDEBOARD, 1928  
28 $\frac{3}{4}$  x 36 $\frac{1}{4}$  inches  
Collection Luxembourg Museum, Paris

76 SEATED ODALISQUE, 1928  
22 x 15 $\frac{1}{4}$  inches  
The Cone Collection, Baltimore

77 TATTOOED ODALISQUE, 1929  
22 x 18 $\frac{1}{8}$  inches  
Collection the Artist

78 THE YELLOW HAT, 1929  
25 $\frac{5}{8}$  x 17 $\frac{3}{4}$  inches  
Collection the Artist

#### DRAWINGS

*Note: All drawings unless otherwise noted are from the Artist's collection.*

79 STANDING NUDE (before 1900 ?)  
Black crayon, 11 $\frac{3}{4}$  x 8 $\frac{7}{8}$  inches  
Collection Frank Crowninshield, New York

80 STANDING MODEL (1900-1905)  
Charcoal, 13 $\frac{1}{8}$  x 8 $\frac{3}{4}$  inches  
Collection Weyhe Gallery, New York

\*81 SEATED MODEL (about 1905)  
Pen and ink, 10 $\frac{3}{8}$  x 8 $\frac{1}{8}$  inches  
Collection Weyhe Gallery, New York

CORRECTION TO NO. 82  
Watercolor on paper, 11 $\frac{3}{4}$   
x 17 $\frac{1}{2}$  inches. The char-  
coal drawing illustrated is  
not in the exhibition.

\*82 THE DANCE (1908-1909)  
Charcoal on paper  
Collection Madame Hervieu, Paris  
Study for *The Dance* painted for Shchukine and now in the Museum of Modern Western  
Art, Moscow. Compare No. 22 and Illustration on Page 16.

83 NUDE, BACK TURNED (about 1910)  
Ink, 12 $\frac{1}{4}$  x 8 $\frac{3}{4}$  inches  
Collection Miss Belle da Costa Greene, New York

- 84 POT WITH IVY (*about 1912*)  
Charcoal, 22 x 14 $\frac{3}{4}$  inches
- \*85 PORTRAIT OF M. SHCHUKINE (1912)  
Charcoal, 19 $\frac{1}{2}$  x 12 inches
- \*86 PORTRAIT OF MLE LANDSBERG, 1914  
Pencil, 20 $\frac{1}{4}$  x 16 $\frac{3}{4}$  inches
- \*87 PORTRAIT OF MME EVA MUDOCCI (1915)  
Charcoal, 15 x 8 $\frac{1}{4}$  inches
- 88 PORTRAIT OF MME GRETA PROZOR, 1916  
Pencil, 22 x 14 $\frac{1}{2}$  inches
- \*89 WOMAN WITH HEAD ON HAND (*about 1918*)  
Ink, 14 $\frac{1}{2}$  x 10 $\frac{1}{2}$  inches  
Collection Frank Crowninshield, New York
- 90 GIRL IN FEATHERED HAT (*about 1918*)  
Ink, 14 $\frac{1}{4}$  x 18 $\frac{1}{4}$  inches  
Private Collection, New York
- 91 WOMAN RECLINING (1919)  
Ink, 11 x 15 $\frac{1}{4}$  inches
- 92 RECLINING NUDE (1920)  
Charcoal, 16 x 20 $\frac{1}{4}$  inches
- 93 WOMAN WITH GUITAR (1922)  
Charcoal, 18 $\frac{3}{4}$  x 12 $\frac{1}{2}$  inches
- \*94 THE VENETIAN DRESS (1922-1923)  
Charcoal, 19 $\frac{7}{8}$  x 15 inches  
Collection Dr. F. H. Hirschland, New York
- 95 PORTRAIT OF A WOMAN (1923)  
Charcoal, 18 $\frac{1}{2}$  x 12 $\frac{1}{4}$  inches

- \*96 WOMAN PLAYING VIOLIN (1923)  
Charcoal,  $12\frac{1}{2} \times 18\frac{3}{4}$  inches
- 97 BOYS READING (1923)  
Charcoal,  $18\frac{1}{2} \times 24\frac{3}{4}$  inches
- 98 GIRL AT TABLE (1924)  
Ink,  $14 \times 10\frac{1}{2}$  inches  
Collection Jacques Seligmann and Company, New York
- 99 SEATED NUDE (1924)  
Charcoal,  $20\frac{1}{2} \times 15\frac{3}{4}$  inches
- \*100 RECLINING NUDE (1925)  
Charcoal,  $19\frac{1}{8} \times 24\frac{1}{2}$  inches
- 101 ODALISQUE, 1927  
Charcoal,  $24\frac{1}{2} \times 18\frac{3}{4}$  inches
- 102 THE SIESTA, 1928  
Pencil,  
Collection Mrs. Jeremiah D. Maguire, New York
- 103 WOMAN, 1928  
Ink,  $13 \times 19\frac{3}{4}$  inches
- \*104 FRENCH WINDOW, 1928  
Charcoal,  $24\frac{3}{4} \times 18\frac{3}{4}$  inches
- 105 TWO WOMEN RECLINING, 1928  
Ink,  $15 \times 19\frac{3}{4}$  inches
- 106 MOROCCAN INTERIOR, 1929  
Ink,  $18\frac{3}{4} \times 26\frac{1}{4}$  inches  
Collection Jacques Seligmann and Company, New York
- 107 SEATED MODEL (1929)  
Pencil,  $19 \times 12\frac{1}{4}$  inches

- \*108 GIRL WITH HEADRESS, 1929  
Pencil, 22 x 15 inches
- 109 GIRL WITH VEIL, 1929  
Pencil, 19 x 13½ inches
- 110 KNEELING WOMAN (1929)  
Ink, 21¾ x 17½ inches
- \*111 RECLINING FIGURE (1930)  
Pencil, 10¾ x 21 inches
- \*112 FIGURE ON A DIVAN, 1931  
Ink, 11⅛ x 15 inches
- 113 NUDE, 1931  
Pencil, 13¼ x 10¼ inches
- 114 TOILETTE, 1931  
Ink, 15 x 11⅛ inches
- 115 NUDE, 1931  
Pencil, 10¼ x 13¼ inches
- 116 WOMAN SEATED ON DIVAN, 1931  
Ink, 11⅛ x 15 inches

#### ETCHINGS

- 117 SELF PORTRAIT (*about 1900*)  
6¾ x 7½ inches  
Collection Carl Zigrosser, New York
- 118 WOMAN WITH MUFF (*about 1900*)  
5½ x 3⅝ inches  
Collection J. B. Neumann, New York
- 119 SEATED NUDE (*about 1914*)  
5½ x 3½ inches  
Collection J. B. Neumann, New York

- \*120 HEAD OF GIRL (1914)  
6 $\frac{3}{4}$  x 4 $\frac{3}{4}$  inches  
Collection J. B. Neumann, New York
- \*121 GIRL WITH FLOWERED HAT (1914)  
7 x 5 inches  
Collection Weyhe Gallery, New York
- 122 HEAD OF A BOY, 1914  
6 $\frac{7}{8}$  x 4 $\frac{7}{8}$  inches  
Collection Montross Gallery, New York
- 123 TWO NUDES  
5 $\frac{1}{2}$  x 3 $\frac{5}{8}$  inches  
Collection J. B. Neumann, New York
- 124 GIRL  
6 $\frac{1}{8}$  x 2 $\frac{1}{4}$  inches  
Collection J. B. Neumann, New York
- 125 HEAD  
3 $\frac{1}{4}$  x 2 $\frac{1}{4}$  inches  
Collection J. B. Neumann, New York
- 126 HEAD  
3 $\frac{1}{4}$  x 2 $\frac{1}{4}$  inches  
Collection J. B. Neumann, New York
- 127 GIRL  
6 $\frac{3}{4}$  x 4 $\frac{3}{4}$  inches  
Collection J. B. Neumann, New York
- 128 GIRL WITH GOLD FISH, 1929  
5 $\frac{7}{8}$  x 8 $\frac{5}{8}$  inches  
Collection Burton Emmett, New York
- \*129 WOMAN WITH PARROTS, 1929  
6 $\frac{7}{8}$  x 9 $\frac{1}{2}$  inches  
Collection Burton Emmett, New York

LITHOGRAPHS

\*130 HEAD OF RECUMBENT FIGURE, 1906-1907

17 $\frac{5}{8}$  x 11 inches

Collection Montross Gallery, New York

131 HALF FIGURE, EYES FRONT, 1906-1907

17 $\frac{5}{8}$  x 11 inches

Collection Montross Gallery, New York

132 MODEL STANDING, 1906-1907

17 $\frac{5}{8}$  x 11 inches

Collection E. Weyhe, New York

\*133 TORSO, THREE-QUARTERS VIEW, 1914

19 $\frac{3}{4}$  x 13 inches

134 MODEL READING, 1914

19 $\frac{3}{4}$  x 13 inches

Collection E. Weyhe, New York

\*135 MODEL SEATED, BACK, 1914

19 $\frac{3}{4}$  x 13 inches

Collection E. Weyhe, New York

136 TORSO, FRONT, 1914

19 $\frac{3}{4}$  x 13 inches

Collection E. Weyhe, New York

137 SEATED NUDE, 1914

19 $\frac{3}{4}$  x 13 inches

138 NUDE ON A CHAISE LONGUE (1919)

19 $\frac{1}{4}$  x 15 $\frac{5}{8}$  inches

\*139 VEILED ODALISQUE (1925?)

21 x 17 inches

Collection Frank Crowninshield, New York

- \*140 ODALISQUE IN STRIPED TROUSERS (1925)  
 21 $\frac{3}{8}$  x 17 $\frac{1}{4}$  inches  
 Collection Frank Crowninshield, New York
- 141 DANCER SEATED ON TABOURET, 1927  
 19 $\frac{1}{2}$  x 12 $\frac{3}{4}$  inches  
 Collection E. Weyhe, New York  
 From Series "Dix Danseuses" edition on special paper limited to 5 copies of which this  
 is number 4.
- \*142 PORTRAIT OF ALFRED CORTOT (1927-1928)  
 17 $\frac{3}{4}$  x 22 inches  
 Collection Weyhe Gallery, New York
- \*143 RECLINING MODEL (1928)  
 17 $\frac{3}{8}$  x 21 $\frac{5}{8}$  inches  
 Collection C. W. Kraushaar Galleries, New York
- \*144 INTERIOR WITH ODALISQUE (1929)  
 11 x 14 $\frac{3}{4}$  inches  
 Collection Frank Crowninshield, New York
- 145 SEATED ODALISQUE, STRIPED BACKGROUND (1929)  
 14 $\frac{1}{4}$  x 10 $\frac{3}{4}$  inches  
 Collection Frank Crowninshield, New York

MONOTYPES

*Note: Each Print Is Unique.*

- \*146 THREE APPLES (1914-1915)  
 3 $\frac{5}{8}$  x 5 $\frac{5}{8}$  inches  
 Collection E. Weyhe, New York
- \*147 GIRL'S HEAD (1914-1915)  
 6 $\frac{1}{8}$  x 2 $\frac{1}{4}$  inches  
 Collection E. Weyhe, New York
- 148 WOMAN SEATED AT TABLE (1914-1915)  
 7 x 4 $\frac{7}{8}$  inches  
 Collection E. Weyhe, New York

149 STILL LIFE WITH PUMPKINS (1914-1915)  
5 x 7 inches  
Collection E. Weyhe, New York

\*150 TORSO, ARMS FOLDED (1914-1915)  
 $6\frac{3}{4}$  x 5 inches  
Collection Weyhe Gallery, New York

#### WOODCUTS

151 DECORATIVE COMPOSITION: RECLINING FIGURE (1906)  
 $19\frac{1}{4}$  x  $15\frac{1}{2}$  inches. (Illustrated opp. page 42)  
Collection Montross Gallery, New York

152 SEATED NUDE (1906)  
 $13\frac{3}{8}$  x  $10\frac{3}{4}$  inches  
Collection E. Weyhe, New York

#### SCULPTURE

*Note: There are ten casts of each of Matisse's bronzes.*

\*153 THE SLAVE, 1900  
Bronze, height  $33\frac{3}{4}$  inches  
The Cone Collection, Baltimore

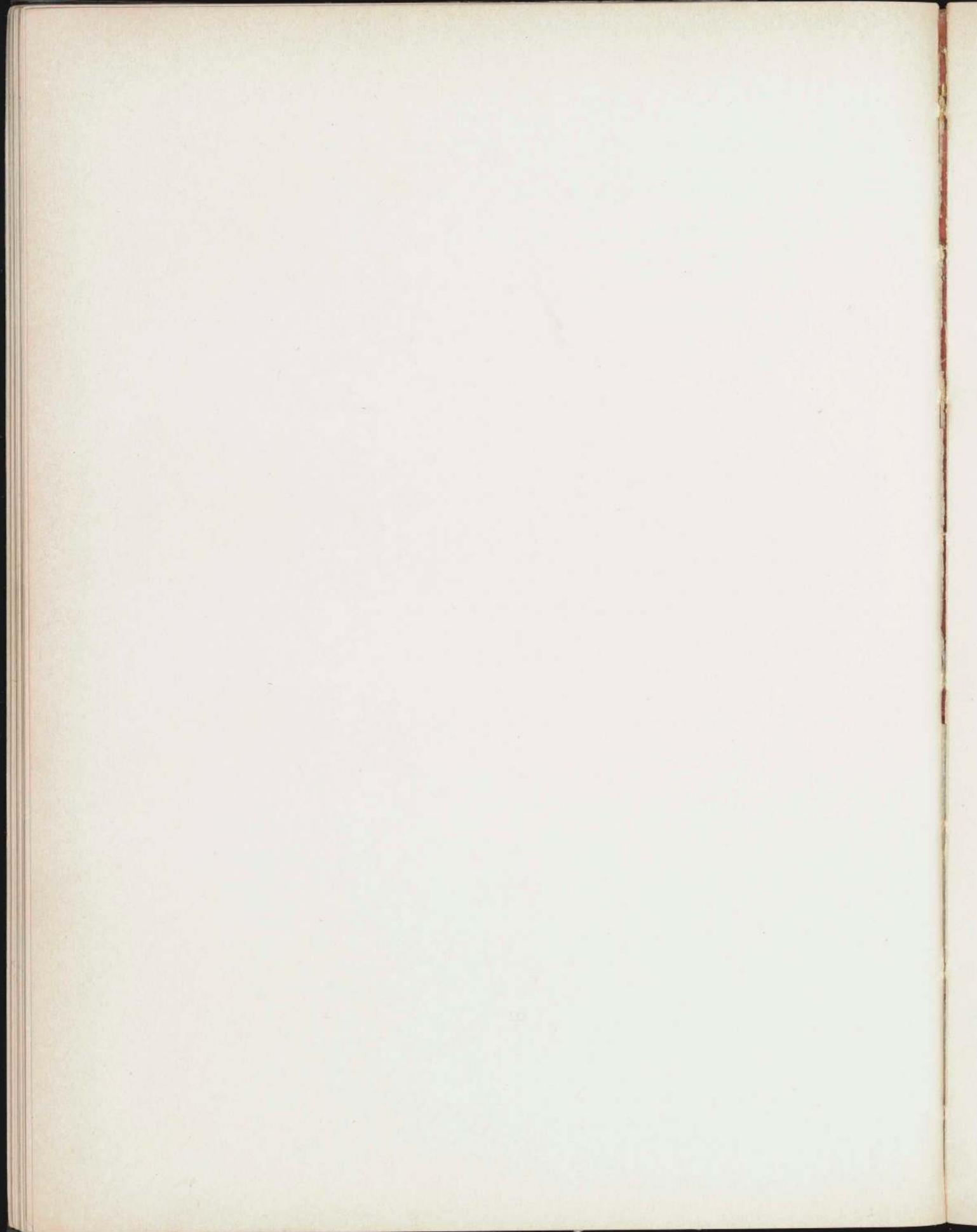
\*154 SEATED WOMAN LEANING ON HANDS  
Bronze, height  $5\frac{1}{4}$  inches  
Collection E. M. M. Warburg, New York

\*155 RECLINING NUDE, I (begun about 1907)  
Bronze  
The Cone Collection, Baltimore

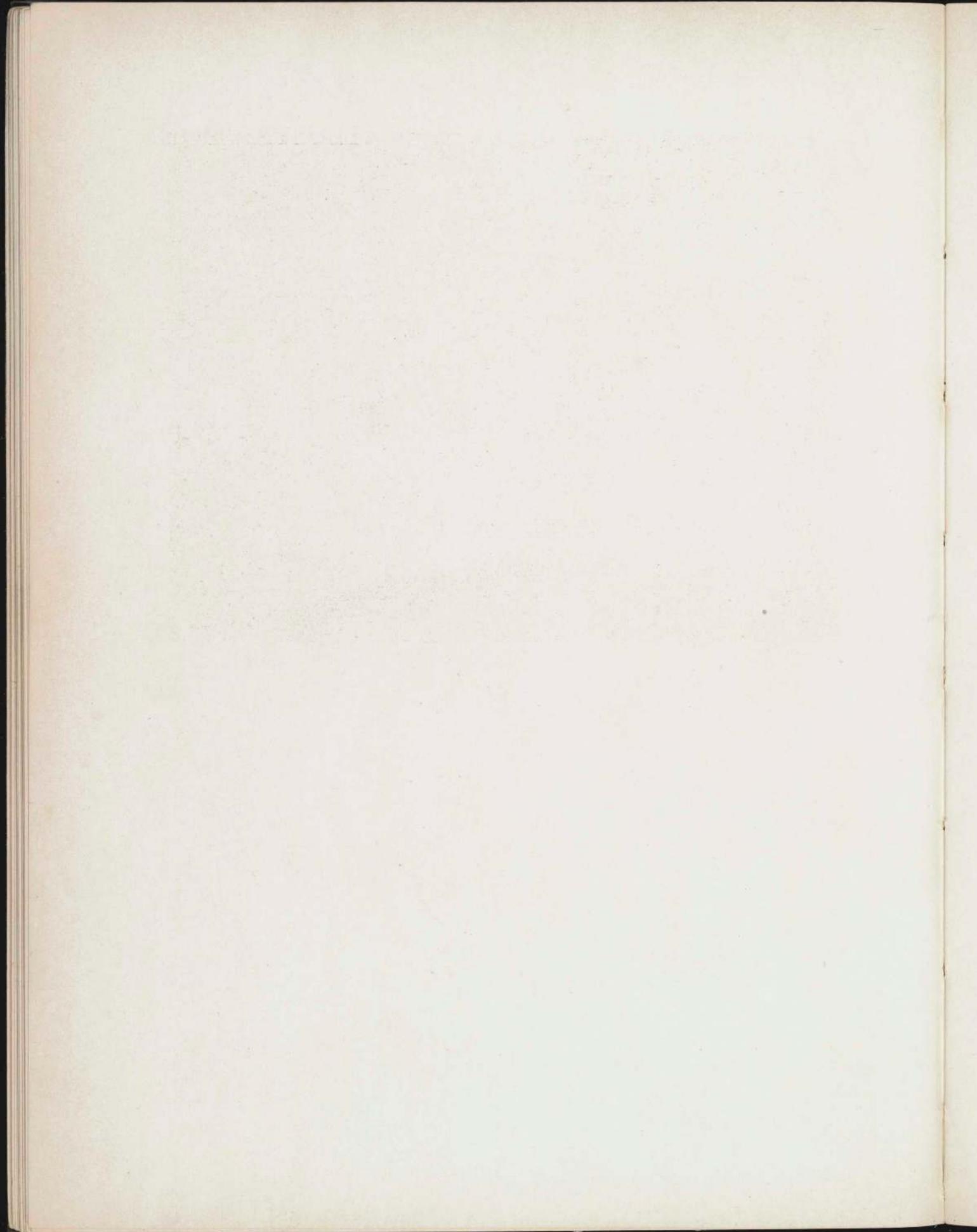
\*156 HEAD (about 1908)  
Bronze, height 12 inches  
Collection Dr. Harry Bakwin, New York

157 SMALL HEAD  
Bronze,  $4\frac{1}{2}$  inches  
Collection Dr. Harry Bakwin, New York

- \*158 TWO WOMEN (*before 1910*)  
Bronze, height 18½ inches  
Collection Dr. Harry Bakwin, New York
- \*159 STANDING WOMAN (*about 1914*)  
Bronze, height 22¼ inches  
Private Collection, New York
- 159A RECLINING NUDE, II  
Bronze, 11¼ inches  
Collection Samuel A. Lewisohn, New York
- \*160 NUDE SEATED WITH HANDS CLASPED BEHIND HEAD (1929)  
Bronze, height 28¾ inches  
The Cone Collection, Baltimore
- \*161 HEAD WITH A TIARA (1931)  
Bronze, height 8 inches  
The Cone Collection, Baltimore
- 162 VENUS ON A SHELL (1931)  
Bronze, height 14¼ inches  
The Cone Collection, Baltimore



ILLUSTRATIONS





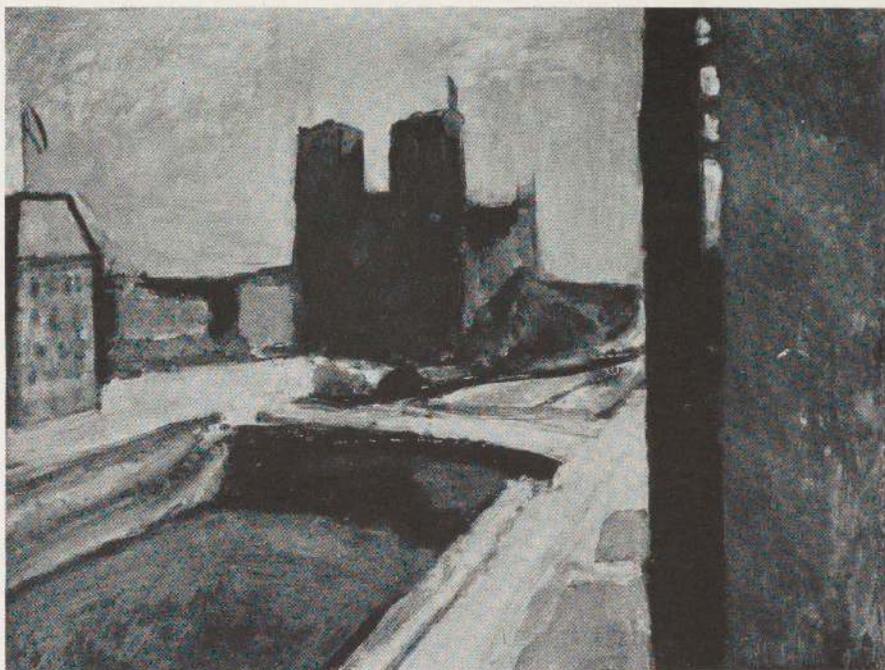
6 LA DESSERT, 1897  
Oil, 39½ x 51½ inches  
Collection Dr. Curt Friedmann, Berlin



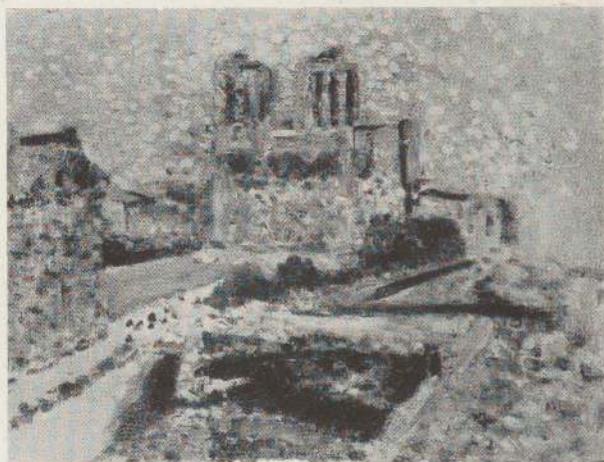
8 CARMELINA, 1901

Oil,  $31\frac{1}{2} \times 25\frac{1}{4}$  inches

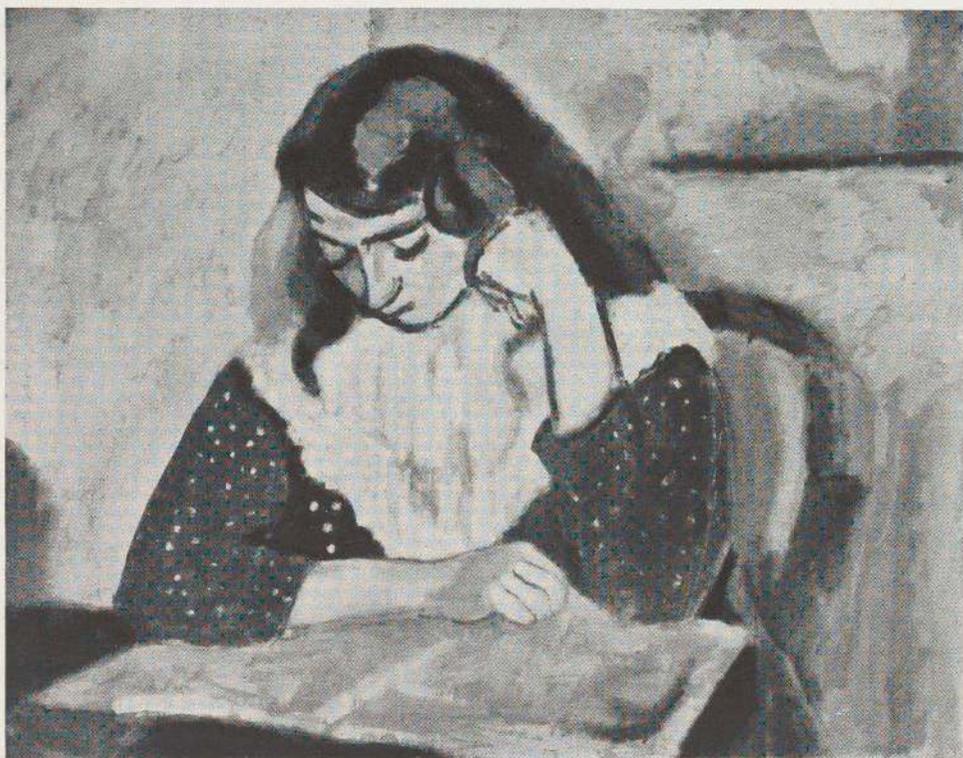
Lent Anonymously



9 NOTRE DAME, 1902  
Oil,  $19\frac{3}{4} \times 25\frac{5}{8}$  inches  
Collection Jean Biette, Le Havre



10 NOTRE DAME, 1904  
Oil  
Collection Bernheim-Jeune et Cie, Paris



12 MARGUERITE READING, 1906  
Oil,  $25\frac{1}{4} \times 38\frac{5}{8}$  inches  
Collection Art Museum, Grenoble



13 ORIENTAL RUGS, 1906  
Oil  
Collection Art Museum, Grenoble



14 THE YOUNG SAILOR, 1906 (Dated lower left, 1906)

Oil,  $39\frac{3}{8} \times 31\frac{7}{8}$  inches

Collection Hans Seligman, Berlin



15 BLUE NUDE (Souvenir de Biskra), 1907  
Oil, 36 $\frac{1}{4}$  x 55 $\frac{1}{8}$  inches  
The Cone Collection, Baltimore



17 WOMEN BY THE SEA, 1908 (Dated lower right, 1908)

Oil, 86 $\frac{3}{4}$  x 70 $\frac{1}{2}$  inches

Collection Folkwang Museum, Essen



18 FRAU MOLL (1908)  
Oil, 36½ x 28¾ inches  
Collection Professor Oskar Moll, Breslau



19 GIRL WITH GREEN EYES, 1909

Oil, 26 x 20 inches

Collection Miss Harriet Levy, San Francisco



21 THE MANILA SHAWL, 1910  
Oil, 44 $\frac{1}{8}$  x 27 $\frac{1}{2}$  inches  
Collection Gaston Bernheim de Villers, Paris



22 NASTURTIUMS AND LA DANSE, 1910  
Oil, 74 $\frac{7}{8}$  x 45 inches



23 GOLDFISH AND SCULPTURE, 1911

Oil,  $45\frac{3}{4} \times 39\frac{3}{8}$  inches

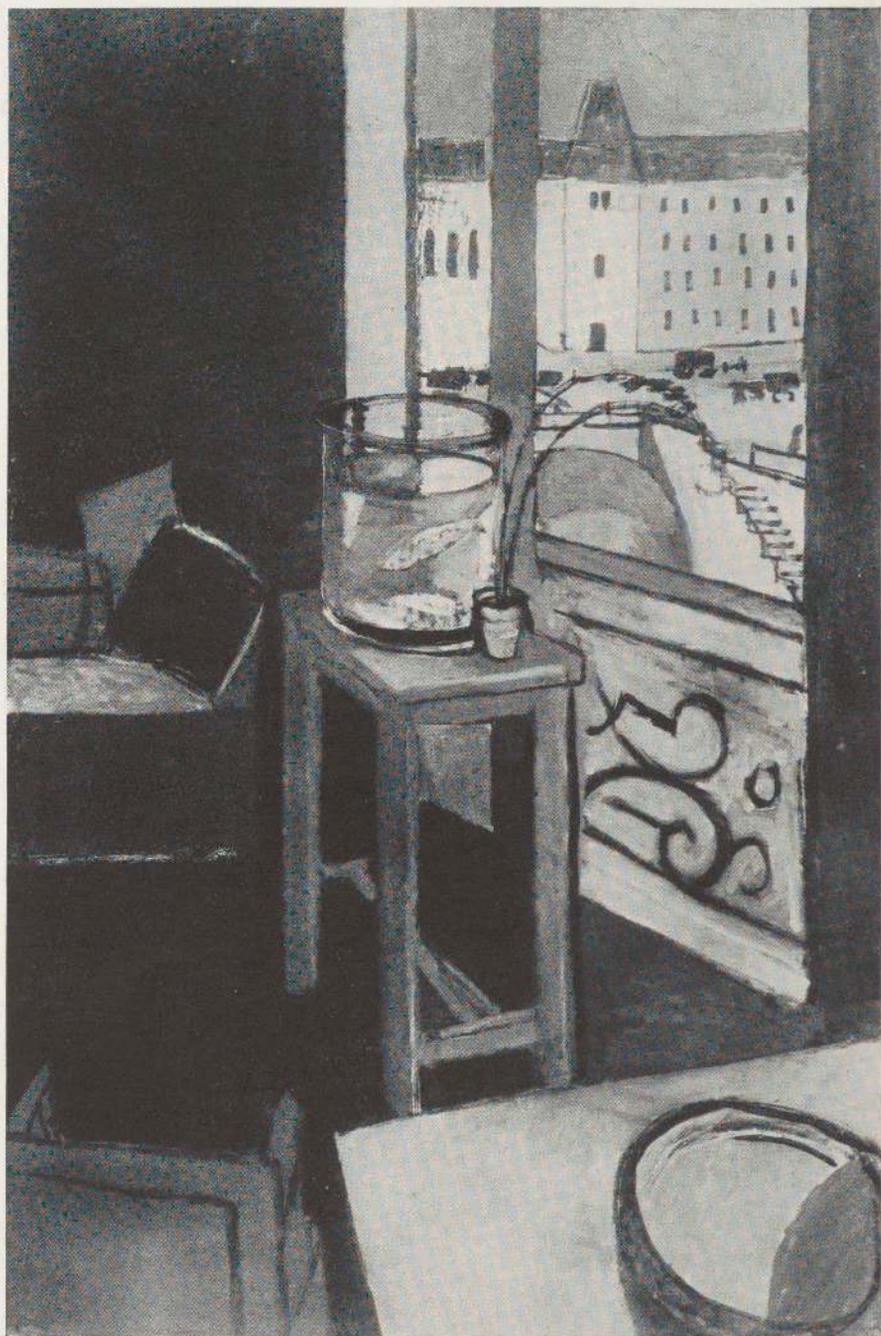
Collection Hans Purrmann, Berlin



25 WOMAN ON A HIGH STOOL, 1913

Oil,  $57\frac{1}{2} \times 36\frac{5}{8}$  inches

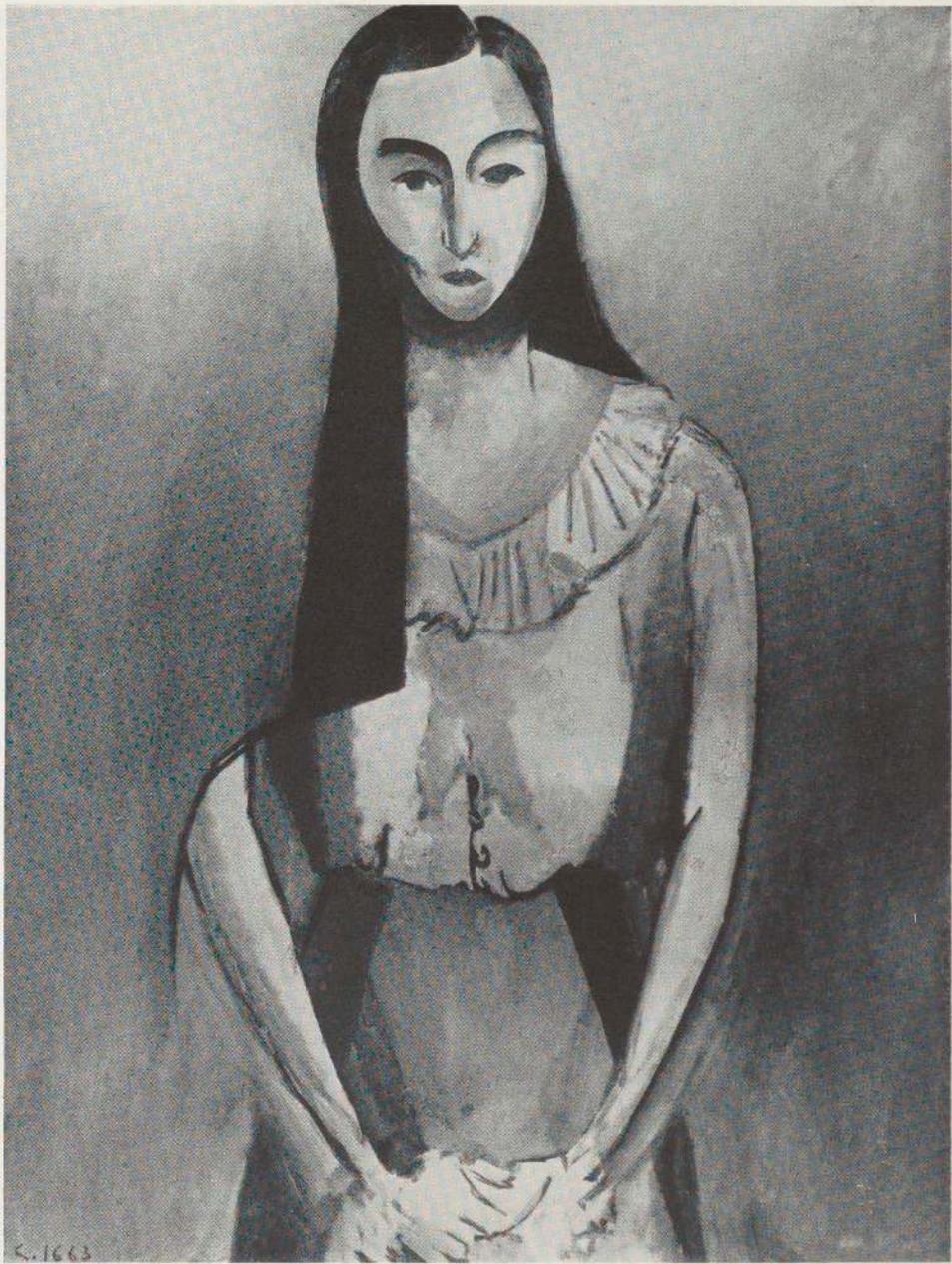
Collection the Artist



26 INTERIOR WITH GOLDFISH, 1914  
Oil,  $56\frac{3}{4} \times 38\frac{5}{8}$  inches  
Collection Baron Napoléon Gourgaud, Paris



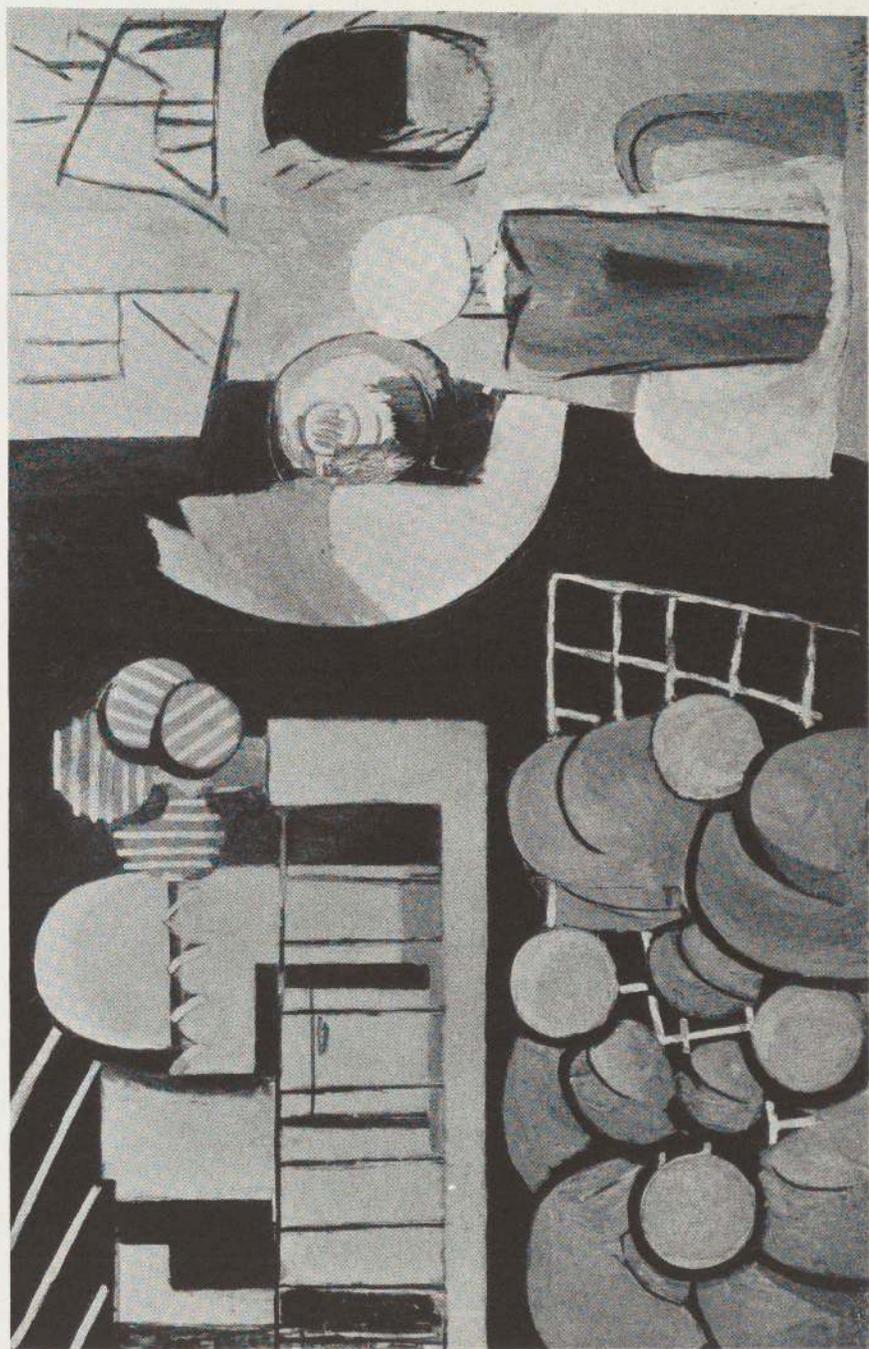
27 HEAD, WHITE AND ROSE (about 1915)  
Oil  
Collection the Artist



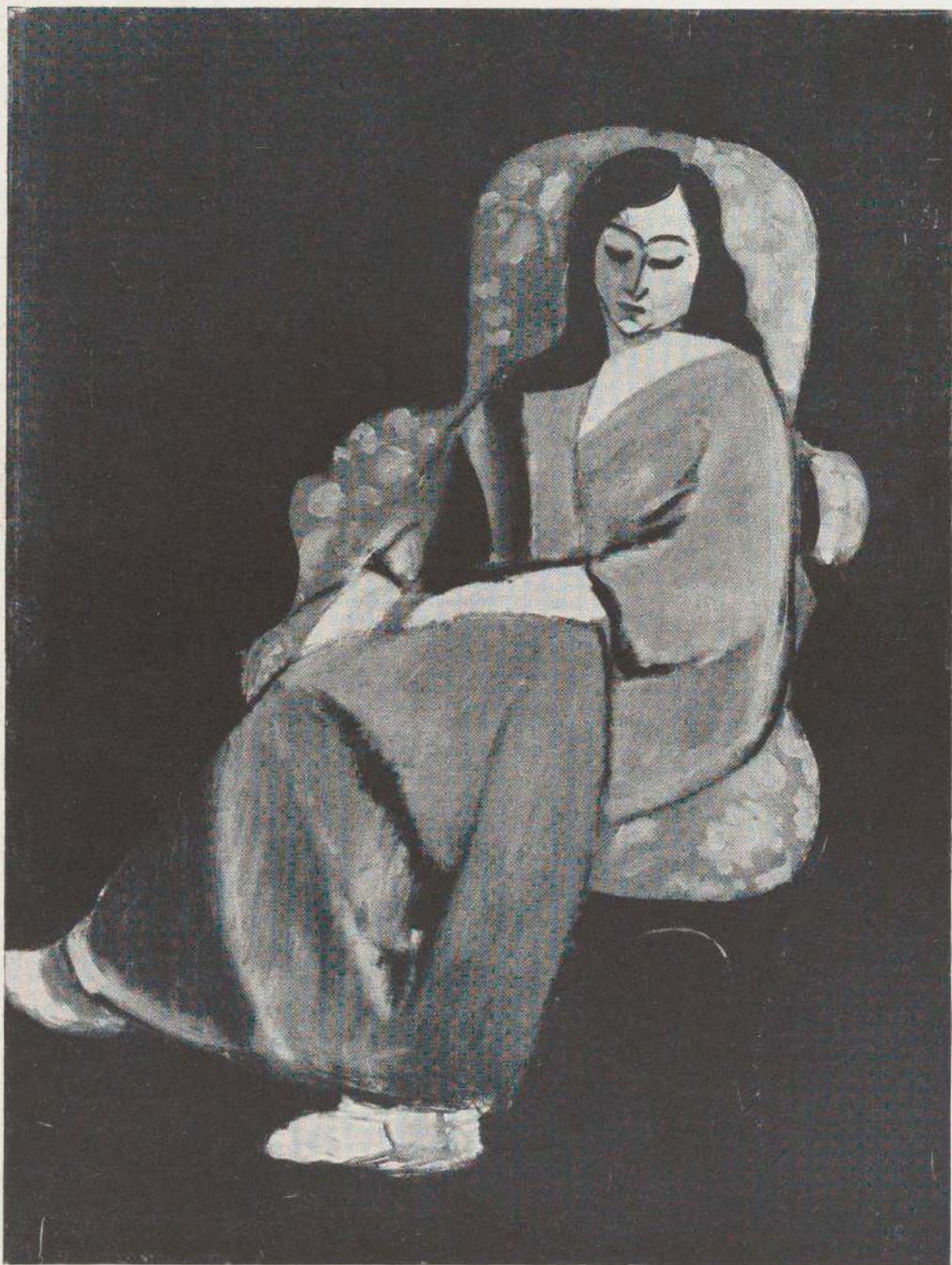
29 THE ITALIAN WOMAN, 1915  
Oil, 45 $\frac{3}{4}$  x 35 inches  
Collection Earl Horter, Philadelphia



30 THE GOURDS, 1916 (Dated lower left, 1916)  
Oil,  $25\frac{5}{8} \times 31\frac{7}{8}$  inches  
Collection Léonide Massine, New York



31 THE MOROCCANS (1916)  
Oil, 70 $\frac{3}{4}$  x 110 $\frac{1}{2}$   
Collection the Artist



34 THE GREEN DRESS, 1916  
Oil, 28 $\frac{3}{4}$  x 21 $\frac{1}{2}$  inches  
Collection the Artist



35 THE STUDIO, 1916  
Oil, 57½ x 45¾ inches  
Private Collection, London

E.K. £1700



37 THE WINDOW, 1916  
Oil, 57½ x 45¾ inches  
Collection Detroit Institute of Arts



38 GIRL IN A TURBAN, 1916  
Oil, Wooden panel,  $8\frac{3}{4} \times 6\frac{1}{4}$  inches  
Private Collection, New York



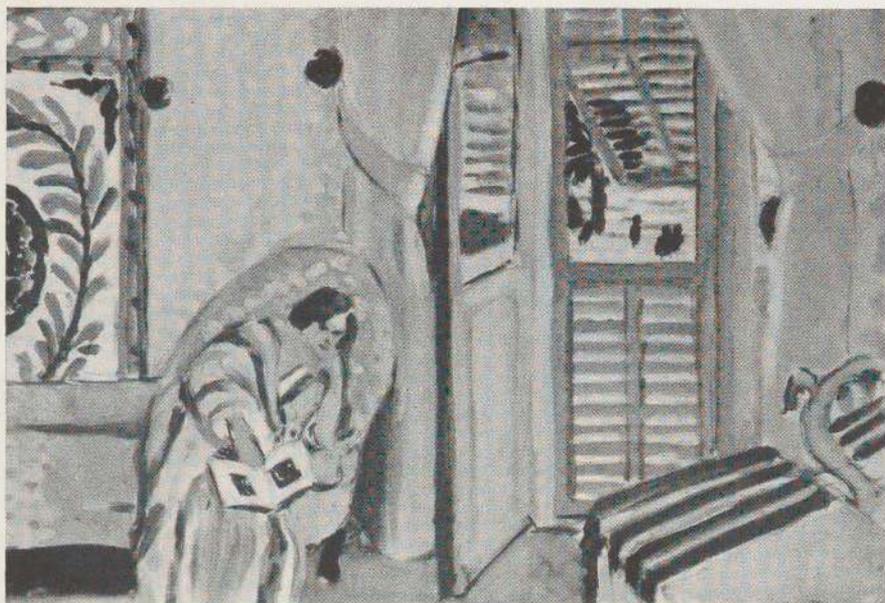
43 HEAD, 1918  
Oil,  $13\frac{3}{4} \times 10\frac{5}{8}$  inches  
Collection A. J. McNeill Reid, London



40 THE WINDSHIELD (1917)

Oil,  $15\frac{1}{4} \times 21\frac{3}{4}$  inches

Collection C. W. Kraushaar Galleries, New York



50 INTERIOR AT NICE (1919?)

Oil,  $18\frac{1}{8} \times 25\frac{3}{4}$  inches

Collection R. Sturgis Ingersoll, Philadelphia



45 LADY IN A FLOWERED HAT (1918)

Oil, 23½ x 19¾ inches

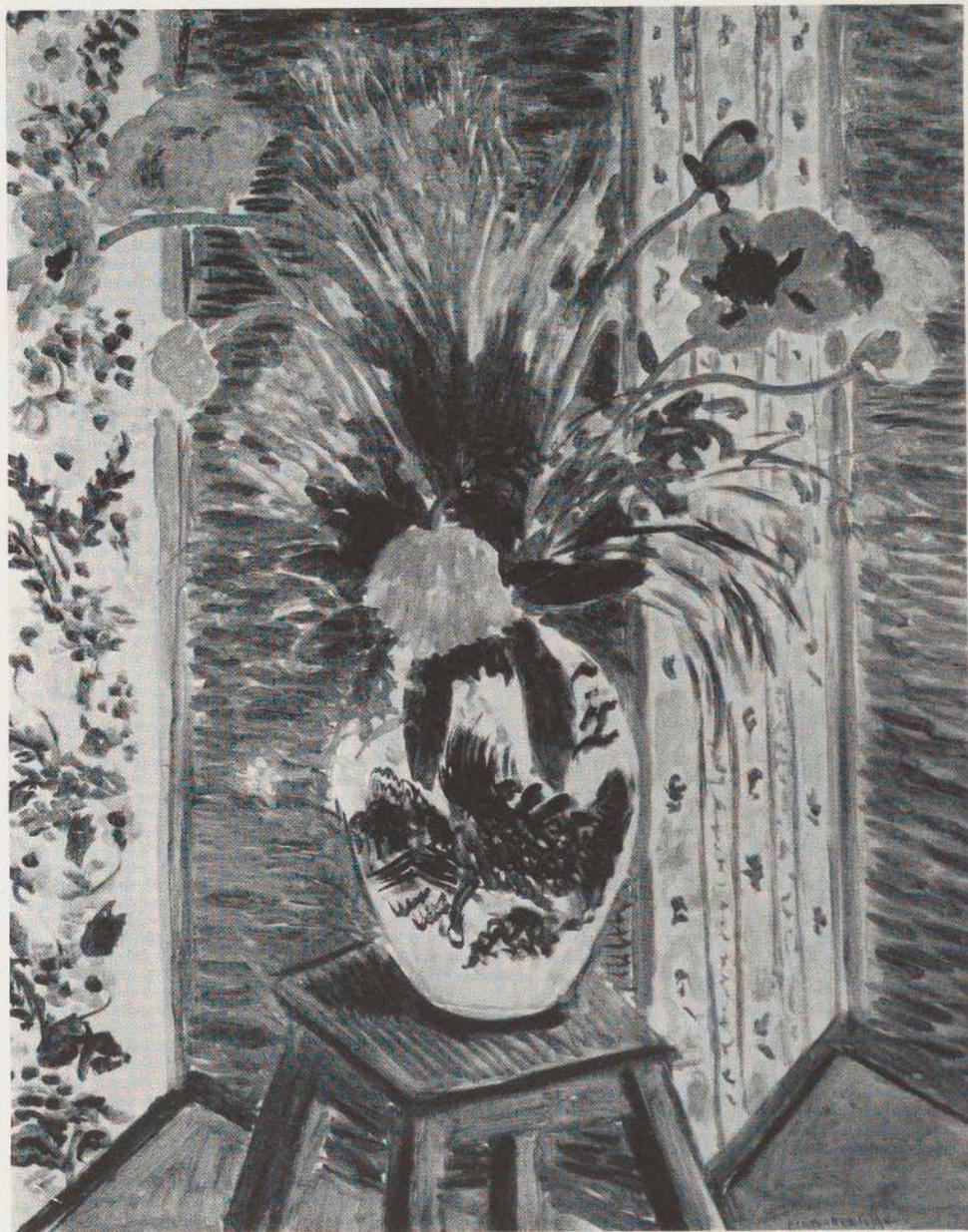
Collection Marie Harriman Galleries, New York



46 ANTOINETTE, 1918

Oil, 26 x 19 $\frac{3}{4}$  inches

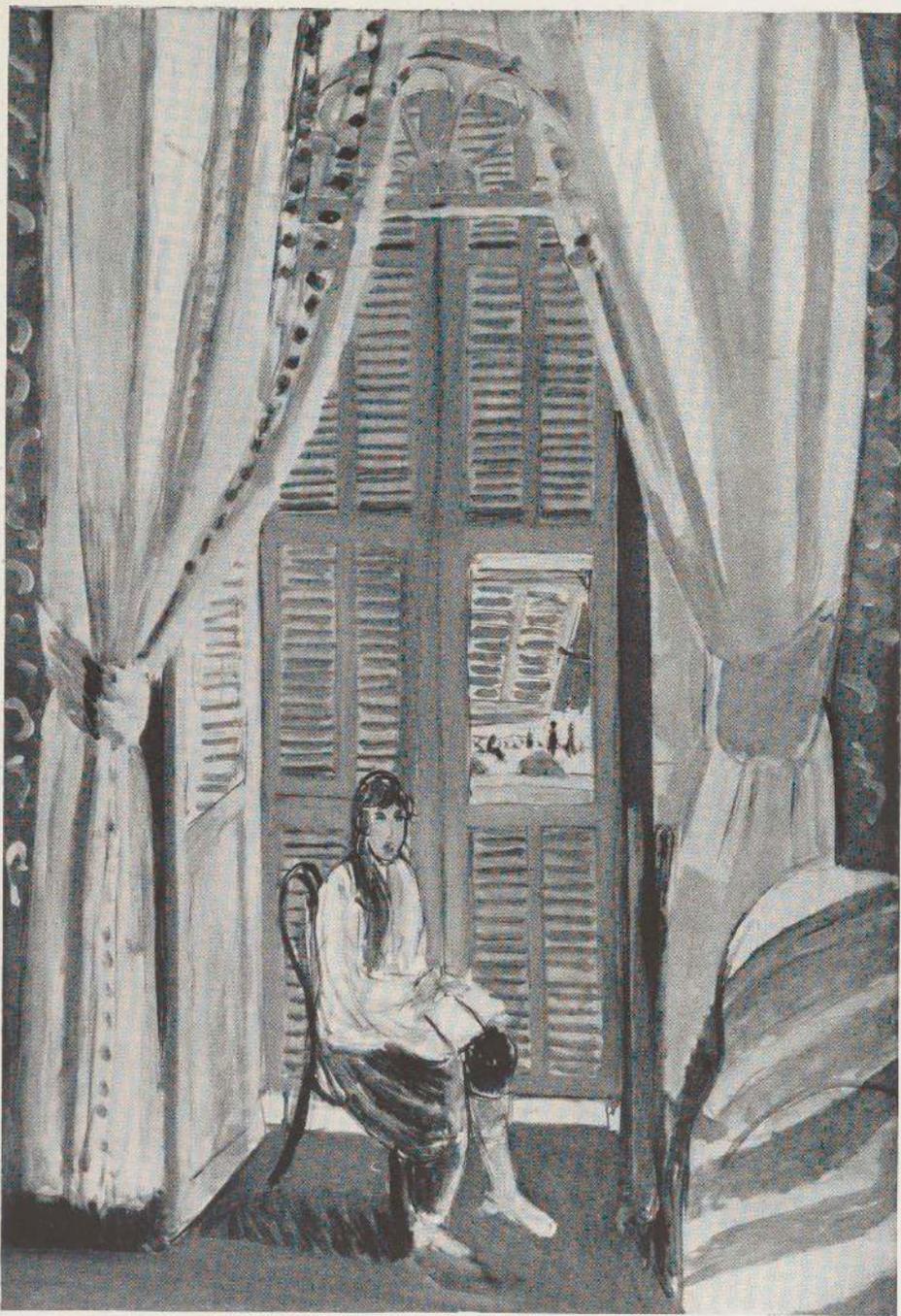
Collection Etienne Bignou, Paris



47 POPPIES (about 1919)

Oil, 39½ x 32 inches

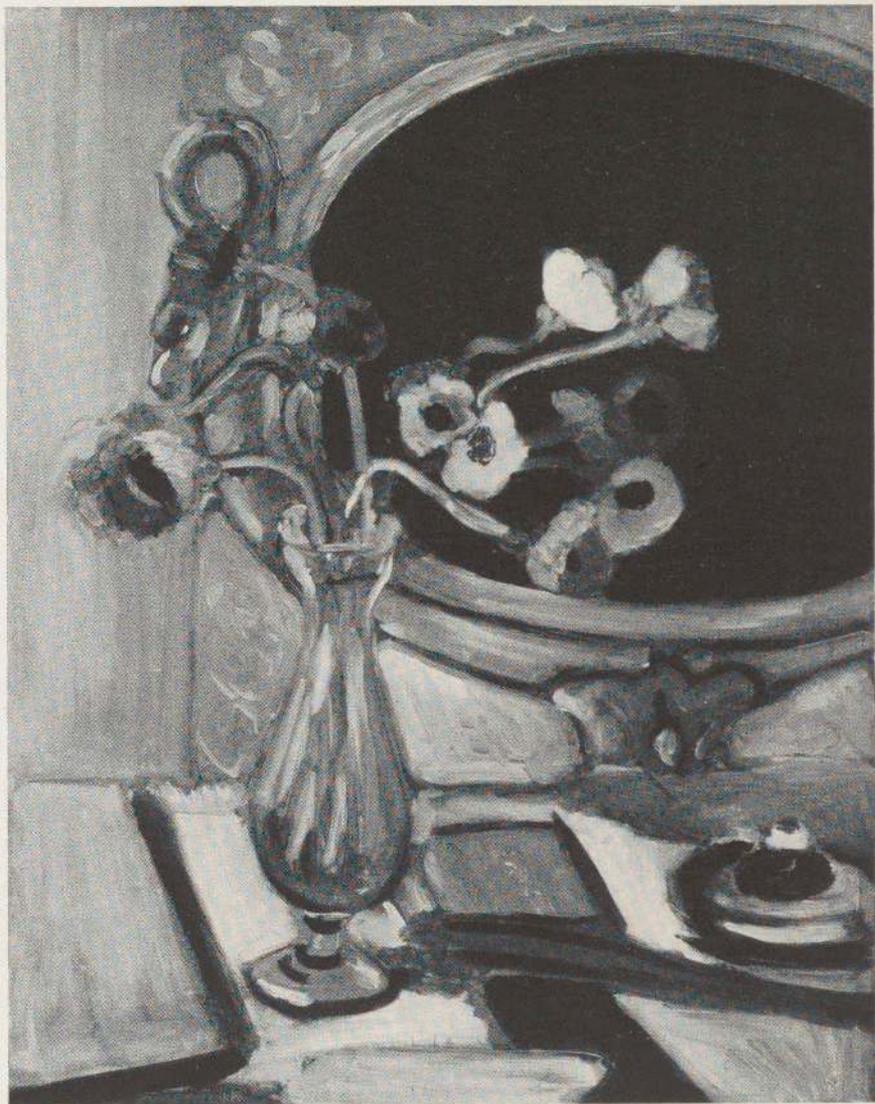
Collection Mrs. Edouard Jonas, New York



49 FRENCH WINDOW AT NICE, 1919

Oil,  $51\frac{1}{4} \times 38\frac{5}{8}$  inches

Collection Josse Bernheim-Jeune, Paris



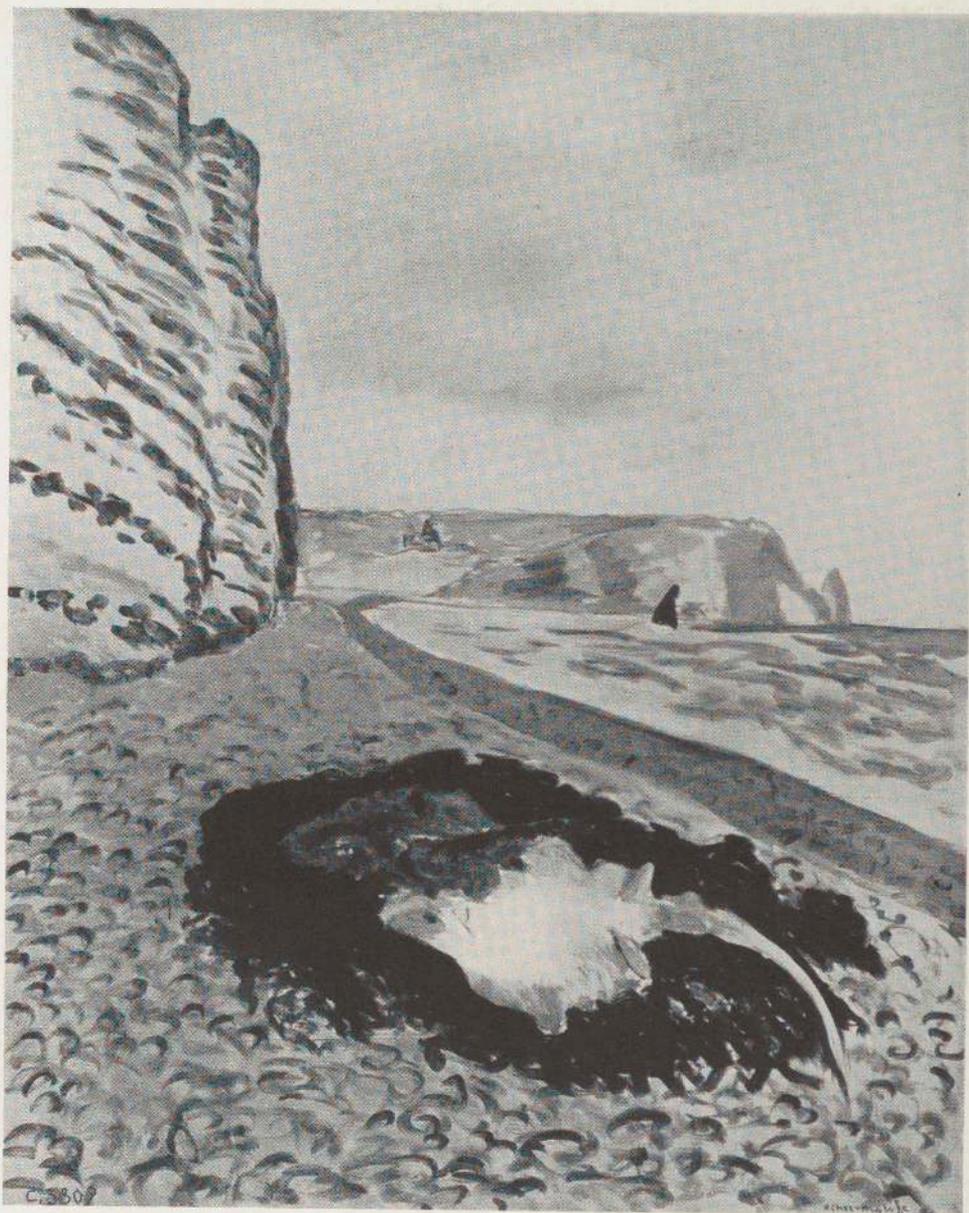
51 ANEMONES AND MIRROR (about 1920)  
Oil, 26½ x 21⅛ inches  
Collection Phillips Memorial Gallery, Washington



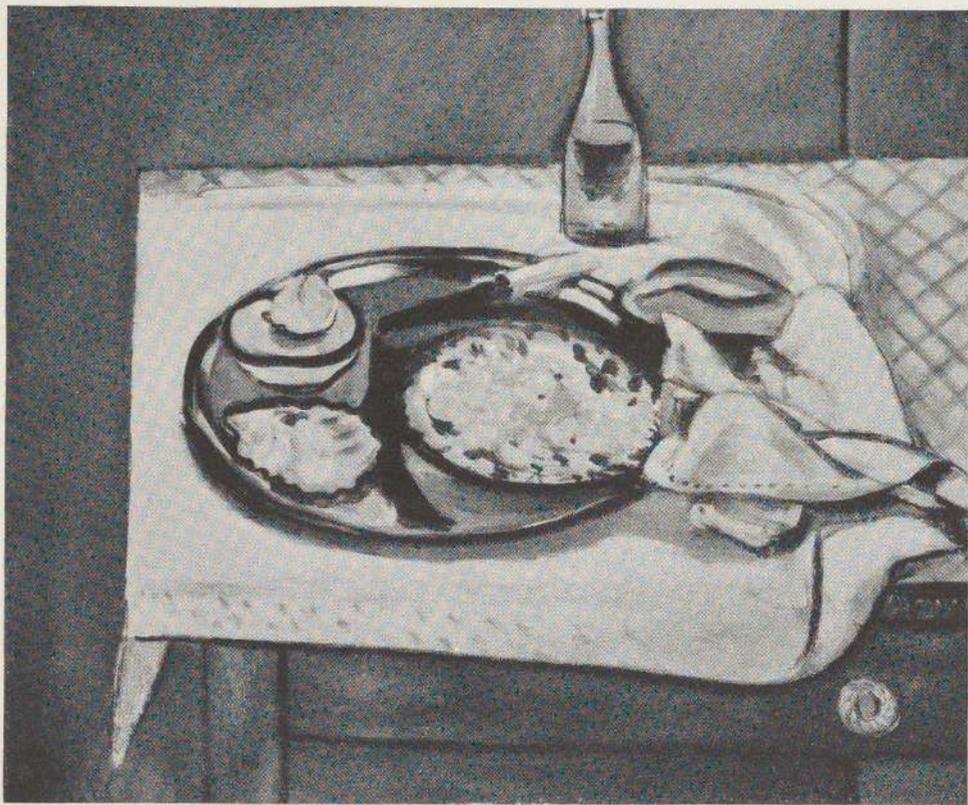
53 MEDITATION, 1920

Oil, 28 $\frac{3}{8}$  x 21 $\frac{1}{4}$  inches

Collection Josse Bernheim-Jeune, Paris



54 TWO RAYS, ETRETAT, 1920  
Oil,  $36\frac{1}{4} \times 28\frac{3}{4}$  inches  
Collection Lord Ivor Spencer Churchill, London



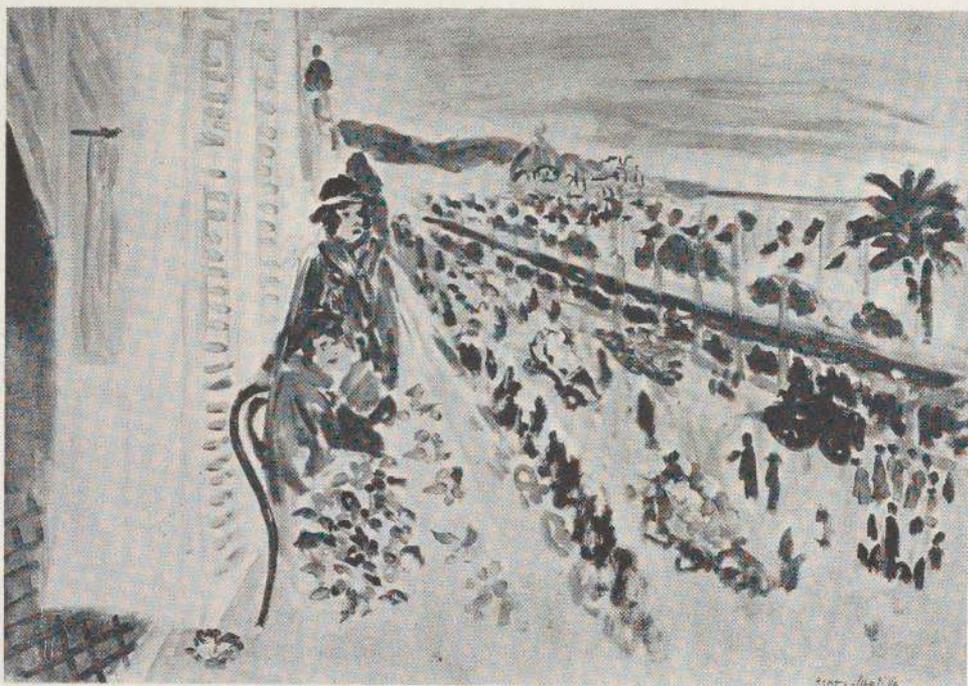
58 SHRIMPS, 1921

Oil, 23 $\frac{1}{4}$  x 28 $\frac{3}{4}$  inches

Private Collection, New York



59 THE MOORISH SCREEN, 1922  
Oil, 36 $\frac{1}{4}$  x 29 inches  
Collection Robert Treat Paine, 2nd, Boston



(Above) 61 CARNIVAL AT NICE, 1922  
Oil, 25 $\frac{5}{8}$  x 36 $\frac{3}{4}$  inches  
The Cone Collection, Baltimore

(Below) 62 OLIVE TREES (about 1922)  
Oil, 23 $\frac{5}{8}$  x 25 $\frac{7}{8}$  inches  
The Cone Collection, Baltimore





(Above) 65 STILL LIFE, "HISTOIRES JUIVES," 1924

(Below) 66 FRUIT AND FLOWERS, 1924

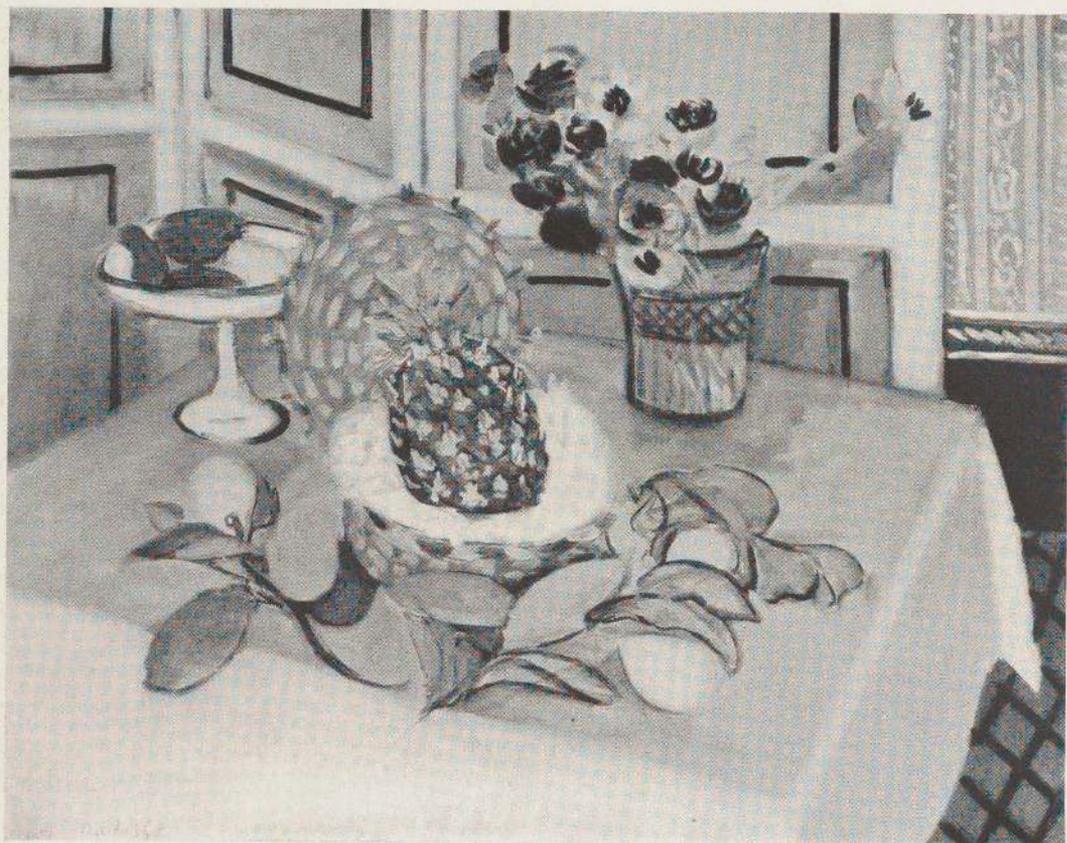
Oil, 28 $\frac{3}{4}$  x 36 $\frac{1}{4}$  inches

Collection Josse Bernheim-Jeune, Paris

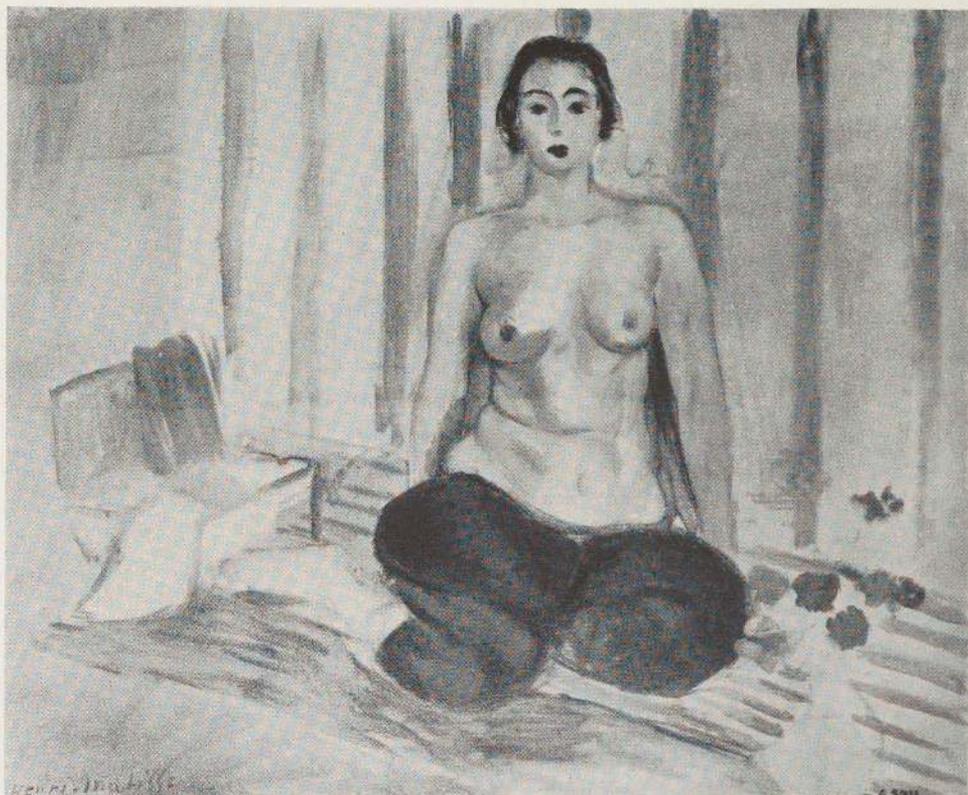
Oil, 31 $\frac{1}{8}$  x 39 $\frac{3}{8}$  inches

Collection S. S. White, 3rd, Philadelphia





67 THE PINK TABLECLOTH, 1925  
Oil, 25 $\frac{5}{8}$  x 31 $\frac{7}{8}$  inches  
Collection Samuel Lewisohn, New York



68 LE PANTALON ROUGE, 1925

Oil, 23<sup>5</sup>/<sub>8</sub> x 28<sup>3</sup>/<sub>8</sub> inches

Collection Messrs. M. Knoedler and Company, New York



70 DECORATIVE COMPOSITION (Odalisque with the Straight Back), 1926

Oil,  $51\frac{1}{2} \times 38\frac{3}{8}$  inches

Collection the Artist



71 WOMAN WITH A VEIL, 1927  
Oil, 24 x 19 $\frac{3}{4}$  inches  
Collection the Artist



72 BALLET DANCER, 1927

Oil,  $31\frac{7}{8} \times 23\frac{5}{8}$  inches

Collection the Artist



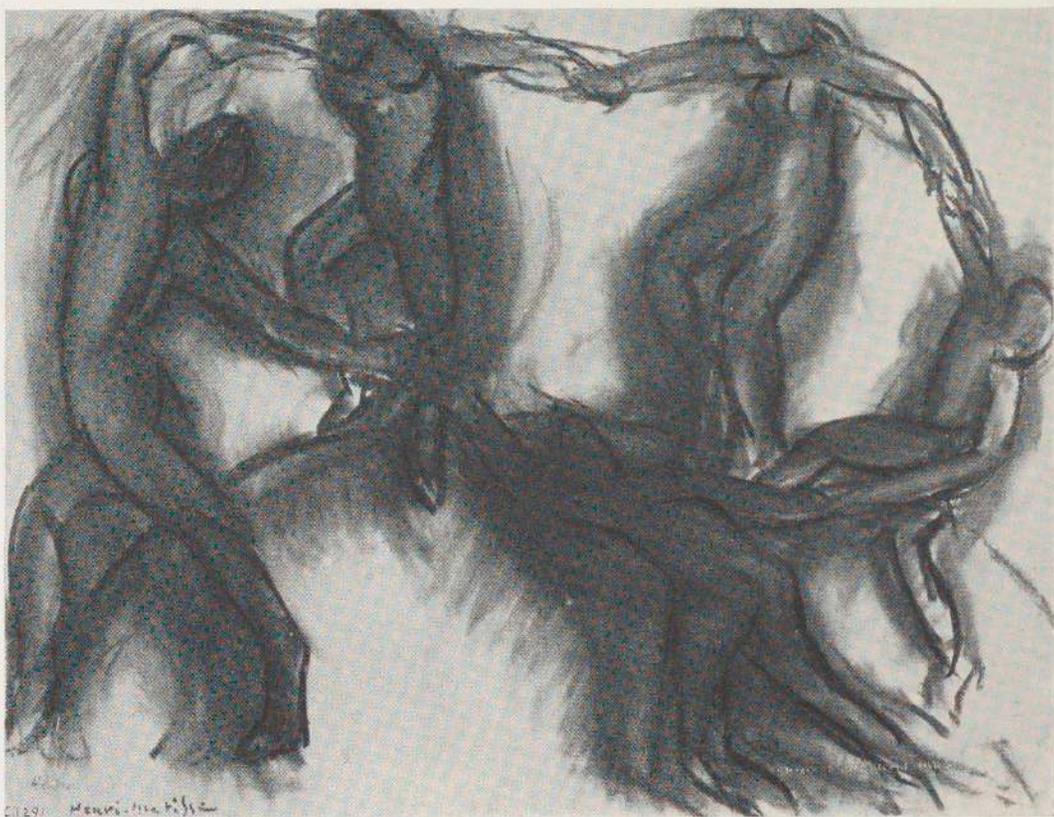
74 HARMONY IN YELLOW, 1928

Oil, 34<sup>5</sup>/<sub>8</sub> x 34<sup>5</sup>/<sub>8</sub>

Collection the Artist



75 THE SIDEBOARD, 1928  
Oil, 28 $\frac{3}{4}$  x 36 $\frac{1}{4}$  inches  
Collection Luxembourg Museum, Paris



CORRECTION: Through an error the above drawing was illustrated instead of the water-color belonging to Madame Hervieu, Paris

82 THE DANCE (1908-1909)  
Charcoal on paper  
Collection Madame Hervieu, Paris



85 PORTRAIT OF M. SHCHUKINE (1912)  
Charcoal, 19½ x 12 inches  
Collection the Artist



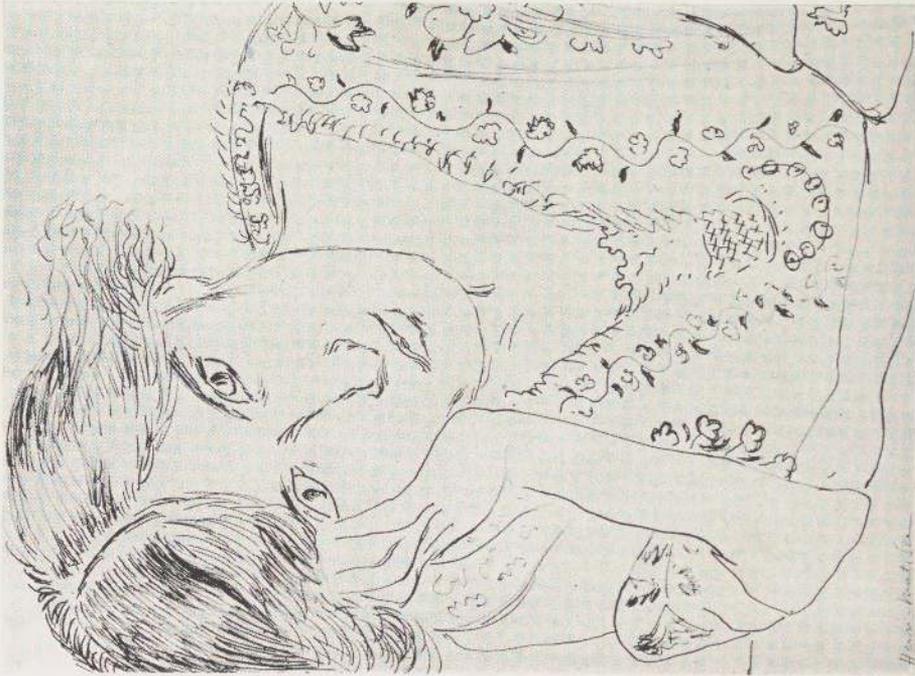
86 PORTRAIT OF MLLE LANDSBERG, 1914  
Pencil, 20¾ x 16¾ inches  
Collection the Artist



87 PORTRAIT OF MME EVA MUDOCCHI (1915)

Charcoal, 15 x 8 1/4 inches

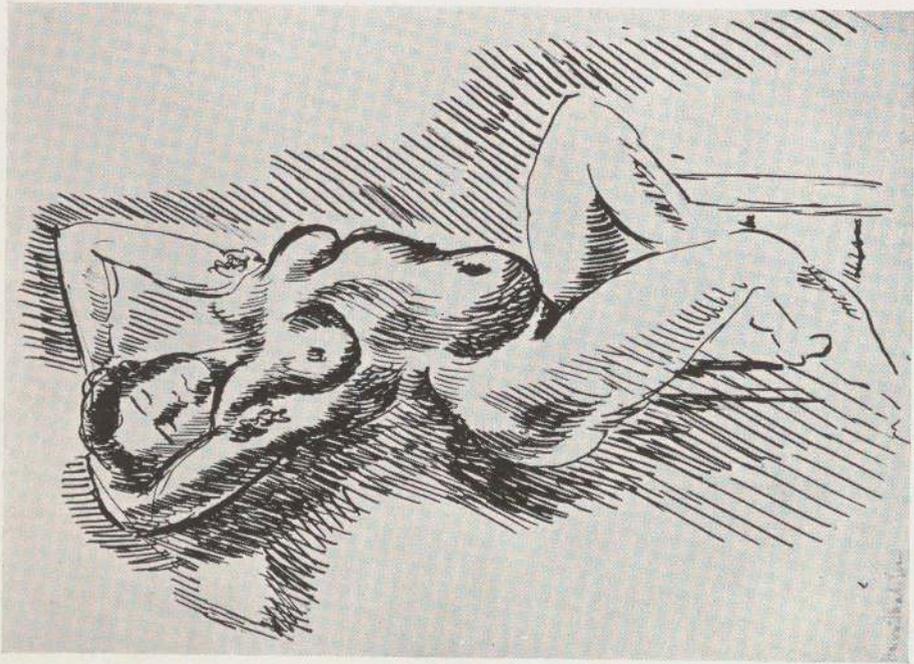
Collection the Artist



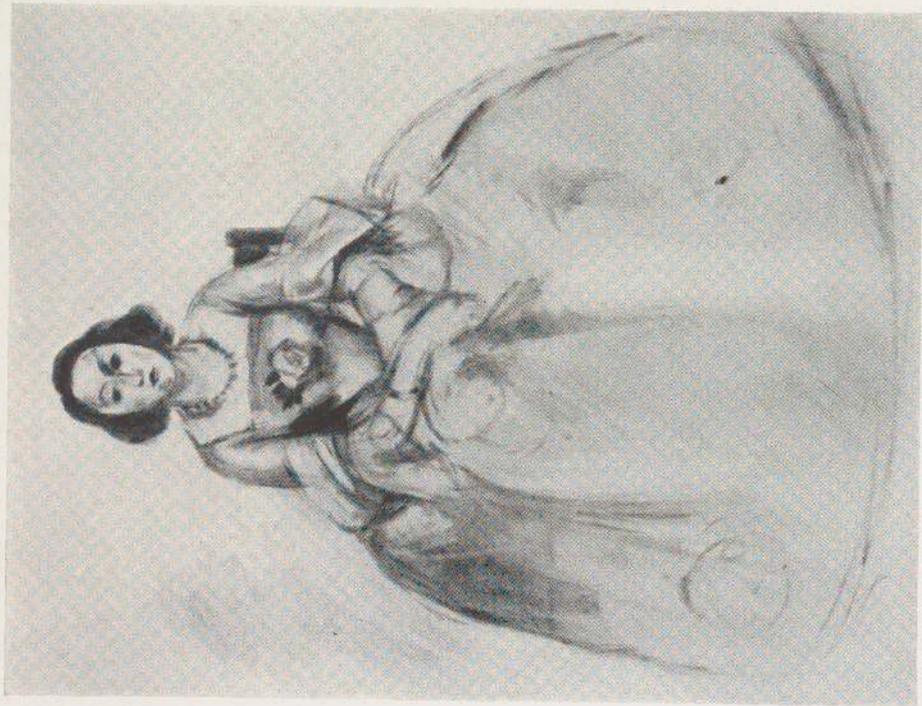
89 WOMAN WITH HEAD ON HAND (about 1918)

Ink, 14 1/2 x 10 1/2 inches

Collection Frank Crowninshield, New York



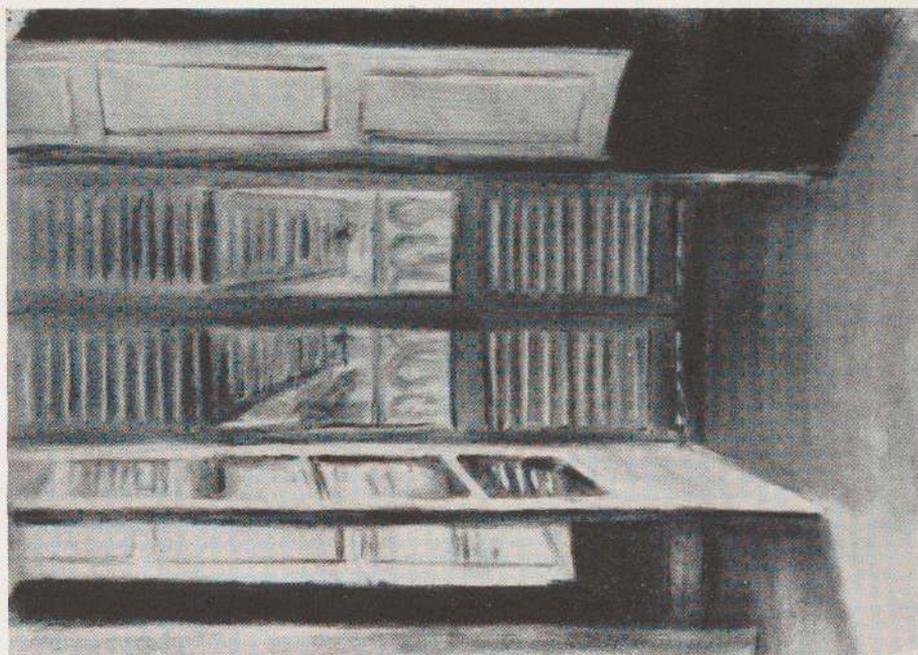
81 SEATED MODEL (about 1905)  
Pen and ink, 10 $\frac{3}{8}$  x 8 $\frac{1}{8}$  inches  
Collection Weyhe Gallery, New York



94 THE VENETIAN DRESS (1922-1923)  
Charcoal, 19 $\frac{7}{8}$  x 15 inches  
Collection Dr. F. H. Hirschland, New York



108 GIRL WITH HEADRESS, 1929  
Pencil, 22 x 15 inches  
Collection the Artist



104 FRENCH WINDOW, 1928  
Charcoal, 24 $\frac{3}{4}$  x 18 $\frac{3}{4}$  inches  
Collection the Artist



96 WOMAN PLAYING VIOLIN (1923)  
Charcoal,  $12\frac{1}{2} \times 18\frac{3}{4}$  inches  
Collection the Artist



100 RECLINING NUDE (1925)  
Charcoal,  $19\frac{1}{8} \times 24\frac{1}{2}$  inches  
Collection the Artist



111 RECLINING FIGURE (1930)

Pencil, 10 $\frac{3}{4}$  x 21 inches

Collection the Artist



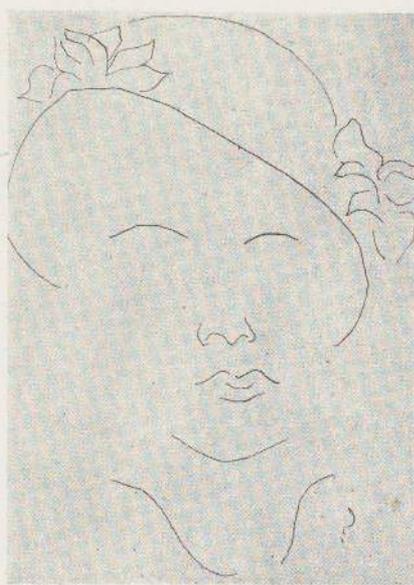
112 FIGURE ON A DIVAN (1931)

Ink, 11 $\frac{1}{8}$  x 15 inches

Collection the Artist



120 HEAD OF GIRL (1914)  
Etching,  $6\frac{3}{4} \times 4\frac{3}{4}$  inches  
Collection J. B. Neumann, New York



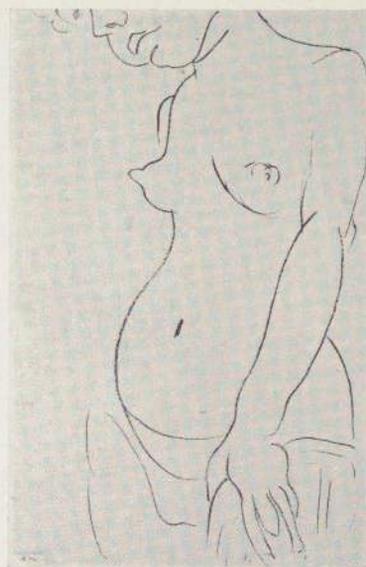
121 GIRL WITH FLOWERED HAT (1914)  
Etching, 7 x 5 inches  
Collection Weyhe Gallery, New York



129 WOMAN WITH PARROTS, 1929  
Etching,  $6\frac{7}{8} \times 9\frac{1}{2}$  inches  
Collection Burton Emmett, New York



130 HEAD OF RECUMBENT FIGURE,  
1906-1907  
Lithograph, 17 $\frac{3}{8}$  x 11 inches  
Collection Montross Gallery, New York



133 TORSO, THREE-QUARTERS  
VIEW (1914)  
Lithograph, 19 $\frac{3}{4}$  x 13 inches



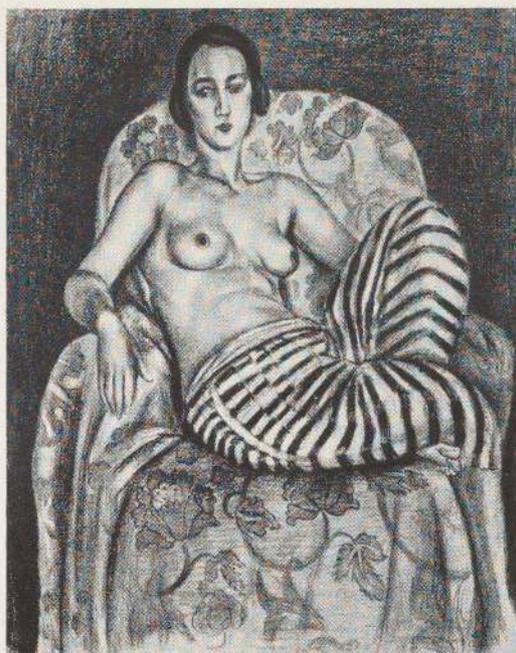
135 MODEL SEATED, BACK, 1914  
Lithograph, 19 $\frac{3}{4}$  x 13 inches  
Collection E. Weyhe, New York



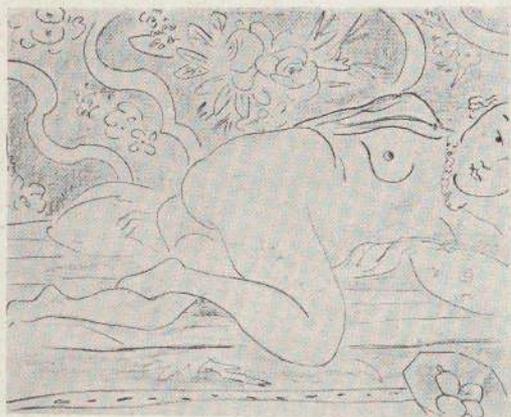
142 PORTRAIT OF ALFRED CORTOT  
(1927-1928)  
Lithograph, 17 $\frac{3}{4}$  x 22 inches  
Collection Weyhe Gallery, New York



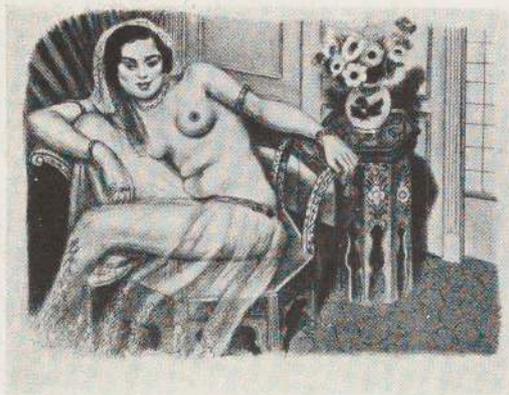
139 VEILED ODALISQUE (1925?)  
 Lithograph, 21 x 17 inches  
 Collection Frank Crowninshield, New York



140 ODALISQUE IN STRIPED TROUSERS (1925)  
 Lithograph, 21 $\frac{3}{8}$  x 17 $\frac{1}{4}$  inches  
 Collection Frank Crowninshield, New York



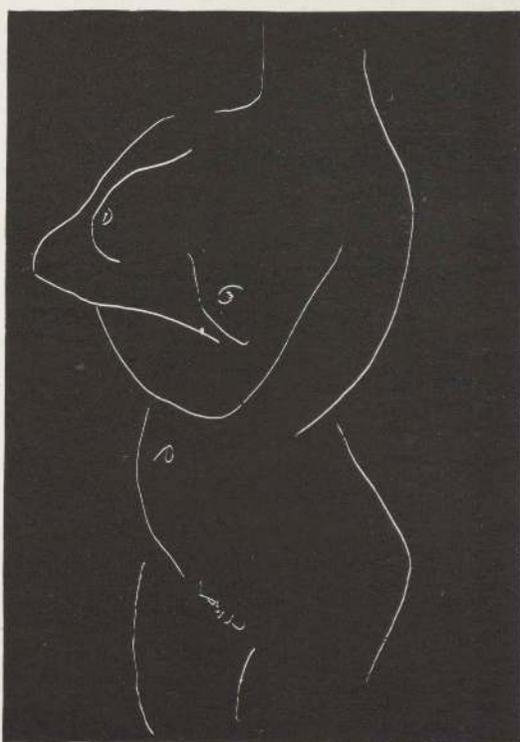
143 RECLINING MODEL (1928)  
 Lithograph, 17 $\frac{3}{8}$  x 21 $\frac{5}{8}$  inches  
 Collection C. W. Kraushaar Galleries, New York



144 INTERIOR WITH ODALISQUE (1929)  
 Lithograph, 11 x 14 $\frac{3}{4}$  inches  
 Collection Frank Crowninshield, New York

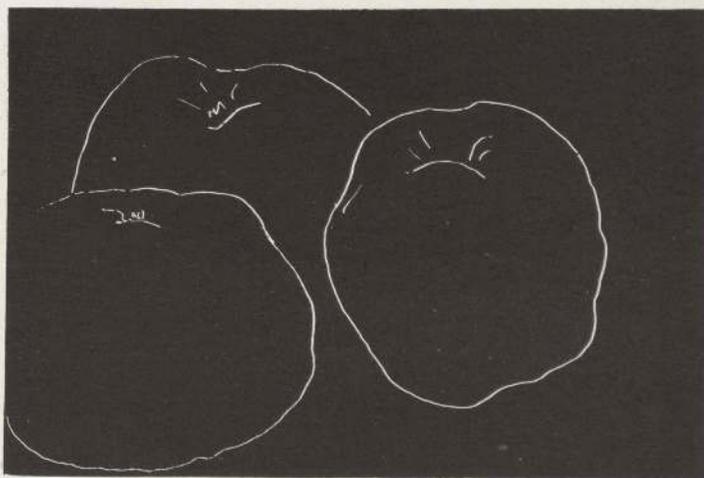


147 GIRL'S HEAD (1914-1915)  
6 $\frac{1}{8}$  x 2 $\frac{1}{4}$  inches  
Collection E. Weyhe, New York

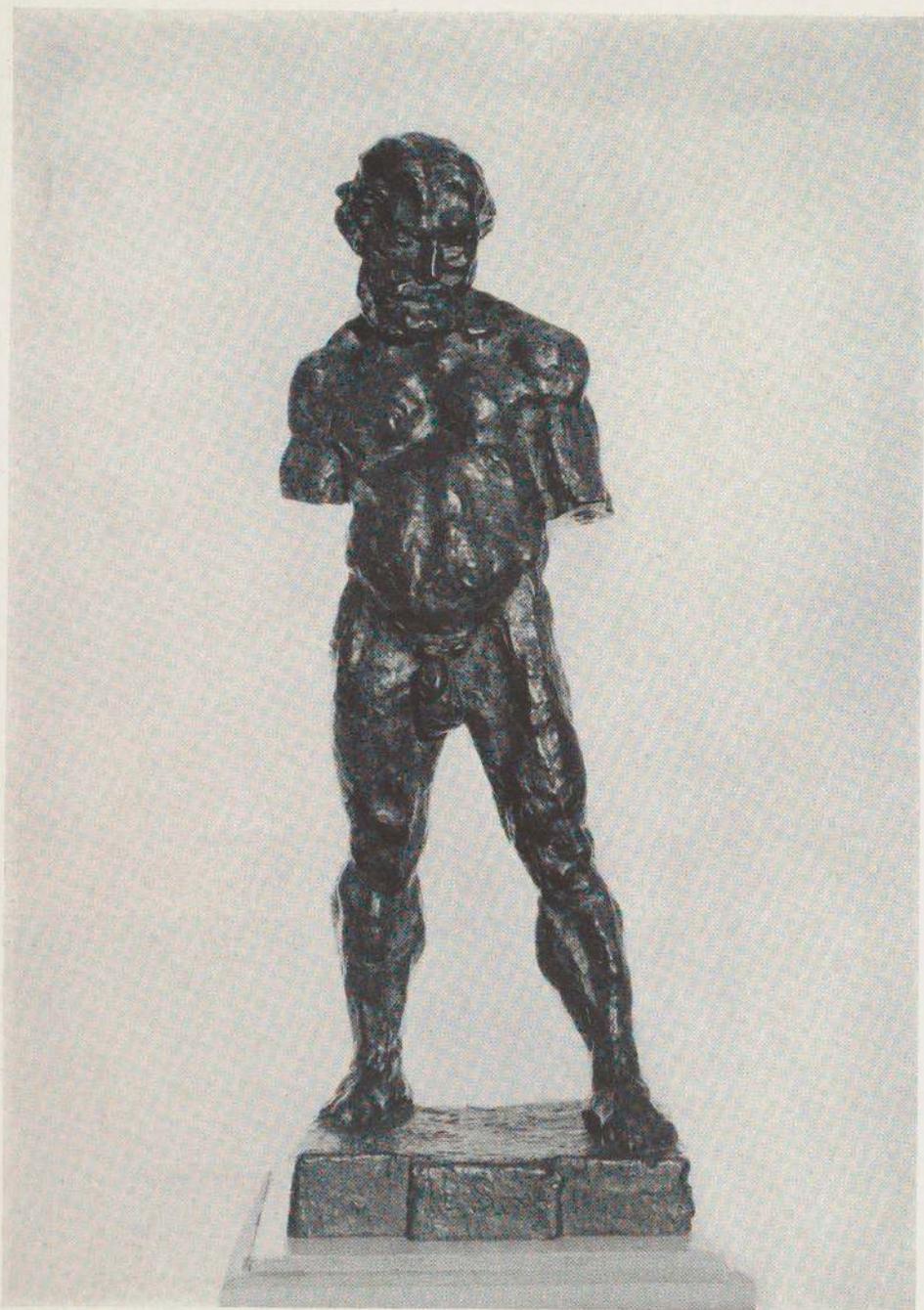


150 TORSO, ARMS FOLDED (1914-1915)  
6 $\frac{3}{4}$  x 5 inches  
Collection Weyhe Gallery, New York

## MONOTYPES



146 THREE APPLES (1914-1915)  
3 $\frac{5}{8}$  x 5 $\frac{5}{8}$  inches  
Collection E. Weyhe, New York



153 THE SLAVE, 1900  
Bronze, height 33 $\frac{3}{4}$  inches  
The Cone Collection, Baltimore



154 SEATED WOMAN LEANING ON HANDS

*Bronze, height 5¼ inches*

Collection E. M. M. Warburg, New York



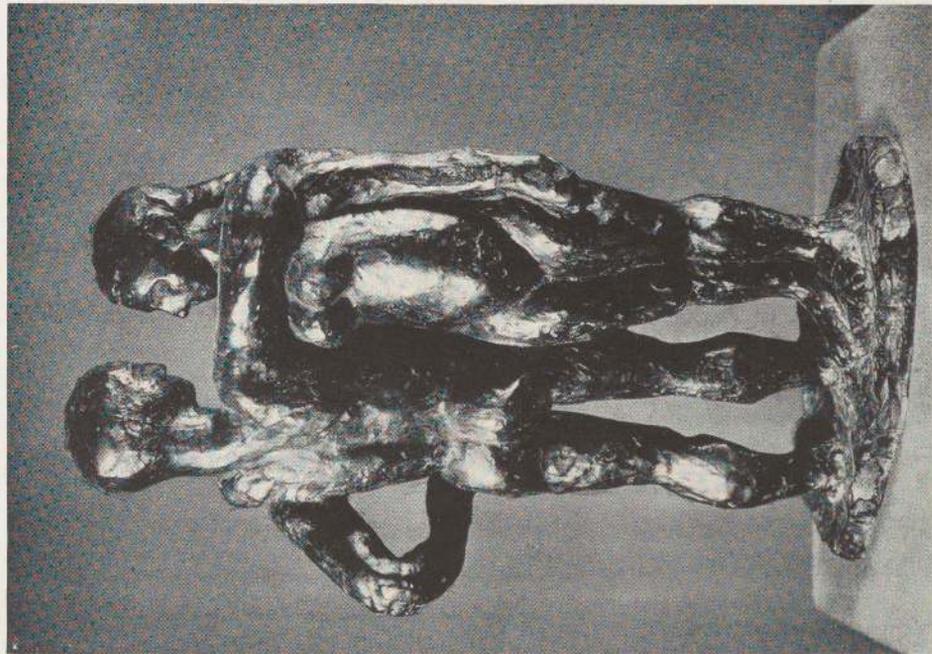
155 RECLINING NUDE (*begun about 1907*)

*Bronze*

The Cone Collection, Baltimore



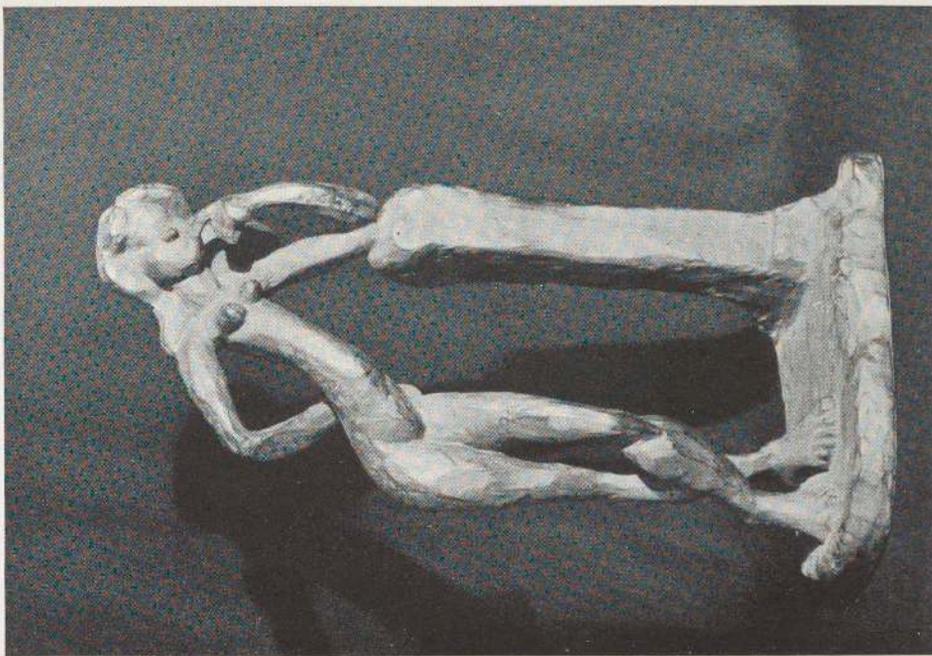
156 HEAD (about 1908)  
Bronze, height 12 inches  
Collection Dr. Harry Bakwin, New York



158 TWO WOMEN (before 1910)

Bronze, height 18½ inches

Collection Dr. Harry Bakwin, New York



159 STANDING WOMAN (about 1914)

Bronze, height 22¼ inches

Private Collection, New York



160 NUDE SEATED WITH HANDS CLASPED BEHIND HEAD (1929)

*Bronze, height 28 $\frac{3}{4}$  inches*

The Cone Collection, Baltimore



161 HEAD WITH A TIARA (1931)

*Bronze, height 8 inches*

The Cone Collection, Baltimore

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