
Author
Museum of Modern Art (New York, N.Y.)

Date
1951

Publisher
[publisher not identified]

Exhibition URL
www.moma.org/calendar/exhibitions/1900

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HENRI MATISSE

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

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

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

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

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

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

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

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

to Mr. Jean-Pierre Brasseur, Miss Lydia Deklerskaya, Dr. Alfred M. Frankfurter, Mr. Fiske Kimball, Mr. Pierre Matisse, Mr. Henri Marceau, Mr. William H. Milliken, Dr. Grace L. McCann Morley, Mr. Daniel Catton Rich, Mr. Siegfried Rosengart, Mr. George Stout, Miss Margit Varga and Mr. Willis F. Woods, for special assistance and counsel;

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

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INTRODUCTION

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

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

Interspersed among the paintings are concentrated groups of other works, many of which are comparatively unfamiliar to the American public. The sculpture, for instance, includes two extraordinary series of variations on a theme—three great reliefs of a woman’s back and five bronze heads of a girl—of which only the preliminary versions have ever been seen in this country. Matisse’s vast graphic oeuvre is represented by two constellations of drawings, one group shown and bought in New York over forty years ago, the other, five studies of the same subject done in 1919. A half dozen handsome lithographs of the 1920s and three sumptuous illustrated books represent his graphic art of recent decades. His brilliant cut-and-pasted papers are shown in a frieze composed in 1950.

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

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

ALFRED H. BARR, JR.
Director of the Museum Collections,
The Museum of Modern Art
CHRONOLOGY

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

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

**Youth in Picardy: 1869-1886**

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

**Student of law: 1887-1890**

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

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

**Student of art: 1891-1896**

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

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

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

**Impressionism; year in the South: 1896-1898**

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

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

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

**Return to Paris: 1899-1900**

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

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

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

**The "Dark Years": 1901-1904**

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

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

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

Neo-Impressionist experiment: 1904-1905

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

The Salon d'Automne of 1905; the Fauves

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

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

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

"King of the Fauves": 1906-1907

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

Books and Candle. 1890. Oil, 15 x 18\(\frac{1}{2}\)". Lent by the artist

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

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

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

Life and Painting: 1908-1911

Publishes Notes of a Painter, 1908.

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

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

Signs contract, fall 1909, with Bernheim-Jeune Gallery, Paris; retrospective exhibition, 1910.
Paintings less fauve in style, increasing emphasis on all-over design as in *Harmony in Red* (1909), acquired by Shchukin; series of portraits, nos. 21-24. Large compositions of a few figures in a landscape begin with *Bathers with a Turtle*, no. 18, and reach climax in the *Dance and Music*, mural canvases commissioned by Shchukin for which *Dance and Music*, nos. 17, 20, are studies.


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

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

*Matisse's School, 1908-1911*

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

*Morocco: 1911-1913*

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

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

*International recognition: 1908-1913*


*Austerity and abstract experiment: 1913-1917*


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

*Transition: 1917-1920*

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

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

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

*Nice: 1920-1925*

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

Upon return to Nice, 1921, takes Place Charles-Félix which he keeps until 1938.
Paintings pleasant, serene and decorative; girls at window or playing violin and piano, odalisques and nudes against decorative backgrounds, still lifes with flowers, richly furnished interiors, nos. 52-54, 57. Numerous drawings, resumes lithography, nos. 123-125.


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

Renewed Experiment: 1925-1930

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

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

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


Travel and Commissions: 1930-1933

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


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

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

Return to easel painting: 1933-1939

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

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


World War II: 1939-1944

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

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

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

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

Illustrations and commissions: 1943-1950

Paints less during early years at Vence; works on illustrations for several books, chiefly Florilège des Amours de Ronsard published 1949 and Poèmes de Charles d'Orléans published 1950, nos. 130-131;
writes text and composes découpages for Jazz published by Tériade, 1947.


Painting, drawing, découpages: 1946-1950

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

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

The Vence chapel: 1947-1951

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

Post-war exhibitions: 1945-1951


SOME BOOKS ON MATISSE


The Thousand and One Nights. 1950. Gouache and cut-and-pasted paper, 54¾" x 12'3¼". Lent by the artist.
CATALOG OF THE EXHIBITION

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

PAINTINGS

*1 Books and Candle. 1890. Oil, 15 x 18 1/4". Lent by the artist. Ill. p. 5
2 Breton Serving Girl. 1896. Oil, 35 1/2 x 30". Lent by the artist
3 Dinner Table (La desserte). (1897.) Oil, 39 1/2 x 51 1/2". Lent by Mr. and Mrs. Edward G. Robinson, Hollywood. Ill. p. 13
4 Sideboard and Table. (1899.) Oil, 26 x 32". Lent anonymously
5 Still Life against the Light. (1899.) Oil, 29 1/2 x 36 1/2". Lent by the artist
*6 Male Model. (c. 1900.) Oil, 39 1/4 x 28 3/4". Lent by the artist. Ill. p. 14
7 Pont St. Michel. (1900?) Oil, 25 1/4 x 31 3/4". Lent by Mr. and Mrs. William A. M. Burden, Washington, D. C.
8 Carmelina. (1903.) Oil, 32 x 23 1/2". Lent by the Museum of Fine Arts, Boston
*9 Guitarist. (1903.) Oil, 21 1/2 x 15". Lent by Mr. and Mrs. Ralph F. Cohn, New York. Ill. p. 15
10 Luxe, calme et volupté—study. (1904.) Oil, 21 1/4 x 21 1/2". Lent by Mr. and Mrs. John Hay Whitney, New York
11 Luxe, calme et volupté. (1904-05.) Oil, 35 x 45 3/4". Formerly collection Paul Signac, lent anonymously
12 Interior at Collioure. 1905. Oil, 23 1/2 x 28 3/4". Lent anonymously
13 Woman with the Hat. (1905.) Oil, 32 x 23 1/2". Lent by Mr. and Mrs. Walter A. Haas, San Francisco
*14 Still Life—Geranium Plant, Fruit on Table. (1906.) Oil, 38 1/2 x 31 1/2". The Art Institute of Chicago, gift of Joseph Winterbotham. Ill. p. 15
15 The Young Sailor, II. 1906. Oil, 39 3/8 x 31 7/8". Lent by Hans Seligman-Schürch, Basle
*16 The Blue Nude. (1907.) Oil, 36 1/4 x 55 1/2". Lent by The Baltimore Museum of Art, Cone Collection. Ill. p. 16
18 Bathers with a Turtle (Women by the Sea). 1908. Oil, 70 1/2 x 86 3/4". Lent by Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis
*20 Dance—study. (1909.) Oil, 8'6 1/2" x 12'9". Lent by the Philadelphia Museum of Art, on loan from Walter P. Chrysler, Jr. Ill. p. 17
21 Pierre Matisse. (1909.) Oil, 16 x 13". Lent by Pierre Matisse, New York
*22 Girl with Green Eyes. (1909.) Oil, 26 x 20". San Francisco Museum of Art, Harriet Lane Levy Bequest. Ill. p. 18
23 Olga Merson. (1910.) Oil, 39 1/2 x 32". Lent by Mrs. Bernard J. Reis, New York
24 Girl with a Black Cat (Marguerite Matisse). 1910. Oil, 37 x 25 1/4". Lent by the artist
*25 Red Studio. (1911.) Oil, 71 1/4 x 86 1/4". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. Ill. p. 21
26 Flowers and Ceramic Plate. (1911.) Oil, 36 3/4 x 32 1/2". Lent by Mr. and Mrs. LeRay W. Berdeau, Palm Beach
*27 Goldfish and Sculpture. (1911.) Oil, 45 3/4 x 39 3/4". Lent by Mr. and Mrs. John Hay Whitney, New York. Ill. p. 20
28 Blue Window. (1911.) Oil, 51 1/2 x 35 3/4". The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Purchase Fund
*29 Park in Tangier. (1911-12.) Oil, 46 1/2 x 31 1/2". Lent by the National Museum, Stockholm. Ill. p. 20
30 Moroccan Garden. 1912. Oil, 46 x 32". Lent by Mr. and Mrs. Samuel A. Marx, Chicago
31 Zorah in Yellow. (1912.) Oil, 32 x 25". Lent by Alfred Cowles, Chicago
32 Nasturtiums and the “Dance,” II. (1912.) Oil, 74 3/8 x 45". Lent anonymously through the Worcester Art Museum
33 A Path in the Woods of Clamart. (1912?) Oil, 36 1/4 x 28 3/4". Lent by the artist
*34 Woman on a High Stool. (1913-14.) Oil, 57 1/2 x 36 5/8". Lent by the artist. Ill. p. 22
34 Portrait of Mlle Yvonne Landsberg. 1914. Oil, 57 3/8 x 42”. Lent by The Louise and Walter Arensberg Collection, the Philadelphia Museum of Art

*35 INTERIOR WITH GOLDFISH. (1914.) Oil, 56 3/4 x 38 3/4”. Lent by the Baroness Gourgaud, New York. Ill. p. 22

56 STILL LIFE WITH LEMONS WHICH CORRESPOND IN THEIR FORMS TO A DRAWING OF A BLACK VASE UPON THE WALL (STILL LIFE WITH BOWL AND BOOK). (1914.) Oil, 27 3/4 x 21 3/4”. Lent by the Museum of Art, Rhode Island School of Design, Providence.

37 GOLDENFISH. (1915?) Oil, 57 7/8 x 44”. Lent by Mr. and Mrs. Samuel A. Marx, Chicago

*38 APPLES. (1916.) Oil, 46 x 35”. The Art Institute of Chicago, gift of Mr. and Mrs. Samuel A. Marx. Ill. p. 24

*39 VARIATION ON A STILL LIFE BY DE HEEM. (1915, 1916 or 1917.) Oil, 51 1/2 x 73 3/4”. Lent by Mr. and Mrs. Samuel A. Marx, Chicago. Ill. p. 23


*41 THE MOROCCANS. (1916.) Oil, 510” x 9 1/2”. Lent by the artist. Ill. p. 25

42 THE PEWTER JUG. (1916 or 1917.) Oil, 36 1/4 x 25 3/4”. Lent by The Baltimore Museum of Art, Cone Collection

43 PIANO LESSON. (1916.) Oil, 83 3/4” x 611 3/4”. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund

44 THE STUDIO, QUAI ST. MICHEL. (1916.) Oil, 57 1/2 x 45 3/4”. Lent by The Phillips Collection, Washington, D. C.

*45 THE WINDOW. (1916.) Oil, 57 1/2 x 45 3/4”. Lent by The Detroit Institute of Arts. Ill. p. 24

46 THE GREEN ROBE. (Laurette sur fond noir). 1916. Oil, 28 3/4 x 21 3/4”. Lent by the artist

47 BATHERS BY A RIVER (Women at a Spring). (1916,1917; begun earlier.) Oil, 87 3/4” x 1210”. Lent by Henry Pearlman, New York

48 SELF PORTRAIT. (1918.) Oil, 25 3/8 x 21 3/4”. Lent by the artist

49 MONTABLAN. (1918.) Oil, 28 3/4 x 35 3/4”. Lent by Mrs. Alexina Matisse, Lebanon, New Jersey

*50 TEA. (1919.) Oil, 55 x 83”. Lent by Earl L. Stendahl, Hollywood. Ill. p. 26

51 TWO RAYS. (1920.) Oil, 36 3/4 x 28 3/4”. Lent by the Norton Gallery and School of Art, West Palm Beach, Florida

*52 MEDITATION. (1920.) Oil, 28 3/4 x 21 3/4”. Lent by Mr. and Mrs. Albert D. Lasker, New York. Ill. p. 27

53 INTERIOR AT NICE. (1921.) Oil, 52 x 35”. Lent by Mrs. Gilbert W. Chapman, New York

54 WOMAN BEFORE AN AQUARIUM. (1921.) Oil, 31 1/2 x 39”. The Art Institute of Chicago, Helen Birch Bartlett Memorial


*56 FESTIVAL OF FLOWERS, NICE (CARNIVAL AT NICE). (1922.) Oil, 25 3/4 x 36 1/2”. The Cleveland Museum of Art, the Mr. and Mrs. William H. Marlatt Fund, Ill. p. 27

*57 INTERIOR: FLOWERS AND PARROTS. 1924. Oil, 46 x 29 1/2”. Lent by The Baltimore Museum of Art, Cone Collection. Ill. p. 28

58 ODALISQUE WITH TAMBOURINE. (1926.) Oil, 28 x 21”. Lent by Mr. and Mrs. William S. Paley, New York

*59 DECORATIVE FIGURE ON AN ORNAMENTAL BACKGROUND. (1927.) Oil, 51 1/2 x 38 3/4”. Lent by the Musee National d’Art Moderne, Paris. Ill. p. 28

60 LEMONS ON A PEWTER PLATE. (1927.) Oil, 21 1/2 x 25 3/4”. Lent by Mr. and Mrs. Lee Ault, New Canaan, Conn.

61 RECLINING ODALISQUE. (1928.) Oil, 25 1/2 x 32 1/2”. Lent by Mr. and Mrs. Ira Haupt, New York

62 GIRL IN A YELLOW DRESS. 1929-31. Oil, 39 3/4 x 32”. Lent by The Baltimore Museum of Art, Cone Collection

63 THE MAGNOLIA BRANCH. 1934. Oil, 60 3/4 x 65 3/4”. Lent by The Baltimore Museum of Art, Cone Collection

64 THE DREAM. 1935. Oil, 31 3/4 x 25 3/4”. Lent by the artist

*65 THE CONSERVATORY. (1937-38.) Oil, 29 x 23 3/4”. Lent by Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis. Ill. p. 30

66 MUSIC. 1939. Oil, 45 3/4 x 45 3/4”. Lent by the Albright Art Gallery, Buffalo, Room of Contemporary Art

*67 PINEAPPLE AND ANEMONES. 1940. Oil, 29 x 36”. Lent by Mr. and Mrs. Albert D. Lasker, New York. Ill. p. 30

68 DANGER AND ARMCHAIR, BLACK BACKGROUND. 1942. Oil, 1934 x 25 3/4”. Lent by Mrs. Alexina Matisse, Lebanon, New Jersey


70 PLUM BLOSSOMS, GREEN BACKGROUND. 1948. Oil, 45 3/4 x 35”. Lent by Mr. and Mrs. Albert D. Lasker, New York


*72 LARGE INTERIOR IN RED. 1948. Oil, 57 1/2 x 38 3/4”. Lent by the Musee National d’Art Moderne, Paris. Ill. p. 31


74A BEASTS OF THE SEA. Gouache on cut-and-pasted paper. Lent by the artist
SCULPTURE

75 Jaguar Devouring a Hare—after Barye. (1899-1901.) Bronze, 8 3/4" high. Lent by the artist

76 The Slave. (1900-03.) Bronze, 36" high. The Art Institute of Chicago, Edward E. Ayer Collection. Ill. p. 14

77 Madeleine. I. (1901.) Bronze, 23 1/4" high. Lent by The Baltimore Museum of Art, Cone Collection

78 Woman Leaning on Her Hands. (1905.) Bronze, 5" high. Lent by Mr. and Mrs. Edward M. M. Warburg, New York

79 Little Head. (1906.) Bronze, 3 3/4" high. Lent by Mr. and Mrs. William L. McKim, Palm Beach

80 Torso with a Head. (1906.) Bronze, 8 3/4" high. The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art

81 Standing Nude. (1906.) Bronze, 19" high. Lent by the Curt Valentin Gallery, New York

82 Standing Nude, Raised Arms. (1906.) Bronze, 8 3/4" high. Lent by the artist

83 Head of a Little Girl, Marguerite. (1906.) Bronze, 6 1/2" high. Lent by The Baltimore Museum of Art, Cone Collection

84 Little Head. (1906-07.) Bronze, 5 1/2" high. Lent by Dr. and Mrs. Harry Bakwin, New York

85 Head, Little Girl with Collar. (1907.) Bronze, 6 1/2" high. Lent by The Baltimore Museum of Art, Cone Collection

86 Reclining Nude, I. (1907.) Bronze, 13 1/2" high. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest

87 Seated Figure. (1908.) Bronze, 13 3/4" high. Lent by The Baltimore Museum of Art, Cone Collection

88 Seated Figure, Right Hand on Ground. (1908.) Bronze, 7 3/4" high. Lent by the artist

89 Two Negresses. (1908.) Bronze, 18 1/2" high. Lent by Dr. and Mrs. Harry Bakwin, New York


91 The Back, I. (c. 1910.) Bronze, 6 2/3" high. Lent by the artist. Ill. p. 29

92 Jeannette, I. (1910.) Bronze, 12" high. Lent by the artist. Ill. p. 79

93 Jeannette, II. (1910.) Bronze, 10 3/4" high. Lent by the artist

94 Jeannette, III. (1910-11.) Bronze, 24 3/8" high. Lent by the artist

95 Jeannette, IV. (1910-11?) Bronze, 24" high. Lent by the artist. Ill. p. 79

96 Jeannette, V. (1910-11?) Bronze, 22 3/8" high. Lent by the artist. Ill. p. 19

97 Head of Marguerite. (1915?) Bronze, 12 3/4" high. Lent by the artist

98 Figure with a Cushion. (1918.) Bronze, 5 1/2" high. Lent by The Baltimore Museum of Art, Cone Collection

99 Seated Nude. (1925.) Bronze, 31" high. Lent by The Baltimore Museum of Art, Cone Collection

100 Reclining Nude, I. (1929?) Bronze, 7 3/8" high. Lent by The Baltimore Museum of Art, Cone Collection

101 Reclining Nude, III. (1929?) Bronze, 11 1/4" high. Lent by the Curt Valentin Gallery, New York

102 The Back, II. Bronze relief, 6 3/8" high. Lent by the artist

103 The Back, III. (1929?) Plaster relief, 6 2/3" high. Lent by the artist. Ill. p. 29

104 Tiara with a Necklace. (1930.) Bronze, 8 1/4" high. Lent by The Baltimore Museum of Art, Cone Collection

105 Venus in a Shell. (1930?) Bronze, 12 5/8" high. Lent by the Baltimore Museum of Art, Cone Collection

DRAWINGS, WATERCOLORS AND PRINTS

106 Seated Nude. (c. 1905.) Ink, 8 x 10 3/4". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art

107 Nude. (c. 1905.) Watercolor, 5 3/4 x 9 3/4". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art

108 Woman by the Seashore. (c. 1905.) Watercolor and pencil, 10 3/4 x 8 1/4". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art

109 Crouching Nude. (1905-10.) Pen and ink, 12 1/4 x 8 3/4". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art

110 Seated Nude. (1906.) Linoleum cut, 18 3/4 x 15" (composition). The Museum of Modern Art, New York, gift of Mr. and Mrs. R. Kirk Askew, Jr.

111 Seated Model, Hands Clasping Knee. (1906?) Pencil, 13 3/8 x 8 3/4". Lent by The Metropolitan Museum of Art, New York, gift of Mrs. Florence Blumenthal

112 Seated Model, Seen from the Back. (1906-10.) Pencil, 11 5/6 x 8 1/6". Lent by The Metropolitan Museum of Art, New York, gift of Mrs. Florence Blumenthal

113 Nude Study. (1906-10.) Charcoal, 12 3/8 x 9 3/4". Lent by The Metropolitan Museum of Art, New York, gift of Mrs. Florence Blumenthal
114 **Seated Nude Leaning on Her Arm. (c. 1907?)** Pencil, 12 x 9". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, on loan to The Museum of Modern Art

115 **Mlle Yvonne Landsberg. 1914.** Pencil, 20 1/4 x 16 3/4". Lent by the artist

116 **Seated Nude, Back Turned. (1914.)** Lithograph, 19 3/4 x 13" (composition). Lent by The Metropolitan Museum of Art, New York

117 **Nude, Face Partly Showing. (1914.)** Lithograph, 19 3/4 x 12" (composition). The Museum of Modern Art, New York, Frank Crowninshield Fund

118 **The Plumed Hat. 1919.** Pencil, 20 1/4 x 14". Lent by John S. Newberry, Jr., Grosse Pointe Farms, Michigan

119 **The Plumed Hat. (1919.)** Pencil, 14 1/2 x 9 1/2". Lent by The Baltimore Museum of Art, Cone Collection

120 **Portrait of a Young Girl. (1919.)** Pencil, 19 3/4 x 14 3/4". Lent by The Baltimore Museum of Art, Cone Collection

121 **The Plumed Hat. (1919.)** Pencil, 14 1/2 x 9 3/4". Lent anonymously

122 **Girl in Plumed Hat. (1919?)** Pen and ink, 14 1/2 x 18 1/4". The Museum of Modern Art, New York

123 **The Arab Blouse. (1925.)** Lithograph, 21 1/4 x 17 1/4" (composition). The Museum of Modern Art, New York, Abby Aldrich Rockefeller Print Room

124 **Nude in an Armchair. (1925.)** Lithograph, 25 x 18 3/4". Lent by Mr. and Mrs. Walter Pach, New York

125 **Study of Legs, II. (1925.)** Lithograph, 19 3/4 x 12 3/4". Lent by the artist

126 **Alfred Cortot. (1926.)** Lithograph, 15 x 11 3/4" (composition). The Museum of Modern Art, New York, Abby Aldrich Rockefeller Print Room

127 **Odalisque in Tulle Skirt. (1928 or 1929.)** Lithograph, 11 x 14 3/4". Lent by The Baltimore Museum of Art, Cone Collection


129 **Dahlias and Pomegranates. 1947.** Brush and ink, 30 1/4 x 22 1/4". The Museum of Modern Art, New York


132 **Seated Nude, Arms Raised. 1950.** India ink, 20 1/2 x 15 3/4". Lent by the artist

133 **Design for a stained-glass dining room window. 1951.** Charcoal, 19 1/4 x 12". Lent by the artist

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

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

134 **Design for pair of windows behind altar in apse (for execution in stained glass).** Gouache on cut-and-pasted paper, each 14'9" x 35 1/4" with interval of 7 3/4". Lent by the artist. *Cf. ill. p. 32*

135 **Design for group of six windows in nave (for execution in stained glass).** Gouache on cut-and-pasted paper, each 15'9 1/4" x 12 3/4" with interval of 15 1/4". Lent by the artist

136 **Design for door to confessional (for execution in carved and pierced wood). 7'3 3/8" high.** Lent by the artist

137 **Design for St. Dominic on apse wall at side of altar (for execution in painted and glazed tile).** Drawing, 10 x 5'. Lent by the artist. *Cf. ill. p. 32*

138 **Design for Virgin and Child for exterior wall of apse (for execution in painted and glazed tile).** Drawing, 55 3/4" diameter. Lent by the artist

*139 **Christ on the Cross (for the altar crucifix).** Bronze, artist’s proof, 10" high. Lent by the artist. *Ill. p. 32*

140-5 **Designs for six chasubles for use in the chapel (for execution in appliqued cloth).** Gouache on cut-and-pasted paper. Lent by the artist
Dinner Table (La desserte). (1897.) Oil, 39 1/2 x 51 1/2". Lent by Mr. and Mrs. Edward G. Robinson, Hollywood
This Slave, (1906-08), Bronze, 35" high. The Art Institute of Chicago, Edward E. Ayer Collection. Lent by the artist.

Mauv Moises, (c. 1908) Oil, 39 1/4 x 28 1/2. Lent by the artist.
STILL LIFE—GERANIUM PLANT, FRUIT ON TABLE. (1906). Oil, 38 1/2 x 31 1/2.
The Art Institute of Chicago, gift of Joseph Winterbotham.

GUITARIST. (1903). Oil, 21 1/2 x 15. Lent by Mr. and Mrs. Ralph F. Colini, New York.
La Serpentine. (1909.) Bronze, 22\(\frac{1}{4}\)" high. The Museum of Modern Art, New York

Girl with Green Eyes. (1909.) Oil, 26 x 20". San Francisco Museum of Art, Harriet Lane Levy Bequest
Jeannette, I. (1910) Bronze, 12" high. Lent by the artist

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

Jeannette, V. (1910-11?) Bronze, 223/8" high. Lent by the artist
Above: Goldfish and Sculpture. (1911) Oil. 45⅛ x 93⅞". Lent by Mr. and Mrs. John Hay Whitney, New York.

Left: Peas in Tuscany. (1911-12) Oil. 46½ x 31⅝". Lent by the National Museum, Stockholm.

WOMAN ON A HIGH STOOL. (1913-14.) Oil, 57⅛ x 36⅛". Lent by the artist

INTERIOR WITH GOLDFISH. (1914.) Oil, 56⅜ x 38⅛". Lent by the Baroness Gouraud, New York

Below: VARIATION ON A STILL LIFE BY DE HEEM. (1915, 1916 or 1917.) Oil, 5'11" x 7'3⅜". Lent by Mr. and Mrs. Samuel A. Marx, Chicago
The W Insowie. (1916.) Oil, 57 1/2 x 45 1/2. Lent by the Detroit Institute of Arts

Apples. (1916.) Oil, 46 x 35. The Art Institute of Chicago, gift of Mr. and Mrs. Samuel A. Marx.
Tea. (1919.) Oil, 55 x 83". Lent by Earl L. Stendahl, Hollywood
Festival of Flowers, Nice (Carnival at Nice). (1922.) Oil, 25⅞ x 36¾". The Cleveland Museum of Art, the Mr. and Mrs. William H. Marlatt Fund

Left: Meditation. (1920.) Oil, 28¾ x 21¾". Lent by Mr. and Mrs. Albert D. Lasker, New York
INTERIOR: FLOWERS AND PARROTS, 1924. Oil, 46 x 29¾". Lent by The Baltimore Museum of Art, Cone Collection

Below: THE BACK, I. (c. 1910) Bronze, 6’2¾" high. Lent by the artist

DECORATIVE FIGURE ON AN ORNAMENTAL BACKGROUND. (1927) Oil, 51¾ x 38½". Lent by the Musée National d’Art Moderne, Paris

Below: THE BACK, III. (1929?) Plaster relief, 6’2¾" high. Lent by the artist
Below: Pineapple and Anemones. 1940. Oil, 29 x 36". Lent by Mr. and Mrs. Albert D. Lasker, New York

The Conservatory. (1937-38.) Oil, 29 x 23 3/4". Lent by Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis
Large Interior in Red. 1948. Oil, 57 3/4 x 34 3/4". Lent by the Musée National d'Art Moderne, Paris
Above: Vence Chapel: The altar with Matisse's crucifix and candlesticks; the apse windows at the left; the St. Dominic at the right. Photo Héléne Adant

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