

## BIBLIOGRAPHICAL NOTE

The literature on Matisse is enormous. This is a brief overview of only the most indispensable sources. A full account, Catherine C. Bock-Weiss's *Henri Matisse: A Guide to Research* (New York: Garland), is promised for 1993. In the meantime, there is an excellent review of the historical development of Matisse literature in Jack Flam, *Matisse: The Man and His Art, 1869-1918* (Ithaca and London: Cornell University Press, 1986). This same author's *Matisse: A Retrospective* (New York: Levin, 1988) is an extremely useful compilation of excerpts from critical writings on the artist from 1896 to 1957. Extensive bibliographies may be found in Alfred H. Barr, Jr., *Matisse: His Art and His Public* (New York: The Museum of Modern Art, 1951); Jack D. Flam, ed., *Matisse on Art* (New York: Phaidon, 1973; rpt., New York: Dutton, 1978); Pierre Schneider, *Matisse* (Paris: Flammarion, 1984; English ed., New York: Rizzoli, 1984); and Isabelle Monod-Fontaine, *Matisse* (Paris: Musée National d'Art Moderne, Centre Georges Pompidou, 1989).

**MATISSE'S WRITINGS AND STATEMENTS.** There are two invaluable collections. In French: Dominique Fourcade, ed., *Henri Matisse: Écrits et propos sur l'art* (Paris: Hermann, 1972), which is arranged thematically, with detailed annotations and a most useful index; in English: Flam, ed., *Matisse on Art* (1973; see above), arranged chronologically, with each text separately introduced and annotated. Fourcade's book is supplemented by his "Autres propos de Henri Matisse," *Macula*, no. 1 (1976), pp. 92-115. Most of Matisse's letters remain unpublished. Those that have been published are included in: *Bonnard-Matisse: Correspondance, 1925-1946*, ed. Jean Clair, Introduction and notes by Antoine Terrasse (Paris: Gallimard, 1991), translated as *Bonnard/Matisse: Letters Between Friends, 1925-1946*, trans. Richard Howard (New York: Abrams, 1992); Danièle Giraudy, ed., "Correspondance Henri Matisse-Charles Camoin," *Revue de l'art*, no. 12 (1971), pp. 7-34, whose documentation, unfortunately, is unreliable; and Barbu Brezianu, ed., "Correspondance Matisse-Pallady," *Secolul*, vol. 20, no. 6 (1965).

**CATALOGUES.** Catalogues raisonnés exist only for Matisse's prints and illustrated books (see below). However, there are catalogues of the principal public collections of his work. The most detailed are John Elderfield, *Matisse in the Collection of The Museum of Modern Art* (New York: The Museum of Modern Art, 1978); and Monod-Fontaine, *Matisse* (1989; see above). The Russian collections are recorded in *Matisse: Paintings, Sculpture, Graphic Work, Letters* (Moscow: The State Pushkin Museum, 1969); and A. Izerghina, *Henri Matisse: Paintings and Sculptures in Soviet Museums* (Leningrad: Aurora, 1978). The collections at Grenoble and Baltimore, respectively, are recorded in Dominique Fourcade, *Matisse au Musée de Grenoble* (Grenoble: Musée de Grenoble, 1975), and Brenda Richardson et al., *Dr. Claribel and Miss Etta: The Cone Collection of The Baltimore Museum of Art* (Baltimore: The Baltimore Museum of Art, 1985). Indispensable are the catalogues of the major retrospective exhibitions. These include: *Henri Matisse: Retrospective Exhibition of Paintings, Drawings, and Sculpture* (Philadelphia: Philadelphia Museum of Art, 1948); *Henri Matisse*

(New York: The Museum of Modern Art, 1951); *Henri Matisse: Retrospective Exhibition, 1966* (Los Angeles: UCLA Art Galleries, 1966); *Matisse, 1869-1954* (London: Arts Council of Great Britain, 1968); and especially *Henri Matisse: Exposition du centenaire* (Paris: Grand Palais, 1970), whose documentation is valuable because it was established by the Archives Henri Matisse, although some of it has now been superseded. Other useful catalogues of survey exhibitions of Matisse's work include *Matisse: En retrospectiv udstilling* (Copenhagen: Statens Museum for Kunst, 1970); and *Henri Matisse* (Zurich: Kunsthau, 1982).

**MONOGRAPHS.** Alfred Barr's *Matisse: His Art and His Public* (1951; see above), although now an historical monument, is still indispensable, full of brilliant analyses and important documentation, and includes material derived from questionnaires to the artist and his family. But it is no longer entirely reliable. Neither are any of the early monographs. The following, however, are of particular interest: Marcel Sembat, *Henri Matisse* (Paris: Nouvelle Revue Française, 1920), if only because it was the very first monograph; Roger Fry, *Henri-Matisse* (Paris: Chroniques du Jour; New York: E. Weyhe, [1930]), with an important text by a major critic; the idiosyncratic volume by Albert C. Barnes and Violette de Mazia, *The Art of Henri Matisse* (New York and London: Scribners, 1933); Raymond Escholier, *Henri Matisse* (Paris: Floury, 1937), an early biographical study; Aleksandr Romm, *Henri Matisse* (Leningrad: Ogiz-Izogiz, 1937), a sympathetic Marxist critique; Pierre Courthion, *Le visage de Matisse* (Lausanne: Jean Marguerat, 1942), which likewise includes first-hand materials; Frank Anderson Trapp, "The Paintings of Henri Matisse: Origins and Early Development, 1890-1917" (Ph.D. dissertation, Harvard University, 1951), an important study of the years before Nice; Gaston Diehl, *Henri Matisse* (Paris: Pierre Tisné, 1954; English ed., Paris: Pierre Tisné, 1958), still a most essential work; and Raymond Escholier, *Matisse ce vivant* (Paris: Fayard, 1956), another biographical study, translated as *Matisse from the Life* (London: Faber, 1960). Among more recent works, the following general appreciations are well worth consulting: Clement Greenberg, *Henri Matisse (1869-)* (New York: Abrams; Pocket Books, 1953); John Russell, *The World of Matisse, 1869-1954* (New York: Time Life, 1969); Nicolas Watkins, *Matisse* (New York: Oxford University Press, 1985). So is the useful, but by no means comprehensive Mario Luzi and Massimo Carrà, *L'opera di Matisse dalla rivolta fauve all'intimismo, 1904-1928* (Milan: Rizzoli, 1971), translated as *Tout l'oeuvre peint de Matisse, 1904-1928*, Introduction by Pierre Schneider (Paris: Flammarion, 1982). However, the truly essential studies besides Barr's are [Louis] Aragon, *Henri Matisse: Roman*, 2 vols. (Paris: Gallimard, 1971), translated as *Henri Matisse: A Novel* (London: Collins, 1972), comprising this poet's collected writings on Matisse, many of which the artist himself annotated; Lawrence Gowing, *Matisse* (New York and Toronto: Oxford University Press, 1979), an unsurpassed concise account; Schneider, *Matisse* (1984; see above), a large and impressive volume with a rich, thematically organized text; and Flam, *Matisse: The*

*Man and His Art, 1869-1918* (1986; see above), extraordinarily thorough, the best art-historical study in recent years, to be followed by a second volume encompassing the remainder of Matisse's career.

**PERIODICALS.** There have been a number of issues of periodicals devoted to Matisse. Well worth consulting are *Cahiers d'art*, vol. 6, nos. 5-6 (1931); *Le point*, vol. 4, no. 21 (July 1939); *The Yale Literary Magazine*, vol. 123 (Fall 1955); "Hommage à Henri Matisse," a special issue of *XX<sup>e</sup> siècle* (1970); *Critique*, vol. 30, no. 324 (May 1974); *Arts Magazine*, vol. 49, no. 9 (May 1975); *Art in America*, vol. 63, no. 4 (July-August 1975); and *Louisiana Revy*, vol. 25, no. 2 (January 1985). There is not the space here to survey the numerous individual articles; however, a few are cited below for specialized aspects of Matisse's work.

**SPECIALIZED STUDIES.** Among the noteworthy publications on Matisse's early work are: *Matisse: Ajaccio-Toulouse, 1898-1899: Une saison de peinture* (Toulouse: Musée d'Art Moderne, 1986), the fourth publication in the continuing occasional series *Cahiers Henri Matisse*, prepared by the Musée Matisse, Nice-Cimiez; Catherine C. Bock, *Henri Matisse and Neo-Impressionism, 1898-1908* (Ann Arbor, Mich.: UMI Research Press, 1981); and Roger Benjamin, "Recovering Authors: The Modern Copy, Copy Exhibitions and Matisse," *Art History*, vol. 12, no. 2 (June 1989), pp. 176-201.

Of all the periods of his work, the Fauve years have occasioned the most books, all of which discuss the works of Matisse's colleagues as well. The most important are Georges Duthuit, *Les fauves: Braque, Derain, van Dongen, Dufy, Friesz, Manguin, Marquet, Matisse, Puy, Vlaminck* (Geneva: Trois Collines, 1949), translated as *The Fauvist Painters*, Documents of Modern Art, no. 11 (New York: Wittenborn, 1950); Ellen Charlotte Oppler, "Fauvism Reexamined" (Ph.D. dissertation, Columbia University, 1969; rev., New York: Garland, 1976); John Elderfield, *The "Wild Beasts": Fauvism and Its Affinities* (New York: The Museum of Modern Art, 1976); Marcel Giry, *Le fauvisme: Ses origines, son évolution* (Fribourg: Office du Livre, 1981), translated as *Fauvism: Origins and Development* (New York: Alpine, 1982); Judi Freeman et al., *The Fauve Landscape* (New York: Abbeville, 1991); and Sarah Whitfield, *Fauvism* (London: Thames & Hudson, 1990). The artist's first major theoretical statement and its critical context are the subject of Roger Benjamin, *Matisse's "Notes of a Painter": Criticism, Theory, and Context, 1891-1908* (Ann Arbor, Mich.: UMI Research Press, 1987). His contemporaneous decorative commissions are studied in John Hallmark Neff, "Matisse and Decoration, 1906-1914: Studies of the Ceramics and the Commissions for Paintings and Stained Glass" (Ph.D. dissertation, Harvard University, 1974). The paintings and drawings he made in Morocco are extensively discussed in *Matisse in Morocco: The Paintings and Drawings, 1912-1913* (Washington, D.C.: National Gallery of Art, 1990). A useful introduction to the still insufficiently explored subject of Matisse's relation to Cubism is John Golding, *Matisse and Cubism* (Glasgow: University of Glasgow Press, 1978). For Matisse's work during the so-called Nice period, the essential pub-

lication is *Henri Matisse: The Early Years in Nice, 1916-1930* (Washington, D.C.: National Gallery of Art, 1986), but a full-scale narrative account is still needed. The early study by Elie Faure, Jules Romain, Charles Vildrac, and Léon Werth, *Henri-Matisse* (Paris: Georges Crès, 1920), is still fascinating as an apologia for Matisse's changed style. The artist's principal model and assistant during the 1930s has published indispensable documentary photographs and other materials, in Lydia Delectorskaya, *L'apparente facilité . . . : Henri Matisse—Peintures de 1935-1939* (Paris: Adrien Maeght, 1986), translated as *With Apparent Ease . . . : Henri Matisse—Paintings from 1935-1939* (Paris: Adrien Maeght, 1988). For the 1940s, which have received little attention, the best introductions are two special issues of the magazine *Verve*, which had the artist's own collaboration: *Henri Matisse: De la couleur* (vol. 4, no. 13 [November 1945]) and *Vence, 1944-48*, ed. Tériade (vol. 6, nos. 21-22 [1948]). The chapel at Venice is the subject of Henri Matisse, *Chapelle du Rosaire des dominicaines de Venice* (Vence, 1951; Paris: France-Illustration, 1951); and Norbert Calmels, *Matisse: La chapelle du Rosaire des dominicaines de Venice et de l'espoir* (Digne: Morel, 1975). It, too, awaits detailed study.

Of the many publications on specialized thematic issues, only a few can be mentioned. Alan Bowness, *Matisse and the Nude* (Lausanne and Paris: Éditions Rencontre; UNESCO, 1969), is a sympathetic short account of a subject that badly requires attention. Jack D. Flam, "Matisse and the Fauves," in William Rubin, ed., *Primitivism in Twentieth-Century Art: Affinity of the Tribal and the Modern*, vol. 1 (New York: The Museum of Modern Art, 1984), is now the essential study of this important topic. A great deal of fascinating material is collected in Pierre Schneider, *Henri Matisse: Matisse et l'Italie* (Venice: Museo Correr, 1987). The ramifications of a single motif are explored in Theodore Reff, "Matisse: Meditations on a Statuette and Goldfish," *Arts Magazine*, vol. 51, no. 3 (November 1976), pp. 109-15; and Isabelle Monod-Fontaine, *Matisse: Le rêve, ou les belles endormies* (Paris: Adam Biro, 1989); and that of a single picture in Dominique Fourcade, "Rêver à trois aubergines," *Critique*, vol. 30, no. 324 (May 1974), pp. 467-89; Dominique Fourcade, "Greta Prozor: Henri Matisse," *Cahiers du Musée national d'art moderne*, no. 11 (1983), pp. 101-07; and Margaret Werth, "Engendering Imaginary Modernism: Henri Matisse's *Bonheur de vivre*," *Genders*, no. 9 (Fall 1990), pp. 49-74. Among the specialized critical overviews, of great interest are Clement Greenberg, "Matisse in 1966," *Boston Museum Bulletin*, vol. 64, no. 336 (1966), pp. 66-76; Marcelin Pleynet, "Le système de Matisse," in *Système de la peinture* (Paris: Seuil, 1977), translated as "Matisse's System (Introduction to a Program)," in *Painting and System* (Chicago and London: University of Chi-

cago Press, 1984); *Henri Matisse: Das goldene Zeitalter* (Bielefeld: Kunsthalle, 1981); W. S. Di Piero, "Matisse's Broken Circle," *The New Criterion*, vol. 6, no. 9 (May 1988), pp. 25-35; and Yve-Alain Bois, "Matisse and 'Arche-drawing,'" in his *Painting as Model* (Cambridge, Mass., and London: MIT Press, 1990). And among the biographical reminiscences these especially should be consulted: Janet Flanner, *Men and Monuments* (New York: Harper & Brothers, 1957); Jane Simone Bussy, "A Great Man," *The Burlington Magazine*, vol. 128, no. 995 (February 1986), pp. 80-84; and Françoise Gilot, *Matisse and Picasso: A Friendship in Art* (New York: Doubleday, 1990).

**OTHER MEDIUMS.** Early, important publications on Matisse's drawings include *Cinquante dessins par Henri Matisse* (Paris: Galerie Bernheim-Jeune, 1920) and Waldemar George, *Dessins de Henri-Matisse* (Paris: Quatre Chemins, 1925). The early drawings are the subject of William John Cowart III, "'Écoliers' to 'Fauves': Matisse, Marquet, and Manguin Drawings: 1890-1906" (Ph.D. dissertation, Johns Hopkins University, 1972). And there are catalogues of two important collections: *Henri Matisse: Dessins—Collection du Musée Matisse* [Nice-Cimiez] (Paris: Adrien Maeght, 1989), no. 6 in the series *Cahiers Henri Matisse*; and Dominique Szymusiak, *Dessins de la donation Matisse* (Le Cateau-Cambrésis: Musée Matisse, 1988). The essential publications, however, are three exhibition catalogues, the third of which is also a book-length study: Victor I. Carlson, *Matisse as a Draughtsman* (Baltimore: The Baltimore Museum of Art, 1971); *Henri Matisse: Dessins et sculpture* (Paris: Musée National d'Art Moderne, 1975); and John Elderfield, *The Drawings of Henri Matisse* (London: Arts Council of Great Britain; Thames & Hudson, 1984).

Many publications exist on Matisse's printed works. The standard references are Marguerite Duthuit-Matisse and Claude Duthuit, eds., *Henri Matisse: Catalogue raisonné de l'oeuvre gravé*, in collaboration with Françoise Garnaud, Preface by Jean Guichard-Meili, 2 vols. (Paris, 1983); and Claude Duthuit, ed., *Catalogue raisonné des ouvrages illustrés*, in collaboration with Françoise Garnaud, Preface by Jean Guichard-Meili (Paris, 1987). These are usefully supplemented by William S. Lieberman, *Matisse: Fifty Years of His Graphic Art* (New York: Braziller, 1956); *Matisse: L'oeuvre gravé* (Paris: Bibliothèque Nationale, 1970); *Henri Matisse, 1869-1954: Gravures et lithographies* (Fribourg: Musée d'Art et d'Histoire, 1982); John Neff, "Henri Matisse: Notes on His Early Prints," in *Matisse Prints from The Museum of Modern Art* (Fort Worth: The Fort Worth Art Museum; New York: The Museum of Modern Art, 1986), pp. 17-24; and Margrit Hahnloser, *Matisse: Meister der Graphik* (1987), translated as *Matisse: The Graphic Work* (New York: Rizzoli, 1988).

The fullest study of the sculpture is Albert E.

Elsen, *The Sculpture of Henri Matisse* (New York: Abrams, 1972). Much remains to be done in this area, however, including the establishment of an accurate chronology. Nevertheless, there are some excellent and useful studies. Among these are Alicia Legg, *The Sculpture of Matisse* (New York: The Museum of Modern Art, 1972); William Tucker, *The Language of Sculpture* (London: Thames & Hudson, 1974), an insightful view by a sculptor, which should be supplemented with the same author's "Matisse's Sculpture: The Grasped and the Seen," *Art in America*, vol. 63, no. 4 (July-August 1975), pp. 62-66; *Henri Matisse: Dessins et sculpture* (1975; see above), an essential catalogue; the fascinating comparative study, Michael P. Mezzatesta, *Henri Matisse, Sculptor / Painter: A Formal Analysis of Selected Works* (Fort Worth: Kimbell Art Museum, 1984); and Isabelle Monod-Fontaine, *The Sculpture of Henri Matisse* (London: Arts Council of Great Britain, 1984), a full-length study as well as an exhibition catalogue. Two recent, well-illustrated catalogues are Xavier Girard and Sandor Kuthy, *Henri Matisse, 1869-1954: Skulpturen und Druckgraphik / Sculptures et gravures* (Bern: Kunstmuseum, 1990); and Ernst-Gerhard Güse, ed., *Henri Matisse: Zeichnungen und Skulpturen* (Munich: Prestel, 1991), translated and abridged as *Henri Matisse: Drawings and Sculpture* (Munich: Prestel, 1991). The plasters for Matisse's Buck sculptures are published in *Matisse: Les plâtres originaux des bas-reliefs—Doss 1, II, III, IV*, Introduction by Dominique Szymusiak, catalogue by Isabelle Monod-Fontaine (Le Cateau-Cambrésis: Musée Matisse, 1989); and sculptures in early exhibitions are identified and discussed in Roger Benjamin, "L'arabesque dans la modernité: Henri Matisse sculpteur," in *De Matisse à aujourd'hui: La sculpture du XXe siècle dans les Musées et du Fonds régional d'art contemporain du Nord-Pas-de-Calais* (Le Cateau-Cambrésis: Musée Matisse 1992), pp. 15-22.

The early publications on the cutouts, still worth consulting, are "Dernières oeuvres de Matisse, 1950-1954," *Verve*, vol. 9, nos. 35-36 (July 1958); *Henri Matisse, 1950-1954: Les grandes gouaches découpées* (Bern: Kunsthalle, 1959); *Henri Matisse: Les grandes gouaches découpées* (Paris: Musée des Arts Décoratifs, 1961); and *The Last Works of Henri Matisse: Large Cut Gouaches* (New York: The Museum of Modern Art, 1961). However, the essential work is the catalogue by Jack Cowart, Jack D. Flam, Dominique Fourcade, and John Hallmark Neff, *Henri Matisse: Paper Cut-Outs* (St. Louis: The St. Louis Art Museum, 1977). Two recent, general studies of these works are John Elderfield, *The Cut-Outs of Henri Matisse* (New York: Braziller, 1978) and Jean Guichard-Meili, *Les gouaches découpées de Henri Matisse* (Paris: Fernand Hazan, 1983) translated as *Henri Matisse: Paper Cut-Outs* (London: Thames & Hudson, 1984).