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AUTHOR: Grafton Galleries; Bell, Clive; Anrep, Boris von

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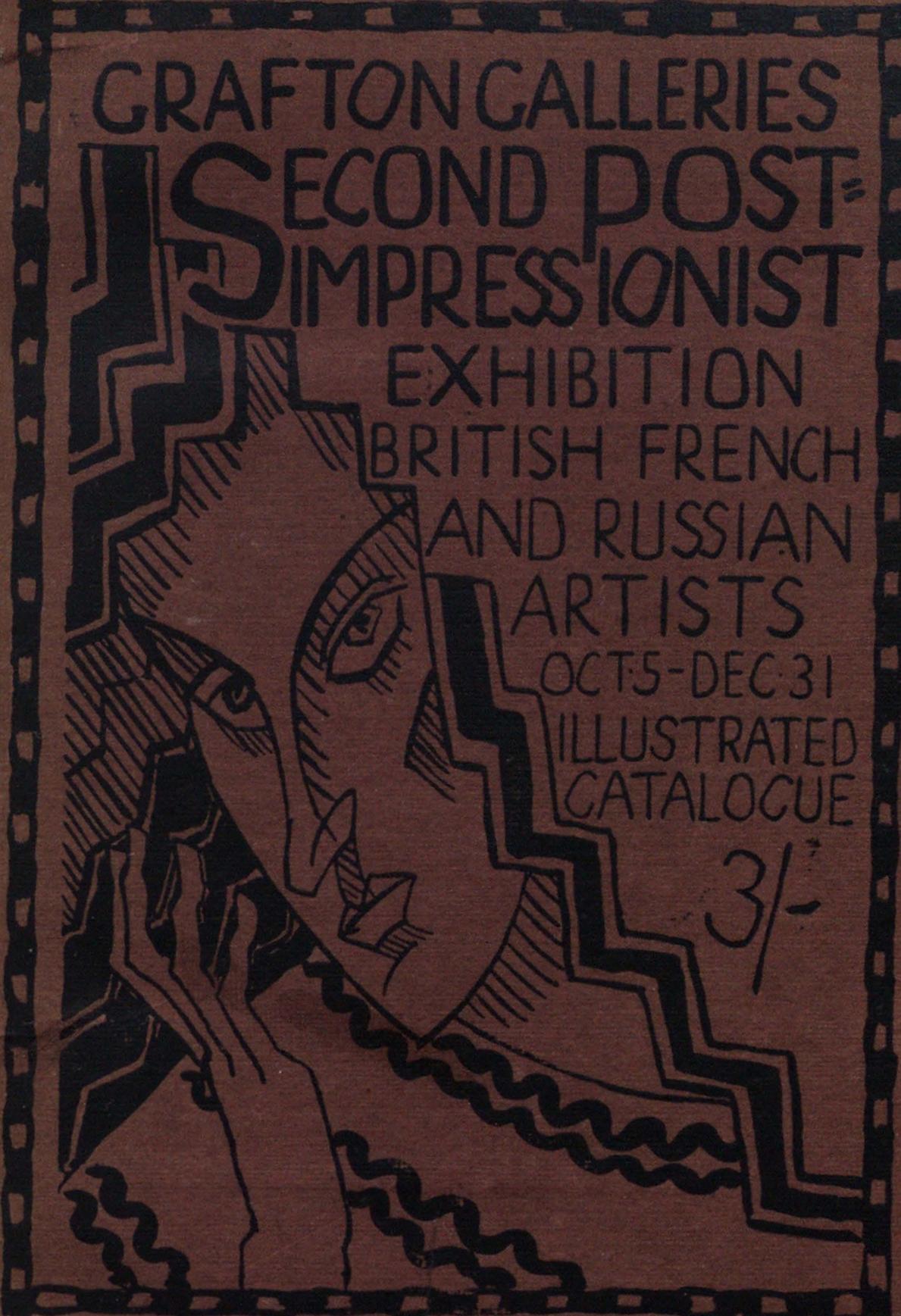
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G. Baldwin Brown



GRAFTON GALLERIES
SECOND POST-
IMPRESSIONIST
EXHIBITION
BRITISH FRENCH
AND RUSSIAN
ARTISTS
OCT 5-DEC 31
ILLUSTRATED
CATALOCUE
3/-

The Quarrel about Post-Impressionism.

In this country, as in France, there is evidently a growing feud between the painters who are commonly called Post-Impressionists and other painters who disapprove of that movement. We publish to-day a letter, signed "PICTOR," which repeats the opinion, already expressed by SIR PHILIP BURNE-JONES, that the Post-Impressionist heresy is all the fault of the critics. Now if the critics are as bad as "PICTOR" thinks them, if they are literary parasites who talk pretentious and futile nonsense, it is difficult to understand how they can have the influence he imputes to them. At any rate, they do not paint the Post-Impressionist pictures. The movement itself is made by painters, not by critics; and they, rather than their literary parasites, are the chief offenders. "PICTOR" is full of fears for British art, which must indeed be in a bad way if it can be destroyed by the attacks of a few bad painters supported by the pretentious and futile nonsense of a few bad writers. For consider the position of the two parties. The heretics are few and for the most part young, little known, and poor. The orthodox hold all official positions, control nearly all the chief schools of art in the country, and include nearly all the painters of established reputation and popularity. What can they have to fear from a movement as contemptible as they believe Post-Impressionism to be and one which, whatever its faults, does not make any appeal to popular taste? "PICTOR" tells us that in France the decay of public interest in art is almost beyond belief, and he imputes it to the bewilderment of mind and the destruction of enthusiasm produced by the Post-Impressionist movement. But painters were complaining of that decay in both countries before the movement was heard of. Very few Post-Impressionist pictures are ever to be seen in the two Spring Salons which are the great popular and official picture shows of Paris; and if the public are tired of orthodox art, it is certainly not because they flock in crowds to the Independents or the Autumn Salon, which are the strongholds of heresy.

It has always been the bad practice of orthodoxies to persecute heresies, instead of regarding them as a warning symptom of their own shortcomings. If the Post-Impressionist movement is a heresy, it will either disappear after a short notoriety or it will flourish because of the shortcomings of orthodox art. If orthodox artists confidently expect the former event, the less they say about Post-Impressionism the better; their denunciation can only serve to prolong its notoriety. But if they fear the latter, then they have to deal, not with Post-Impressionist painters or their literary parasites, but with the public. The movement will only survive if the public, and particularly the picture-buying public, supports it; and the public only supports heresies when orthodoxies are in decay. It may be argued that critics have poisoned the public mind; but if the critics are mere imbeciles they are pretty sure to supply the public with the poison that it wants. Mere imbeciles do not produce revolutions either for good or for evil; and Post-Impressionism, according to "PICTOR" and others, is a revolution that threatens universal anarchy. There is undoubtedly, at the present time, a great bewilderment about art, but it is not confined to the public. We have spoken of orthodox art, but we have used the term as a mere label, and we must confess that we are quite unable to define it. If we were asked, for instance, to state the principles which govern all the pictures exhibited at any summer exhibition of the Academy, we should certainly fail to do so. "PICTOR" speaks of a contemporary British school, but there has been none since the Pre-Raphaelites, who were abused, and by no less a man than CHARLES DICKENS, just as virulently as the Post-Impressionists are abused now. Pre-Raphaelitism flourished for a time, not because it was anarchical, but because it opposed clear ody of doctrine, right or wrong, to the prevailing anarchy; it disappeared when the Pre-Raphaelites no longer practised their doctrines, when they yielded to the anarchy that has continued ever since.

It is this anarchy that makes orthodox art so conscious of its own insecurity: for where there is anarchy there can be no real orthodoxy. Sects may band together against a new sect, but they have nothing in common except their sense of danger. That is the weakness of the present protest against Post-Impressionism. Its opponents all have different doctrines of their own, and their practice differs as much as their doctrines. There are Academicians, but there is no English academic art. The Academy insists upon a certain level of accomplishment in its exhibitors, and "PICTOR" seems to fear that the Post-Impressionists will destroy all accomplishment. They will only do so if the public take to buying pictures that any one can paint; and that seems hardly likely, for it is not in human nature to pay money for unskilled labour which is also valueless. If we want pictures that any one can paint, we shall paint them ourselves, and every man will be his own Post-Impressionist. But the enemies of the movement have no right to assume that any one could paint Post-Impressionist pictures. Most of these painters have had just as much training of the ordinary kind as other painters who exhibit publicly; and if they err, it is not from incompetence but from mistaken ideas. However misguided they may be, they will not be reformed by abuse, especially if it is quite unjust. It is common form in England, when any new artistic movement comes from France, to say that absinthe has produced it; for, in spite of the Entente Cordiale, many Englishmen still have a firm belief in the general wickedness of the French, and especially of French artists. But French artists are probably just as sober as English, and most of them are ready to make greater sacrifices for their art. The more extreme Post-Impressionists are rather fanatics than profligates; and their fanaticism is the result of a reaction against the vulgarities of popular art. These vulgarities and their frequent sanction by official bodies have also produced the bewilderment of public taste. There is no doubt that of late years the public have more and more lost faith in the official representatives of English painting; they have a general notion that, whatever kind of art may be right, official art must be wrong. This is unjust and unreasonable, perhaps, but what is the cause of it? It cannot be imputed to the ignorance and malice of a few critics or to the charlatan pervarsity of a few painters. Post-Impressionism, if it is all that its enemies think it, is still a symptom rather than a cause; and the cause cannot be removed by abuse of the symptom.

A POST-IMPRESSIONIST EXHIBITION.

MATISSE AND PICASSO.

This exhibition, held like the first at the Grafton Galleries, contains a few beautiful works by Cézanne; but otherwise it is entirely given up to living artists, French, English, and Russian. It contains a large number of pictures by H. Matisse and a good many by M. Picasso, and as these are the most notorious and the most abused artists in the movement it is worth while paying particular attention to their works.

M. Matisse has been freely called a charlatan, which means that he is an incompetent or a mediocrity affecting a wilful eccentricity in the hopes that he may be mistaken for a genius. Now, his nude in the first room (9) proves that he is not incompetent. You may think it ugly, but it certainly would not be easy to paint. It is curiously like some of Mr. Walter Sickert's works, but more sharply defined and even freer from all sentimentality. Matisse has here painted a woman as if she had no more human associations for him than an animal. He has painted, in fact, as if he were not a human being himself, but a different kind of creature with a human power of representation. That is what disconcerts us in this picture, and still more in his later works in the next room. He is an artist whose vision is not controlled at all by the ordinary human interests or by the ordinary human notions of the visible world. Certain elements in reality interest him intensely; and his art has developed with a remorseless logic in the effort to insist upon these elements at the expense of all others. Take, for instance, his "Portrait au madras rouge" (31). Here again a woman is painted as if she were an animal. The artist does not seem to express any human relation of his own whatever with her. He has simplified her face and her form just as ruthlessly as if she were a piece of still life. But by means of this simplification, by means of the flatness and the rough, strong containing lines, he makes her face as completely a part of his design as the patterned handkerchief on her head. If he did nothing but this he would be merely a second-rate decorative artist without even the grace of prettiness. But he does a great deal more. With all his extreme simplification he succeeds in giving a very strong vitality and character to the face of the figure. You may say that the woman is very ugly, but the whole picture is not ugly, considered simply as an object apart from what it represents. It has the beauty of an Oriental design in pure fierce colour, while the forms, simple as they are, are intensely expressive. One can see that the design is not imposed upon the facts, but is, as it were, drawn out of them; is, in fact, the result of the emphasis which the artist's peculiar interest in reality leads him to lay upon it.

Take, again, the goldfish (37). Here the nude figure is treated as a mere accessory, and the artist plays tricks with it which disconcert the eye and look like wanton ignorance or perversity. We should not resent these tricks so much if they were played upon a piece of still life, and to Matisse this nude is merely still life. He is not interested in it enough to explain it to us. He is much more interested in the goldfish in the bowl and the nasturtiums in the green vase. The picture as a whole strikes the eye as a very novel and brilliant piece of colour, if once the mind can overcome its resentment at the manner in which the nude is treated. But this colour gets its peculiar vividness from the intensity of the artist's interest in what he represents. It is not mere abstract colour invention, which is always meaningless and tiresome in a picture; but colour expressing just what he has to say about everything he has painted. The goldfish are simple masses of red, but at the same time they quiver in the water; and it is their movement which gives significance to their colour. The vase holding the nasturtiums seems a perfectly flat shape; and its colour has the value and force that can only be given by flatness. But the enclosing line makes it seem to swim in light and has an abstract beauty of its own. Indeed, the quality of the paint in this picture is beautiful throughout; and one finds it beautiful in many other pictures when one has got over the strangeness of the method of representation.

But most people look for beauty in a picture only in the objects represented, which they expect to resemble them of beautiful real things. They have no notion of beauty created, not imitated, in a work of art, and created by the effort for expression. They will therefore probably think the design for a decoration called "Les Danseuses" (185) merely hideous; and, indeed, the individual dancers do not remind one of beautiful real women at all. Here the peculiar unhumanity of Matisse is most obvious. He is not interested in his dancers as women. He is interested in the rhythm which they make together. But here again he does not impose this rhythm on them so as to make a pretty picture, nor has he found it at second-hand in other works of art. He has wrung it, as it were, out of the figures themselves. It is what he has to tell us about them; and he lays stress upon it with complete disregard of all the facts which we expect him to state. Thus he does not define his figures as we expect him to define them. The rhythmical lines are emphasis rather than definition. They express movement rather than substance, and what substance there is exists only to make the movement visible. But, as we expect those rhythmical lines to define, they disconcert us. They seem to be telling lies about form, when they are really telling truths about motion.

One may say, if one likes, that Matisse is attempting things impossible to his art, that he is trying to turn painting into music. But one need not therefore fall into a rage and accuse him of incompetence or wilful perversity or a brutal love of ugliness. He is not incompetent, but an artist of great powers, however he may use them. Nor, we believe, is he wilfully perverse, but, rather, very intense and simple in his interest in certain aspects of reality. And this interest, being itself rather unhuman, has carried his art very far away from the ordinary human understanding. But, as it seems to us, there is no cynical brutality in his unhumanity. He does not seem to hate human beings or to wish to degrade them; still less does he wish to shock us. But there is a curious asceticism in his complete detachment from all human interests. He seems to see human beings, and everything that has associations of pleasure and use for them, as if he were himself a being from another planet, watching everything with a very intense interest of his own, but an interest quite empty of all associations.

No doubt Rembrandt's art, with all its humanity, is far richer in content, as Rembrandt is a far greater artist; but Rembrandt and Matisse are not alternatives, any more than Shakespeare and Shelley. The enraged Academic puts a pistol to your head and cries, "Matisse or Michelangelo—Choose between them." He implies that if you get any pleasure from Matisse or see any good in him you must despise all the great artists of the past. But it would be impossible to understand or to enjoy him without some knowledge and enjoyment of the art of the past. For his art is based upon facts which past artists have stated so often that he thinks it safe to imply rather than state them; and upon the basis of implied fact he makes new statements expressing his own new and intense, if narrow, interest in reality. There is not ignorance in his very simplified forms, but a knowledge so familiar that he does not care to show it. And there is not sheer incompetence in his failures, but the rashness of an artist who experiments without fear of consequences.

The art of M. Picasso is a very different matter. He, too, is not a charlatan, but we do

not believe that he is an artist of narrow and intense originality like M. Matisse. Rather he seems to us to be by nature extremely imitative, and to have endeavoured to preserve himself from imitation by the pursuit of a theory scientific rather than artistic in its origin. We see him in an early portrait (65) an imitator of Goya, but without Goya's wit or spontaneity. In his large composition (46) we see him produce a work as cleverly eclectic and as sophisticated as some Italian pictures of the 17th century. And, lastly, we have his purely theoretic experiments which are unintelligible to the eye and the mind. Forgetting that these are meant to represent anything, we see very little abstract beauty of colour or design in most of them, though the still life (63) is an exception. They depress us as if they were diagrams of a science about which we know nothing; and where, as in the "La Femme au Pot de Moutarde," a human form is obscurely discernible, it seems, but for the obscurity, to be commonplace. He has every right to make his experiments, and they may perhaps prove useful to other artists in the future. He is, in fact, such a scientific experimenter as Paolo Uccelli might have been if he had had no original talent of his own, or if in him a slight original talent had been overlaid by intellectual curiosity.

The exhibition contains many interesting works by French artists little known in England, but we must leave these and the English and Russian pictures for a future notice.

WYNDHAM'S

BIRMINGHAM MUSIC FESTIVAL

HANDEL'S

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Times Nov. 7 '10.

..... This art .. professes to simplify, & to gain simplicity it throws away all that the long-developed skill of past artists had acquired & bequeathed. It begins all over again - & stops where a child would stop. Speaking of Paul Gauguin, the writer of the Preface (to the Catalogue of the Post-Impressionist Exhibition, 1910.) says "In his Tahitian pictures, by extreme simplification he endeavoured to bring back into modern painting the significance of gesture & movement characteristic of primitive art." We have honestly tried, & have failed, to find any "significance of gesture & movement" in M. Gauguin's pictures... Really primitive art is attractive because it is unconscious: but this is deliberate - it is the abandonment of what Goethe called the "Culture - conquests" of the past.

(over)

Like Anarchism in politics, it is
the rejection of all that Civilisation
has done, the good with the bad

[Then follow some criticisms
on particular paintings] - - -

... Charm is the very last thing
that these painters aim at: Charm,
that implies a sympathy between
themselves & their public & therefore
some concession to what the preface
calls "Contemporary ideals"; those
ideals which are "never to be per-
mitted to dictate to the artist
what is beautiful, significant
or worthy to be painted." It
is the old story of the days of
Theophile Gautier - the aim of
the artist should be "épater
le bourgeois" & by no means to
please him! - - - - - Whether it
is in any sense great at all may
be left to the decision of Time
- le seul classificateur impeccable

Letter from Burne-Jones to Times 17.11.10.

There are even signs that the
egregious collection of canvases at
present disfiguring the walls of
the Grafton Galleries is not being
taken quite seriously by the Press.

-- It is many a day now since
students have been sedulously ad-
vised to ignore the wisdom & experience
of the past, to despise correct drawing,
to shun beauty in any form, & to
seek their inspiration in the tavern
& the gutter. Such advice could

have only one result - the anarchy
& degradation of art exemplified
to-day by the Post-Impressionists.

... astounding assertion that the
man who can neither draw nor
paint is for some mysterious reason
in a superior position to the man
who can.

One is tempted to think that
it is a huge practical joke, organised
(over)

in Paris at the expense of our
Countrymen.

The Year's Art, 1911.

Exhibn. at the Grafton Galleries
of the self-styled "Post Impressionists".
Treated seriously, this show may
be described as recording the
attempts to set down the
"essential aspect of a natural
effect by means dissimilar
from those of nature." A child
of six with a pencil in its
hand labours to the same end

complete the set

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GRAFTON GALLERIES
GRAFTON ST., BOND ST., W.

SECOND
POST - IMPRESSIONIST
EXHIBITION

OCT. 5—DEC. 31
1912

10 A.M. TO 6 P.M.

CATALOGUE WITH THIRTY-NINE
HALF-TONE REPRODUCTIONS AND
FRONTISPIECE IN FOUR COLOURS

LONDON
BALLANTYNE & COMPANY LTD.
TAVISTOCK ST. COVENT GARDEN



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** The gentlemen on the Honorary Committee, though they are not responsible for the choice of the pictures, by lending their names have been kind enough to give this project their general support.*

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INTRODUCTION

THE scope of the present Exhibition differs somewhat from that of two years ago. Then the main idea was to show the work of the "Old Masters" of the new movement, to which the somewhat negative label of Post-Impressionism was attached for the sake of convenience. Now the idea has been to show it in its contemporary development not only in France, its native place, but in England where it is of very recent growth, and in Russia where it has liberated and revived an old native tradition. It would of course have been possible to extend the geographical area immensely. Post-Impressionist schools are flourishing, one might almost say raging, in Switzerland, Austro-Hungary and most of all in Germany. But so far as I have discovered these have not yet added any positive element to the general stock of ideas.

In Italy the Futurists have succeeded in developing a whole system of æsthetics out of a misapprehension of some of Picasso's recondite and difficult works. England, France and Russia were therefore chosen to give a general summary of the results up to date.

Mr. Clive Bell is responsible for the selection of the

English works and Mr. Boris von Anrep for the Russian. The selection of the French works fell to my lot.

ROGER FRY.

Prices of pictures may be obtained on application to Mr. Leonard Woolf, who will attend at the Galleries in the afternoons; at other times inquiries can be made at the Secretary's office.

The design for the Poster is the result of collaboration among several artists of the English group. It has been drawn by Mr. Duncan Grant. Examples can be purchased on application to the Secretary.

THE ENGLISH GROUP

BY CLIVE BELL

FOR the Second Post-Impressionist Exhibition I have been asked to choose a few English pictures, and to say something about them. Happily, there is no need to be defensive. The battle is won. We all agree, now, that any form in which an artist can express himself is legitimate, and the more sensitive perceive that there are things worth expressing that could never have been expressed in traditional forms. We have ceased to ask, "What does this picture represent?" and ask instead, "What does it make us feel?" We expect a work of plastic art to have more in common with a piece of music than with a coloured photograph.

The first thing to be considered is the relation of these English artists to the movement. That such a revolutionary movement was needed is proved, I think, by the fact that every one of them has something to say which could not have been said in any other form. New wine abounded and the old bottles were found wanting. These artists are of the movement because, in choice of subject, they recognise no authority but the truth that is in them; in choice of form, none but the need of expressing it. That is Post-Impressionism.

Their debt to the French is enormous. I believe it could be computed and stated with some precision. For instance, it could be shown that each owes something, directly or indirectly, to Cézanne. But detective-work of this sort would be as profitless here as elsewhere. I

am concerned only to discover in the work of these English painters some vestige of those qualities that distinguish Post-Impressionists from the mass—qualities that can be seen to advantage in the work of the French masters here exhibited, and to perfection in those of their master, Cézanne. These qualities I will call simplification and plastic design.

What I mean by "simplification" is obvious. A literary artist who wishes to express what he feels for a forest thinks himself under no obligation to give an account of its flora and fauna. The Post-Impressionist claims similar privileges: those facts that any one can observe for himself or discover in a text-book he leaves to the makers of Christmas-cards and diagrams. He simplifies, omits details, that is to say, to concentrate on something more important—on the significance of form.

We can regard an object solely as a means and feel emotion for it as such. It is possible to contemplate emotionally a coal-scuttle as the friend of man. We can consider it in relation to the toes of the family circle and the paws of the watch-dog. And, certainly, this emotion can be suggested in line and colour. But the artist who would do so can but describe the coal-scuttle and its patrons, trusting that his forms will remind the spectator of a moving situation. His description may interest, but, at best, it will move us far less than that of a capable writer. Yet most English painters have attempted nothing more serious. Their drawing and design have been merely descriptive; their art, at best, romantic.

How, then, does the Post-Impressionist regard a coal-scuttle? He regards it as an end in itself, as a significant form related on terms of equality with other significant forms. Thus have all great artists regarded objects. Forms and the relation of forms have been for them, not means of suggesting emotion but objects of emotion. It is this emotion they have expressed. Their drawing and design have been plastic and not descriptive. That

is the supreme virtue of modern French art : of nothing does English stand in greater need.

If, bearing in mind the difference between the treatment of form as an object of emotion and the treatment of form as a means of description, we turn, now, to these pictures an important distinction will become apparent. We shall notice that the art of Mr. Wyndham Lewis, whatever else may be said of it, is certainly not descriptive. Hardly at all does it depend for its effect on association or suggestion. There is no reason why a mind sensitive to form and colour, though it inhabit another solar system, and a body altogether unlike our own, should fail to appreciate it. On the other hand, fully to appreciate some pictures by Mr. Fry or Mr. Duncan Grant it is necessary to be a human being, perhaps, even, an educated European of the twentieth century. "Fully," I say, because both Mr. Fry and Mr. Grant—and, for that matter, all the painters here represented—are true plastic artists; wherefore the most important qualities in their work are quite independent of place or time, or a particular civilisation or point of view. Theirs is an art that stands on its own feet instead of leaning upon life; and herein it differs from traditional English art, which, robbed of historical and literary interest, would cease to exist. It is just because these Englishmen have expelled or reduced to servitude those romantic and irrelevant qualities that for two centuries have made our art the laughing-stock of Europe, that they deserve as much respect and almost as much attention as superior French artists who have had no such traditional difficulties to surmount.

No one of understanding, I suppose, will deny the superiority of the Frenchmen. They, however, have no call to be ashamed of their allies. For the essential virtue is common to both. Looking at these pictures every visitor will be struck by the fact that they are neither pieces of handsome furniture, nor pretty knick-knacks, nor tasteful souvenirs, but passionate attempts to express profound emotions. All are manifestations of a

spiritual revolution which proclaims art a religion, and forbids its degradation to the level of a trade. They are intended neither to please, to flatter, nor to shock, but to express great emotions and to provoke them.

THE FRENCH GROUP

BY ROGER FRY

WHEN the first Post-Impressionist Exhibition was held in these Galleries two years ago the English public became for the first time fully aware of the existence of a new movement in art, a movement which was the more disconcerting in that it was no mere variation upon accepted themes but implied a reconsideration of the very purpose and aim as well as the methods of pictorial and plastic art. It was not surprising therefore that a public which had come to admire above everything in a picture the skill with which the artist produced illusion should have resented an art in which such skill was completely subordinated to the direct expression of feeling. Accusations of clumsiness and incapacity were freely made, even against so singularly accomplished an artist as Cézanne. Such darts, however, fall wide of the mark, since it is not the object of these artists to exhibit their skill or proclaim their knowledge, but only to attempt to express by pictorial and plastic form certain spiritual experiences; and in conveying these, ostentation of skill is likely to be even more fatal than downright incapacity.

Indeed, one may fairly admit that the accusation of want of skill and knowledge, while ridiculous in the case of Cézanne is perfectly justified as regards one artist represented (for the first time in England) in the present Exhibition, namely, Rousseau. Rousseau was a custom-house officer who painted without any training in the art. His pretensions to paint made him the butt of a great

deal of ironic wit, but scarcely any one now would deny the authentic quality of his inspiration or the certainty of his imaginative conviction. Here then is one case where want of skill and knowledge do not completely obscure, though they may mar, expression. And this is true of all perfectly naïve and primitive art. But most of the art here seen is neither naïve nor primitive. It is the work of highly civilised and modern men trying to find a pictorial language appropriate to the sensibilities of the modern outlook.

Another charge that is frequently made against these artists is that they allow what is merely capricious, or even what is extravagant and eccentric, in their work—that it is not serious, but an attempt to impose on the good-natured tolerance of the public. This charge of insincerity and extravagance is invariably made against any new manifestation of creative art. It does not of course follow that it is always wrong. The desire to impose by such means certainly occurs, and is sometimes temporarily successful. But the feeling on the part of the public may, and I think in this case does, arise from a simple misunderstanding of what these artists set out to do. The difficulty springs from a deep-rooted conviction, due to long-established custom, that the aim of painting is the descriptive imitation of natural forms. Now, these artists do not seek to give what can, after all, be but a pale reflex of actual appearance, but to arouse the conviction of a new and definite reality. They do not seek to imitate form, but to create form; not to imitate life, but to find an equivalent for life. By that I mean that they wish to make images which by the clearness of their logical structure, and by their closely-knit unity of texture, shall appeal to our disinterested and contemplative imagination with something of the same vividness as the things of actual life appeal to our practical activities. In fact, they aim not at illusion but at reality.

The logical extreme of such a method would undoubtedly be the attempt to give up all resemblance

to natural form, and to create a purely abstract language of form—a visual music; and the later works of Picasso show this clearly enough. They may or may not be successful in their attempt. It is too early to be dogmatic on the point, which can only be decided when our sensibilities to such abstract form have been more practised than they are at present. But I would suggest that there is nothing ridiculous in the attempt to do this. Such a picture as Picasso's "Head of a Man," would undoubtedly be ridiculous if, having set out to make a direct imitation of the actual model, he had been incapable of getting a better likeness. But Picasso did nothing of the sort. He has shown in his "Portrait of Mlle. L. B." that he could do so at least as well as any one if he wished, but he is here attempting to do something quite different.

No such extreme abstraction marks the work of Matisse. The actual objects which stimulated his creative invention are recognisable enough. But here, too, it is an equivalence, not a likeness, of nature that is sought. In opposition to Picasso, who is pre-eminently plastic, Matisse aims at convincing us of the reality of his forms by the continuity and flow of his rhythmic line, by the logic of his space relations, and, above all, by an entirely new use of colour. In this, as in his markedly rhythmic design, he approaches more than any other European to the ideals of Chinese art. His work has to an extraordinary degree that decorative unity of design which distinguishes all the artists of this school.

Between these two extremes we may find ranged almost all the remaining artists. On the whole the influence of Picasso on the younger men is more evident than that of Matisse. With the exception of Braque none of them push their attempts at abstraction of form so far as Picasso, but simplification along these lines is apparent in the work of Derain, Herbin, Marchand and L'Hote. Other artists, such as Doucet and Asselin, are content with the ideas of simpli-

fication of form as existing in the general tradition of the Post-Impressionist movement, and instead of feeling for new methods of expression devote themselves to expressing what is most poignant and moving in contemporary life. But however various the directions in which different groups are exploring the newly-found regions of expressive form they all alike derive in some measure from the great originator of the whole idea, Cézanne. And since one must always refer to him to understand the origin of these ideas, it has been thought well to include a few examples of his work in the present Exhibition, although this year it is mainly the moderns, and not the old masters that are represented. To some extent, also, the absence of the earlier masters in the exhibition itself is made up for by the retrospective exhibition of Monsieur Druet's admirable photographs. Here Cézanne, Gauguin and Van Gogh can be studied at least in the main phases of their development.

Finally, I should like to call attention to a distinguishing characteristic of the French artists seen here, namely, the markedly Classic spirit of their work. This will be noted as distinguishing them to some extent from the English, even more perhaps from the Russians, and most of all from the great mass of modern painting in every country. I do not mean by Classic, dull, pedantic, traditional, reserved, or any of those similar things which the word is often made to imply. Still less do I mean by calling them Classic that they paint "Visits to Æsculapius" or "Nero at the Colosseum." I mean that they do not rely for their effect upon associated ideas, as I believe Romantic and Realistic artists invariably do.

All art depends upon cutting off the practical responses to sensations of ordinary life, thereby setting free a pure and as it were disembodied functioning of the spirit; but in so far as the artist relies on the associated ideas of the objects which he represents, his work is not completely free and pure, since romantic associations imply at least an imagined practical activity. The disadvantage of such

an art of associated ideas is that its effect really depends on what we bring with us : it adds no entirely new factor to our experience. Consequently, when the first shock of wonder or delight is exhausted the work produces an ever lessening reaction. Classic art, on the other hand, records a positive and disinterestedly passionate state of mind. It communicates a new and otherwise unattainable experience. Its effect, therefore, is likely to increase with familiarity. Such a classic spirit is common to the best French work of all periods from the twelfth century onwards, and though no one could find direct reminiscences of a Nicholas Poussin here, his spirit seems to revive in the work of artists like Derain. It is natural enough that the intensity and singleness of aim with which these artists yield themselves to certain experiences in the face of nature may make their work appear odd to those who have not the habit of contemplative vision, but it would be rash for us, who as a nation are in the habit of treating our emotions, especially our æsthetic emotions, with a certain levity, to accuse them of caprice or insincerity. It is because of this classic concentration of feeling (which by no means implies abandonment) that the French merit our serious attention. It is this that makes their art so difficult on a first approach but gives it its lasting hold on the imagination.

THE RUSSIAN GROUP

BY BORIS VON ANREP

RUSSIAN spiritual culture has formed itself on the basis of a mixture of its original Slavonic character with Byzantine culture and with the cultures of various Asiatic nations. In later times European influence has impressed itself on Russian life, but does not take hold of the Russian heart, that continues to stream the Eastern blood through the flesh of the Slavonic people. One of the peculiarities of Eastern art is a great disposition for decorative translations of life, an ideographical representation of it, and an imaginative design. Romanesque and Gothic art of Western-Europe had much of the same character, but European art inclined towards naturalism, the Russian persisted in its archaic traditions. The Byzantine influence was of the utmost importance to Russia, as from there came the light of Christianity. With the religious beliefs and rites were introduced the Byzantine symbolical representations of the Divinity as they were realised in the religious images, called "ikones," made for devout purposes. The conventions of the ancient ikone-painters remained the only pictorial language till the end of the seventeenth century, the art being purely religious and under canonical regulations. In the eighteenth century the Russian pictorial forms undergo a strong European influence, and since then they follow European ideals. At the present day Western influence is regarded by the nationalists as incompatible with the deepest aspirations of the Russian soul. Artists filled with

admiration before the beauty and expressivity of Russian ancient art aim to continue it, passing by the Western influence, which is considered foreign and noxious to the growth of the Eastern elements of the Russian art. The principal trait of their personal art is a decorative and symbolical treatment of nature combined with an imaginative colouring, that they feel answers the most to their Russian soul. Only during the last fifteen years artists of note worked for the revival of the national art. Mr. Stelletzky approaches the closest to the ancient forms. His works are not copies of the ikones but are the result of his extreme knowledge of all the possibilities that the ancient art gives; he uses the archaic alphabet which he finds the best medium for the exercise of his pictorial imagination. Count Komarovsky is not less accomplished but his colouring and forms are more tender and sensitive. Mr. Roerich belongs to the same new Byzantine group though he does not appropriate entirely the forms of the ikones, he succeeds, may be, more than others, to translate in his own manner the essence of the Russian religious and fantastical spirit. His imagination carries him further to the dawn of the Russian life, and he gives an emotional feeling of the prehistoric Slavonian Pagans.

Madame Goncharova does not realise in her art the mastership and the decorative calligraphic qualities of the ikones, but she aims for a true representation of the ancient Russian God, who is her own, and His saints. That is why sweetness, joy, tenderness and voluptuousness are far from her art as they are far from the Russian conception of the Divinity. Her saints are stern, severe and austere, hard and bitter. The revival of the Russian national art brought forth the interest of some artists to the modern popular art, the art of the unlearned lads who find their sport in painting and show by that medium their simple-natured, fresh and naïve spirit. Those artists assimilated themselves to the popular art and rejoice in its sincere directness. Their art is welcome as a counterweight to the over-refined

and effeminate tastes of an influential group of æsthetical "gourmands" of St. Petersburg. Mr. Larionoff is at the head of those "rustical" artists. The naïve and awkward russifications of European forms remain as a special epoch in the history of the Russian art. Some young artists aiming for the same emotions that those simple rural imitations give, chose to use their shapes as their pictorial language. Mr. Soudejkin for instance.

Another group of artists does not exploit the national forms; their means seem to be more explicit to a modern European artist's mind: Petroff-Wodkin, Bogaevsky and Chourlianis being thoroughly different in their personalities possess the same valuable quality of keeping their art in close connection with their philosophical substance. Petroff-Wodkin gives a great spiritual meaning to the gestures of his figures, naturalistically comprehended, but coloured in a fantastical and decorative way, Bogaevsky is a landscape painter; but the *morne* cliffs, the dead cities, the desolate shores of a leaden sea are not earthly landscapes; they terrify the Russian soul as if they were terrible omens. The innermost recesses of the Russian heart are filled with mystical passions. The painter Chourlianis was overpowered by them, he was devoted to the mysteries of the Cosmos and to the music of the empyrean æther. "Rex" is one of his most important pictures. The fire, that burns in the centre of it, is surrounded by the horizon of an occult world, by the mounting spheres and by the shadows of angels. Chourlianis prematurely died last year.

As for the realistic art, the young gifted artists in Russia do not manifest any great energy in practising it, and there are but few interesting representatives of that art. Among the artists whose works are exhibited here, Mr. Sarian and Miss Joukova give the largest quantity of realistic sensations. Mr. Sarian is represented by his energetic illustrations of the Turkish life. Miss Joukova's portrait of an old woman shows a studious and sincere research for the characteristic of human nature.

It is to be noticed that both of them are still much inclined to a decorative interpretation of their feelings; that is the dominant tendency of the most interesting part of the modern Russian art.

[Owing to delays in transport some of the Artists mentioned in Mr. von Anrep's preface are not exhibited.]

CATALOGUE

STAIRCASE.

Popular Religious Russian prints of the nineteenth century

ENTRANCE LANDING.

no.

- 1 MATISSE. Le Dos. Plaster sketch *

OCTAGON ROOM.

- 2 CÉZANNE. Le Château Noir
(Lent by M. Vollard)
- 3 „ La maison rouge dans les arbres
(Lent by M. Vollard)
- 4 „ Le Dauphin du Jas de Bouffon *
(Lent by M. Gaston Bernheim-Jeune)

* Not for sale.

OCTAGON ROOM

- NO.
5 CÉZANNE. Les Moissonneurs *
(Lent by M. Gaston Bernheim-Jeune)
- 6 „ Gennevilliers *
(Lent by M. Gaston Bernheim-Jeune)
- 7 MATISSE. L'Enfant au cheval *
(Lent by M. Alphonse Kann)
- 8 GRANT. The Seated Woman
- 9 MATISSE. La pose du nu
(Lent by MM. Bernheim-Jeune et Cie.)
- 10 MARCHAND. Nature Morte
(Lent by M. Clovis Sagot)
- 11 DERAÏN. Le Rideau
(Lent by M. Kahnweiler)
- 12 „ La Forêt
(Lent by M. Kahnweiler)

* Not for sale.

OCTAGON ROOM

NO.

- 13 DERAINE. La fenêtre sur le parc
(Lent by M. Kahnweiler)
- 14 DE VLAMINCK. Buzenval
(Lent by M. Kahnweiler)
- 15 L'HOTE. Paysage à la vache
- 16 PICASSO. Le Bouillon Kub
(Lent by M. Kahnweiler)
- 17 DE VLAMINCK. Les Figues
(Lent by M. Kahnweiler)
- 18 DERAINE. Le Panier
(Lent by M. Kahnweiler)
- 19 „ L'Eglise
(Lent by M. Kahnweiler)
- 20 DE VLAMINCK. Pontoise
(Lent by M. Kahnweiler)

SCULPTURE

- 21 GILL. The Golden Calf

LARGE GALLERY

No.

- 22 MATISSE. Les Capucines
- 23 " Joaquina
(Lent by MM. Bernheim-Jeune et Cie.)
- 24 " Nu au bord de la mer *
- 25 " Nature Morte (Citrons) *
- 26 " La Coiffeuse *
(Lent by M. Michael Stein)
- 27 " Cyclamens *
- 28 " Conversation *
(Lent by M. Serge Tschoukine)
- 29 " Les poissons rouges
(Lent by MM. Bernheim-Jeune et Cie.)

* Not for sale.

LARGE GALLERY

- NO.
30 MATISSE. Portrait de Marguerite *
31 „ Portrait au madras rouge *
(Lent by M. Michael Stein)
32 „ Le luxe
33 „ Les aubergines
(Lent by MM. Bernheim-Jeune et Cie.)
34 „ Coucous sur le tapis bleu et rose
(Lent by MM. Bernheim-Jeune et Cie.)
35 „ Le panneau rouge
36 „ Jeune Marin *
37 „ Les Poissons *
(Lent by Madame M.)
38 FRIESZ. Composition
(Lent by M. Emile Druet)
39 „ Nature Morte
(Lent by M. Emile Druet)
40 „ Nature Morte
(Lent by M. Emile Druet)

* Not for sale.

LARGE GALLERY

NO.

- 41 CHABAUD. Chemin dans la Montagnette.
- 42 DOUCET. Vauboyen
(Lent by M. Charles Vildrac)
- 43 VAN DONGEN. Portrait de Madame Van Dongen*
- 44 PUY. La Baignade
(Lent by M. Blot)
- 45 BONNARD. La Salle à Manger
(Lent by MM. Bernheim-Jeune et Cie.)
- 46 PICASSO. Composition
(Lent by M. Vollard)
- 47 PETROFF-WODKIN. Les Gosses
- 48 PUY. Portrait de Madame Puy*
(Lent by M. Léonce Rosenberg)
- 49 VAN DONGEN. La femme en blanc
(Lent by MM. Bernheim-Jeune
et Cie.)

* Not for sale.

LARGE GALLERY

no.

- 50 HERBIN. Nature Morte
(Lent by M. Clovis Sagot)
- 51 MADAME MARVAL. Les Lys
- 52 VAN DONGEN. Le doigt sur la joue
*(Lent by MM. Bernheim-Jeune
et Cie.)*
- 53 MARQUET. Femme au "Rocking Chair"
(Lent by M. Emile Druet.)
- 54 CHABAUD. Le troupeau sort après la pluie
- 55 MARQUET. Le nu à contre-jour
(Lent by M. Emile Druet)
- 56 „ St. Jean de Luz
(Lent by M. Emile Druet)
- 57 FLANDRIN. Porte de la Cuisine
(Lent by M. Emile Druet)
- 58 BONNARD. La Chasse
*(Lent by MM. Bernheim-Jeune et
Cie.)*

LARGE GALLERY

NO.

59 GIRIEUD. Fleurs
(Lent by M. Emile Druet)

60 PICASSO. Nature Morte *
(Lent by M. Leo Stein)

61 BRAQUE. Kubelik
(Lent by M. Kahnweiler)

62 PICASSO. Les Arbres
(Lent by M. Kahnweiler)

63 „ Nature Morte *
(Lent by M. Leo Stein)

64 „ Tête de Femme
(Lent by M. Kahnweiler)

65 „ Mademoiselle L. B.
(Lent by M. Kahnweiler)

66 „ Tête de Femme
(Lent by M. Kahnweiler)

* Not for sale.

LARGE GALLERY

- NO.
67 PICASSO. Les Bananes
(Lent by M. Kahnweiler)
- 68 „ Tête d'homme
(Lent by M. Kahnweiler)
- 69 „ Livres et flacons
(Lent by M. Kahnweiler)
- 70 „ Buffalo Bill
(Lent by M. Kahnweiler)
- 71 „ La Femme au Pot de Moutarde
(Lent by M. Kahnweiler)

SCULPTURE

A. MATISSE. L'Araignée (Plâtre) *

* Not for sale.

R

CENTRE GALLERY

NO.

- 72 ETCHELLS. Landscape
- 73 GRANT. Henri Doucet
- 74 „ The Queen of Sheba.
(Lent by Mr. Roger Fry)
- 75 ETCHELLS. Landscape
- 76 „ The Blue Thistle
- 77 MRS. BELL. Asheham
- 78 MISS ETCHELLS. Sussex Farm
- 79 BRAQUE. La Forêt
- 80 ASSELIN. Anticoli
(Lent by M. Blot)
- 81 GRANT. The Dancers
- 82 FRY. The Cascade

CENTRE GALLERY

no.

- 83 MARCHAND. Marly-le-Roi
(Lent by M. Clovis Sagot)
- 84 FRIESZ. Paysage.
(Lent by M. Emile Druet)
- 85 L'HOTE. Tête de Nègre
- 86 „ Port de Bordeaux
- 87 „ Paysage d'Hiver
- 88 ROUSSEAU. Scène de Forêt *
(Lent by M. Léonce Rosenberg)
- 89 MARCHAND. Vue de Ville
(Lent by M. Clovis Sagot)
- 90 DERAIN. Le pot bleu
(Lent by M. Kahnweiler)
- 91 GIRIEUD. Siena
(Lent by M. Charles Vildrac)

* Not for sale.

CENTRE GALLERY

NO.

- 92 L'HOTE. Paysage à la locomotive
- 93 DE VLAMINCK. Chapeau et gants
(Lent by M. Kahnweiler)
- 94 HERBIN. Le Pont Neuf
(Lent by M. Clovis Sagot)
- 95 FLANDRIN. Savoie
(Lent by M. Emile Druet)
- 96 DE VLAMINCK. Rueil
(Lent by M. Kahnweiler)
- 97 VAN DONGEN. La fillette au bois
*(Lent by MM. Bernheim-Jeune
et Cie.)*
- 98 FLANDRIN. Canal à Venise
(Lent by M. Emile Druet)
- 99 ADENEY. The Barn
- 100 DE VLAMINCK. L'Estuaire de la Seine
(Lent by M. Kahnweiler)

CENTRE GALLERY

NO.

101 GRANT. The Countess

102 „ Pamela

(Lent by Mr. Roger Fry)

103 ETCHELLS. The Dead Mole

(Lent by Mr. J. M. Keynes)

104 ADENEY. The Square

105 ETCHELLS. Courtyard

106 FRY. Newington House

107 LAMB. Portrait of Lytton Strachey *

108 MME. HASSENBERG. Mespoli

109 MRS. BELL. Nosegay *

(Lent by Mr. Roger Fry)

110 BRAQUE. La Calangue

(Lent by M. Kahnweiler)

* Not for sale.

CENTRE GALLERY

no.

- 111 HERBIN. Nature Morte (Livres et Corbeille)
 (*Lent by M. Clovis Sagot*)
- 112 LEWIS. Mother and Child
- 113 BRAQUE. Anvers
 (*Lent by M. Kahnweiler*)
- 114 HERBIN. Viaduc
 (*Lent by M. Clovis Sagot*)
- 115 DE VLAMINCK. Rouen
 (*Lent by M. Kahnweiler*)
- 116 FLANDRIN. Paysage
 (*Lent by M. Emile Druet*)
- 117 MARCHAND. Marly-le-Roi
 (*Lent by M. Clovis Sagot*)
- 118 ADENEY. The Saw Mill
- 119 MRS. BELL. The Spanish Model
 (*Lent by the Contemporary Art
 Society*)

CENTRE GALLERY

no.

120 FRY. Angles sur Langlin

121 FLANDRIN. Basilique Romaine
(Lent by M. Emile Druet)

122 FRY. The Terrace

123 DOUCET. Le Repas *
(Lent by M. Paul Gallimard)

124 ETHELLE. On the Grass

125 ASSELIN. Nature Morte

126 VILLETTE. Bois-Colombes
(Lent by M. Clovis Sagot)

127 DOUCET. Jeune ouvrier
(Lent by M. Charles Vildrac)

128 LEWIS. Creation

129 DOUCET. Route entres les murs
(Lent by M. Charles Vildrac)

* Not for sale.

CENTRE GALLERY

no.

130 PETROFF-WODKINE. Site near the Volga

131 GORE. The Tree

132 OTTMAN. Route entre les arbres

(Lent by M. Charles Vildrac)

133 GORE. Letchworth Station

134 OTTMAN. Paysage

(Lent by M. Charles Vildrac)

SCULPTURE

(A) MATISSE. Buste de Femme (Troisième état)

Cf. End Gallery A, E, F.

(B) GILL. Contortionist (Marble)

(Lent by Dr. A. Coomaraswamy)

(C) „ Contortionist (Hopton-wood Stone)

CENTRE GALLERY

NO.

(D) GILL. The Poser (Hopton-wood Stone)

(E) „ Madonna and Child (Marble)

DOORWAY TO END GALLERY

135 STELLETZKY. Four Decorative Panels

END GALLERY

NO.

147 PUY. Jeune fille à la Fenêtre *

(Lent by M. Paul Gallimard)

148 ZAK. Le Berger

149 SPENSER. John Donne arriving in Heaven *

(Lent by Mr. J. Raverat)

150 GIRIEUD. Paysage

(Lent by M. Emile Druet)

151 „ Paysage

(Lent by M. Emile Druet)

152 LAMB. Composition *

(Lent by the Lady Ottoline Morrell)

153 ASSELIN. Parc Monceau

154 FRY. Siena

* Not for sale

END GALLERY

NO.

155 MRS. BELL. The Mantelpiece

516 MME. HASSENBERG. Coin de Village

157 BONNARD. La Cascade *
(Lent by M. Léonce Rosenberg)

158 FLANDRIN. Pivoines
(Lent by M. Emile Druet)

159 MME. HASSENBERG. Fuchsias

160 HERBIN. Paysage
(Lent by M. Clovis Sagot)

161 „ Paysage
(Lent by M. Clovis Sagot)

162 L'HOTE. Fortifications

163 HERBIN. Paysage
(Lent by M. Clovis Sagot)

* Not for sale.

END GALLERY

no.

- 164 HERBIN. Le Pont Neuf
(Lent by M. Clovis Sagot)
- 165 L'HOTE. La Riviere (aquarelle)
- 166 „ La Banlieue (aquarelle)
- 167 CÉZANNE. Maisons (aquarelle)
(Lent by MM. Bernheim-Jeune et Cie.)
- 168 „ Village et la Montagne Victoire
(aquarelle)
(Lent by MM. Bernheim-Jeune et Cie.)
- 169 „ La maison sur la Colline (aquarelle)
(Lent by MM. Bernheim-Jeune et Cie.)
- 170 „ Nature Morte (aquarelle)
(Lent by MM. Bernheim-Jeune et Cie.)
- 171 „ La Cahute (aquarelle)
(Lent by MM. Bernheim-Jeune et Cie.)
- 172 „ La femme à la mante (aquarelle)
(Lent by MM. Bernheim-Jeune et Cie.)

END GALLERY

NO.

173	SPENSER.	Composition
174	CHABAUD.	Dessin
175	„	Dessin
176	„	Dessin
177	MATISSE.	Dessin
178	„	Dessin
179	„	Dessin
180	„	Aquarelle
181	„	Dessin
182	„	Dessin
183	„	Dessin
184	„	Gravure sur bois

END GALLERY

- no.
185 MATISSE. La danse. Design for a decoration
in Prince Tschoukine's Palace at
Moscow.*
- 186 „ Dessin
- 187 „ Dessin
- 188 „ Dessin
- 189 „ Aquarelle
- 190 „ Dessin
- 191 „ Dessin
- 192 PICASSO. Dessin
(Lent by M. Kahnweiler)
- 193 „ Dessin
(Lent by M. Kahnweiler)
- 194 LEWIS. Drawing for Timon of Athens *
*(Exhibited by courtesy of the Cube
Publishing Co.)*
- 195 „ The Thebaid *
*(Exhibited by courtesy of the Cube
Publishing Co.)*

* Not for sale.

END GALLERY

- NO.
196 LEWIS. A Masque of Timon *
 (*Exhibited by courtesy of the Cube
 Publishing Co.*)
- 197 „ A Feast of Overmen *
 (*Exhibited by courtesy of the Cube
 Publishing Co.*)
- 198 „ Timon *
 (*Exhibited by courtesy of the Cube
 Publishing Co.*)
- 199 „ Amazons
- 200 „ Creation
- 201 „ Timon *
 (*Exhibited by courtesy of the Cube
 Publishing Co.*)
- 202 ASSELIN. Aquarelle
- 203 SPENSER. Study for painting *
 (*Lent by Mr. Bluett*)
- 204 PICASSO. Drawing
 (*Lent by M. Kahnweiler*)

* Not for sale.

END GALLERY

- no.
205 L'HOTE. La vache (aquarelle)
- 206 „ Sous les arbres (aquarelle)
- 207 „ L'Embarcadère (aquarelle)
- 208 „ La Lune (aquarelle)
- 209 GIRIEUD. Paysage
(Lent by M. E. Druet)
- 210 HERBIN. Paysage
(Lent by M. Clovis Sagot)
- 211 „ Paysage
(Lent by M. Clovis Sagot)
- 212 GIRIEUD. Siena
(Lent by M. E. Druet)
- 213 HERBIN. Le Pont Neuf
(Lent by M. Clovis Sagot)
- 214 ASSELIN. Usine à St. Denis
- 215 Notre Dame

END GALLERY

NO.

- 216 VILETTE. Nature Morte
(Lent by M. Clovis Sagot)
- 217 DOUCET. Les Moissonneuses *
(Lent by Mlle. A. Diéterle)
- 218 ASSELIN. Venus de Milo
- 219 CAMIS. Batignoies
(Lent by M. Blot)
- 220 M^LLE. LEWITZKA
Nature morte (bouteille, mimosa)
(Lent by M. Clovis Sagot)
- 221 „ St. Nom
- 222 DE VLAMINCK. Viaduc St. Germain
(Lent by M. Kahnweiler)

* Not for sale.

END GALLERY

NO.

223 ADENEY. The Temple

224 ZAK. Tête d'homme. (Dessin)

225 VON ANREP. L'Arbre sacré
(Lent by the Lady Ottoline Morrell)

226 VON ANREP. The desolation

227 KOMAROVSKY. Gabriel

228 „ The Virgin

229 „ The Annunciation

230 VON ANREP. L'homme construisant un puits
pour désalterer le bétail *
(Lent by Mr. Roger Fry)

* Not for sale.

END GALLERY

- no.
231 VON ANREP. Project for Mural Decoration
- 232 „ Fisa playing on his Harp
- 233 „ Allegorical composition *
(Lent by the Lady Ottoline Morrell)
- 234 STELLETZKY. The Tzaritza and her train on a pilgrimage
- 235 „ The Stag Hunt
- 236 CHOURLIANIS. The Mountain
- 237 ROERICH. The Goblin's Bower
- 238 „ The Sacred City
- 239 „ Gifts

* Not for sale.

END GALLERY

NO.

240 CHOURLIANIS. Rex

241 ROERICH. The Battle of the Heavens

242 STELLETZKY. La genie et la vie

SCULPTURE

(A) MATISSE. Buste de Femme. (Plâtre. 2me état)

Cf. Centre Gallery A. End Gallery
E. F.

(B) GILL. St. Simeon (Stylites)

(C) MATISSE. Femme Accroupie. (Bronze)

(D) GILL. A Garden Statue. (Portland Stone)*

(Lent by Mr. Roger Fry)

* Not for sale.



END GALLERY

no.

- (E) MATISSE. Buste de Femme. (Bronze)
Cf. Centre Gallery A. End Gallery
 A. F.
- (F) „ Buste de Femme. (Plâtre. Première
 état)
Cf. Centre Gallery A. End Gallery
 A. E.
- (G) „ Jaguar dévorant un Tigre. (Plâtre.
 D'après Barye) *

SCREEN IN PASSAGE TO RIGHT
OF CENTRE GALLERY

MATISSE. Lithographs

ASSELIN. Aquarelles

END OF PASSAGE OVER
STAIRCASE

243 PETROFF-WODKINE. The Dream

* Not for sale.

ADDITIONAL PICTURES *

244 BUSSY. Composition

245 BOGAEVSKY. The Apocalyptic Star

246 GONCHAROFF. The Apostles

247 " A Street in Moscow

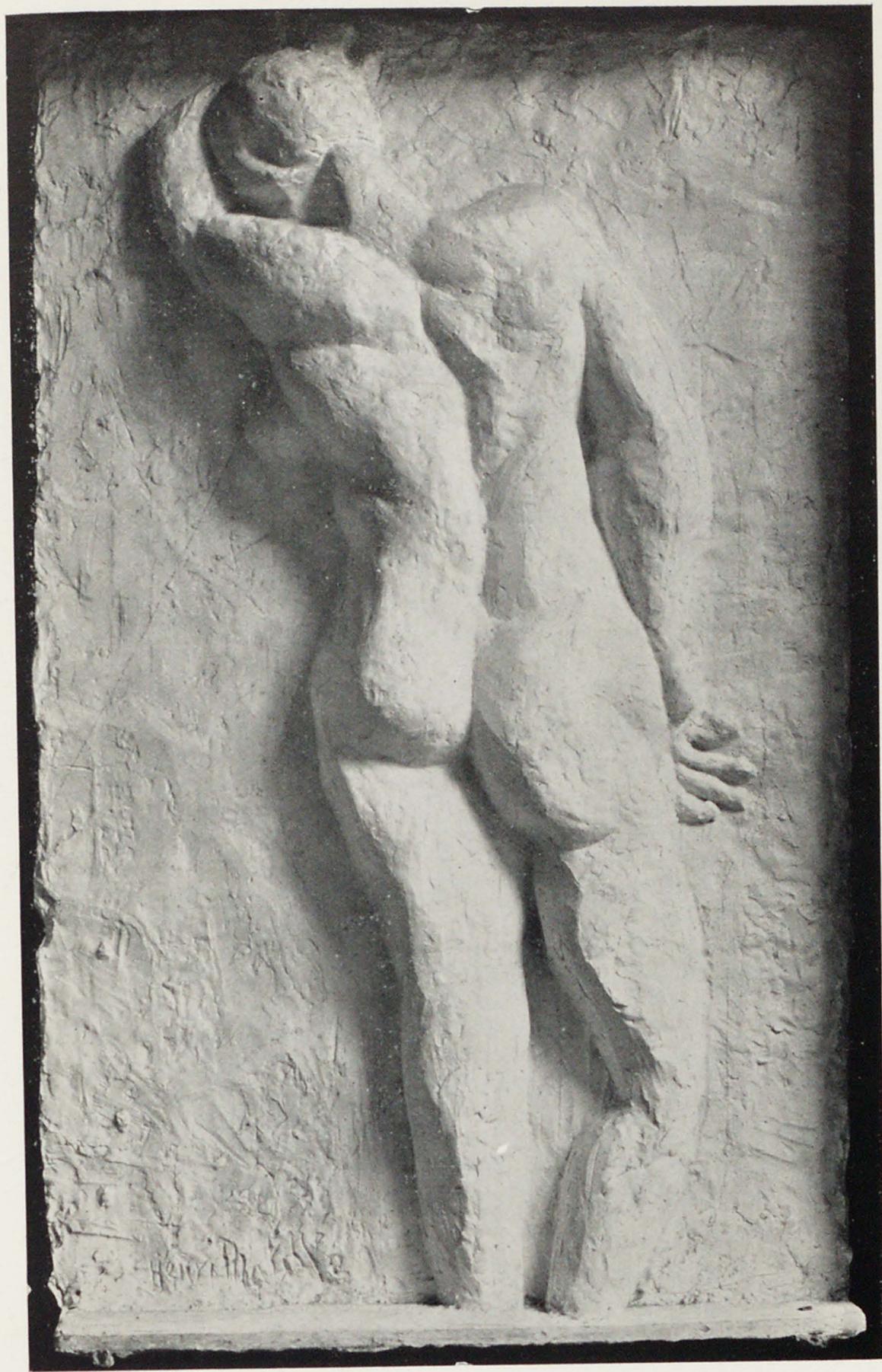
248 " The Vintage

249 LARIONOFF. The Soldiers

250 SARIAN. The Dogs of Constantinople

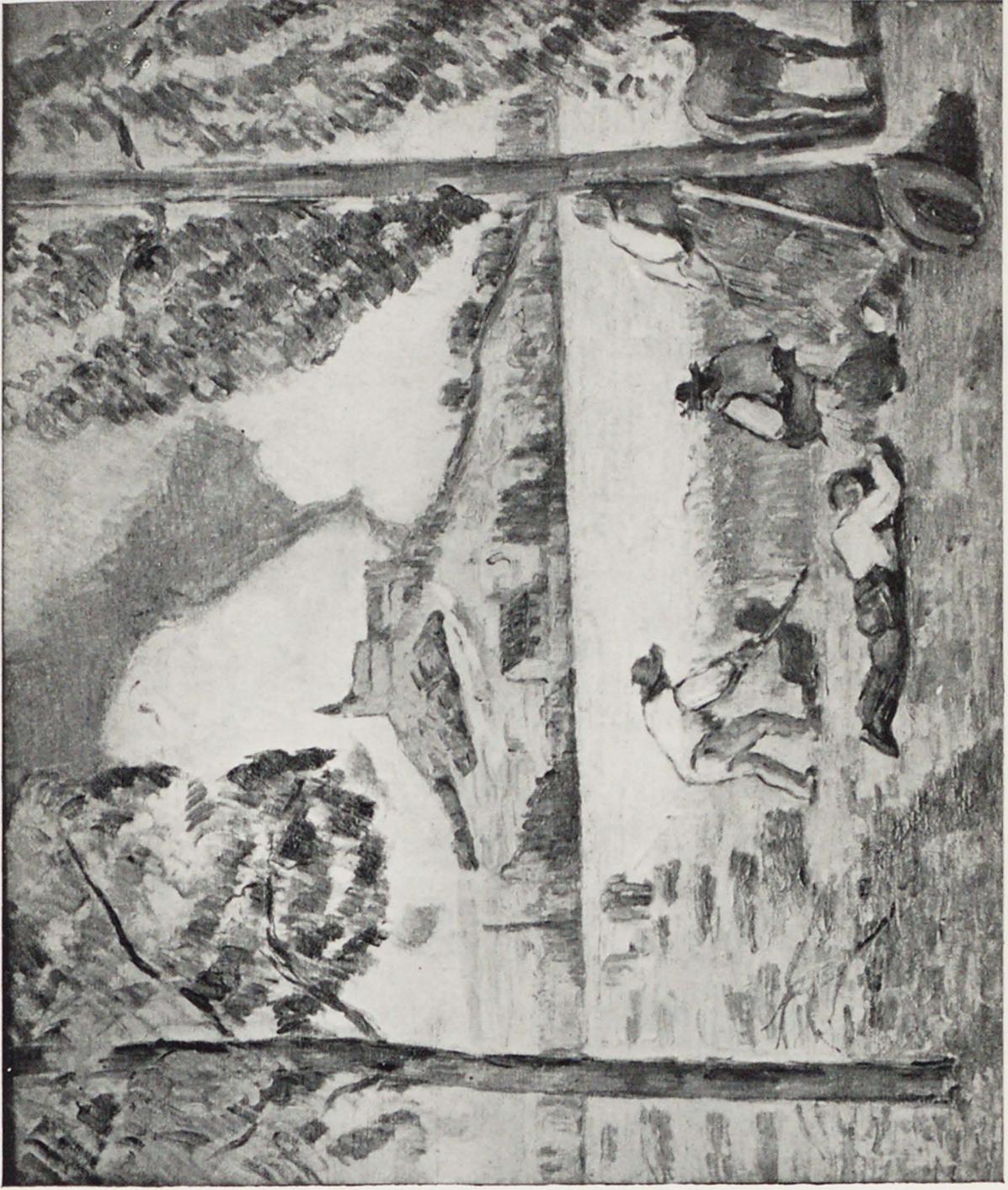
* Owing to delays in transport these pictures will not be exhibited until November.

ILLUSTRATIONS



CATALOGUE NO 1.

Matisse



Cézanne

CATALOGUE NO. 5

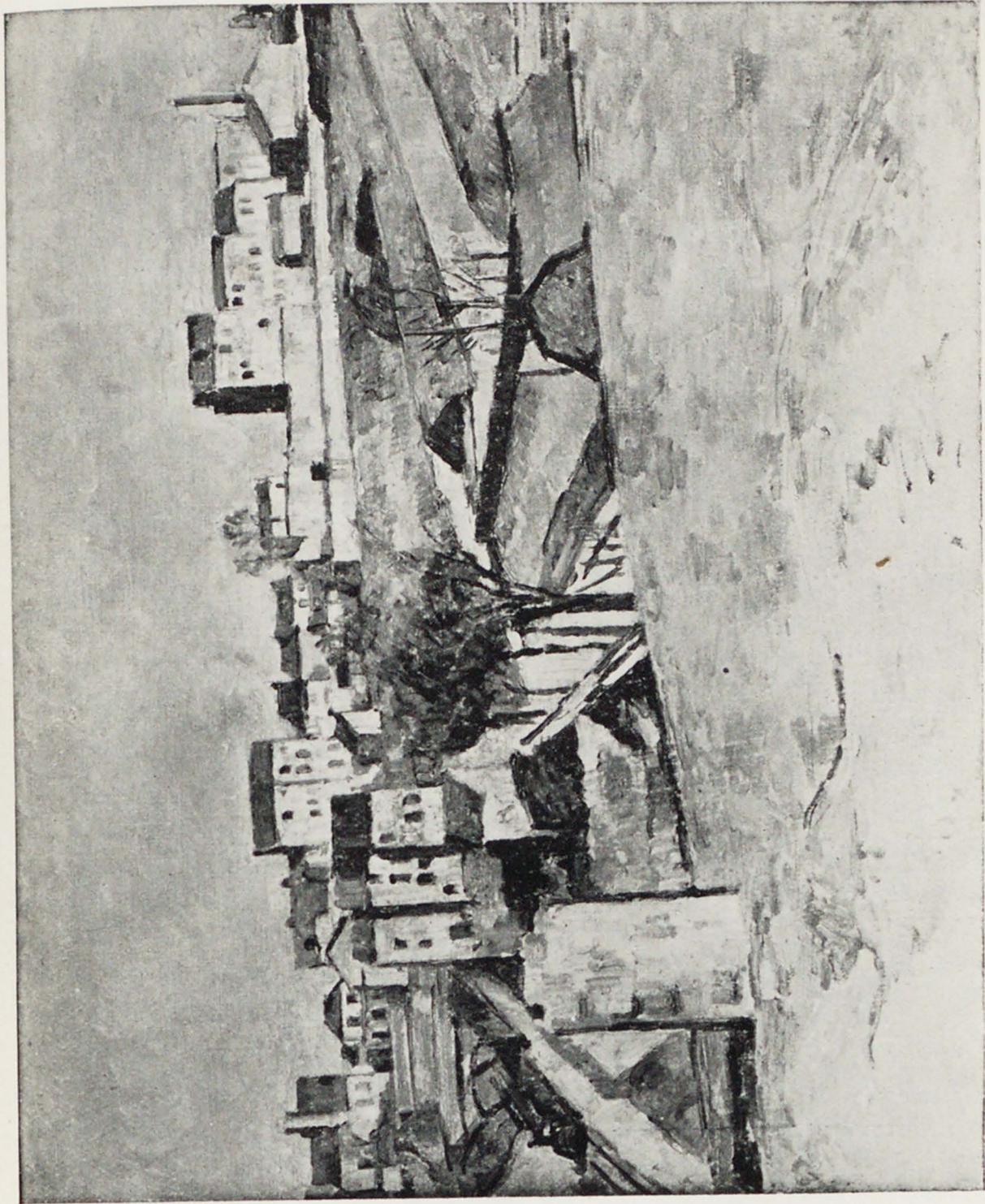


Werner Peiner

Blick ins Inntal

Museum Hagen

Der Kreis



Ceylon

CATALOGUE NO. 6

ntal



CATALOGUE NO. 8

Duncan Grant

I



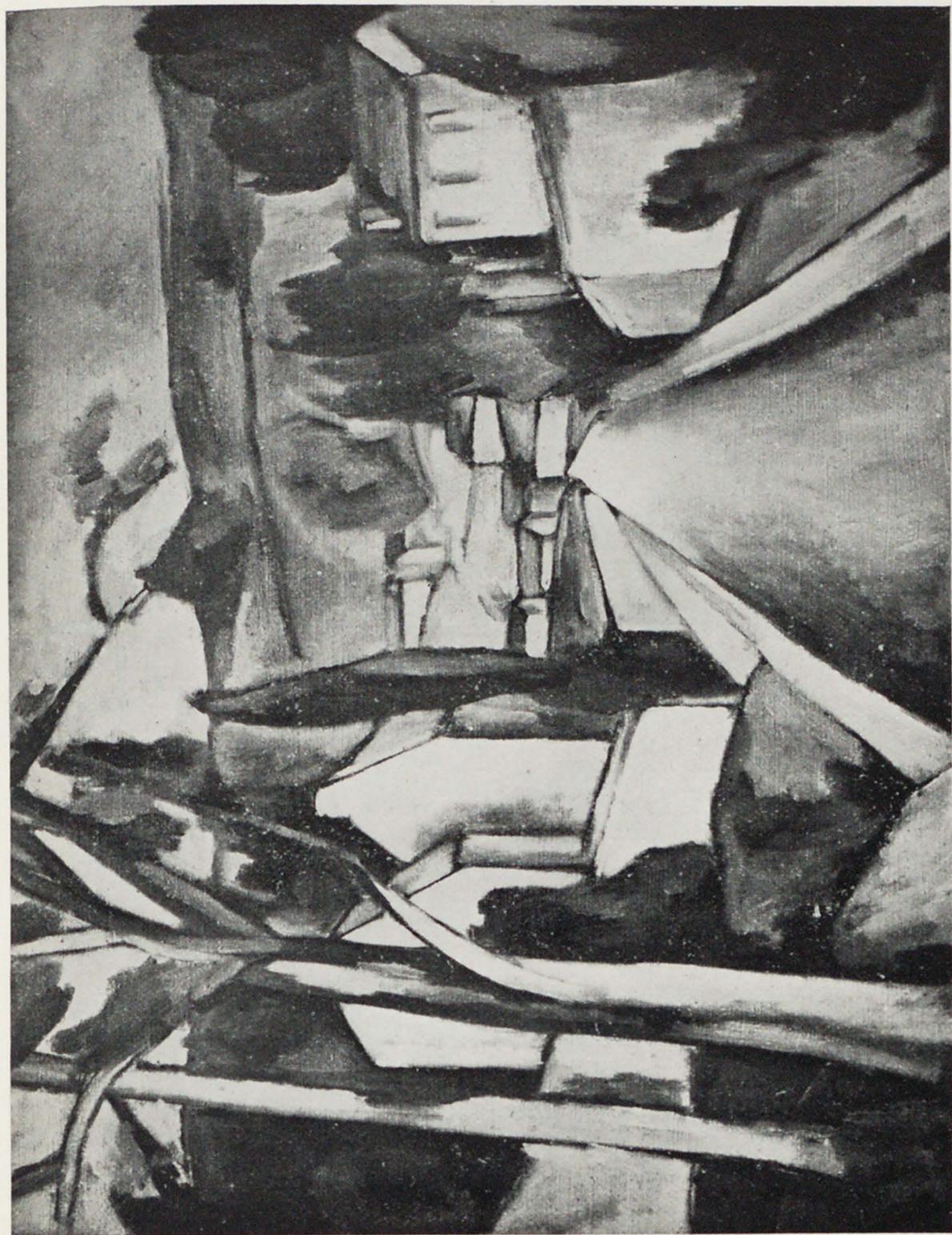
CATALOGUE NO. 9

Matisse



CATALOGUE NO. 13

Derain



de Vlaminck

CATALOGUE NO. 14



K

de Vlaminck

CATALOGUE NO. 17



CATALOGUE NO. 26

Matisse



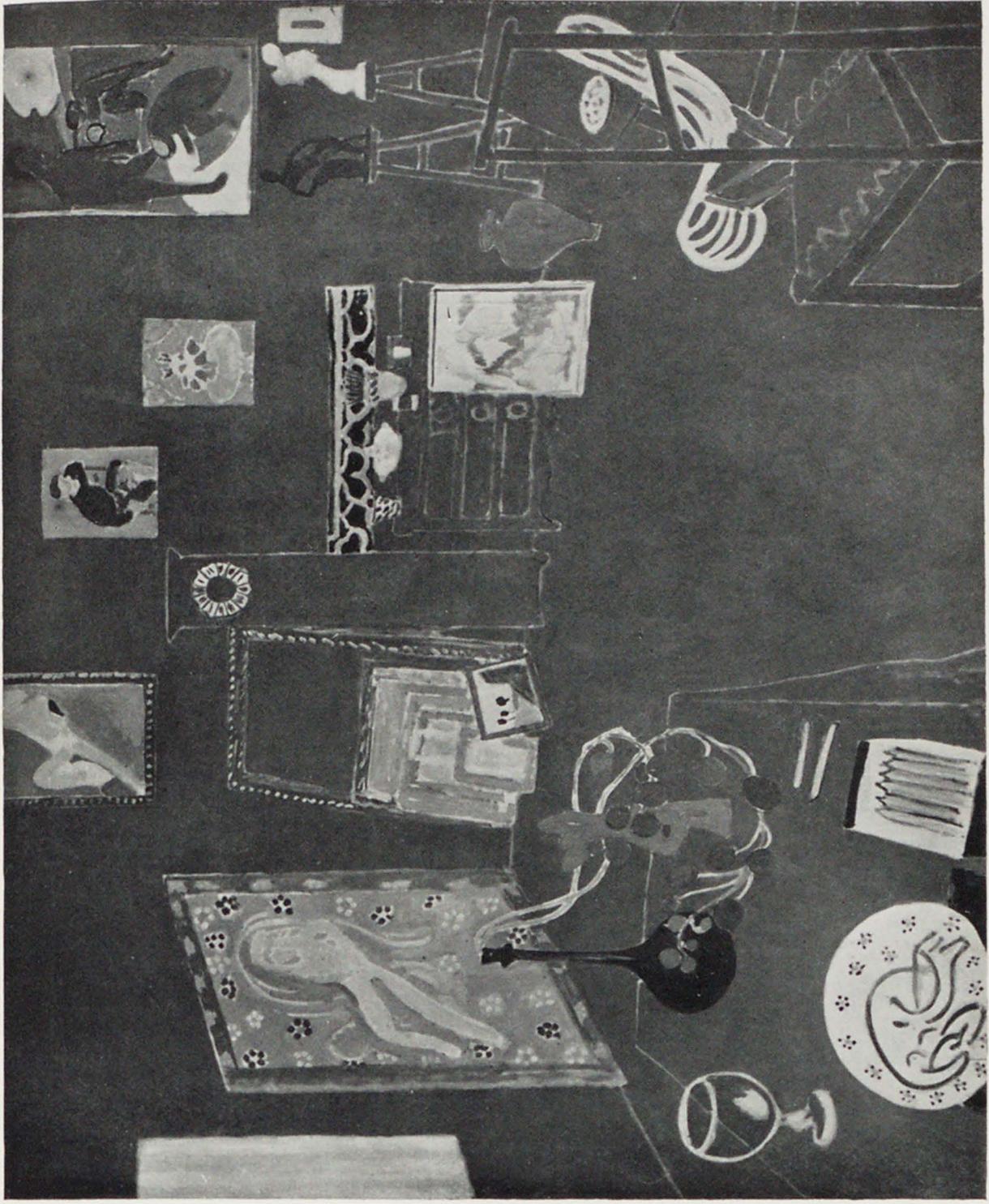
CATALOGUE NO. 28

Matisse



CATALOGUE NO. 34

Matisse



CATALOGUE NO. 35

Matisse



Fries

CATALOGUE NO. 38



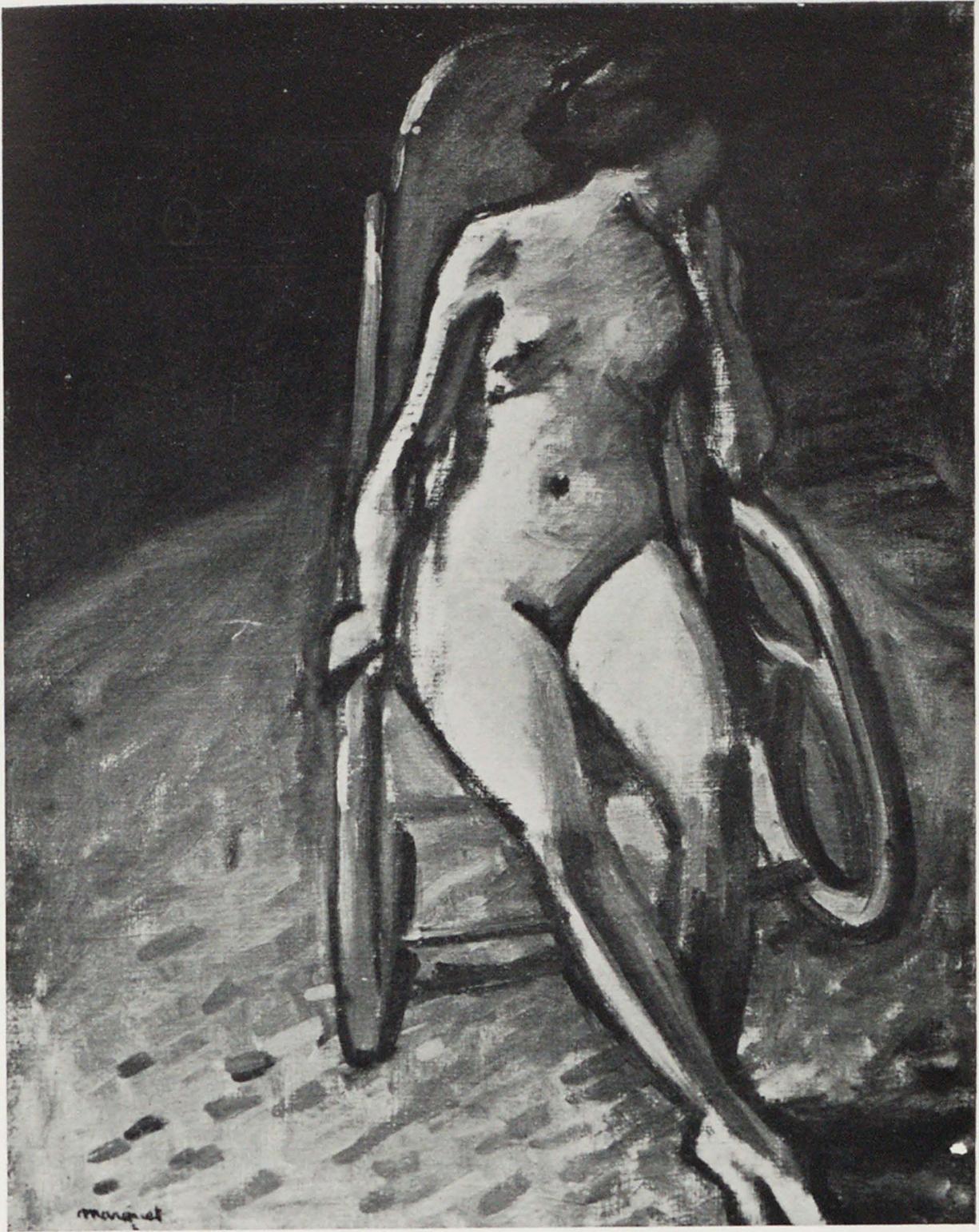
CATALOGUE NO. 46

Picasso



CATALOGUE NO. 52

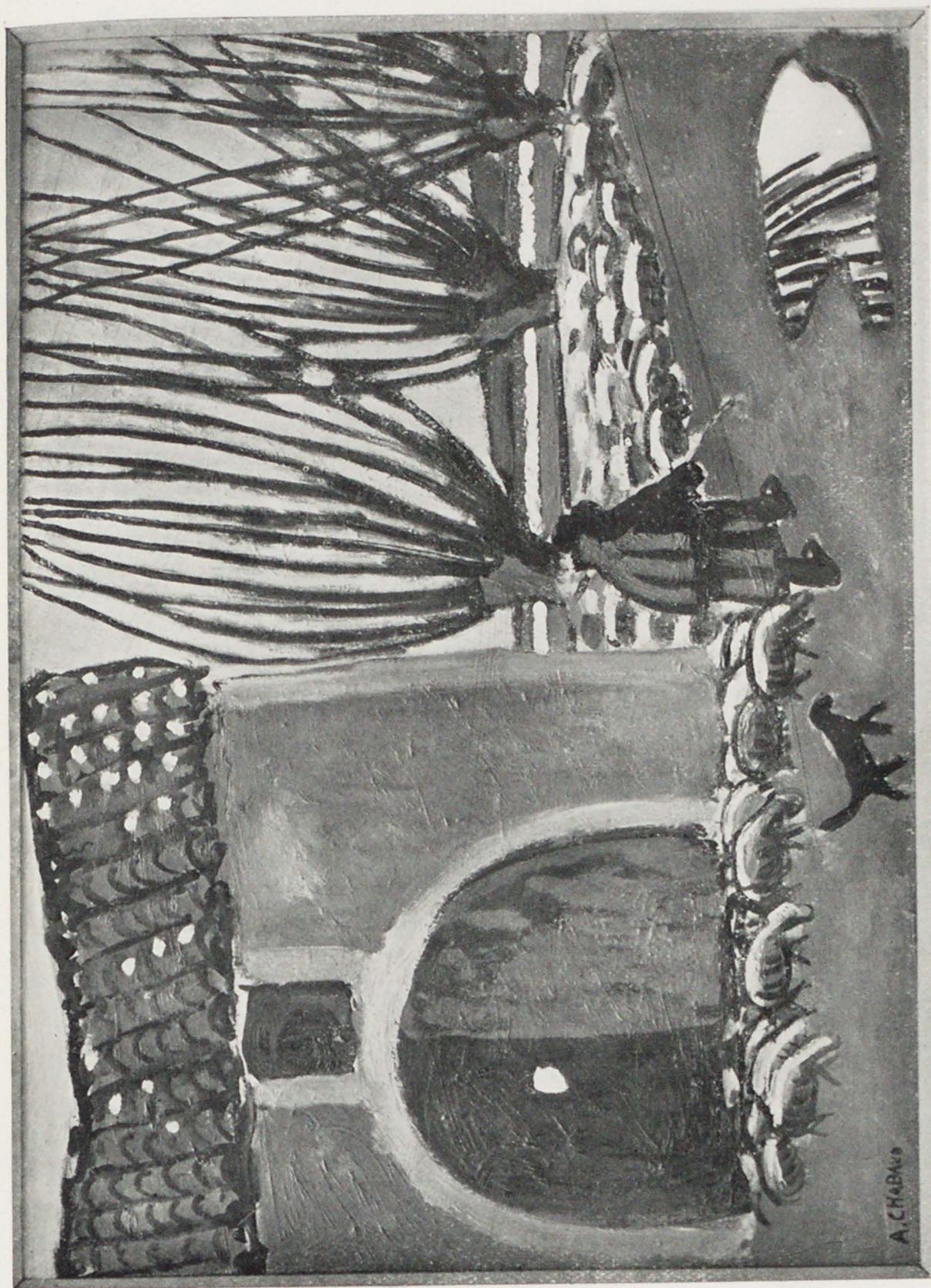
Van Dongen



CATALOGUE NO. 53

M

Marquet



Chabaud

CATALOGUE NO. 54



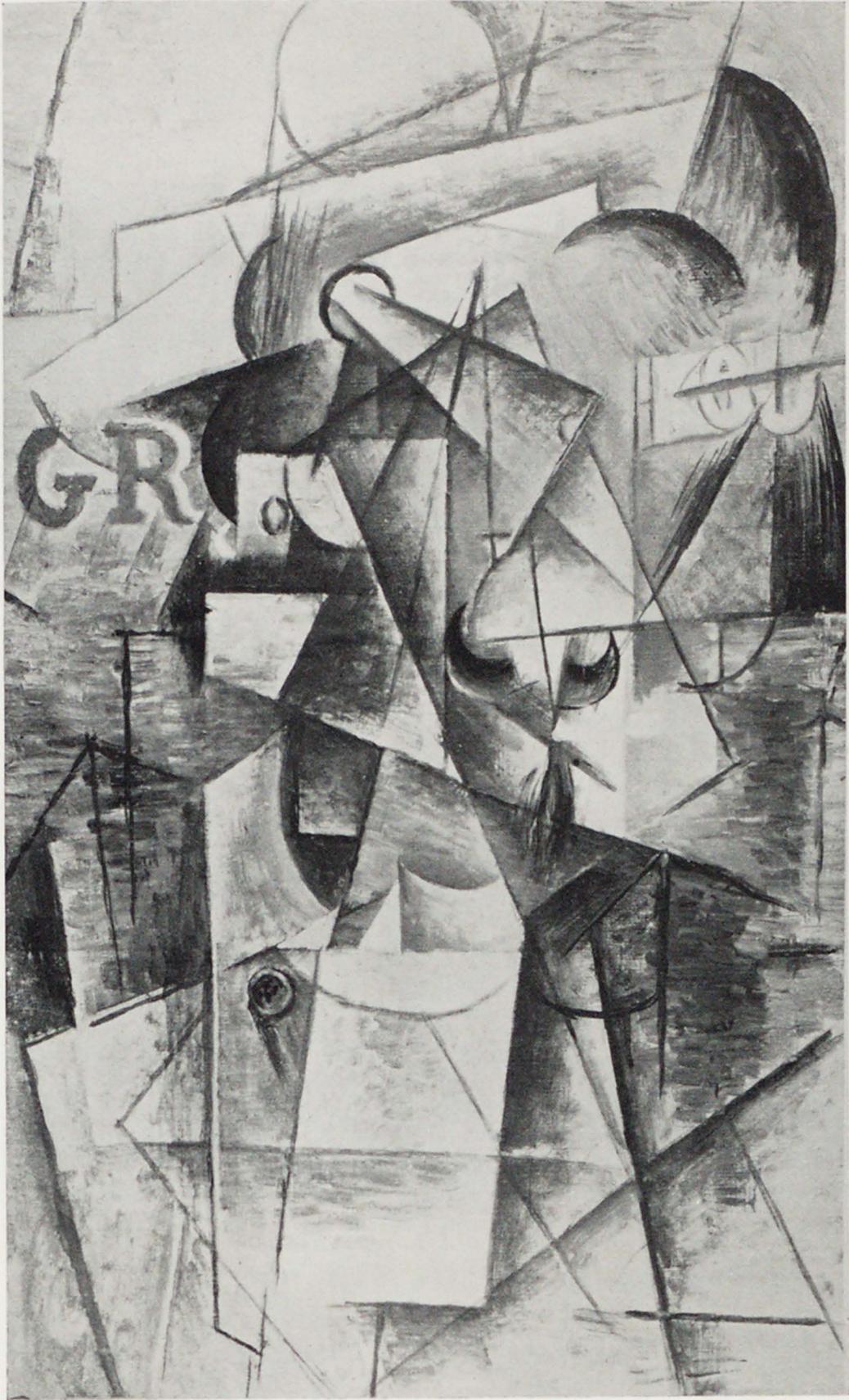
CATALOGUE NO. 60

Picasso



CATALOGUE NO. 64

Picasso



CATALOGUE NO. 68

N

Picasso

(a man's face)



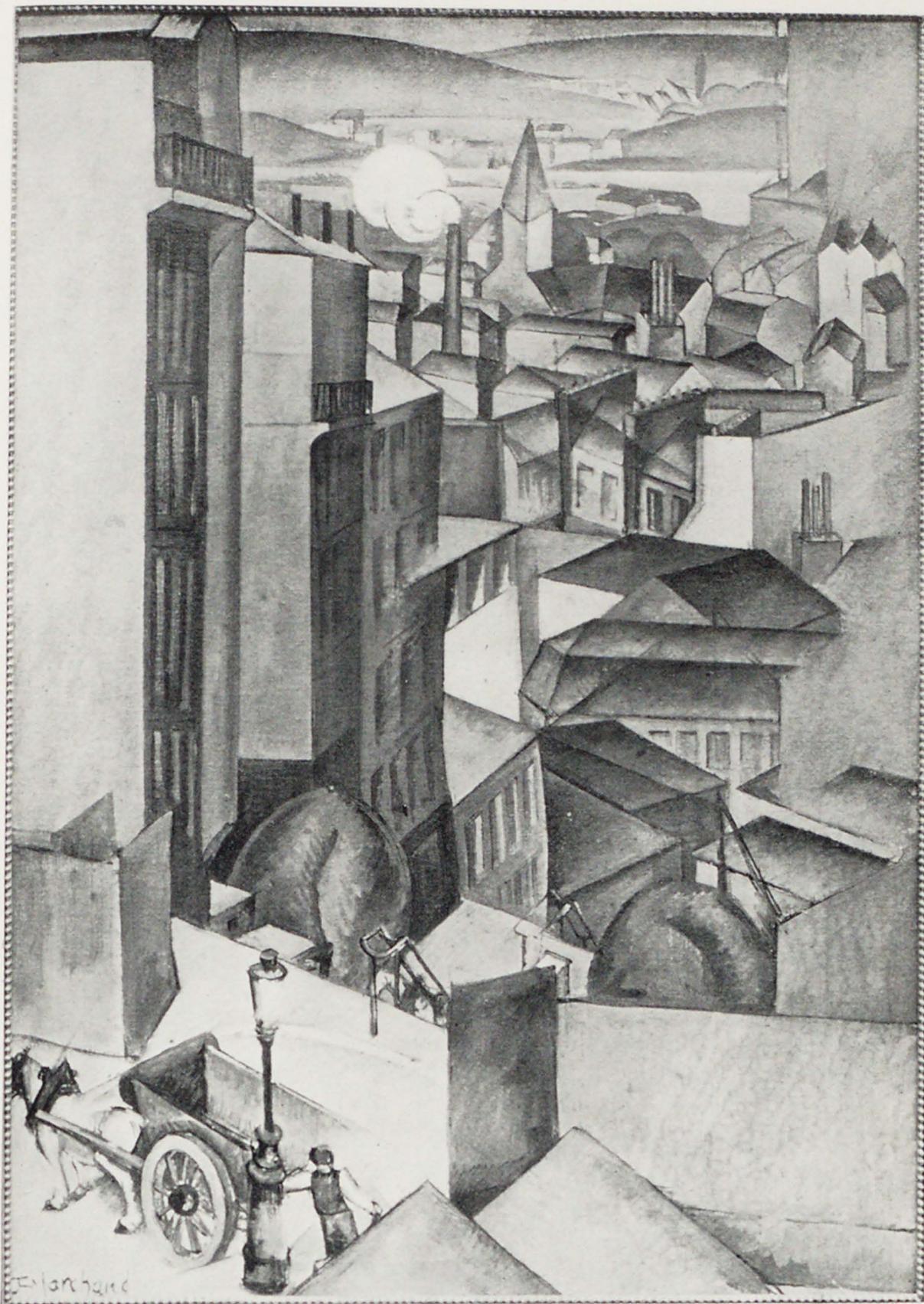
CATALOGUE NO 74

Duncan Grant



CATALOGUE NO. 86

A L'Hotel



CATALOGUE NO. 89

Marchand



CATALOGUE NO. 103

Etchells

o



CATALOGUE NO. 107

Lamb



CATALOGUE NO. 109

Mrs Bell



Berbin

CATALOGUE NO. 111



CATALOGUE NO. 122

Roger Fry



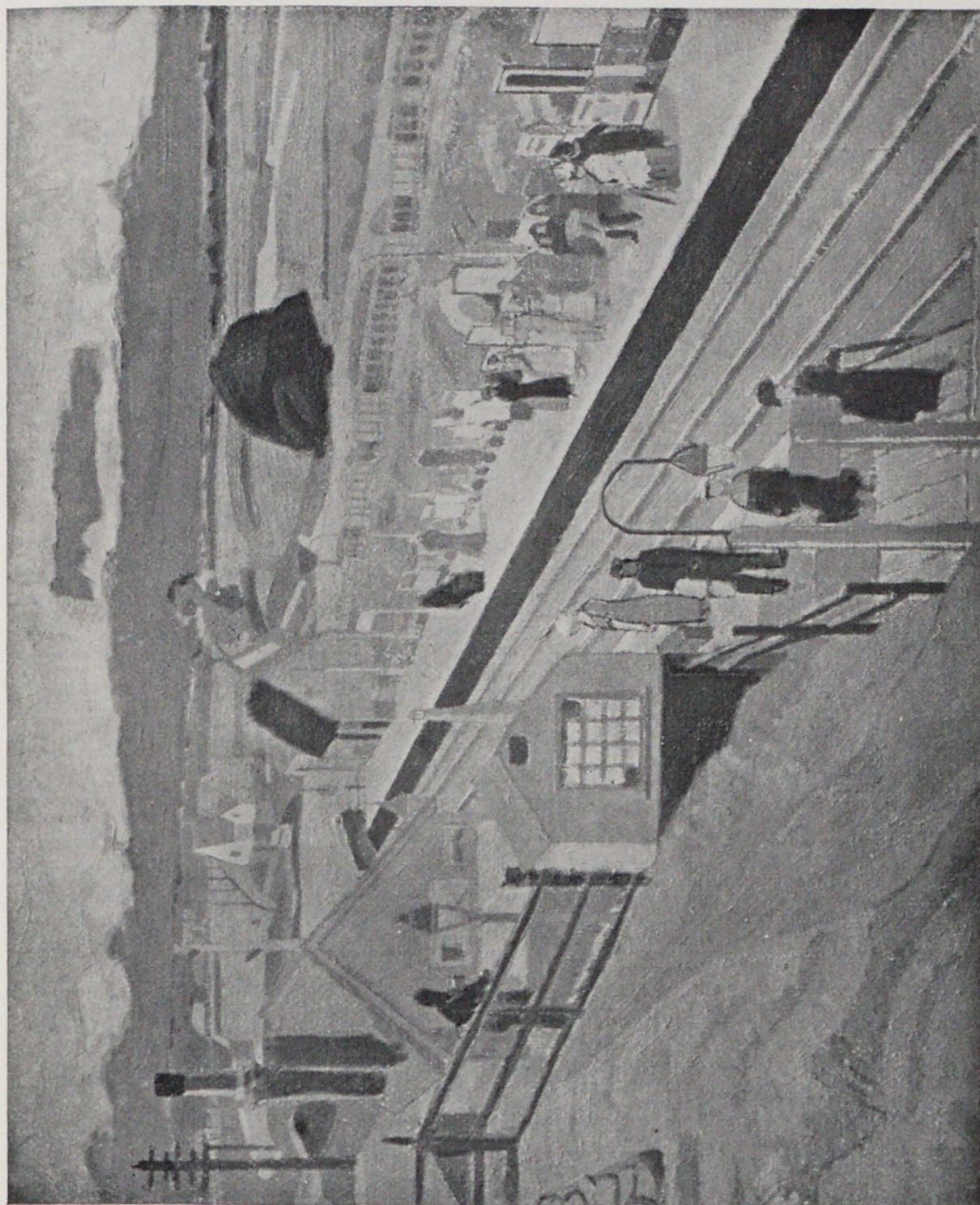
CATALOGUE NO. 123

Truett



CATALOGUE NO. 128

Lewis



CATALOGUE NO. 133

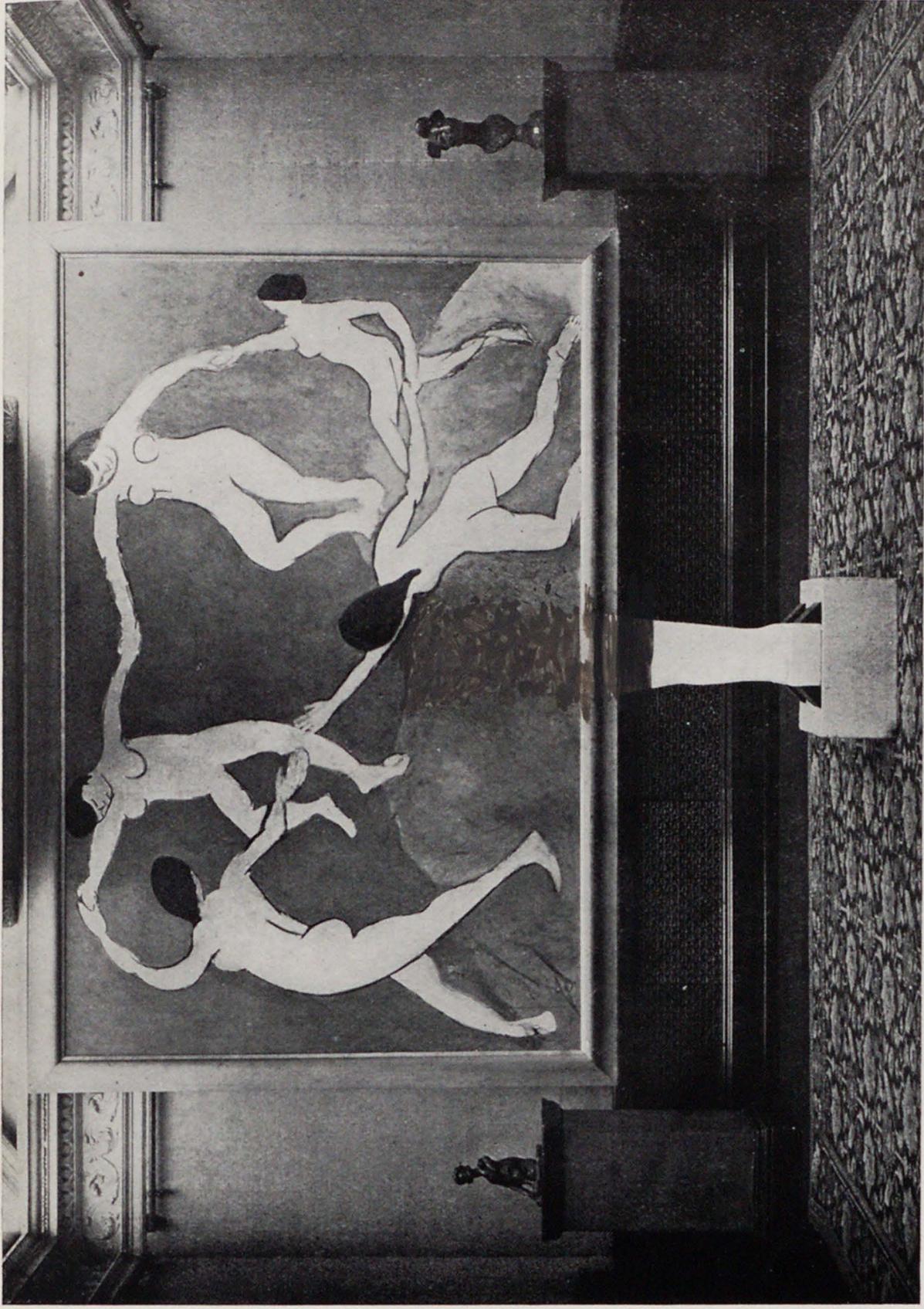
Gore



CATALOGUE NO. 157

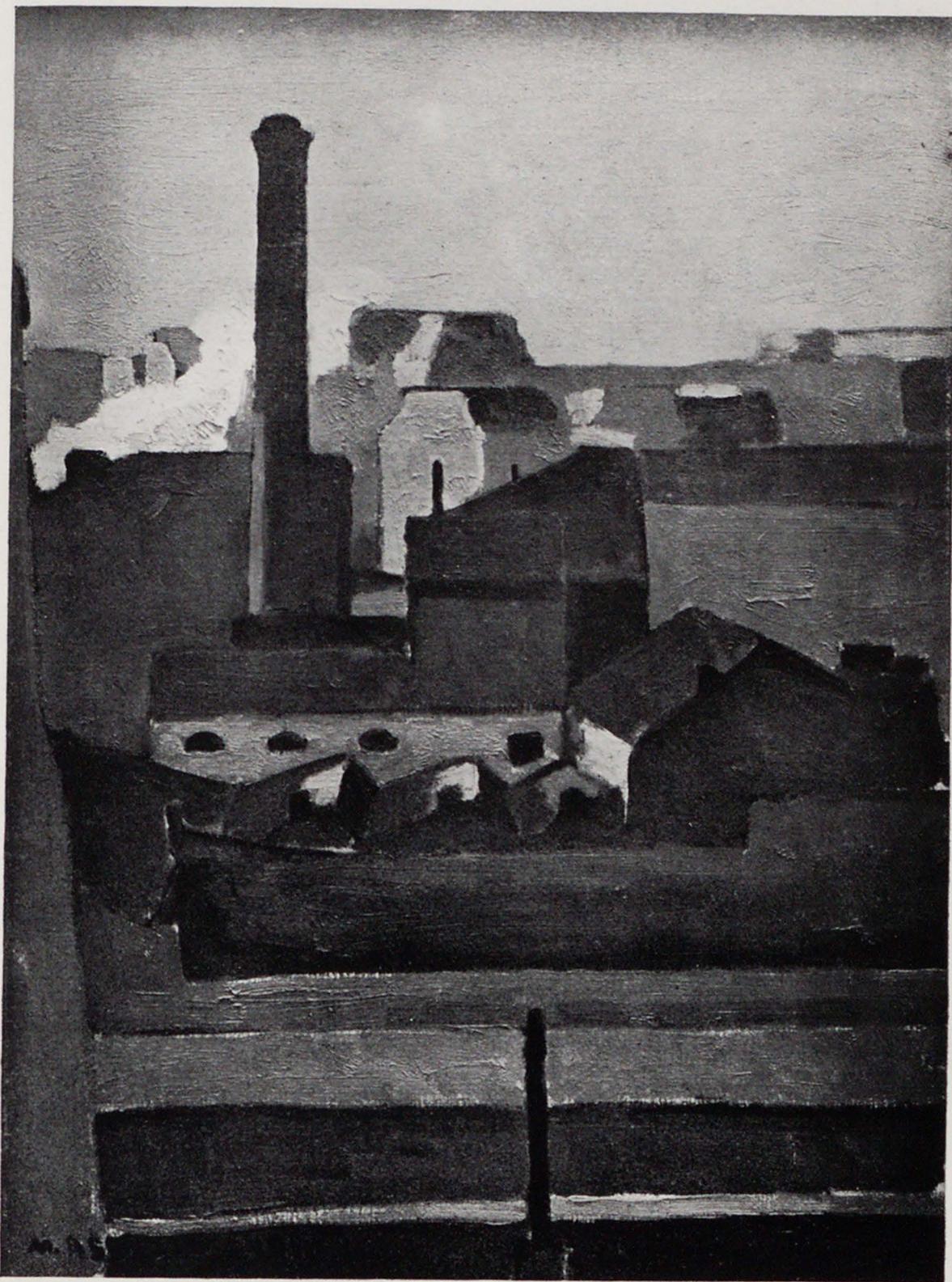
Bonnard

Q



CATALOGUE NO. 185

Matisse



CATALOGUE NO. 214

Asselin



CATALOGUE NO. 233

von Anrep



CATALOGUE (F) PAGE 52, (A) PAGE 51, AND (A) PAGE 38

Matisse



CATALOGUE (E) PAGE 52 AND (C) PAGE 51

Picasso



THE APOSTLES, CATALOGUE PAGE 53

GONCHAROFF



GONCHAROFF

A STREET IN MOSCOW. CATALOGUE PAGE 53

INDEX

INDEX

- ADENEY, BERNARD ; *b.* 1878
Nos. 99, 104, 118, 223
- VON ANREP, BORIS
Nos. 225, 226, 230, 231, 232, 233
- ASSELIN, MAURICE ; *b.* Orleans, 1882
Nos. 80, 125, 153, 202, 214, 215, 218
- BELL, MRS. ; *b.* London, 1879
Nos. 77, 109, 119, 155
- BOGAEVSKY, CONSTANTINE
No. 245
- BONNARD, PIERRE ; *b.* 1867
Nos. 45, 58, 157
- BRAQUE, GEORGE ; *b.* Argenteuil, 1882
Nos. 61, 79, 110, 113
- BUSSY, SIMON
No. 244
- CAMIS, MAX ; *b.* Levallois-Perret, 1890
No. 219
- CÉZANNE, PAUL ; *b.* Aix-en-Provence, 1839 ; *d.* 1906
Nos. 2, 3, 4, 5, 6, 167, 168, 169, 170, 171, 172
- CHABAUD, AUGUSTE ; *b.* Nimes (Gard), 1882
Nos. 41, 54, 174, 175, 176

CHOURLIANIS

Nos. 236, 240

DERAIN, ANDRÉ; *b.* Chatou (Seine-et-Oise), 1880

Nos. 11, 12, 13, 18, 19, 90

VAN DONGEN, KEES; *b.* Delfshaven, near Rotterdam, 1877

Nos. 43, 49, 52, 97

DOUCET, HENRI; *b.* Pleumartin (Vienne), 1883

Nos. 42, 123, 127, 129, 217

ETCHELLS, FREDERICK; *b.* Newcastle-on-Tyne, 1886

Nos. 72, 75, 76, 103, 105, 124

ETCHELLS, MISS JESSIE; *b.* Manchester, 1892

No. 78

FLANDRIN, JULES

Nos. 57, 95, 98, 116, 121, 158

FRIESZ, OTHON; *b.* 1879

Nos. 38, 39, 40

FRY, ROGER; *b.* London, 1866

Nos. 82, 106, 120, 122, 154

GILL, ERIC; *b.*No. 21; Centre Gallery, B, C, D, E; End Gallery,
B, D.

GIRIEUD, PIERRE

Nos. 59, 91, 150, 151, 209, 212

GONCHAROFF, M^{lle}. NATALIA

Nos. 246, 247, 248

GORE, F. SPENCER

Nos. 131, 133

GRANT, DUNCAN; *b.* Rothiemurchus, 1885

Nos. 8, 73, 74, 81, 101, 102

-
- HASSENBERG, MME. RENA; *b.* Warsaw, 1881
Nos. 108, 156, 159
- HERBIN, AUGUSTE; *b.* Le Cateau-Cambrésis, 1882
Nos. 50, 94, 111, 114, 160, 161, 163, 164, 210, 211,
213
- JOUKOFF, M^LLE. VERA
No. 136
- KOMAROVSKY, COUNT
Nos. 227, 228, 229
- LAMB, HENRY
Nos. 107, 152
- LARIONOFF, MICHAEL
No. 249
- LEWIS, WYNDHAM; *b.* London, 1884
Nos. 112, 128, 194, 195, 196, 197, 198, 199, 200,
201
- LEWITZKA, MADEMOISELLE SOPHIE, *b.* Tcentokowa,
Poland, 1881
Nos. 220, 221
- L'HOTE, ANDRÉ; *b.* Bordeaux, 1885
Nos. 15, 85, 86, 87, 92, 162, 165, 166, 205, 206,
207, 208
- MARCHAND, JEAN-HIPPOLYTE; *b.* Paris, 1883
Nos. 10, 83, 89, 117
- MARQUET, ALBERT
Nos. 53, 55, 56
- MARVAL, MME. JACQUELINE-MARIE
Nos. 51, 146

- MATISSE, HENRI; *b.* Le Cateau-Cambrésis (Nord), 1869
 Nos. 1, 7, 9, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31,
 32, 33, 34, 35, 36, 37; Large Gallery, A.;
 Centre Gallery A.; Nos. 177, 178, 179, 180,
 181, 182, 183, 184, 185, 186, 187, 188, 189,
 190, 191; End Gallery, A, C, D, E, F
- OTTMAN, HENRI
 Nos. 132, 134
- PETROFF-WODKINE, COSMA
 Nos. 47, 130
- PICASSO, PABLO; *b.* Malaga, 1881
 Nos. 16, 60, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71,
 192, 193, 204
- PUY, JEAN; *b.* 1876
 Nos. 44, 48, 147
- ROERICH, NICHOLAS
 Nos. 139, 140, 141, 142, 237, 238, 239, 241
- ROUSSEAU, HENRI; *b.* Laval, 1844; *d.* 1910
 No. 88
- SARIAN MARTIROS
 No. 250
- SPENSER, STANLEY; *b.* Cookham-on-Thames, 1891
 Nos. 149, 173, 203
- STELLEZKY, DMITRI
 Nos. 135, 138, 144, 234, 235, 242
- VILETTE, CHARLES; *b.* Argenteuil (Seine-et-Oise), 1885
 Nos. 126, 216
- DE VLAMINCK, MAURICE; *b.* Paris, 1876
 Nos. 14, 17, 20, 93, 96, 100, 115, 222
- ZAK, EUGÈNE; *b.* Warsaw, 1884
 Nos. 148, 224

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