

**Les Fauves. [Catalog of the exhibition]  
The Museum of Modern Art, October 8,  
1952-January 4, 1953 the Minneapolis  
Institute of Arts, January 21-February 22,  
1953 San Francisco Museum of Art,  
March 13-April 12, 1953 the Art Gallery of  
Toronto, May 1-May 31, 1953**

Author

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primary documents, installation views, and an  
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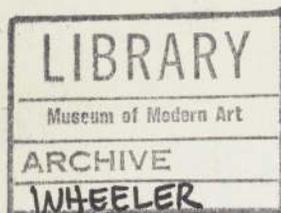


The artwork is a vibrant, abstract composition on a light-colored paper. It features a central, stylized figure in bright red, with a blue horizontal band across its chest and another at its base. The figure's limbs are thick and rounded. Surrounding the central figure are various other elements: a yellow, Y-shaped shape at the top; a blue square in the upper left; a purple circle with a white center in the upper right; a large, curved purple line on the right side; and several smaller, circular shapes in red, green, and blue scattered throughout. The background is filled with faint, sketchy outlines of human figures. The word 'FAUVES' is written in a bold, dark purple, blocky font in the lower-left quadrant. In the bottom right corner, there is a small, stylized signature in black ink.

**FAUVES**

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521  
c.2

*Pablo Picasso*



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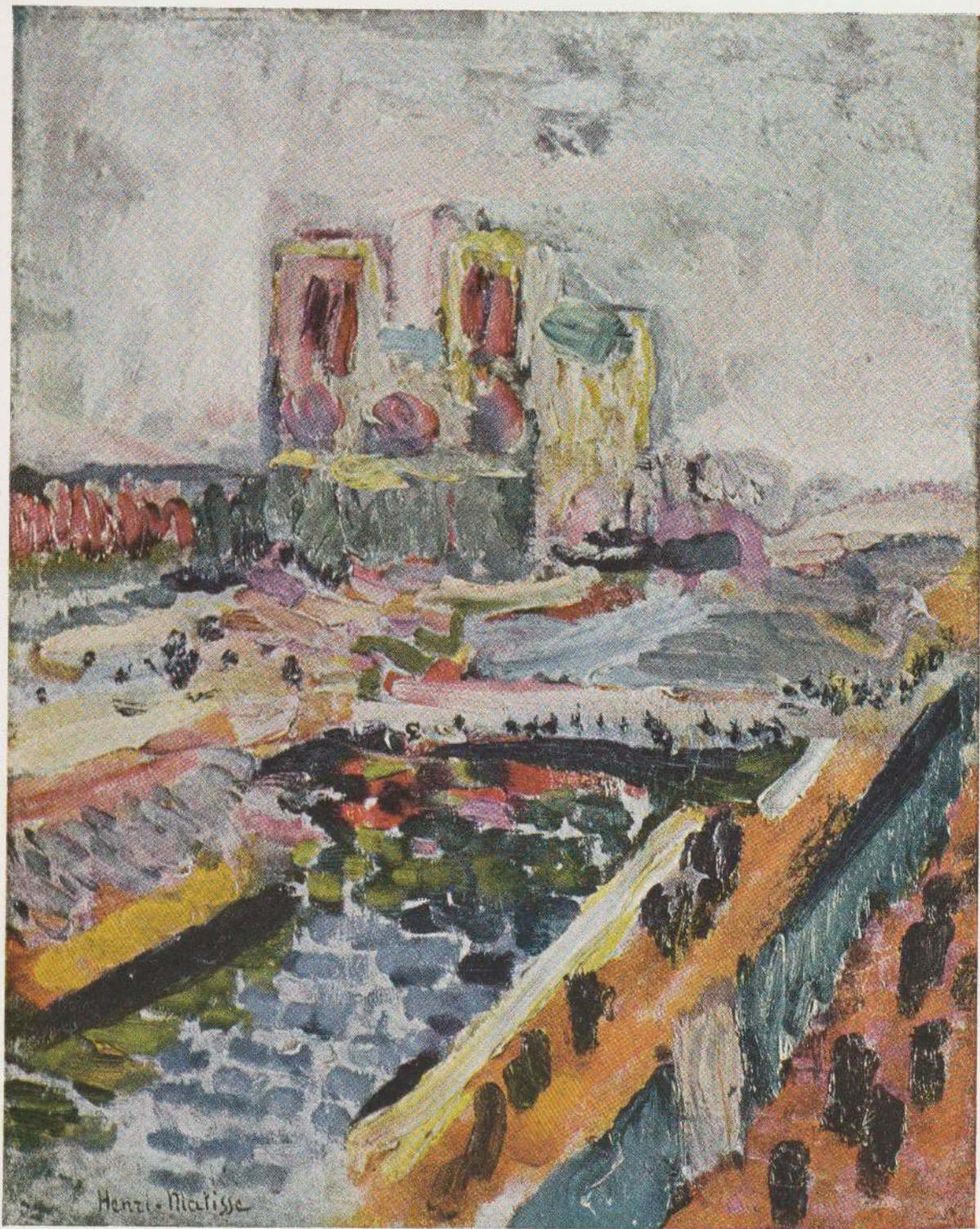
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Frontispiece:

MATISSE: *Notre Dame, Paris*. C. 1902. Oil, 16 $\frac{3}{8}$  x 12 $\frac{7}{8}$ ". Collection Alex M. Lewyt, New York



*les fauves*

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JOHN REWALD, *Director of the Exhibition*

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## AN INTRODUCTION TO THE FAUVE MOVEMENT

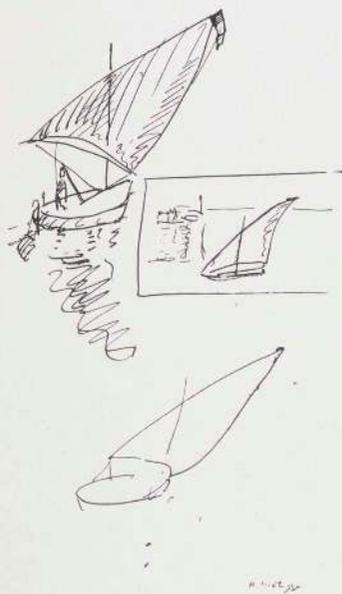
FOR B.C.

When, in the Autumn Salon of 1905, a group of young and mostly unknown painters banded together and showed their works in a large center gallery, the Parisian art public was startled if not shocked by the violence of their colors, the exceptional freedom of their brush work, the willful distortions and simplifications of forms, in one word the extreme boldness of their approach. The critic Vauxcelles, pointing to a quattrocento-like sculpture in the middle of that same gallery exclaimed: "*Donatello au milieu des fauves!*" (Donatello among the wild beasts), and the name *fauves* stuck. Among those who participated in that historic exhibition were many whose names have since become famous — though not always for the work they did in their fauve days — and others who are almost forgotten. Fauvism represents only a short phase in the evolution of almost all of them but the importance of the fauve movement, which heralded the art of the twentieth century, becomes ever more evident as it recedes in time.

Of those who showed at the Salon d'Automne, Matisse, Derain, Vlaminck, Rouault, van Dongen, Camoin, and Puy are still alive—as well as Dufy and Braque who joined the fauves a little later. They all have participated actively in the preparation of the present exhibition. So have the widows of Marquet and Friesz, the daughter of Manguin. With their approval and advice the paintings and drawings here assembled have been selected as being among the most significant.

Three times during the second half of the nineteenth century painters had grouped themselves so as to better put forth the ideas they held in common. First the impressionists, then Seurat and his friends, later Gauguin and his followers, the Nabis. Like its predecessors, the fauve movement was not born suddenly but went through a period of formation and gestation. Nor did it always follow a straight course. It actually emerged from the efforts of various painters who worked in more or less close communion and who can be divided into three groups: the pupils of Gustave Moreau (Matisse, Marquet, Rouault, Manguin, Camoin), the men from Chatou (Vlaminck and Derain), and three young late-comers from Le Havre (Friesz, Braque, Dufy). Of these Moreau's pupils contributed the most numerous and decisive element.

Gustave Moreau who was named teacher of a class at the Paris Ecole des Beaux-Arts in 1892 was a strange man, a strange artist and an even stranger teacher. Sheltered from need as he was through inherited wealth, he lived and worked in seclusion, caring neither to exhibit nor to sell his paintings. In the isolation of his somewhat pompous ivory tower he created works in which the flowery unfolding of his imagination lost most of its



MATISSE: *Sailboat at Collioure*. 1908

sparkle under the domination of cold reason. And yet, as soon as he found himself in contact with the young and eager artists of a new generation whose first steps he was to guide, he devoted himself to his task with both extreme wisdom and heartfelt warmth. There was even daring in the unconventional way in which he endeavored to develop the individualities of his pupils. He never attempted to impose his own style upon them, as all of his colleagues at the Ecole did; quite to the contrary, he gave them intelligent encouragement, made no fetish of academic drawing, awakened their interest in color, urged them to study the masters in the Louvre but also insisted that they observe the life around them.

One of his first pupils was Georges Rouault, then still coveting the Rome prize of the Ecole, whose devotion to his master has remained intense to the present day. A little later Henri Matisse joined Moreau's class. Among the new recruits of 1894 were Albert Marquet and Henri Manguin, while one of the last and youngest students was Charles Camoin from Marseilles, who entered the class in 1897, shortly before Moreau's death. Moreau left his house and collection to the state and named his favorite pupil, Rouault, as their curator. On his deathbed Moreau said to Rouault: "I would leave my uniform of the Academy of Fine Arts to you, only you would burst all its seams."

Alone among the teachers of the Ecole, Moreau visited the yearly, jury-free exhibitions of the Independents where such "rebels" as Signac and Cross, Toulouse-Lautrec, and the *douanier* Rousseau showed their works. Rouault remembers that upon the return from such a visit one of Moreau's colleagues asked him: "You saw the show of the Independents? Isn't that the end?" "The end?" replied Rouault's teacher, "but no, it is only a beginning." What Moreau may not have known himself was that it was indeed a beginning to which his own pupils were to contribute a decisive share.

Next to the silent and somewhat sullen Rouault, Matisse was certainly among Moreau's pupils the one with the greatest intellectual "appetite," with the deepest eagerness to absorb and assimilate new experiences. When he showed for the first time a group of still conventional paintings at one of the two official Salons in 1896 and was immediately nominated to membership on the recommendation of its president, Puvis de Chavannes, this unexpected success almost made him feel uneasy.

In 1897 the Luxembourg Museum displayed at last part of the collection of impressionist paintings bequeathed by Caillebotte (and accepted only over the protest of most teachers at the Ecole des Beaux-Arts). Matisse was profoundly stirred by these works. He himself painted a large canvas in the impressionist vein which, when shown at the next Salon, no longer met with approval; instead it provoked a storm of protests. But Moreau defended the painting and Pissarro encouraged its author. Pissarro also advised Matisse to study Turner in London where Matisse subsequently went on a short wedding trip in 1898. At the same time Matisse began to pay frequent visits to the small gallery of Ambroise Vollard, opened a few years previously, where he could absorb himself in the works of Cézanne, Gauguin, van Gogh, Lautrec, and the Nabis (Bonnard, Vuillard, Vallotton, Denis). Camoin, on his daily walks to the Ecole also stopped regularly at Vollard's to admire the canvases by Cézanne on display in



MARQUET: *Dancing Couple*. 1900-04

the narrow window. Matisse soon acquired a painting of bathers by Cézanne, though his financial situation hardly warranted such a "folly."

After Moreau's death his classes were taken over by the uninspiring Cormon. Rouault had already left in 1895; now Matisse determined not to return, and Marquet, with whom Matisse had struck up a close friendship, also decided to leave the Ecole, together with his friend Camoin. Marquet and Camoin began to apply themselves more systematically to Moreau's advice of "going down into the street," and roamed through Paris sketching passers-by or making studies of performers in various music halls where Matisse also was often to be seen. While at the Ecole they had usually drawn in masses, heavy black shadows often abruptly opposing the pure white of lighted surfaces, intermediate greys barely softening the contrasts, and forms emerging with an almost brutal force from this interplay of shades. But now they adopted an entirely different technique, using mostly quill pens and catching with precise yet sparse lines the essence of their observation. No more modeling but instead the invention of an entirely new sign language of rapid strokes, an almost stenographic style that seemed to retain on the white sheet any significant movement or gesture before it was even completed.

Since he did not wish to work under Cormon, Matisse began to attend the life class of a free academy where Carrière occasionally offered corrections to those who wished them, but where one could paint, draw, and even model from life without being disturbed. Whenever Carrière made the rounds, Matisse turned his canvas against a wall and went to smoke his pipe in a corner. It was in this academy that Matisse met Jean Puy and Derain, among others. They were all greatly attracted by his paintings in which they sensed a new departure, as well as by the ideas which he expounded. "The audacious transpositions which distinguish the early work of Matisse," Puy later remembered, "were the reason for his success because they promised to open entirely new roads to painting, an unheard-of richness of sensations. All the painters were subjected to their charm and saw in them a reason for hope. It was like a glimpse at a paradise where, through the forcefulness of equivalents, one rediscovered at last a new way of painting, a way which enabled one to retain on the canvas the tremendous splendor of life itself." In his discussions with fellow students Matisse clarified Cézanne's importance to them, thereby developing their feeling for structure.

A few years older than most of those around him, Matisse began to be looked upon as a leader though he himself still considered himself essentially a student. His early success as a conservative painter was long forgotten and the new problems with which he struggled seemed too vast and demanding to allow easy assurance. Modest and reserved though he was, he must have derived great encouragement from the leading role with which his comrades so readily vested him. He was conscious of his responsibilities, grave in his work and bearing. The numerous nudes which he painted at Carrière's were bold in design as well as in color, with simplified planes, decisive drawing and an emphasis on structural elements which reveal the influence of Cézanne. But their most startling feature was the free use of color, his figures being modeled in green, violet or blue in conjunction with complementaries. Marquet, though less bold and given



VLAMINCK:  
*Portrait of Derain*

to less powerful combinations — he actually preferred brighter and softer harmonies — also worked along similar lines. Together they used to go each summer afternoon to Arcueil on the outskirts of Paris (where Marquet worked in his hot corduroy suit, the only garment he owned) to paint out of doors. Intensifying local color in his landscapes, Matisse painted in broad masses with heavy accents of light and shadow but using the same intensity of color throughout his painting so as to pull all elements together in spite of their forceful contrasts.

It was in 1901 at the first large van Gogh exhibition ever held in Paris that Derain introduced Matisse to his friend Vlaminck. Matisse thereupon went to visit them in Chatou and "was moved to see that these very young men had certain convictions similar to my own." Derain and Vlaminck had only met the previous year after the latter had completed three years of military service, though both lived in the small community of Chatou on the banks of the Seine near Paris. Back in civilian life, Vlaminck, tall, muscular, and strong, had thought for a while of taking up again the career of a professional bicycle racer which he had tackled before being drafted, but then had started to paint while earning his livelihood by giving music lessons, or as a violinist in various orchestras. Derain's encouragement had prompted him to consider his art more seriously. Until then Vlaminck had always scrubbed his canvases bare before taking them home after working in the fields or on the banks of the river, but now he began to preserve them. He knew nothing of the perpetually searching mind that was Derain's, had no interest in museums where Derain had made copies just as Matisse, Marquet, and Manguin had done; he scorned drawing and hardly ever used a pencil; he even refused to follow any definite course. According to his own recollections he painted in a different fashion every day. He actually seems to have been almost proud of his lack of discipline, of his uncouthness, and did nothing to correct them. For a time he also showed anarchist leanings.

Shortly after they met, Derain and Vlaminck rented the large hall of an

abandoned and dilapidated restaurant on a Seine island where they could work in peace. Vlaminck himself has later explained that in those days "I knew neither jealousy nor hate but was possessed by a rage to recreate a new world, the world which my eyes perceived, a world all to myself. I was poor but I knew that life is beautiful. And I had no other ambition than to discover with the help of new means those deep inner ties that linked me to the very soil."

Vlaminck had received a profound shock from the work of van Gogh, which was for him an almost dolorous revelation. For in spite of all the admiration which seized him in front of van Gogh's canvases, he immediately recognized in him a formidable adversary. Here was a man who had had the same aspirations which he felt, who had translated in his work the same torments and exaltations, the same visions and impressions with which he struggled himself. And he had translated them with pure colors and brush strokes so vibrant that all his emotions seemed to lie bare on his canvases. After the pursuit of soft light effects which seemed to characterize the impressionists, whose works Vlaminck had occasionally seen in Paris, van Gogh suddenly burst forth with an intensity of color and design unknown until then. This exhibition which came more than ten years after the painter's suicide left a deep impact not only on Vlaminck but on all the young artists of his generation.

Back in Chatou, Vlaminck began to assimilate van Gogh's lesson. "I heightened all tones," he wrote later, "I transposed into an orchestration of pure colors all the feelings of which I was conscious. I was a barbarian, tender and full of violence. I translated by instinct, without any method, not merely an artistic truth but above all a human one. I crushed and botched the ultramarines and vermilion though they were very expensive and I had to buy them on credit." Indeed, Vlaminck's work began to anticipate ever more strongly the fauve explosion of 1905. Derain in the meantime had to leave their common studio to begin his military service in the fall of 1901. He was able to paint only two landscapes and a large canvas, *Dancing at Suresnes*, during his three years in the army.

While Vlaminck confined himself to the solitude of the Seine banks and the gentle slopes around Chatou, defiantly conscious of his isolation and full of contempt for Parisian art circles and their esthetic discussions, Paris continued to attract all those who wanted to devote their life to art. Among recent newcomers were three young men from Le Havre: Othon Friesz, Raoul Dufy, and Georges Braque. Friesz had come to Paris in 1898 on a municipal fellowship, Dufy joined him in 1900 on a similar fellowship, and Braque also moved to the capital in the same year to continue his apprenticeship as a housepainter (his father's profession). For those who, like Vlaminck, were not interested in the masters of the Louvre — Dufy, for instance, felt "crushed" by them — Paris afforded a kaleidoscopic view of all the new tendencies in art. The Salon of the Independents, which had played an important role in French art life from its foundation in 1884 until the middle nineties, had seemed rather dead for several years with only such faithfuls as Signac, Cross, and the *douanier* Rousseau exhibiting there regularly. Now it began to come to life again. In 1901 all the artists of the new generation who either did not care to show at the official Salons or feared to be rejected by their conservative juries suddenly

flocked to the Independents. Among the newcomers were Matisse, Marquet, and Puy, followed in 1902 and 1903 by Camoin, Dufy, Friesz, and many others. These same artists also began to gather in the small gallery of Berthe Weill, who in 1901 opened her little shop to all young talents. It was located at the foot of Montmartre, in the rue Victor Massé where Degas lived, and soon became a focal point for young painters, critics, and poets. But Berthe Weill had a hard time making both ends meet since there were few buyers for her pictures.

While the young painters had to struggle for survival, their immediate predecessors had by no means won a wide public. Monet alone enjoyed an ever-growing reputation, but Cézanne, Seurat, and Gauguin were as yet little known. It was in their works, however, which they studied in small galleries, such as Vollard's, or in occasional exhibitions, that the artists of the new generation found inspiration and food for thought. They admired the impressionists, particularly Monet for the freedom of his expression, the delicacy of his perceptions, though they objected to his rendering only "fleeting impressions"; and they were interested in Guillaumin for his endeavor to reach an ever higher key of colors although his work lacked integration. But they were more attracted by Seurat, Signac, and Cross, who seemed to have put some kind of order into the spontaneous sensations of the impressionists, achieving a more balanced play of complementaries, a brighter palette, a more rigorous design. They were sensitive also to the subtle use of intense colors in the pastels of Redon; they found in Gauguin's work still stronger colors, richer contrasts, a willful renunciation of modeling, a powerful and decorative opposition of flat planes. Yet it was van Gogh's emotional use of pure colors, his vivid brush stroke, his rich application of pigment, it was Cézanne's conscious effort to express spatial relations through color alone that most deeply affected them. From these sources they derived whatever lessons they could or wished to assimilate, whatever elements suited their own purposes. But perhaps the strongest factor in the evolution of many among them came from a man in their own midst, Henri Matisse.

Both Marquet and Derain later attested that the first signs of what was soon to be called fauvism appeared in Matisse's work as early as around 1900. In 1901, however, Matisse reverted to a darker palette and a more faithful adherence to local color. A similar evolution can be observed in the paintings of Marquet and Puy. Matisse himself today speaks of this phase as a "period of transition between values and color." There was also a rigidity of design that attested to his effort of overcoming the impressionist heritage. These efforts were greatly bolstered in 1904 through Matisse's acquaintance with Cross and Signac. Matisse had already tried his hand at pointillist painting shortly before the turn of the century, but now he decided to explore more systematically the various features of neo-impressionism. (Marquet had done so earlier and Derain was soon to follow suit). Matisse spent the summer of 1904 with Cross in Le Lavandou and with Signac in nearby St. Tropez on the Mediterranean. He abandoned his somewhat Cézannesque style; one of his own still lifes strongly reminiscent of Cézanne he actually translated in the pointillist technique. While he thought Signac rather dogmatic, Matisse was greatly attracted by Cross. Under their influence he found his way back to the use of pure,



MARQUET: *Nude with Long Hair*. 1899

high-keyed color, though he soon abandoned the tiresome pointillist execution. The benefits derived from his neo-impressionist experiments were to appear in the paintings which Matisse did in Collioure, where he spent the summer of 1905 with Derain, paintings which he subsequently sent to the historic exhibition of the Salon d'Automne.

The Salon d'Automne was then still a rather new venture. It had been founded in 1903 by the architect Frantz Jourdain, the critic Rambosson, and several painters, among whom were Rouault, Marquet, Vuillard, and Carrière. There already existed two official Salons with reactionary and intolerant juries, and the Salon of the Independents whose jury-free shows were invaded by an uncountable number of hopeless "duds." But there seemed room for another Salon, sponsored by more advanced artists who, in rotation, would assume jury duty, not so much to exclude what was new than to ban what was old, slick, or simply bad. Moreover, whereas the Independents held their shows in the spring, the new organization planned its exhibitions for the fall, thus affording the artists an opportunity to send in their paintings done during the summer when they worked out of doors. Though Signac and his friends, staunch believers in the jury-free system, refused to become members of the Salon d'Automne, most of the painters who had hitherto shown with the Independents now joined the new Salon, frequently showing at both exhibitions. Among those who supported the Salon d'Automne from the very first were Matisse, Manguin, Bonnard, Redon and, shortly afterwards, Renoir (named honorary president) as well as Cézanne. Matisse actively endeavored to enlist new exhibitors and thus it developed that Derain and Vlaminck joined him and his friends in the now famous exhibition of 1905.

While the "eccentricity" of the fauve painters aroused the protest of most critics and ire of the public, the painter Maurice Denis, though no friend of the new movement, seems to have best described the impressions



MANGUIN:  
*Seated Woman*. C. 1906

of the perceptive visitor: "When one enters the gallery devoted to their work, at the sight of these landscapes, these figure studies, these simple designs, all of them violent in color, one prepares to examine their intentions, to learn their theories; and one feels completely in the realm of abstraction. Of course, as in the most extreme departures of van Gogh, something still remains of the original feeling of nature. But here one finds, above all in the work of Matisse . . . painting outside every contingency, painting in itself, the act of pure painting. All the qualities of the picture other than the contrasts of line and color, everything which the rational mind of the painter has not controlled, everything which comes from our instinct and from nature, finally all the factors of representation and of feeling are excluded from the work of art. Here is, in fact, a search for the absolute. Yet, strange contradiction, this absolute is limited by the one thing in the world that is most relative: individual emotion . . ."

But was Denis right when he stated that instinct and feeling were excluded from fauve painting? Matisse himself has insisted on the great part which intuition played in his fauve pictures and his own canvases as well as those of the others bear him out. Whenever forms or colors or other elements excited the fauve painter's eye, he endeavored to exaggerate them, bring out their dominant character and, while doing so, had to maintain the brilliant light, the high-keyed color throughout his entire work. Thus, instead of a single striking note, fauve paintings present in every one of their parts the same energy, the same vivid emotion, the same audacious vision. Releasing his emotion with what appeared like frenzy, frequently abandoning all adherence to local color, painting with rapid and sweeping strokes, often applying his pigment in heavy impasto, the painter had yet to control his excitement and integrate the various components of his work. In this Matisse probably succeeded better than any of his friends because his reason and culture dominated more easily the rush of the first impression. While there are in his paintings clashes and violences, there are also incredibly subtle nuances; the forcefulness of his expression is always tempered by an almost lyrical freshness and exquisite taste. Behind all the daring of the fauve paintings which Matisse showed at the Salon d'Automne of 1905 lay the experience and discipline of a mature mind, well-versed in the traditions of the French school. Matisse was not merely a revolutionary, he remained above all a true painter.

The case of Vlaminck was somewhat different. In his own words fauvism to him "was not an invention, an attitude, but a manner of being, of acting, of thinking, of breathing." More robust, more ready to follow instinct obscured by no doubts or intellectual pursuits, he attained a violence of assertion which went beyond that of all his friends. "To create presupposes pride," he later explained, "an immeasurable pride perhaps! You have to have confidence in yourself, to feel the exclusive need of expressing what you feel independently of any exterior support. It is possible also that this candid ignorance, this unconscious simplicity, preserves us from experiments in which we may lose ourselves." In spite of the powerful urge which presided over Vlaminck's feverish output of those years he did not always reach a complete balance of purpose and expression; where this is achieved, however, the vigorous qualities of his paintings are like the triumphant sound of trumpets.



CAMOIN: *Old Man*. 1899



VALTAT: *Self Portrait*. C. 1898

Derain was far from abandoning himself to what Vlaminck called "candid ignorance." He was much closer to Matisse, endeavoring to control his emotions and to cast them in a form from which neither grace nor harmony are absent, though their dominant character is one of strength. There is an equilibrium, a constant integration of all elements, a preoccupation with composition (sometimes derived from Oriental sources) which reveal in Derain, as in Matisse, a painter familiar with the achievements of the past. It was not lack of audacity so much which set Matisse and Derain apart from Vlaminck, but rather a conscious effort not to let audacity be an end in itself. Wherever the eye roams over the sparkling canvases which Derain painted in Collioure and later in London, it discovers happy invention, solid structure and, beneath the powerful expression, a rare sensitivity.

Marquet, while he now used bright colors like the others, remained more interested in decorative designs, in flat surfaces opposing each other, in sometimes subtle, sometimes violent contrasts. He always appears less self-consuming than Vlaminck, less eager than Derain. Instead he seems completely relaxed; pure colors flow from his brush with a constantly happy ease.

Friesz, Manguin, Puy, Valtat, and Camoin were more subtle, less adventurous than the others, unwilling to detach themselves too much from the lesson of Cézanne. They usually avoided the loudness of tone in which their friends revelled. Actually they were more timid and Camoin, for instance, always maintained that he never was a real fauve, merely a *fauvette* (warbler). But van Dongen, a comparative newcomer to the group, pulled no punches. However, while he occasionally resembled Vlaminck in the brutal force of his expression, he generally did show more refinement; a strange refinement though, for while it prevented him from appearing vulgar, it did not keep him from being extremely dynamic.

Rouault remained somewhat of an outsider although he did show his works together with the others at the Salon d'Automne. His colors were dark, his moods brooding, but his sweeping brush strokes, his unconcern for slavish submission to nature, the powerful accents of his light-dark contrasts revealed his preoccupation with some of the problems that the fauves were tackling at the same time.

Dufy and Braque did not exhibit with the others in 1905 but joined the group a year later, Dufy under the influence of Matisse and Braque after having worked side by side with Friesz. Dufy, even in his fauve paintings, usually showed a preference for more tender colors, sometimes even pastel tones, except when he let himself be carried away by the example of Marquet with whom he painted in Rouen. He always maintained a particular interest in linear designs which often constitute the main attraction of his fauve canvases. Braque who felt, as he says, that he came at last into his own when he began to adopt fauvism, remained more conscious of solid structure and, like Dufy, seldom reached the violence of the others. Yet in *L'Estaque* and *La Ciotat* where he worked in 1907, he reached the same exaltation as Matisse and Derain, the same happy balance of force and subtlety, of perception and expression.

Unconcerned with the attacks to which they had been subjected upon their appearance at the Salon d'Automne, the fauves continued on their

road, aided by a deep conviction of being on the right track. When Berthe Weill appeared discouraged by her inability to sell their works, Dufy told her in a letter written in October 1907 from Marseilles: "Sustain us, all of those you have had with you already, the gang; but do it with ardor, without weakness, with conviction, or don't do it at all; then, however, somebody else will take your place, and *that should not happen*. Be convinced that you have in Matisse, Vlaminck, Derain, Friesz and several others the men of tomorrow and even of thereafter. Isn't this evident at the Salon, tell me? Compare the intensity of life, of thought in the paintings of these people with the quantity of boredom, of uselessness displayed in most of the other things; even in those of some young ones who grow old within two years! Look at Matisse and Friesz who become younger every year; they are more than ever filled with freshness and vigor."

The intensity of life that shone in the fauve canvases did not escape the other painters. Soon a number of Germans followed the example of the group and banded together in *Die Brücke*. In France several young artists such as Delaunay and Metzinger were affected by fauvism, Kandinsky went through a fauve phase, and two Americans, Maurer and Hartley, submitted themselves to fauve influences. More tangible success came when some dealers, among them Vollard, Druet and later Kahnweiler, began systematically to buy fauve paintings. Yet the artists themselves felt unable to maintain for long the high pitch of expression that characterizes their fauve production; they were even less able to go beyond it. One by one they turned toward other goals, searched for other solutions. Vlaminck reverted to a dark and dramatic palette, Braque derived cubic forms from the example of Cézanne, Derain was tempted though not quite convinced by cubism (he was with Picasso in Avignon when the latter painted his *Demoiselles d'Avignon* in 1907), Friesz sought a closer link with the past, Dufy's evolution temporarily led him toward Cézanne, and van Dongen soon wished to please rather than to shock. By 1908, three years after its first public appearance, fauvism as a movement had ceased to be. Only Matisse and Marquet averted an open break with it; while they slowly developed new concepts, their fauve experience always remained an integral part of their style. But whatever course they chose to follow, with fauvism these men had definitely liberated painting from a too slavish observation of nature, they had proclaimed the all-embracing power of color and paved the way for an abstract art that was to follow on their heels. Yet this had not exactly been their aim. It was Matisse who formulated what fauvism had taught him when wrote in 1908:

"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."

JOHN REWALD



MARQUET: *Sergeant of the Colonial Regiment*. 1907. Oil, 36¼ x 28¾". Collection Robert Lehman, New York



MATISSE: *Open Window, Collioure*. 1905. Oil, 21 $\frac{3}{4}$  x 18 $\frac{1}{8}$ ". Collection Mr. and Mrs. John Hay Whitney, New York



MATISSE: *The Idol*. 1906. Oil, 28 $\frac{3}{8}$  x 23 $\frac{5}{8}$ ". Private collection, Paris



MATISSE: *Landscape, Collioure*. 1904-05. Oil, 18 $\frac{1}{4}$  x 21 $\frac{3}{4}$ ". Collection Robert Lehman, New York



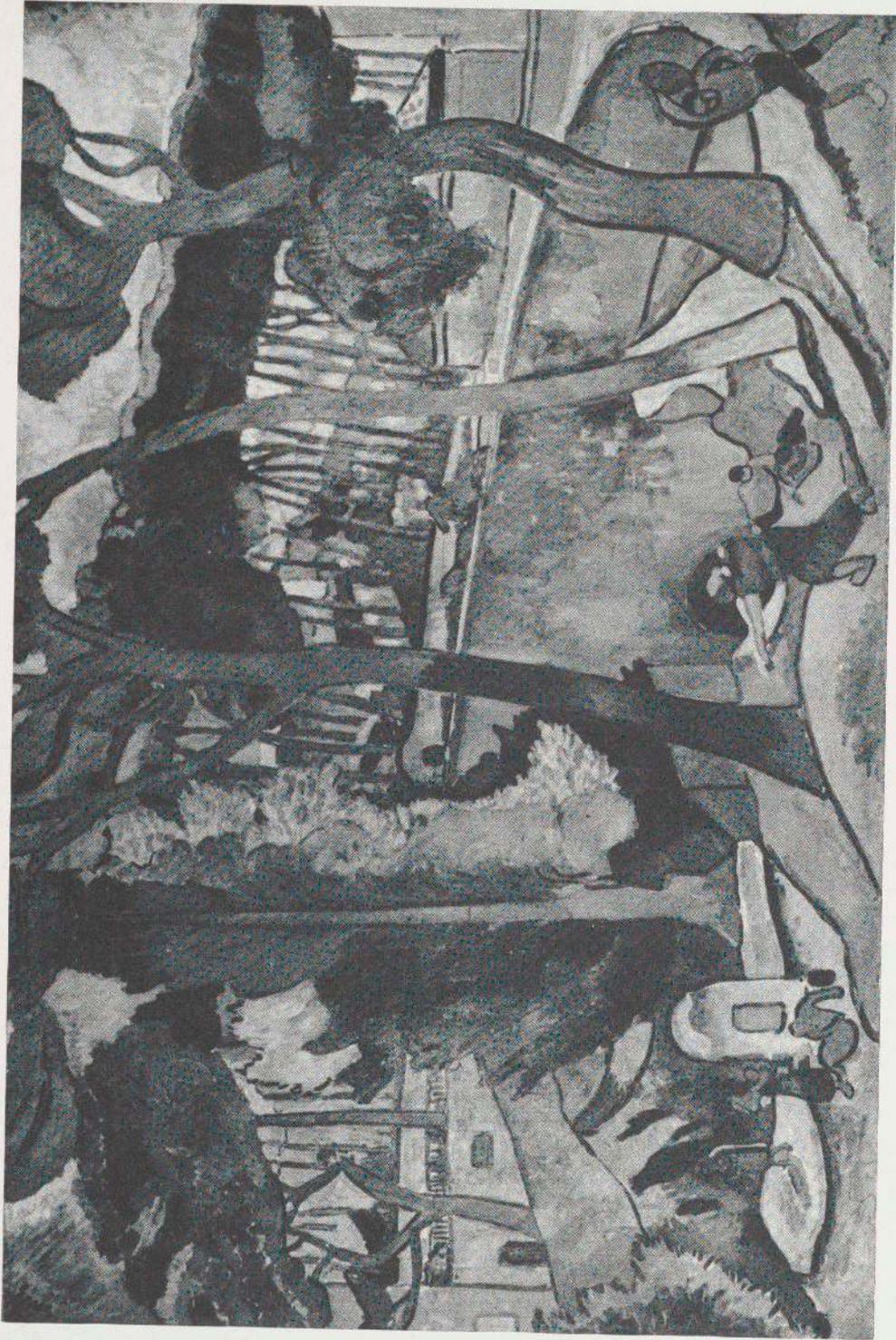
MATISSE: *Arcueil*. 1899. Oil, 18 $\frac{1}{8}$  x 21 $\frac{5}{8}$ ". Collection Dr. and Mrs. F. E. Prytek, New York



MATISSE: *Still Life with Tulips and Marguerites*. C. 1905. Oil, 18 x 21 $\frac{1}{2}$ ". Collection M. and Mme Raymond Muse, Paris



MATISSE: *Boy with a Butterfly Net*. 1907. Oil, 69½ x 45¼". Minneapolis Institute of Arts



DERAIN: *Turning Road, L'Estaque*. 1906. Oil, 51 x 76 $\frac{3}{4}$ " . Collection Robert Blay, Paris



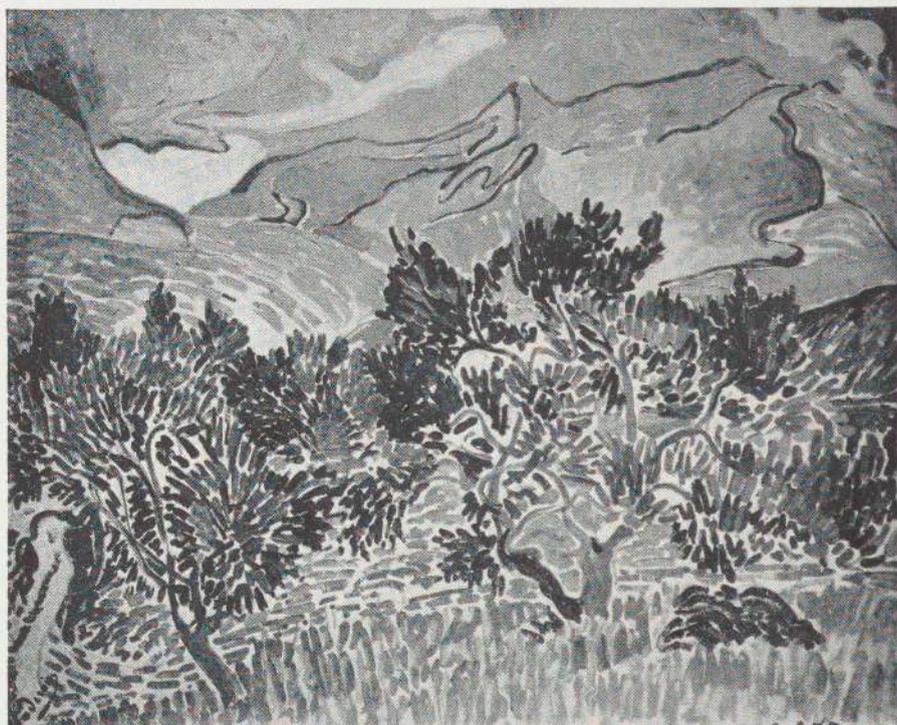
DERAIN: *View of Collioure*. 1905. Oil, 26 x 32 $\frac{3}{8}$ ". Collection Mr. and Mrs. Charles Zadok, Milwaukee



DERAIN: *Self Portrait*. 1901. Oil, 10 $\frac{3}{4}$  x 8 $\frac{3}{4}$ ". Owned by the artist



DERAIN: *Collioure, the White Horse*. 1907. Oil, 28 $\frac{3}{8}$  x 35 $\frac{7}{8}$ ". Collection Pierre Lévy, Troyes



DERAIN: *Collioure, Mountains*. 1905. Oil, 32 $\frac{1}{2}$  x 39 $\frac{1}{2}$ ". Collection Mr. and Mrs. John Hay Whitney, New York



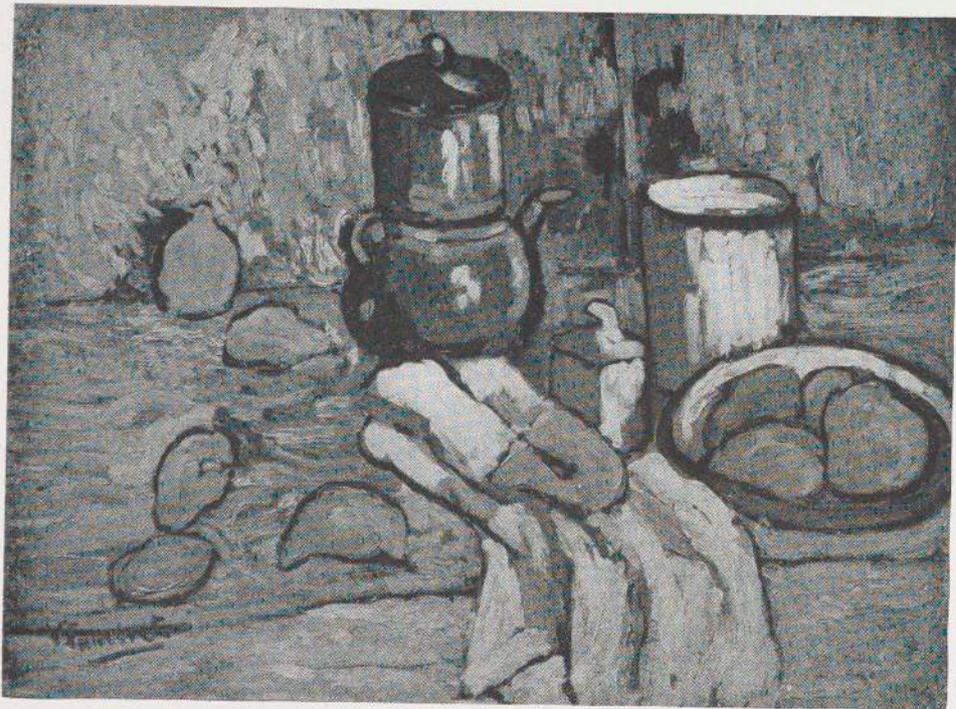
DERAIN: *Interior with Still Life*. 1907. Oil, 37¼ x 33½". Collection Emil George Bührle, Zurich

Below: DERAIN: *Westminster Bridge, London*. 1906. Oil, 31½ x 39½". Collection Max Kaganovitch, Paris





VLAMINCK: *Man with a Pipe*. 1900. Oil, 28 $\frac{3}{4}$  x 19 $\frac{1}{2}$ ". Owned by the artist



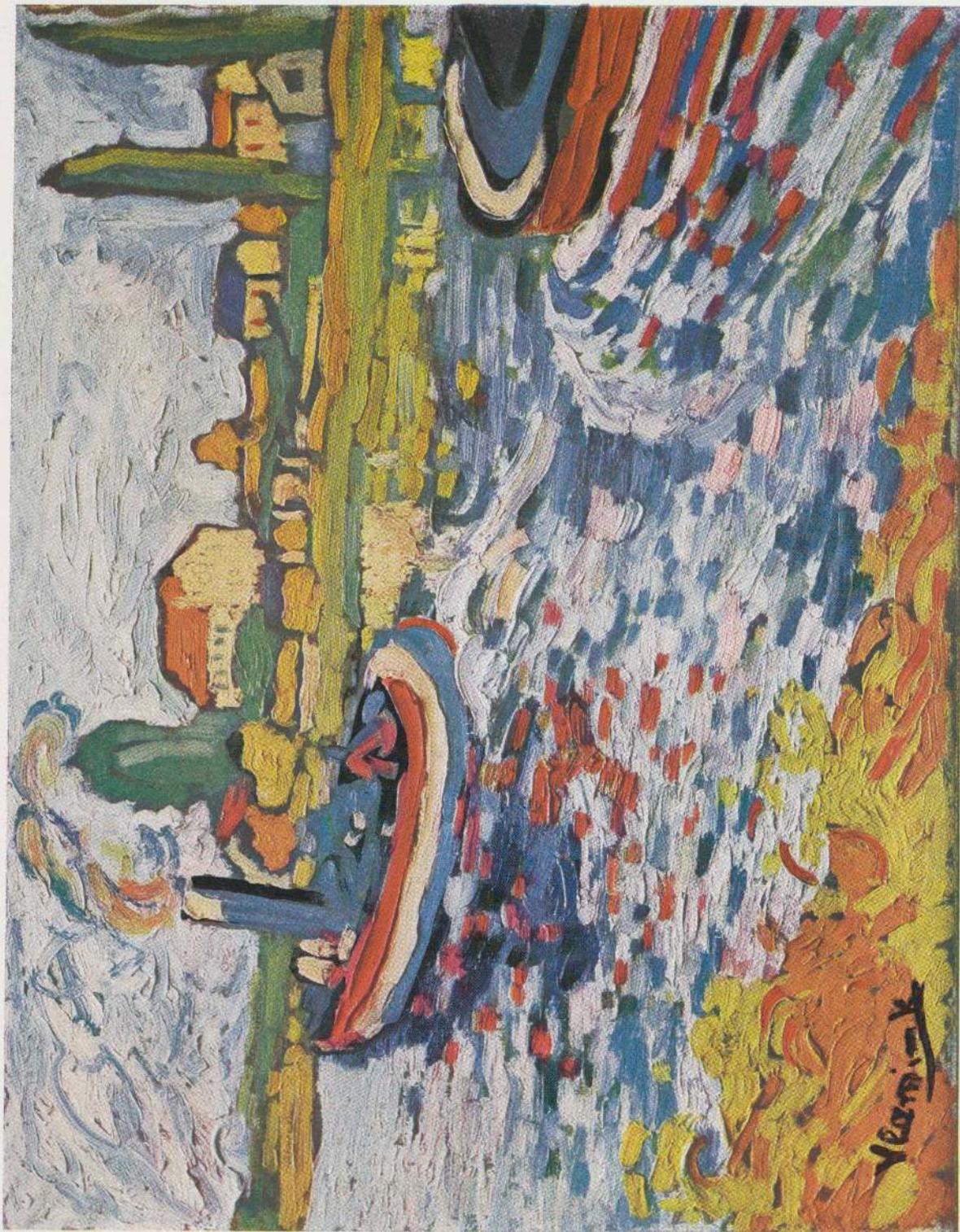
VLAMINCK: *Still Life with Lemons*. 1907. Oil, 19 $\frac{3}{4}$  x 25 $\frac{1}{2}$ ". Collection Mr. and Mrs. Leigh B. Block, Chicago



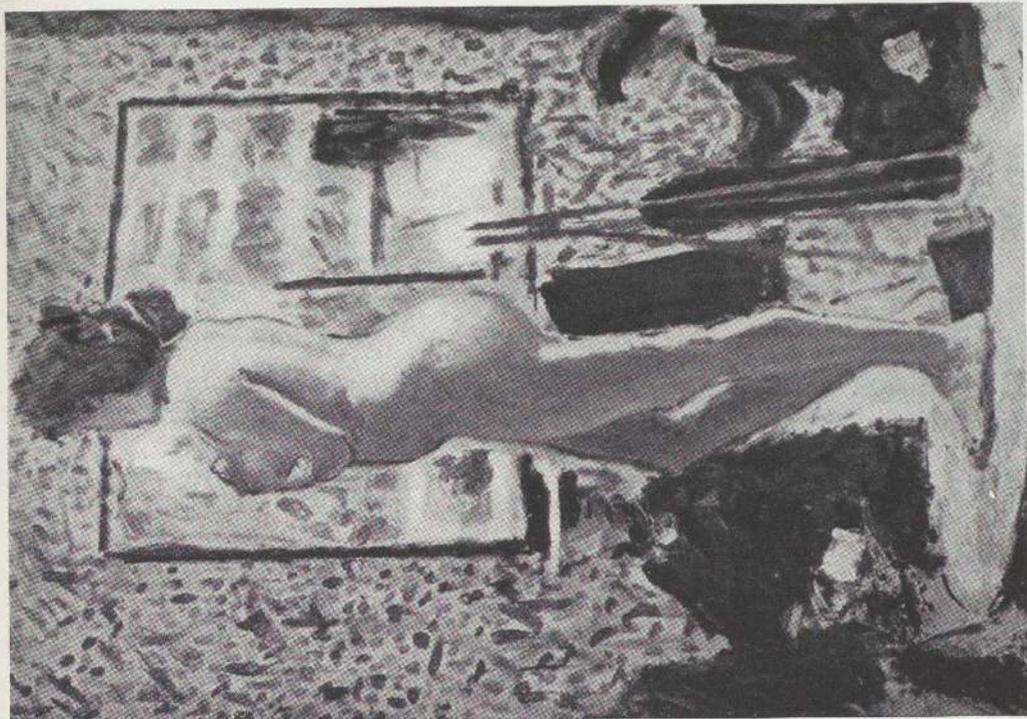
VLAMINCK: *Village of Marly*. 1904. Oil, 21 $\frac{1}{4}$  x 28 $\frac{3}{4}$ ". Collection Max Kaganovitch, Paris



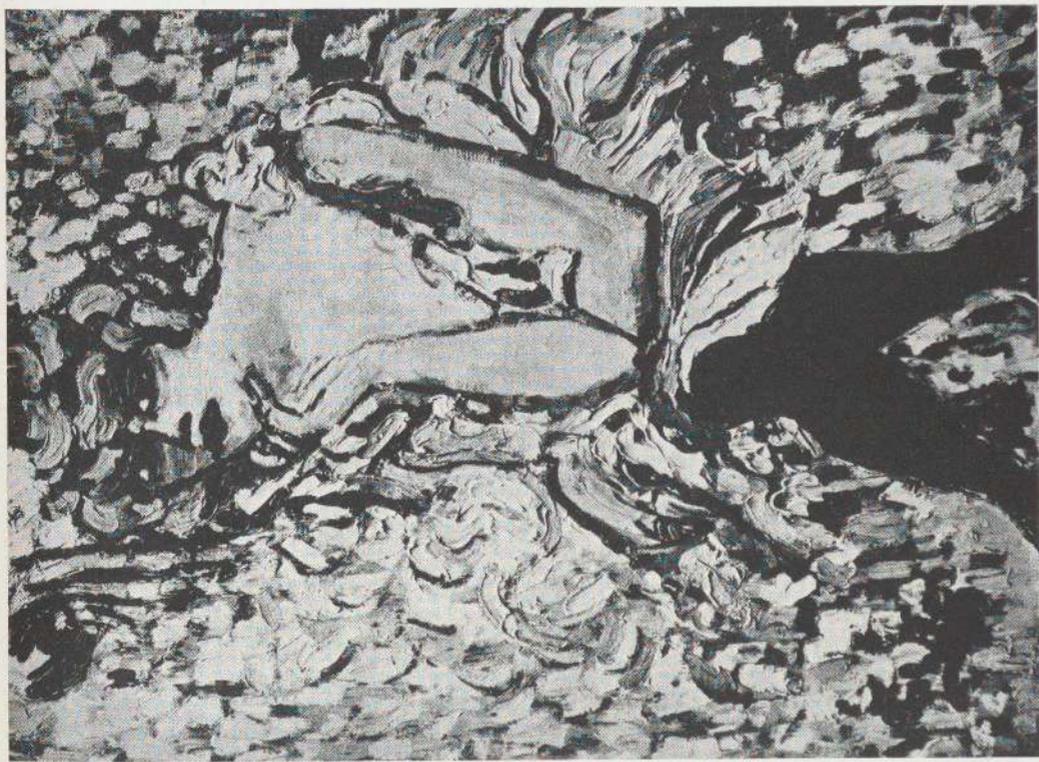
VLAMINCK: *Gardens in Chatou*. 1904. Oil, 32½ x 39½". The Art Institute of Chicago



VLAMINCK: *Tugboat at Chatou*. 1906. Oil, 19 $\frac{3}{4}$  x 25 $\frac{5}{8}$ ". Collection Mr. and Mrs. John Hay Whitney, New York



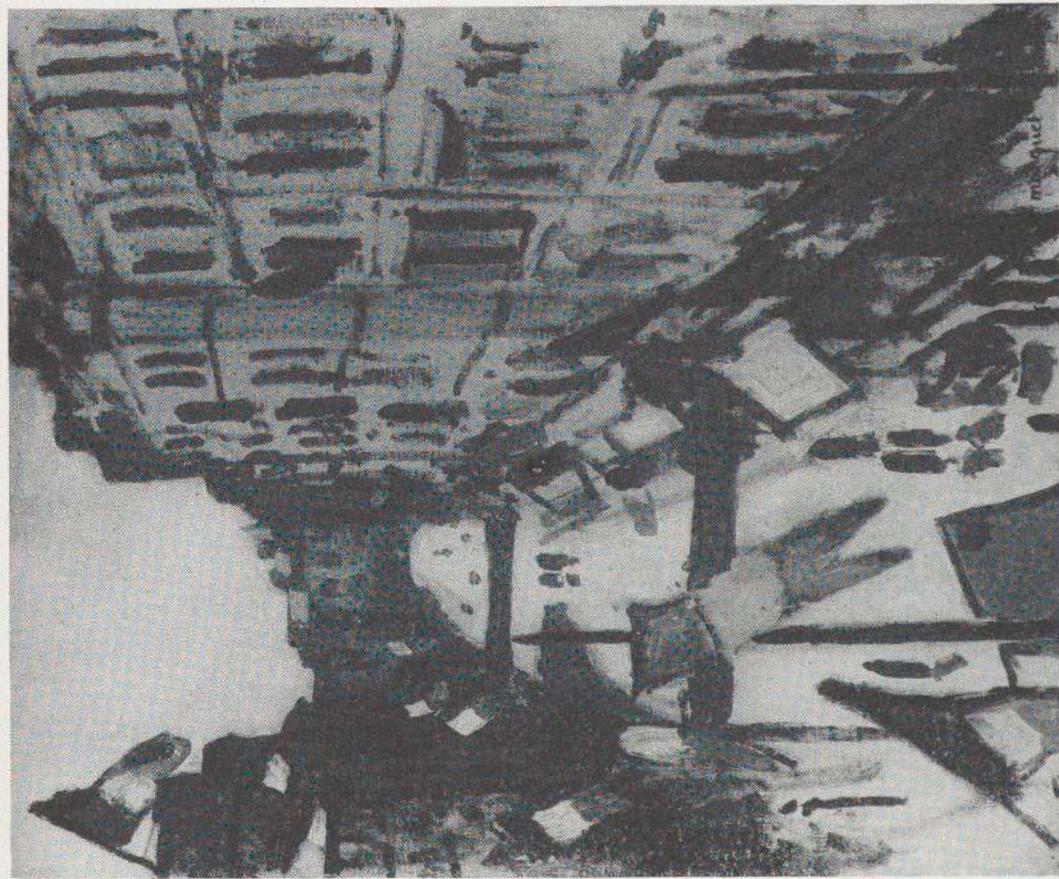
MARQUET: *Nude*, Ecole des Beaux-Arts. 1898. Oil, 28 $\frac{3}{4}$  x 19 $\frac{3}{4}$ ". Collection Mme Albert Marquet, Paris



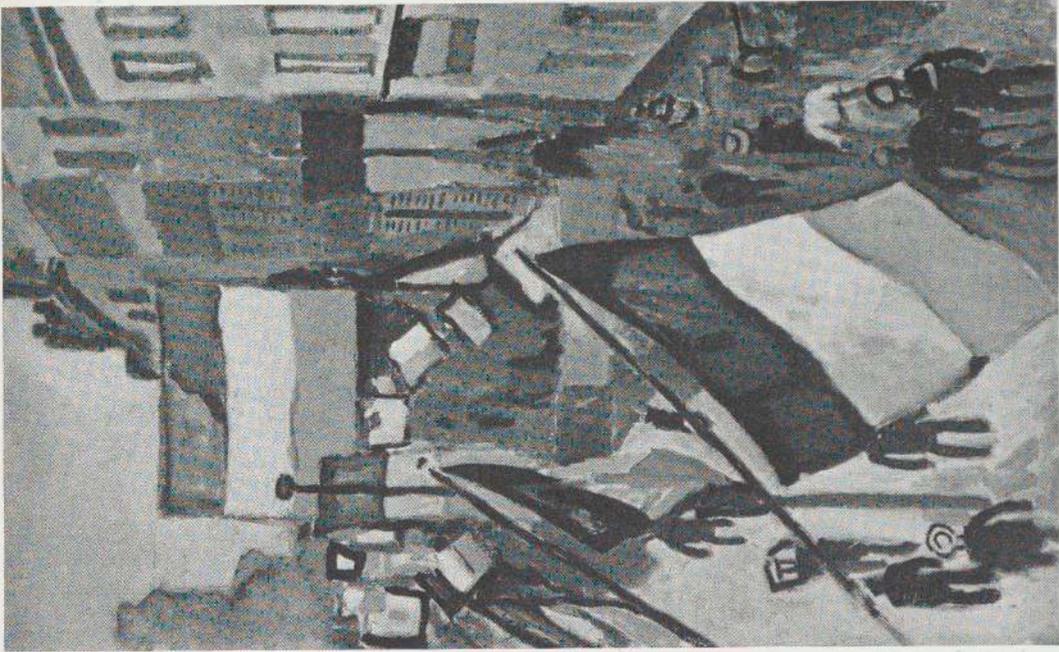
VLAMINCK: *Woman with Black Stockings*. 1906. Oil, 28 $\frac{3}{4}$  x 21 $\frac{1}{4}$ ". Private collection, Paris



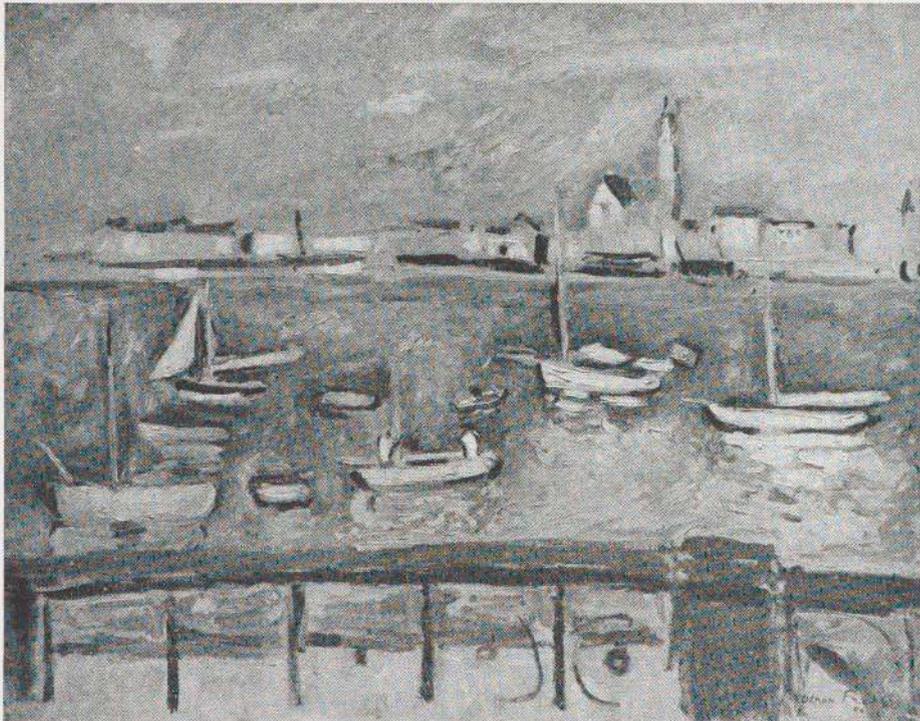
MARQUET: *The Fair*. 1906. Oil, 25½ x 31¾". Collection Mme Albert Marquet, Paris



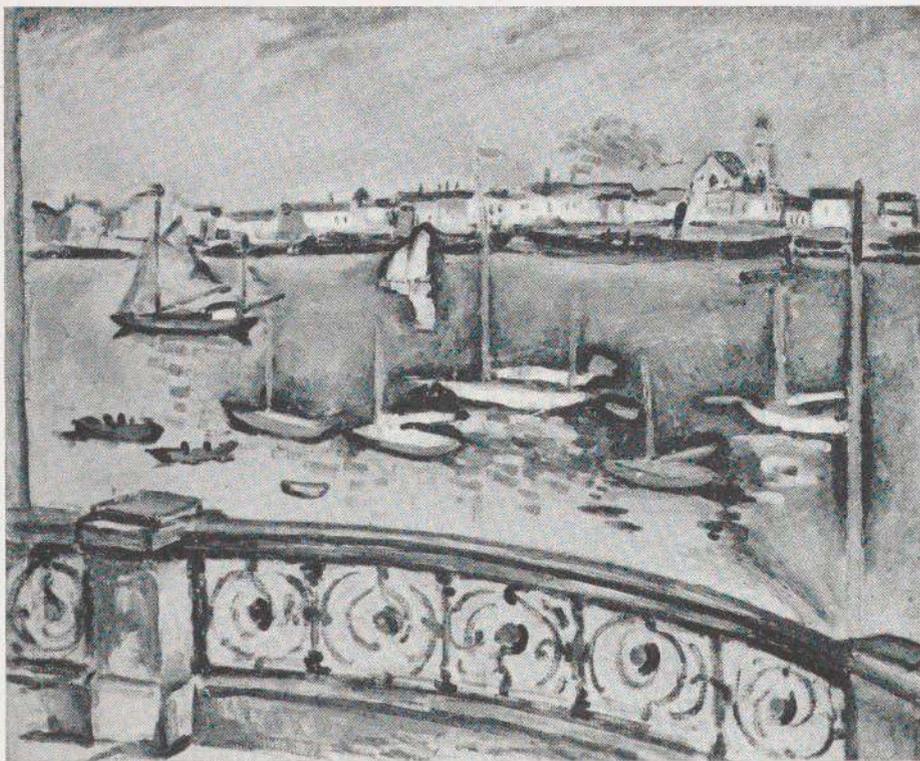
MARQUET: *Fourteenth of July in Le Havre*. 1905. Oil, 24 x 20½". Collection Mme Henry Simon, Paris



DUFY: *Fourteenth of July in Le Havre*. 1907. Oil, 31⅞ x 19¾". Collection Mme Marcelle Bourdon, Paris



FRIESZ: *Harbor of Antwerp*. 1906. Oil, 23 $\frac{3}{4}$  x 28 $\frac{3}{4}$ ". Collection Robert Lebel



BRAQUE: *Harbor of Antwerp*. 1906. Oil, 19 $\frac{5}{8}$  x 24". National Gallery of Canada, Ottawa



FRIESZ: *Portrait of Fernand Fleuret*. 1907. Oil, 28 $\frac{3}{4}$  x 23 $\frac{5}{8}$ ". Musée National d'Art Moderne, Paris



BRAQUE: *L'Estaque*. 1906. Oil, 32 $\frac{5}{8}$  x 28". Collection Samuel A. Berger, New York



BRAQUE: *The Harbor of La Ciotat*. 1907. Oil, 25½ x 31⅞". Collection Mr. and Mrs. John Hay Whitney, New York



VALTAT: *Seine Boat*. C. 1900. Oil, 17¾ x 21". Collection Mme Marcelle Bourdon, Paris



MANGUIN: *Portrait of Puy*. 1906. Oil, 31½ x 25". Collection Mme Lucile Manguin, Paris



GAUGUIN: *Woman at a Table*. 1906. Watercolor, 12 $\frac{1}{8}$  x 9 $\frac{1}{2}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest



VAN DONEEN: *Reclining Nude*. 1904-05. Oil, 15 $\frac{3}{4}$  x 25 $\frac{5}{8}$ ". Owned by the artist

## CHRONOLOGY

1890, suicide of van Gogh; 1891, retrospective van Gogh exhibition at Independents, death of Seurat; 1892, retrospective Seurat exhibition at Independents, Moreau named teacher at Ecole des Beaux-Arts, Rouault among his first pupils; 1893, Matisse enters Moreau's class; 1894, Vollard opens small gallery, Gauguin exhibits forty Tahitian paintings at Durand-Ruel's; 1895, Gauguin leaves definitely for Tahiti, Vollard organizes first large Cézanne exhibition (100 paintings); 1896, Bing opens *Art Nouveau* gallery, Bonnard has first one-man show at Durand-Ruel's, Matisse exhibits at Salon; 1897, Marquet enters Moreau's class, Munch stays in Paris, shows with Independents, Caillebotte bequest of impressionist paintings on display at Luxembourg museum causes uproar; 1899, Signac publishes: *From Delacroix to Neo-Impressionism*, becomes Vice-President of Independents; 1900, Paris World's Fair, large Seurat show at *Revue Blanche*; 1901, Berthe Weill

### 1898-1908

**MATISSE.** 1898, 29 years old, pupil of Moreau; short wedding trip to London to study Turner on Pissarro's advice, works with Marquet mornings in Luxembourg Gardens and afternoons in Arcueil; long sojourn in Corsica; discovers Japanese prints. 1899, works in Carrière's Academy, meets Derain, Puy, Laprade; buys Cézanne *Bathers* from Vollard after first contemplating acquisition of van Gogh painting. 1900, for lack of money works with Marquet on ceiling decorations of Grand Palais for World's Fair; does first important sculptures. 1901, at van Gogh show meets Vlaminck through Derain, visits them in Chatou; shows with Independents with whom he exhibits regularly until 1908. 1902, exhibits at Berthe Weill's with Marquet (between 1902 and 1903 most of the Fauves show at *père Soullié's* and at B. Weill's); becomes member of hanging committee of Independents; retires discouraged to his home town Bohain; 1901-04 are years of poverty and worry. 1903, moves to 19 quai St. Michel, Paris; impressed with Moslem exhibition; shows with Salon d'Automne. 1904, greatly impressed with Signac's work, friendship with Cross and Signac whom he visits in St. Tropez, later goes to Collioure; becomes assistant secretary of Independents and member of Salon d'Automne where he shows 14 works; exhibits at B. Weill's with Marquet, Manguin, Camoin, Puy; has first one-man show at Vollard's (46 paintings), catalog foreword by Roger Marx.

1905, persuades Vlaminck and Derain to show with Independents and Salon d'Automne; friendship with Steins who begin to buy his works (and Picasso's); works in Collioure with Derain; shows large pointillist composition *Luxe, Calme*

opens gallery exclusively for young artists, big van Gogh show at Bernheim-Jeune's, death of Toulouse-Lautrec; 1903, death of Gauguin, Pissarro, Whistler, Salon d'Automne founded by Rouault, Marquet, Vuillard, and others, exhibition of Moslem Art in Paris; 1904, Salon d'Automne features shows of Cézanne, Redon, Renoir, Lautrec, Druet opens gallery, begins to show interest in Fauves, Picasso settles in Paris; 1905, German expressionist group *Die Brücke* founded in Dresden by Heckel, Schmidt-Rottluff, Nolde, Kirchner, and Pechstein, Independents organize important retrospectives of van Gogh and Seurat; 1906, death of Cézanne, Salon d'Automne organizes very large Gauguin retrospective; 1907, Kahnweiler settles in Paris, Salon d'Automne features Cézanne retrospective and big show of Rodin drawings, Picasso paints first cubist picture, *Les Demoiselles d'Avignon*.

*et Volupté* with Independents and exhibits 10 works at Salon d'Automne in same room with Vlaminck, Derain, Marquet, Manguin, Rouault, Puy, Camoin, etc.; term "fauves" is coined by critic Vauxcelles; with Vlaminck, Derain, Manguin, Marquet, also shows at B. Weill's; encourages Vollard to buy works of Derain and Puy. 1906, after completion of *Joy of Life* shown with Independents, trip to North Africa, summer in Collioure, fall in Paris; buys Negro sculptures from Sauvage which he shows to Picasso, has one-man show at Druet's (55 paintings), shows with *Libre Esthétique* in Brussels and with Salon d'Automne (committee member). 1907, acclaimed by Apollinaire; Leo Stein's enthusiasm for Matisse and Picasso wanes; shows group of drawings with Independents and *Le Luxe* with Salon d'Automne where it causes uproar; summer in Collioure. 1908, leaves studio quai St. Michel, moves to former Couvent des Oiseaux where he successfully opens his own academy; publishes "Notes of a Painter"; shows at Photo Secession Gallery (Stieglitz), New York, on recommendation of Steichen; exhibits 30 paintings, drawings, and sculptures with Salon d'Automne (member of committee).

**MARQUET.** 1898, 23 years old, pupil of Moreau; close friendship with Matisse, also with Camoin; on Moreau's advice copies Claude Lorrain, Poussin, Chardin, Velasquez, Veronese in the Louvre. 1899, works mostly in Paris after leaving Ecole des Beaux-Arts, paints still lifes, nudes, landscapes. 1900, trip to Vosges mountains; works with Matisse as before in Luxembourg Gardens and in Arcueil. 1901, works in La Percaille in Normandy with Manguin, in and around Paris



MATISSE: *Head of Marguerite*. C. 1905. Ink, 15 $\frac{3}{8}$  x 20 $\frac{1}{2}$ ". Owned by the artist

with Matisse, shows with Independents with whom he exhibits regularly until 1908. 1902, moves to quai de la Tourneville, paints views of Notre Dame, shows at B. Weill's with whom he also exhibits in 1904 and 1905. 1903, lives Avenue de Versailles; participates in foundation of Salon d'Automne where he exhibits yearly until 1908. 1904, member of hanging committee of Independents. 1905, lives quai des Grands-Augustins; signs contract with Druet, works on Riviera, visits Signac in St. Tropez, participates in historic Salon d'Automne show. 1906, works in Paris, Le Havre (with Dufy does *Fourteenth of July* series), Trouville, and Ste. Adresse; shows at Druet's. 1907, works in Paris, Le Havre, St. Jean de Luz; short trip to London with Camoin and Friesz; has one-man show at Druet's. 1908, moves into Matisse's studio quai St. Michel (Matisse keeps apartment below); enters Académie Ranson (run by Nabis group); works in Paris, Poissy, Collioure, Naples (with Manguin); becomes member of Salon d'Automne committee.

VLAMINCK. 1898, 22 years old; military service in Vitré, Brittany, after short career as professional cyclist; strong anti-militarist feelings; attends session of Dreyfus trial, supporter of Zola and condemned captain. 1899, military service in Vitré, writes first novel with friend, later to be illustrated by Derain. 1900, released from service, has short anarchist phase, contributes articles to anarchist paper, solicits Zola for support; earns livelihood as musician (during World's Fair in "Gypsy" band, later in theater orchestra) and paints during daytime; admires impressionists, meets Derain with whom he rents studio in Chatou. 1901, deeply impressed by van Gogh show, tries but fails to buy painting by van Gogh; writes more novels illustrated by Derain. 1902, works in Chatou, correspondence with Derain during latter's military service; frequent visits to Durand-Ruel, admiration for Cézanne. 1903, works in Chatou. 1904, he and Derain meet Apollinaire. 1905, shows for first time with Independents and at historic

Salon d'Automne exhibition (urged by Matisse), in Nov. also at B. Weill's where he exhibits until 1908; meets Picasso; in Argenteuil café discovers and buys Negro sculptures, sells one mask to Derain who shows it to Matisse and Picasso. 1906, Vollard buys all of his output and continues acquisitions on monthly basis; this enables him to give up work as musician and to settle in Rueil near Chatou; avoids Paris and company of painters, bohemia; prefers to work in Bougival, Marly, Vilesnes, Chatou, Le Pecq, Argenteuil, Fécamp, etc.; continues to show with Independents (until 1907) and Salon d'Automne (until 1908). 1907, works in Rueil. 1908, joins Derain in Martigues, is fascinated by southern France but prefers to work on Seine banks; begins to paint in dark manner.

DERAIN. 1898, 18 years old; lives in Chatou; admires Louvre copies done with pure colors by friend Linaret, pupil of Moreau. 1899, works at Carrière's, meets Matisse. 1900, continues to work at Carrière's, meets Vlaminck whom he encourages in his work, takes studio with him. 1901, summer in Brittany, Belle-Isle (where Matisse and Puy had worked); in fall begins military service in Commercy (until 1904); paints only two landscapes and large canvas, *Dancing at Suresnes*, during service; correspondence with Vlaminck. 1904, returns from military service, decides to work at Académie Julian against advice of Vlaminck; meets Apollinaire. 1905, with Matisse's help obtains parents' permission to become painter; in Feb. Vollard, on Matisse's advice, buys all of his output, continues acquisitions on monthly basis; rents studio rue Tourlaque (Montmartre); summer with Matisse in Collioure; urged by Matisse, shows for the first time with Independents and at historic Salon d'Automne exhibition (9 works), also at B. Weill's; towards end of year in Marseilles and L'Estaque; Vlaminck awakens his interest in Negro sculpture. 1906, spring and fall in London (sent by Vollard), summer in L'Estaque, later Cassis; shows with Independents and Salon d'Automne (also in 1907 and 1908), and at B. Weill's. 1907, works in Cassis where he asks Vlaminck in vain to join him; stays with Picasso in Avignon while latter paints *Demoiselles d'Avignon*; makes woodcuts, tries his hand at sculpture; contact with Kahnweiler. 1908, continues to live rue Tourlaque where Vlaminck visits him frequently; in nearby rue Ravignan restaurant they gather with Picasso, van Dongen, Braque, etc.; works in Martigues with Vlaminck; is troubled and attracted by cubism.

FRIESZ. 1898, 19 years old; obtains fellowship from Le Havre municipality to study art in Paris, in fall enters Bonnat's class at Ecole des Beaux-Arts. 1899, works in Paris, Le Havre, Brittany. 1900, shows for first time at official Salon. 1901, lives in Montmartre, 12 rue Cortot (house of Suzanne Valadon, Utrillo, and many others); works in Falaise and Creuze where he meets Guillaumin. 1902, works in Paris and Creuze. 1903, Pissarro notices his work while he paints view of Pont-Neuf; shows with Independents with whom he exhibits yearly until 1908. 1904, abandons impressionist style; has one-man show at Soullié's; begins to show with Salon d'Automne where he exhibits yearly until 1908. 1905, lives Place Dauphine near Pont-Neuf (Camoin his neighbor); works in Antwerp, Honfleur, La Ciotat; shows at B. Weill's. 1906, in Antwerp with

Braque whom he influences, later in Cassis. 1907, works in La Ciotat, L'Estaque; contact with Kahnweiler, contract with Druet who gives him one-man show. 1908, neighbor of Matisse in Couvent des Oiseaux, works in Rouen, Les Andelys, La Ciotat, L'Estaque; abandons Fauvism for more conventional composition; first purchases by Russian collector Shchukin whom he introduces to Matisse.

DUFY. 1898, 21 years old; released after short while from military service; close friendship with Friesz. 1899, works in Le Havre. 1900, comes to Paris on municipal fellowship, enters Bonnat's class at Ecole des Beaux-Arts; draws frequently for lack of colors; renews friendship with Friesz; shows at official Salon. 1901, feels "crushed" by Louvre masters, studies Cézanne at Vollard's and Impressionists in Caillebotte collection; influenced mainly by Pissarro. 1902, sells for first time (pastel) to B. Weill; works in Paris, Le Havre, Ste. Adresse, Marseilles. 1903, shows at B. Weill's with whom he exhibits yearly until 1908, and with Independents where he also shows regularly until 1908. 1904, paints impressionistic views of Paris, spends summer in Ste. Adresse. 1905, greatly impressed with Matisse show at Independents; works in Le Havre, makes many drawings, paints winter landscapes. 1906, lives 15 quai de Conti, works in Paris, Fécamp, Falaise, Ste. Adresse, Honfleur, and in Le Havre and Trouville with Marquet (*Fourteenth of July* series); has one-man show at B. Weill's; shows with Salon d'Automne where he also exhibits the following year. 1907, works mostly in Le Havre and Marseilles. 1908, works in Le Havre, Ste. Adresse, Marseilles; has one-man show at Kahnweiler's; under Cézanne influence becomes interested in linear construction.

BRAQUE. 1898, 16 years old, student in Le Havre. 1899, leaves Lycée in Le Havre, becomes apprentice housepainter. 1900, towards end of year moves to Paris, continues apprenticeship as housepainter; lives in Montmartre. 1901, military service, stationed near Le Havre. 1902, returns from service; with parents' permission begins to study art in Paris at Académie Humbert; summer in Normandy; in fall enters Bonnat's class at Ecole des Beaux-Arts. 1903, works at Ecole des Beaux-Arts; summer in Le Havre, Normandy; studies mostly primitive art in the Louvre, admires Poussin. 1904, summer in Normandy and Brittany, meets Dufy in Honfleur; in fall leaves Bonnat's class, rents his own studio in Montmartre. 1905, impressed by Seurat exhibition; works in Paris, Le Havre, Honfleur. 1906, sees first Negro sculptures, shows for first time with Independents, sells all of his 7 paintings there (some bought by W. Uhde, "discoverer" of *douanier* Rousseau); proceeds enable him to join Friesz in Antwerp under whose influence he paints first fauve pictures; spends fall in L'Estaque. 1907, with Dufy and Friesz founds "Cercle de l'Art Moderne" in Le Havre, first show of which includes works by Bonnard, Camoin, Cross, Derain, Manguin, Marquet, Matisse, Puy, Redon, Signac, Vallotton, Vlaminck, Vuillard, etc.; spends summer in La Ciotat, fall in L'Estaque where change of style occurs; shows with Independents and Salon d'Automne; meets Kahnweiler. 1908, works in L'Estaque, turns to cubism, also in Le Havre, Honfleur; shows with

Independents; at Salon d'Automne 5 of his 7 entries are refused, withdraws them all and includes them in one-man show at Kahnweiler's with catalog foreword by Apollinaire; begins to show at B. Weill's.

CAMOIN. 1898, 19 years old; at Ecole des Beaux-Arts since 1897 but sees little of Moreau; studies Cézanne's works in Vollard's window; friendship with Marquet with whom he makes drawings in streets and music halls. 1899-1902, military service, first in Arles where he visits van Gogh's doctor, then Avignon, later Aix-en-Provence where he pays frequent visits to Cézanne, subsequently keeps up friendship through correspondence. 1902, returns to Paris. 1903, begins to show with Independents where he exhibits regularly until 1908, and at B. Weill's where he also shows frequently thereafter. 1904, works in Capri; shows at Salon d'Automne where he exhibits yearly until 1908. 1905, lives Place Dauphine (near Friesz); works in Agay (with Marquet) and Cassis, visits Signac in St. Tropez; participates in historic Salon d'Automne show. 1906, works in his home town Marseilles. 1907, trip to Spain.

PUY. 1898, 22 years old; arrives in Paris to work at Académie Julian. 1899, after sojourn in Brittany meets Matisse at Carrière's Academy; Matisse reveals Chardin and Poussin to him; shows with Independents with whom he exhibits regularly afterwards. 1900, closer ties with Matisse and Derain at Carrière's; studies Cézanne's work at Vollard's. 1903, summer in Belle-Isle, spends almost every summer in Brittany; shows for first time at B. Weill's. 1904, lives rue Lepic (Montmartre); begins to exhibit at Salon d'Automne where he also shows in historic 1905 show, as well as in 1906 and 1908; summer in Brittany. 1905, Matisse visits Puy with Vollard who buys his production of last 5 years (continues acquisitions regularly until 1924); summer in Concarneau, Brittany. 1907, summer in Talloires (Alps).

MANGUIN. 1898, 24 years old, son of well-to-do family. 1902, shows for first time with Independents, exhibits there yearly until 1908. 1903, shows at B. Weill's, begins to show at Salon d'Automne (becomes member the following year) where he exhibits regularly until 1908. 1904, member of hanging committee of Independents. 1905, introduces Matisse to Leo Stein; participates in historic Salon d'Automne show. 1906, works in Provence, St. Tropez; member of Salon d'Automne jury. 1907, works in St. Tropez where he ultimately settles.

VALTAT. 1898, 29 years old, friendship with Maillol. 1904, contact with Vollard who begins to buy his works, shows with Independents (one painting lent by Renoir) and Salon d'Automne. 1905, participates in historic show at Salon d'Automne. 1906, lives in Anthéor (Riviera), shows with Independents and Salon d'Automne; exhibits regularly with latter until 1908.

VAN DONGEN. 1898, 21 years old; came to Paris the previous year from Holland; feels handicapped as an alien; until 1908 earns his livelihood with all kinds of small jobs: does lettering for a printer, works as mover, wrestler in fairs, news-

paper vendor in streets of Paris, stage extra, sometimes tramp, student whenever he has time; makes drawings for minor publications. 1900, works as guide at World's Fair. 1904, lives Impasse Girardon (Montmartre); shows with Independents with whom he also exhibits in 1905, 1906, and with Salon d'Automne where he shows again in 1905, 1906, 1908. 1905, has one-man show at Vollard's, begins to show at B. Weill's; meets Picasso. 1906, lives in Montmartre, 14 rue Ravignan (famous "Bateau-Lavoir"), neighbor of Picasso, has one-man show at Druet's; paints scenes of Folies-Bergère. 1908, works in Rotterdam, has one-man show at Bernheim-Jeune's.

ROUAULT. 1898, 27 years old; appointed curator of Moreau collection at 2400 francs a year; breaks with academicism, passes through spiritual crisis; shows with official Salon where he exhibits regularly until 1901. 1901, meets J. K.

Huysmans at Abbaye de Ligugé; great interest in religion. 1902, sickness, convalescence in Alps; isolation renews his vision, inaugurates new style; does mostly watercolors. 1903, convalescence in Alps; active in foundation of Salon d'Automne. 1904, lives rue Pierre Leroux; meets Léon Bloy; shows group of 44 works at Salon d'Automne, mostly drawings and watercolors of circus performers. 1905-06, shows with Independents and Salon d'Automne (committee member), participates in historic "fauves" show; in 1906 his work is laughed at in Salon d'Automne. 1906, begins to show great interest in ceramics (Vollard sends Matisse, Derain, Vlaminck, Puy, Rouault, etc., to ceramist Jean Metthey and commissions plates and vases). 1907, shows ceramics with Independents and mostly *Clowns* and *Lawyers* with Salon d'Automne. 1908, marries, shows with Independents and Salon d'Automne (committee member) where he again exhibits numerous ceramics.

## CATALOG OF THE EXHIBITION

*Works marked with an asterisk are illustrated*

### Introductory Section

PAUL CÉZANNE. French, 1839-1906

- 1 *Oranges*. 1895-1900. Oil, 23 $\frac{7}{8}$  x 28 $\frac{7}{8}$ ". The Museum of Modern Art, New York, Lillie P. Bliss Collection

HENRI-EDMOND CROSS. French, 1856-1910

- 2 *Landscape, le Lavandou*. C. 1904. Oil. Lent by Mr. and Mrs. William B. Jaffe, New York

PAUL GAUGUIN. French, 1848-1903

- 3 *Tahitian Women Bathing*. 1891-92. Oil, 43 $\frac{3}{8}$  x 35 $\frac{1}{8}$ ". Lent by Robert Lehman, New York

VINCENT VAN GOGH. Dutch, 1853-1890

- 4 *The Starry Night*. 1889. Oil, 29 x 36 $\frac{1}{4}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest (New York only)
- 5 *Landscape Near Saint-Rémy*. 1889-90. Oil, 12 $\frac{7}{8}$  x 16". The Museum of Modern Art, New York, gift of A. Conger Goodyear (not shown in New York)

CLAUDE MONET. French, 1840-1926

- 6 *Boats at Etretat*. 1884. Oil, 36 $\frac{1}{4}$  x 28 $\frac{1}{2}$ ". Lent by Mr. and Mrs. John Hay Whitney, New York

ODILON REDON. French, 1840-1916

- 7 *Etruscan Vase*. Tempera, 32 x 23 $\frac{1}{4}$ ". The Museum of Modern Art, New York, Lillie P. Bliss Collection

GEORGES-PIERRE SEURAT. French, 1859-1891

- 8 *Sketch for "La Grande Jatte"*. C. 1885. Oil, 6 $\frac{1}{4}$  x 9 $\frac{3}{4}$ ". Lent by the Albright Art Gallery, Buffalo, N. Y.

PAUL SIGNAC. French, 1863-1935

- 9 *Italian Landscape (Albenga)*. C. 1896. Watercolor, 4 $\frac{1}{8}$  x 7 $\frac{1}{16}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
- 10 *Italian Landscape*. C. 1896. Watercolor, 5 $\frac{3}{8}$  x 6 $\frac{1}{2}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
- 11 *Arles*. 1904. Watercolor, 16 x 10 $\frac{1}{2}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest

### Les Fauves

GEORGES BRAQUE. French, born 1882

- 12 *Canal St. Martin, Paris*. 1906. Oil, 19 $\frac{3}{4}$  x 24". Lent by Norbert Schimmel, New York
- \*13 *L'Estaque*. 1906. Oil, 32 $\frac{5}{8}$  x 28". Lent by Samuel A. Berger, New York. *Ill. in color, p. 36*
- 13a *Factories in L'Estaque*. 1906. Oil, 15 x 18". Lent by Mme Marcelle Bourdon, Paris
- \*14 *Harbor of Antwerp*. 1906. Oil, 19 $\frac{5}{8}$  x 24". Lent by the National Gallery of Canada, Ottawa. *Ill. p. 34*
- 15 *House Behind Trees*. 1906. Oil, 15 x 18". Lent by Robert Lehman, New York
- 16 *Seated Nude*. 1906. Oil, 23 $\frac{1}{2}$  x 19". Lent by Sidney Janis Gallery, New York
- \*17 *The Harbor of La Ciotat*. 1907. Oil, 25 $\frac{1}{2}$  x 31 $\frac{7}{8}$ ". Lent by Mr. and Mrs. John Hay Whitney, New York. *Ill. p. 37*

## REVISIONS

Catalog, *Les Fauves*, The Museum of Modern Art, New York, 1952

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### *Introductory Section*

*This section, catalog numbers 1-11, has been revised since the catalog was printed and is now composed as follows:*

#### PAUL CÉZANNE. French, 1839-1906

- 1 *Group of Bathers*. C. 1885. Oil,  $15\frac{3}{8}$  x  $13\frac{3}{4}$ ". Lent by Mrs. H. Harris Jonas, New York
- 2 *Standing Nude*. C. 1895. Oil,  $35\frac{1}{2}$  x 28". Lent by Wildenstein & Co., Inc., New York
- 2a *Foliage*. C. 1900. Watercolor,  $17\frac{5}{8}$  x  $22\frac{3}{8}$ ". The Museum of Modern Art, New York, Lillie P. Bliss Collection

#### HENRI-EDMOND CROSS. French, 1856-1910

- 3 *Landscape, Le Lavandou*. C. 1904. Oil,  $35\frac{1}{2}$  x 46". Lent by Mr. and Mrs. William B. Jaffe, New York
- 3a *Provençal Landscape*. C. 1905. Watercolor,  $6\frac{5}{8}$  x  $9\frac{1}{2}$ ". Lent anonymously

#### PAUL GAUGUIN. French, 1848-1903

- 4 *Tahitian Women Bathing*. 1891-92. Oil,  $43\frac{3}{8}$  x  $35\frac{1}{8}$ ". Lent by Robert Lehman, New York

#### VINCENT VAN GOGH. Dutch, 1853-1890

- 5 *The Tarascon Coach*. Oct. 1888. Oil,  $28\frac{1}{4}$  x  $36\frac{7}{8}$ ". Lent by Henry Pearlman, New York
- 5a *The Little Stream*. April 1890. Oil, 10 x  $13\frac{1}{4}$ ". Lent by Wildenstein & Co., Inc., New York

#### CLAUDE MONET. French, 1840-1926

- 6 *Boats at Etretat*. 1884. Oil,  $36\frac{1}{2}$  x  $28\frac{1}{2}$ ". Lent by Mr. and Mrs. John Hay Whitney, New York

#### ODILON REDON. French, 1840-1916

- 7 *Flowers*. C. 1895. Oil, 23 x  $18\frac{1}{2}$ ". Lent by Mr. and Mrs. Aaron Davis, New York

#### GEORGES SEURAT. French, 1859-1891

- 8 *Study for "La Grande Jatte"*. C. 1885. Oil,  $6\frac{1}{4}$  x  $9\frac{3}{4}$ ". Lent by the Albright Art Gallery, Buffalo, N. Y.

#### PAUL SIGNAC. French, 1863-1935

- 9 *Italian Landscape (Albenga)*. C. 1896. Watercolor,  $4\frac{5}{16}$  x  $7\frac{7}{16}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
- 10 *Italian Landscape*. C. 1896. Watercolor,  $5\frac{3}{8}$  x  $6\frac{1}{2}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
- 11 *Les Alyscamps, Arles*. 1904. Watercolor, 16 x  $10\frac{1}{2}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest

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### *Additional Catalog Entry*

Derain

- 33a *Blackfriars Bridge, London*. 1906. Oil, 26 x 39". Lent by Mr. and Mrs. Charles Zadok, Milwaukee

- 61 *Standing Nude, Back View*. 1905. Pencil,  $14\frac{1}{4} \times 8\frac{1}{4}$ ".  
Lent by Mme Othon Friesz, Paris
- 62 *Standing Nude*. 1906. Ink,  $12\frac{3}{8} \times 6\frac{7}{8}$ ". Lent anonymously
- 63 *Standing Nude, Front View*. C. 1907. Charcoal,  $20 \times 13$ ". Lent by Mme Othon Friesz, Paris
- 64 *Le Bec de L'Aigle at La Ciotat*. 1907. Watercolor. Lent by Mme Pierre Brottel-Friesz, Paris
- 65 *La Ciotat*. 1903. Watercolor. Lent by Jacques Rafael Roques, Paris

HENRI MANGUIN. French, 1874-1950

- \*66 *Portrait of Puy*. 1906. Oil,  $31\frac{1}{2} \times 25$ ". Lent by Mme Lucile Manguin, Paris. *Ill. p. 38*
- 67 *Mother and Child, St. Tropez*. 1906. Oil,  $31\frac{1}{2} \times 25$ ".  
Lent by Mme Lucile Manguin, Paris
- 68 *Head of a Woman*. C. 1903. Ink,  $10\frac{1}{2} \times 8\frac{1}{2}$ ". Lent by Mme Lucile Manguin, Paris
- 69 *Mme Manguin*. C. 1904. Watercolor,  $12 \times 7\frac{1}{2}$ ". Lent by Mme Lucile Manguin, Paris
- \*70 *Seated Woman*. C. 1906. Ink,  $20\frac{1}{2} \times 16\frac{1}{4}$ ". Lent by Mme Lucile Manguin, Paris. *Ill. p. 11*
- 71 *Bathers at Cavallière*. C. 1905. Ink,  $16\frac{3}{4} \times 12\frac{1}{2}$ ". Lent by Mme Lucile Manguin, Paris

ALBERT MARQUET. French, 1875-1947

- \*72 *Nude, Ecole des Beaux-Arts*. 1898. Oil,  $28\frac{3}{4} \times 19\frac{3}{4}$ ".  
Lent by Mme Albert Marquet, Paris. *Ill. p. 29*
- 73 *Arcueil, Lamp-post*. 1899. Oil,  $10\frac{5}{8} \times 16\frac{1}{8}$ ". Lent by Mme Albert Marquet, Paris
- 74 *Portrait of André Rouveyre*. 1904. Oil,  $36\frac{1}{4} \times 24$ ". Lent by the Musée National d'Art Moderne, Paris (New York only)
- 75 *Pont-Neuf in Sunshine*. 1905. Oil,  $25 \times 31\frac{1}{2}$ ". Lent by Mme Lucile Manguin, Paris
- \*76 *Fourteenth of July in Le Havre*. 1906. Oil,  $24 \times 20\frac{1}{2}$ ".  
Lent by Mme Henry Simon, Paris. *Ill. p. 31*
- \*77 *The Fair*. 1906. Oil,  $25\frac{1}{2} \times 31\frac{7}{8}$ ". Lent by Mme Albert Marquet, Paris. *Ill. p. 30*
- \*78 *Sergeant of the Colonial Regiment*. 1907. Oil,  $35\frac{1}{4} \times 28\frac{3}{4}$ ".  
Lent by Robert Lehman, New York. *Ill. in color, p. 15*
- 79 *Suburb*. 1898. Brush and ink,  $8 \times 13$ ". Lent by Mme Albert Marquet, Paris
- 80 *Standing Nude, Ecole de Beaux-Arts*. 1898. Charcoal,  $11\frac{3}{8} \times 7\frac{5}{8}$ ".  
Lent anonymously
- 81 *Matisse Working on the Seine Banks*. 1898. Watercolor,  $9\frac{1}{4} \times 12$ ".  
Lent by Mme Albert Marquet, Paris
- 82 *Factory*. 1899. Brush and ink,  $8\frac{1}{2} \times 12\frac{3}{4}$ ". Lent by Mme Albert Marquet, Paris
- \*83 *Nude with Long Hair*. 1899. Brush and ink,  $14\frac{3}{4} \times 8\frac{7}{8}$ ".  
Lent by Mme Albert Marquet, Paris. *Ill. p. 10*



MATISSE: *Portrait of the Artist*. C. 1900. Ink,  $10 \times 6\frac{5}{8}$ ".  
Owned by the artist

- 84 *Fruit Dealer*. 1900-04. Brush and ink,  $8\frac{5}{8} \times 6\frac{1}{4}$ ". Lent by Mme Albert Marquet, Paris
- 85 *Woman with Umbrella*. 1900-04. Brush and ink,  $9\frac{1}{2} \times 6\frac{1}{4}$ ". Lent by Mme Albert Marquet, Paris
- 86 *Card Players*. 1900-04. Brush and ink,  $6\frac{7}{8} \times 11$ ". Lent by Mme Albert Marquet, Paris
- \*87 *Dancing Couple*. 1900-04. Brush and ink,  $5\frac{3}{4} \times 4$ ". Lent by Mme Albert Marquet, Paris. *Ill. p. 7*
- 88 *Wine Merchant*. 1905. Brush and ink,  $7\frac{5}{8} \times 9\frac{1}{2}$ ". Lent by Mme Albert Marquet, Paris
- 89 *Roofs of Paris*. 1906. Watercolor,  $6\frac{1}{4} \times 9\frac{1}{2}$ ". Lent by Mme Albert Marquet, Paris

HENRI MATISSE. French, born 1869

- \*90 *Arcueil*. 1899. Oil,  $18\frac{1}{8} \times 21\frac{5}{8}$ ". Lent by Dr. and Mrs. F. E. Prytek, New York. *Ill. p. 18*
- 90a *Portrait of a Man*. 1901. Oil,  $13\frac{3}{4} \times 10\frac{5}{8}$ ". Lent by Mme Albert Marquet, Paris
- \*91 *Notre Dame, Paris*. C. 1902. Oil,  $16\frac{1}{8} \times 12\frac{7}{8}$ ". Lent by Alex M. Lewyt, New York. *Color frontispiece*
- 92 *Still Life with Napkin*. 1904. Oil,  $10\frac{3}{4} \times 14$ ". Lent by Mr. and Mrs. John Hay Whitney, New York
- \*93 *Landscape, Collioure*. 1904-05. Oil,  $18\frac{1}{4} \times 21\frac{3}{4}$ ". Lent by Robert Lehman, New York. *Ill. in color, p. 17*
- \*94 *Still Life with Tulips and Marguerites*. C. 1905. Oil,  $18 \times 21\frac{1}{2}$ ".  
Lent by M. and Mme Raymond Muse, Paris. *Ill. p. 18. (New York only)*

- \*95 *Open Window, Collioure*. 1905. Oil, 21 $\frac{3}{4}$  x 18 $\frac{1}{8}$ ". Lent by Mr. and Mrs. John Hay Whitney, New York. *Ill. p. 16*
- 96 *Olives Trees in Collioure*. 1905. Oil, 18 x 21 $\frac{3}{4}$ ". Lent by the artist
- 97 *Girl Reading*. 1906. Oil, 29 $\frac{1}{2}$  x 24 $\frac{1}{2}$ ". Lent by Mr. and Mrs. William Goetz, Hollywood, Calif.
- \*93 *The Idol*. 1906. Oil, 28 $\frac{3}{8}$  x 23 $\frac{5}{8}$ ". Lent anonymously. *Ill. p. 16*
- 99 *Margot*. 1906. Oil, 32 x 25 $\frac{1}{2}$ ". Lent by the Kunsthhaus, Zurich
- \*100 *Boy with a Butterfly Net*. 1907. Oil, 69 $\frac{1}{2}$  x 45 $\frac{1}{4}$ ". Minneapolis Institute of Arts. *Ill. p. 19*
- 101 *Three Bathers, Collioure*. 1907. Oil, 23 $\frac{5}{8}$  x 28 $\frac{3}{4}$ ". Lent by Putnam D. McMillan, Minneapolis
- 102 *Standing Nude, and Head*. 1898. Pencil, 12 $\frac{1}{8}$  x 9 $\frac{1}{4}$ ". Lent by the artist
- 103 *Seated Nude, Profile*. C. 1900. Ink, 10 $\frac{1}{8}$  x 8". Lent by the artist
- \*104 *Portrait of the Artist*. C. 1900. Ink, 10 x 6 $\frac{5}{8}$ ". Lent by the artist. *Ill. p. 46*
- 105 *Mme Matisse*. C. 1900. Ink, 18 x 11 $\frac{1}{2}$ ". Lent by the artist
- 106 *Standing Nude, Front View*. C. 1904. Ink, 10 $\frac{1}{2}$  x 8 $\frac{3}{8}$ ". Lent by the artist
- 107 *Nude, Back View*. C. 1905. Ink, 8 $\frac{3}{4}$  x 10 $\frac{5}{8}$ ". Lent by the artist
- 108 *Head of Marguerite Reading* (study for painting in Grenoble Museum). C. 1905. Ink, 15 $\frac{1}{2}$  x 20 $\frac{1}{2}$ ". Lent by the artist
- \*109 *Head of Marguerite, Front View*. C. 1905. Ink, 15 $\frac{5}{8}$  x 20 $\frac{1}{2}$ ". Lent by the artist. *Ill. p. 42*
- 110 *Collioure*. 1905. Watercolor, 5 $\frac{1}{8}$  x 8 $\frac{1}{4}$ ". Lent by Pierre Matisse, New York
- 111 *Collioure*. 1905. Watercolor, 5 $\frac{1}{8}$  x 8 $\frac{1}{4}$ ". Lent by the Baltimore Museum of Art, Cone Collection
- 112 *Woman by the Seashore*. C. 1905. Watercolor and pencil, 10 $\frac{5}{8}$  x 8 $\frac{1}{4}$ ". Lent by The Metropolitan Museum of Art, New York (Alfred Stieglitz Collection) (New York only)
- 113 *Nude*. C. 1905. Watercolor, 5 $\frac{3}{4}$  x 9 $\frac{3}{8}$ ". Lent by The Metropolitan Museum of Art, New York (Alfred Stieglitz Collection) (New York only)
- 114 *Nude in Armchair*. C. 1906. India ink and brush, 25 $\frac{7}{8}$  x 18 $\frac{3}{8}$ ". Lent by the Art Institute of Chicago, gift of Mrs. Potter Palmer
- 115 *Head of Young Sailor* (study for painting done in Collioure). 1906. Pencil, 5 $\frac{1}{8}$  x 8 $\frac{1}{4}$ ". Lent by Mr. and Mrs. S. J. Zacks, Toronto
- 116 *Nude*. C. 1907. Pencil, 12 x 9". Lent by The Metropolitan Museum of Art, New York (Alfred Stieglitz Collection) (New York only)
- 117 *Woman's Head and Landscape, Collioure*. 1907-08. Ink, 7 x 11 $\frac{3}{4}$ ". Lent by the Musée d'Art Moderne de Céret
- \*118 *Sailboat at Collioure*. 1908. Ink, 12 $\frac{1}{2}$  x 8 $\frac{1}{4}$ ". Lent by the Musée d'Art Moderne de Céret. *Ill. p. 5*
- 119 *Boats at Collioure*. 1908. Ink, 11 $\frac{1}{2}$  x 7 $\frac{1}{2}$ ". Lent by the Musée d'Art Moderne de Céret
- JEAN PUY. French, born 1876
- 120 *The Studio*. C. 1900. Oil, 28 $\frac{3}{4}$  x 36 $\frac{1}{4}$ ". Lent by Henri Matisse, Nice-Cimiez
- 121 *Two Young Girls in a Garden*. 1903. Oil, 28 $\frac{3}{4}$  x 36 $\frac{1}{4}$ ". Lent by Pierre Fressonnet, Roanne, France
- GEORGES ROUAULT. French, born 1871
- 122 *Head of a Young Girl*. 1904. Oil and gouache, 9 $\frac{7}{8}$  x 7 $\frac{5}{8}$ ". Lent by Mr. and Mrs. Carl O. Schniewind, Chicago
- 123 *Family of Clowns*. 1904. Watercolor, 8 x 11". Lent by Sam Salz, New York
- 123a *Nude Torso*. C. 1906. Gouache, 15 $\frac{3}{8}$  x 12 $\frac{3}{4}$ ". Lent by The Art Institute of Chicago
- \*124 *Woman at a Table*. 1906. Watercolor, 12 $\frac{1}{8}$  x 9 $\frac{1}{2}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. *Ill. p. 39*
- 125 *Clown*. C. 1907. Oil on paper, 11 $\frac{1}{2}$  x 12 $\frac{7}{8}$ ". The Museum of Modern Art, New York, gift of Vladimir Horowitz
- 126 *Circus Performers*. 1907. Oil wash, 12 $\frac{1}{2}$  x 8 $\frac{3}{8}$ ". Lent by Perls Galleries, New York
- 126a *Group of Nudes*. 1907. Oil wash, 38 $\frac{1}{2}$  x 24 $\frac{3}{4}$ ". Lent by Mr. and Mrs. Harry N. Abrams, New York
- LOUIS VALTAT. French, 1869-1952
- \*127 *Seine Boat*. C. 1900. Oil, 17 $\frac{3}{4}$  x 21". Lent by Mme Marcelle Bourdon, Paris. *Ill. p. 37*
- 128 *Red Trees*. 1906. Oil, 12 $\frac{1}{2}$  x 15 $\frac{3}{4}$ ". Lent by Otto Gerson, New York
- 129 *Bois de Boulogne*. 1907. Oil, 10 $\frac{1}{2}$  x 13 $\frac{1}{2}$ ". Lent by Claude Arpels, New York
- \*130 *Self Portrait*. C. 1893. Ink, 12 $\frac{1}{2}$  x 9 $\frac{1}{2}$ ". Lent anonymously. *Ill. p. 13*
- 131 *Landscape with Factory*. C. 1893. Ink, 12 $\frac{1}{4}$  x 9". Lent by Mme Marcelle Bourdon, Paris
- 132 *Maillol Playing the Accordion*. C. 1898. Ink, 12 $\frac{5}{8}$  x 9 $\frac{7}{8}$ ". Lent by Mme Marcelle Bourdon, Paris
- 133 *Group of Three Women*. C. 1898. Ink, 12 x 9 $\frac{5}{8}$ ". Lent by Mme Marcelle Bourdon, Paris
- 134 *Seine Boat*. C. 1898. Watercolor, 13 $\frac{3}{4}$  x 10 $\frac{1}{4}$ ". Lent by Mme Marcelle Bourdon, Paris
- 135 *The Bride*. C. 1898. Watercolor, 13 x 9 $\frac{1}{2}$ ". Lent by Mme Marcelle Bourdon, Paris
- 136 *Children in the Park*. C. 1898. Watercolor, 12 $\frac{1}{4}$  x 8 $\frac{1}{4}$ ". Lent by Mme Marcelle Bourdon, Paris
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MAURICE DE VLAMINCK. French, born 1876

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