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CARLA GOTTLIEB

*The Role of the Window in the Art of Matisse**

EACH WORK OF ART has a specific meaning, a symbolic content. This meaning is vested on the one hand in the image with its motifs, on the other in the colors, lines, and shapes utilized. The choices made by an artist reveal his individuality, intentions, and desires. Since his personality is partly formed by his environment, his choices also reveal something about the character of the civilization in which he worked. Symbolic content can be observed in the work of an individual as well as in that of a group or period. Titian chose to portray rulers; Kuhn, clowns; but Velazquez, rulers as well as freaks. While the Rococo Age extols the soft, delicate, and charming, the twentieth century admires the bold, harsh, dissonant, and deformed. If symbols are congenial, then they spread very rapidly within the community of artists. And they are congenial when they express a common need. Consequently, if the reason for the selection of a particular image is revealed, it will yield information about the artist who made the selection, about his art, about the

art of his contemporaries, about the art of his age, and about the ideas of his age.

The Window was a popular image during the first quarter of the twentieth century and hence is charged with meaning. Obviously, windows had been depicted in art before 1900 and quite often at that. However, the twentieth-century rendering of a window differs from the earlier portrayals in one respect: the window is now the subject of the painting; before, it was merely one among a number of motifs. Technically this results in what photography calls a "close-up." There exists also a series of earlier representations of windows in a "close-up"; the earliest example I have found is a bronze stand from Enkomi of the thirteenth century B.C. (Fig. 1).¹ Other famous examples of "close-up" windows are: Filippo Lippi's *Madonna with Child and Angels* in the Uffizi, Bruegel's *Apes* in Berlin, Dou's *Self-Portrait* in Amsterdam. Yet, as far as I know, with one exception all the instances antedating the year 1888 use the window merely as the foil for human beings or still lifes, and these persons or objects are the true themes of the respective works of art. The exception is Seghers' *View from a Window upon the Noorderkerk* (Fig. 2).² This etching—and modern portrayals—centers on the *window itself*, omitting all figuration in front of it (cf. Fig. 1 with Figs. 2, 4–6), an emphasis which amounts to a difference in subject, as is clearly brought out by the titles given to the works.

I have selected Matisse³ for studying The

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Window; yet I quickly note that he is not the first to paint this subject in modern art; there exist earlier versions of it by van Gogh (*The Shop*, 1888),⁴ Redon (*Le Jour*, 1891),⁵ Cézanne (*Balcony*, 1890–1900),⁶ and Bonnard (*Houses on a Court*, 1895; Fig. 4).⁷ These instances follow one another in quick succession, and their interdependence (for example, van Gogh and Seghers) needs investigation. But all these artists executed only isolated pieces, while Matisse, once he had seized upon the theme, continued to exploit it in all kinds of variations. Hence by studying his images of windows, one can trace the master's development of style: his periodic aims as well as the constants in his art. This would not be possible with other artists because of the sporadic appearances of the subject in their work. They used this theme more or less accidentally without understanding what it could give to their art. Matisse discovered the potential powers lying dormant in the image and deliberately manipulated them. One may even postulate that he tried out his new ideas by experimenting with the representation of the window.

In Matisse's treatment of the window five stylistic periods preceded by a prologue can be distinguished. Since an artist does not progress like a mechanism, there exist, in later periods, reversions to earlier solutions, and a solution may be evolved in several stages until it is fully crystallized. For clarity's sake flashbacks and individual steps will be by-passed; we shall concentrate on Matisse's moves forward and on his end results.

PROLOGUE. 1895–1900. The prologue comprises Matisse's paintings completed during the closing years of the nineteenth century. In this period, his depiction of windows kept strictly within the current tradition. In nineteenth-century art, the window is of little consequence. From Daumier to Manet, Degas, and the Impressionists, from David to Meissonier, from Friedrich to Liebermann, from Ford Madox Brown to Henry Wallis it is generally shown as a motif and employed for two purposes: to articulate the wall, an otherwise large blank surface, and to introduce a focus of brightness which attracts the eye and contrasts with the dark outlying areas (or in Degas with the figure seen *à contre-jour*). The view is unimportant and

often even absent, by which I mean that the view is brightness, atmosphere, i.e., light. Only light counts. Even when the view is figurative, the things shown in it are swallowed by light. Matisse's *Studio under the Eaves* (Fig. 3) illustrates this well. It demonstrates one further use of the window, found in Matisse and occasionally in nineteenth-century art: the window serves to create depth; this is achieved by opening the leaves. Peculiar to Matisse is the placing of the opening, window or door, in the center of the canvas surface, as a sort of fulcrum point around which the scene is disposed.⁸

I. FAUVE PERIOD. 1900–1908. About the turn of the century Matisse struck out on his own, abandoning the prevailing style he had followed closely so far. His experiments from this time in the field of color are well known. Together with a group of other experimenters he discovered a new way of rendering things which was baptized Fauvism. It is not known, however, that Matisse was also an innovator in subject-matter. The discovery of the window as an object for study and as a means of expression dates from this moment.

The most important step taken by Matisse in this direction was to turn from the window as motif to the window as theme. From the isolated earlier examples of *The Window* he probably knew the interesting color lithograph *Houses on a Court*, 1895, by Bonnard (Fig. 4). Matisse's *Pont St. Michel*, ca. 1900 (Fig. 5) confirms this assumption—but also reveals the limitations of Bonnard's influence. The Fauve picture differs from the Symbolist print in that it contains only one side of the opening, a window jamb which is placed parallel to the spectator, and in that it focuses on a large faraway object, the bridge. Bonnard shows two sides of the window, the sill and an open leaf projecting into the room, while he centers on a near object, the façade of the house opposite. As a consequence the following difference in approach emerges. Both artists were conscious of the ban on illusionistic space pronounced by Gauguin. But Bonnard, working with a shallow breadth, widened the distance from the window to the façade by the cunning juxtaposition of identical motifs: the windows in the background are measured against the window in the foreground and their tiny size removes

them still further from their enormous brother, pushing them back in space. Depth is also felt in front of the foreground window because of the open leaf. Matisse, starting with opposite premises, looks down the street's length (not across it as does Bonnard), giving him a long vista into depth. Here also the jamb serves as measuring stick for the object in the view, but since the two are different in kind, the former cannot fixate accurately the position in space of the latter. This leaves Matisse with a free hand to render the distant object larger than the rules of scientific perspective warrant and thus to shrink the span that separates it from the foreground window. Renaissance perspective still operates in the Bonnard print under the guise of diminution, but it is disregarded in the painting by Matisse. The jamb with its open shutter in the *Pont St. Michel* functions merely as a *repoussoir*, without engendering a recessional drive either in front or behind the window. I believe that Matisse's formal arrangement derives from Cézanne—not from the latter's *Balcony*, but more generally from his landscapes in which a tree is used in the same way as the jamb in *Pont St. Michel*.⁹ In other words, Matisse's window as an image is based on Bonnard, as a composition on Cézanne.

The format of the view in *Pont St. Michel* is horizontal, accentuating the horizontal extension of a bridge. In the coeval views of *Notre Dame*, the canvas format is vertical, repeating the vertical rise of a Gothic church. This is consistently carried through in almost all similar paintings, proving a deliberate attempt of the artist to reinforce the character of the main object. Similarly, the use of color is systematized. The jamb and shutter are dark, the object light yet fitted on opposite sides between dark colors which echo that of the window frame. In Figure 5 the frame is brown; this color is repeated in lighter shade for the soffits of the arches below the bridge, a small rhomboid area, and a horizontal strip beyond it. Again the beholder faces a device for bringing the main object forward: the brown tones link with one another and carry the area between them forward in space.¹⁰

The unusual station point from which Matisse's views of bridge and church are taken, at right angles to the house's façade,

indicates that the window is open. Whether looking to the left at Pont St. Michel or to the right at Notre Dame, the view depicts an urban waterscape and centers on a public monument. The angle of sight is plunging. To anticipate objections that these traits were given a priori to Matisse and hence have no specific meaning, I remind the reader of Bonnard's window; it proves that an artist is at liberty to select the back yard for portrayal. Moreover, there are many pictures of rooftops which denote that there are further choices open to a painter, from rear as well as front window.¹¹ What then is the meaning of Matisse's images? Open means outgoing, overt, and immersion into the street by the spectator. It means reception of noise and smell as well as viewing; all the senses participate in the enjoyment of the image. Water introduces motion and soft murmuring, another appeal to extravisceral senses. If Matisse depicts a public monument, this proves that he is interested in human constructions which serve the welfare of mankind.

In 1905 the Fauves emerged as a coherent group with Matisse as their leader. That summer Matisse painted a modified window image, of which *Open Window, Collioure* (Fig. 6) seems to be the unique example.¹² It has much in common with the group represented by *Pont St. Michel*. The view is still an urban waterscape (in this case ocean), it still centers on a community venture (in this case harbor), the window is still open, the frame still operates as *repoussoir*. However, now all four sides of the window are shown. Through this closure the window has become an entity. As a result, it supersedes the view as protagonist of the picture.

Besides serving as *repoussoir*, the frame has here another, more important, function: it is a fence which surrounds an enchanted garden visible through its portal, the open leaves. Like the jambs of a medieval cathedral, the leaves are arms held out to the eye of the beholder, inviting it to enter. They create depth in front, as in Bonnard, but act besides to draw one into the rectangle. This suction into depth is helped by the station point which is no longer plunging; inside and outside are portrayed on the same level, tying the two together and accentuating their

equality. On the other hand, the orthogonal drive is checked effectively by the following means. The view is set out like a frieze in horizontal color strata, equal in strength of saturation and brilliancy to the colors of the frame and wall. These close the opening like a shutter, negating orthogonal recession.

Most of the picture's effect is based on its use of color. The wall of the room around the window has a large region of green at the left and a corresponding large region of purple at the right. These two colors are repeated in medium sized areas on the leaves and in small flecks in the view. Another color pair present is orange and blue. The first is found in large areas on the leaves, in medium sized areas in the transom. The two together are disposed in medium sized spots on the sill and flower pots, in small flecks in the view and lower half of the transom. An orderly progression from large to small, from periphery to center can be detected. The many flecks in green and purple, orange and blue—colors from the opposite poles of the color wheel—create business in the center. This translates the intensity of the light outside into coloristic flicker. The larger areas of color on the leaves and wall are places of rest and express the subdued light inside the room. Shapes and lines are coordinated with color. To the coloristic motion outside is added instability with the obliques of the masts; while the coloristic peacefulness inside is reinforced by the vertical lines of the leaves.

The distribution of the color in a specific pattern is another point to bear in mind about this picture. The large green region at the left is picked up in an intermediate sized green area at the right and in many small green spots in the center. The large purple region at the right is repeated in a medium sized purple area at the left and in many purple spots in the center. The small orange and blue flecks of the boats and sea in the middle are echoed below in orange and blue medium sized areas on the flower pots and their interstices, also above in the top of the transom. Since the eye follows the path of the color, it has to crisscross the canvas surface continuously, darting from left to right to center and back, from right to left to center and back, jumping from the boats to the pots and back, from the boats to the transom and back.

As a consequence of the coloristic business and zigzagging arrangement, there is a great deal of agitation in this picture. However, it possesses also elements which hold in check, e.g., the large solid color areas at the circumferences and the vertical lines of the leaves. To this can be added as an even more powerful agent for stability the strongly asserted verticality of the image: canvas, window, and view are all three vertical rectangles—a triple restatement of this form.

Summing up these factors, it may be stated that two emotions prevail in the picture *Open Window, Collioure*: excitement and call to order. Excitement is embodied in color and view, call to order in shape and frame.

II. PERIOD OF EXPERIMENTATION. 1908–1917. With the closing of the Fauve period, Matisse entered upon an era of intensive experimentation which led him to a series of interesting discoveries, most of them now common property in the world of art. A problem which preoccupied him deeply at this time was how to represent a boxshaped interior yet hold depth to the minimum feasible. His solution was to link by the same color horizontal and vertical surfaces and different textures, to group through repetition of shapes and natural affiliations. This method can be studied in the *Detroit Window* of 1917 (Fig. 7). The color turquoise is used for the wall as well as for the floor, for plaster as well as for wooden boards. Orange is employed for the wool of the carpet and the wood of the table. As a result, these areas are seen on the same plane although they belong to different orientations in space and to different objects. Furthermore, the pine tree motif of the carpet directs the eye to the trunk seen through the window, and the green-and-white flowers in the vase affiliate with the green-and-white garden outside. As a result, woven and real trees connect visually and are experienced together as patterns on a vertical surface while the flowers appear to grow next to the trunk.

In the attempt for compression of depth, the window plays a definite role. It is now neither motif (i.e., subordinate) nor theme (i.e., dominant feature) but one of two focal points in the image, the other being the interior. We have a sort of counterpointal arrangement with statement and response,

strophe and antistrophe. As pointed out above, the exterior echoes the colors and shapes used in the interior. The parallelism between the two goes further in that the exterior also repeats the format of the room portion depicted in the canvas; moreover, it repeats the room's expressive mood: if the interior is busy then the view is busy, and the opposite. Compare, for example, the quiet *Detroit Window* with *The Painter's Studio*, 1911, in Moscow.¹³

Since depth is anathema to Matisse in this period, the window is often shown as closed. Adjuncts become important; the curtain, the balcony rail, and the window-cross are inserted into many pictures. These adjuncts introduce silhouettes which help in the formal linkages. The scallops of the curtain in the *Detroit Window* parallel the scallops of the radiator top and those in the backrest of the chair at the left, while the arabesques of the grille draw attention to the curved end of the seat in the other armchair and to the handle as well as the shape of the vase. The balcony rail and window-cross serve also to disconnect the spatial continuity of the outside world and hence again counteract its recession. To portray the window's adjuncts is not a new discovery in art; Matisse could have seen many paintings with such items. Even the way he utilizes the adjuncts for fragmenting space could have been taken from nineteenth-century artists, such as the Impressionists or Cézanne.

One of the window's functions is to admit light to the room. Toward the end of the period 1908–17, Matisse discovered a new way to represent light: he depicted it as a physical presence, a thing per se.¹⁴ The broad stretch of whiteness in the *Detroit Window* exemplifies this. However, his new handling of light did not induce Matisse to exclude the traditional method from his works. Side by side with the clear abstract beam, *The Window* contains some objects seen merely as blurs through the right-hand curtain, which may come straight out of a Menzel. Matisse's new portrayal of light has since been adopted by a great many artists, but most of them, if not all, speak only the new language without quotations from the past, while Matisse is consciously and decidedly bilingual.

It is revealing to compare Matisse's isola-

tion of light as a material object with the treatment of light in Pieter de Hooch; the Dutch master's handling is in a way a precursor to Matisse's. In de Hooch's paintings the immaterial light is more objectively existent and more important than the material wall with the material paintings on it. Light forms a brilliant checkerboard design on the floor or wall surfaces, detaching itself brightly from their half shadows.¹⁵ Likewise, in Matisse's paintings light has more physical body than the objects in the room, which are shown only in outline. But in de Hooch, the pattern of light is identical with its visual appearance, while in Matisse its shape is an abstraction. On the other hand, Matisse gives to light a simple shape and to the objects complexity, while de Hooch weds the beautiful eye-catching pattern to light.

The *Detroit Window* is the end result of a long series of paintings dealing with this motif, some representing windows, others doors, yet others both;¹⁶ some including several walls of the room (in which case the juncture at the corner is cleverly hidden under an object to obscure the relationship between horizontal and vertical surfaces),¹⁷ others limiting the image to the rear wall;¹⁸ some showing the full width of the room with a deep stage, and hence reducing the window to a small scale motif in the rear,¹⁹ others concentrating on the region next to the wall, with the window taking up proportionately much space;²⁰ some showing the window in the rear, others shifting it to the side wall.²¹ In successive steps Matisse moved forward with his experiments, exploring point after point of his composition in various possible combinations until the solution satisfied him. Compared with the Fauve Period windows which centered on the exterior with the minimum of interior shown, the new series focuses rather on the interior, and the outside provides only a formal echo to the room. Matisse has returned to the traditional use of the window image, stressing intimacy instead of mental curiosity and readiness for the reception of new sensations. In keeping with this, the view is mostly a garden seen at the same level as the room. As an outdoor extension of the house, the garden reinforces the character of privacy, inherent in the portrayal of interiors.

To the same period of experimentation in Matisse's art belong also two abortive trials, which were not elaborated beyond the initial stage. The first of these is *The Goldfish*, painted about 1915 (Fig. 8). It stands apart from the group of which Fig. 7 is a prototype because the window's horizontal-vertical character as well as its regularity have been obliterated. The opening is frameless and split in two by the vertical door panel; moreover, it is cut up by balcony rail and curtain into curvilinear and polygonal sections. As a result the view is divided into fragments. These fragments are irregular. In a curious way, Matisse has inverted all that belongs to the essence of a window or door.²²

The view is entirely in an intense blue, subtly tinged with white and lilac.²³ It may represent water, but I rather think that it stands for the sky, and, for once, the spectator is looking up.²⁴ In *The Goldfish*, Matisse has drawn on the other side of de Hooch's portrayal of light, viz., the *patterning of a region* by means of the window's adjuncts, except that the modern rendering substitutes color for the Dutch light and makes the pattern wilfully non-conformist.

The second abortive trial from this period is *The Windshield*, dating from about 1917 (Fig. 9), one of the most original creations of Matisse and, I believe, unique in subject matter in his art. The picture portrays the empty front portion of a stationary car standing on a road flanked by trees, as the scene would appear to a passenger in the back seat. The novelty of the image is that a box-shaped interior is placed in the middle of the exterior world and opened up to it on three sides. The view is panoramic and the angle of vision telescopic. The second aspect captured by this canvas concerns the experience of motion. The road's flight lines are sharply underscored, almost meeting in the distance, which rushes the spectator forward and onward into depth, despite the missing driver. The room is moving and the exterior is static, reversing the normal relationship in which the passive spectator is inside and the active human beings move around outside. In meaning, *The Windshield* embodies the concept of mental eagerness for new impressions which Matisse had just eliminated from his regular window image of that time. This reversal is

perhaps the most touching part about the picture. It is like an outburst which cannot be restrained. After it the artist can return to the shell he has voluntarily sought out.

Since Matisse did not carry on with these two experiments, completing the usual series of variations, and since he did not re-use the images in their original form in later periods as he was fond of doing with *Open Window*, *Collioure*, it may be concluded that he disapproved of these two solutions but was at a loss how to continue from them. Actually it will be seen that he came back to the problems posed in them at later periods in his art.

III. NICE PERIOD. 1917-1929. At the end of 1916, Matisse went to Nice which then became his residence during the winter months. A new direction in the master's art can be detected from this moment.

The Nice pictures are characterized by the reintroduction of hollow space and by the intensification of light effects rendered in a naturalistic way. Hand in hand with the first goes Matisse's continued fascination with the interior, and hand in hand with the second goes his continued fascination with the window. This, in fact, is the period richest in window images in Matisse's art. They can be grouped into three categories, centering respectively on the interior, the louvered blinds, and the figure at the window.

In the first series, i.e., *The Interior*, the room itself is important; the window is reduced to a motif and included as a dependency of the room. Depth is obtained through the accentuation of the room's box shape. From two to five walls are shown, each kept a separate entity through a different pattern of colors and shapes: e.g., the lilac diamonds of the floor in the *Interior at Nice*, 1921 (Fig. 10), contrast strongly with the yellow arabesque of the wallpaper.²⁵ Depth is also produced by showing the balcony, by opening the door leaves, and by the extensive use of shutters. However, not all of these devices are employed at once. If the room has five walls, then balcony and shutters are generally omitted, as in the *Interior at Nice*, 1919, in the Gallatin Collection at Philadelphia.²⁶ If the balcony and/or shutters appear, then there are at the most four walls (Fig. 10). With sure taste, Matisse knew where to draw the line.

The window and its adjuncts, i.e., curtain,

balcony rail, windowpane, and shutters, help also with Matisse's second important interest of the Nice Period—the realistic portrayal of light phenomena. The objectified beam of light of the Experimental Period has disappeared; instead the full register for producing light effects in the old-fashioned way is brought into play. Note in Fig. 10 the changes wrought by the curtain in the shutters, door leaves, and air, the reflection of the transom rosette in the windowpane. In other paintings, light filters in through the interstices of the balcony rail and forms luminous patterns on the floor;²⁷ as in the Master of Flémalle and Jan van Eyck; or the balusters throw shadows upon the floor;²⁸ or the shutters articulate the region in and around the opening with alternately light and dark stripes (Figs. 10 and 12); or the frame of the windowpane creates perspectively distorted large framed rectangles,²⁹ similar to those of Pieter de Hooch.

A significant difference between the Nice group represented by Fig. 10 and its corresponding predecessor from the Experimental Period (Fig. 7) is that now interior and exterior are contrasted with one another. The inside is always busy with all sorts of patterns, many colors, and complex shapes which capture and hold the eye. The mirror is employed extensively to play bewildering tricks which need attentive study to be read correctly: in Figure 10, a sculpture mimics the human figure; in *Still Life in the Studio*, 1924,³⁰ a reflection of the artist, revealed beyond a curtain, looks like a photograph because he himself is absent. In contrast to this, the outside has few colors and no patterns. It is mostly the urban waterscape seen through an open window in plunging perspective, a return to the early Fauve Period, 1900–1905. On the other hand, while the walls of the interior are rendered in light, mild, subdued, secondary colors, the ocean and sky in the view are done in saturated, intense, brilliant, bright colors. Color is the only strength of the view, giving it some weight to hold its own against the clamor of the inside.

The fact that the formal agitation in the painting is now linked to the interior, as compared to the Fauve Period, prepares for the next point to be made: the composition of the image in the early period worked to direct

the eye from the inside toward the outside; the structure of the image during the Nice Period leads to the opposite experience, the outside entering the room. This invasion of the interior by the outside world is externalized in the pointing fingers of the light falling upon the floor and in the reflections of external motifs in the windowpanes (Fig. 12).³¹ But it is symbolized even more strongly in the attitude of the human figure where it is present in these pictures, and by the disposition of the window's leaves. The human figure stands, sits, or lies with its back to the city even when—and this is indeed perverse—it is upon the balcony (Fig. 10); in Matisse's Fauve paintings, as well as in the nineteenth-century genre paintings, the figure at the window or on the balcony faces toward the outside world (Fig. 11). As to the window's leaves, they are opened only partly so that they converge to a point within the interior (cf. Figs. 6 and 10). Sometimes, as in *Nice, Woman on Couch*, 1921, they open only to a slot so that the large obtuse angle of welcoming arms is behind them.³²

The Fauve windows are thus outgoing; the trend in them is to *seek out* new sensations. The Nice windows are incoming. Settled in his room, Matisse is still open to sensations but no longer goes out of his way to search for them. Rather he lets them *come to him*. Quite logically, with the shift in interest from view (which draws the eye outside) to light (which breaks into the room), the direction in Matisse's paintings has been reversed.³³

This deduction is confirmed by the second window image of the Nice Period, *The Blinds*.³⁴ It is usually shown with the louver boards open and one panel raised. In one example (Fig. 12),³⁵ the shuttered window is combined with still life objects: a violin on an armchair, a pillow(?), a washstand(?). This is Matisse's version of the flowerpiece or game displayed before a window, known from traditional art. The meaning of the traditional image is to unite in one picture three iconographical branches: still life, interior, and landscape. Whether the still life consists of flowers or of game, etc., and whether the landscape shows a garden or houses, etc., the motifs of the interior and those of the exterior will be seen either as belonging together (flowers from the garden, game from the

landscape) or as clashing (game in a cityscape); the various combinations lend themselves to many nuances in mood. In Matisse the window is shuttered, however. This excludes the exterior a priori. Moreover, since all the still life objects belong to the interior, the attention of the viewer is riveted to the room itself and has no associations with the world outside. While flowers and game would divert the attention outward to their places of origin, Matisse's violin and armchair bind the attention to the interior.

Matisse's painting differs from prior representations of still lifes set before a window in yet another significant respect. Usually the objects shown are collected into a group. In other paintings Matisse has also grouped,³⁶ but here he has spread the items out in a half circle: the violin on the armchair is to the left, the piece of furniture to the right, and the pillow(?) above. As a result, the window itself is given prominence, and the still life is subordinated to it. This fact is then expressed in the color construction. The basic hue in the picture is black, the end pole in a scale of brightness. The window is rendered in an achromatic scale with strong contrasts from light to dark. The shutters, painted as a pattern of bright and dark bands, are the focal point of the arrangement. Flanking them lie the windowpanes and curtains, regions of brightness, the former streaked with reflections of the outside world, the latter sprinkled with flowery patterns. Circling around these items are the wall surfaces and floor, held in black. The rapid alternation of the light and dark zones in the louvers creates a staccato in the center which attracts the attention. The larger areas of light and black beyond support it by echoing the same tones.

Contrasting with the achromatic scale of the window, the objects, inside as well as outside, are executed in vivid colors. Now, while black is initially a neutral tone, in this picture it is given such a pungent hue that it functions also as color. As such it can also be claimed as belonging to the chromatic scale in which still life and landscape are rendered. Emphasizing the interior (window), the color black links it to the other two iconographical branches present.

The view is of minor importance in the louvered window whose purpose it is to

regulate the entrance of light. Yet, significantly, the view is included in the image although view and blinds do not belong together in the same way as view and window frame—unless the view is confined to light. It is obvious that the image of *The Blinds* expresses seclusion. During the Nice Period, the room for Matisse is a shelter. But the raised shutter opens this shelter to air, noise, smell, and glimpses of the world, differentiating it from the hermetically sealed cubicles of Rembrandt and Vermeer.

The other examples of Matisse's windows with drawn shutters known to me use this image not in conjunction with a still life but as a backdrop to a human figure, a girl (Fig. 13).³⁷ Consequently they belong properly to the third group of window images from the Nice Period. In these examples, the leaves of the aperture are opened toward the interior and the shutters close off its rear, forming a three-sided shelter for the portrayed in which she is displayed as though in a niche—similar to a Renaissance sculpture. Other artists had achieved the same framing and protecting effect by placing the figure in the angle of a room (Fig. 14).³⁸ However, this location gives to the person an air of being cornered, of being backed against a wall. The beholder feels inclined to question whether the special setting provided by the artist really enhances the sitter's status. The effectiveness of the device is impaired. Matisse has shown how to steer free of this snare.

The color composition in Fig. 13 confirms that the painting belongs to a different category from Fig. 12 although the lowered blinds play a prominent part in both works. In Fig. 13, girl and shutters are both in yellowish hues with the tones selected from different scales, so that the two images remain distinct entities: the girl's dress is chartreuse and the louvers are golden, the hat mediating between the two. The outside world is in light blue, and striped like the drapes and wall surfaces, while the floor is purplish-red. As a result the sitter and the blinds are drawn together like the two prongs of a fork. They form the center of the color composition and are contrasted with the interior, of which the exterior forms a part. Blue wall and red floor lie to both sides of the yellow region, setting it off. If this color arrangement were to be expressed in a

formula and compared to that of *The Interior with Violin*, it would look somewhat as follows:

Fig. 12: Interior (= Window) vs.
Still Life + Landscape

Fig. 13: Figure + Window vs.
Interior (incl. Exterior).

Another, more numerous, series of paintings by Matisse with The Human Figure at the Window omits the blinds and juxtaposes the sitter to the view (Fig. 15). To place man next to a view has been common practice in art (cf. Fig. 14). Matisse himself had employed windows for this reason before, notably in *Conversation*, 1909, and *The Manila Shawl*, 1911.³⁹ However, Matisse's series of figures set in front of a window with view from the Nice Period is different from all earlier examples of this image by the large size of the view and by the positioning of the person. The portrayed, again a young girl or woman as in the parallel series of shuttered windows, sits or stands to one side while the center and other side are given over to an immense window—sometimes open, sometimes closed—through which the outside world appears as a broad horizontal band at right angles to the upright of the human being.⁴⁰ The two complement and balance one another as the right angles in a Mondrian. Yet, while in direction sitter and view are opposites, in color they are identical. As far as I could judge from the examples available to me,⁴¹ both are in bland colors, disposed in unbroken areas—while the room is busily patterned in many color flecks. This grouping—on the one side figure and window, on the other the interior—is identical with the grouping of *Girl in a Yellow Dress*.

In some paintings the girl is turned away from the beholder, looking out of the window at the distant Promenade des Anglais upon which tiny matchlike walkers can be discerned. These pictures are merely variants on the theme of Man enjoying the Grand Spectacle of the World, as found in Friedrich, Schwind, Trübner, Braekeleer, Pissarro, and many other nineteenth-century painters—variants in which the view is given eminence. To me, the originality of Matisse's series centers on the other images in which the sitter faces the spectator, either locking glances

with him in a tête-à-tête or peeping over her shoulder at the world outside.

Before attempting to discuss the meaning of this image,⁴² it is necessary to explain why the artist—any artist—would want to combine the window with a human figure. I can here only summarize in two sentences the main aspects of this problem. Italian art made use of the window's rectangle to furnish a frame for the human being. Northern art was interested in the nuances of light introduced by the opening. Both facets are present as formal devices in Matisse's *Woman at the Window*: the windowpane serves as a frame for the human being, and light effects play over face, neck, and garment. However, in meaning, Matisse's horizontal windows are at cross purposes to the verticals of the Italian windows which underscore man's upright stance; and Matisse's reduction of the interior to a wall differentiates his work from Northern art.

I believe that Matisse's window emphasizes the standing at a crossroads. Man has a dual character: he is an individual but also a social being. He has the choice of devoting himself mainly to the happiness of his family, or of turning his talents to the good of the commonweal, or of searching for a compromise between these two. By posing some figures in back, or lost profile view to look out at their fellow creatures, by posing others with their backs to the town facing toward the beholder, by placing yet others in profile or with face turned inward toward the room, but averting the viewer's eyes to glance out over their shoulders, Matisse has presented alternately the various resolutions which man, standing at the point of intersection, could take in respect to his obligations toward his home and toward his community.

Concomitantly with the more frequently painted interiors, Matisse worked during the Nice Period on another subject connected to the window: The Balcony. Balconies had been shown before in art, both as an adjunct to the room (motif) and as a separate image in a close-up view (theme). We dealt with them in Matisse superficially, within the context of his images of interiors where balconies appear as motifs (Figs. 10, 11). In some cases these motifs even grew to major proportions, as in *The Black Notebook* of 1918.⁴³

But, as long as a portion of the interior, not only the door to the balcony or the wall section adjacent to it, is present in the painting, the artist does not really focus on the balcony.

The balcony as a subject can be handled in two ways: either the observer looks at the balcony from the street, or he views the street from the balcony. Some Phoenician ivories, similar to our Fig. 1 but with one woman seen behind an open balustrade, are perhaps the earliest examples of the beholder viewing a balcony from the street; while Liotard's pastel, *View of Geneva*, 1765–70 (Fig. 16), seems to be the earliest portrayal of the spectator viewing the world from the balcony.⁴⁴ A hundred years later, Adolf Menzel's *View from the Balcony of the Castle in Berlin*, 1863,⁴⁵ depicts the balcony *per se*, i.e., the painting centers on the view itself, not on a human figure or still life.

All the Matisse portrayals of the balcony I have seen are directed from the house to the street and—with one exception⁴⁶—include human figures like Liotard's. Such views can again be subdivided into two alternate series: those in which the station-point of the beholder is in the interior and those in which it is on the balcony. Matisse utilizes both (Fig. 17).

A picture, *The Balcony* of 1919, formerly in the Paul Rosenberg Collection, is an illustration of the station-point in the room. When studied as to its meaning, it is revealed as merely a third variant on the theme *The Human Figure at the Window*, just discussed in Figs. 13 and 15. It has the view as foil, and the balcony functions as a sort of niche. Except for the bizarre orientation of the figure, the image reminds one of such predecessors as Romako's *Balcony* of 1878.⁴⁷

Figure 17, on the other hand, illustrating the alternate group with station-point on the balcony itself, has been repeated several times by Matisse.⁴⁸ Barring the one exception noted above, all the renderings I have seen include human figures. Compared to the usual portrayals of the balcony in art (examples of which are the Matisse, Figs. 10, 11, and the Liotard, Fig. 16), Matisse's *Flower Festival at Nice* and its companion pieces are peculiar in that the beholder is facing along the breadth of the balcony instead of over its narrow side (Fig. 17). This station-point

is, however, anticipated in a painting by Munch, *Rue Lafayette*, 1891 (Fig. 18).⁴⁹ I do not know if Matisse knew it or a similar work. Be that as it may, Matisse's curious orientation is foreshadowed in his early Fauve window images, such as *Pont St. Michel* (Fig. 5). The difference between these and the Nice balconies lies mainly in the inclusion of the balcony's platform and railing in the latter pictures, and in greater formal complexity in them.

The similarity between Fauve window and Nice balcony brings to mind the following point. The outside world, when observed from a room, extends in one direction only; when observed from a balcony it surrounds the spectator on three sides. Yet it so happens that Matisse's station-point opens two directions to the eye, in the Fauve windows as well as in the Nice balconies—augmenting the visible range in the first, reducing it in the second. In both cases he has altered the normal mode of appearance, moving toward equalization.

The origin of Matisse's unusual station-point—and probably also Munch's—should be sought in the vertically stratified landscape of the early Monet with its road leading straight up into depth, an example of which would be *Village Street, Normandy*, ca. 1866.⁵⁰ But Matisse modified the image in its essential trait by slowing down the motion into depth. During the Fauve Period he counteracted it by changing the angle of vision for the road from the vertical to an oblique. Maintaining this slant during the Nice Period, he added to it a horizontal format which effectively contradicts the orthogonal push upward and inward.⁵¹

What is a balcony? What is the meaning of this particular image? A balcony is an extension of the room over space. As a consequence, the spectator is suspended in mid-air, a sensation related to flying or floating upon the water. Also he is part of the outside world, yet separate from it. Matisse has captured these aspects particularly well in one *Flower Festival at Nice*, in which he has omitted the wall of the house so that the balcony actually hangs unsupported in space like an airplane,⁵² yet the experiences of suspension and separation are also evident in the other examples from this group which show the wall (Fig. 17).



Figure 1: *Two Women at a Window*
Bronze Stand from Enkomi,
1300 B.C.
Trustees of the British Museum, London

Figure 2: Hercules Seghers,
View from a Window on the Noorderkerk
Rijksmuseum, Amsterdam

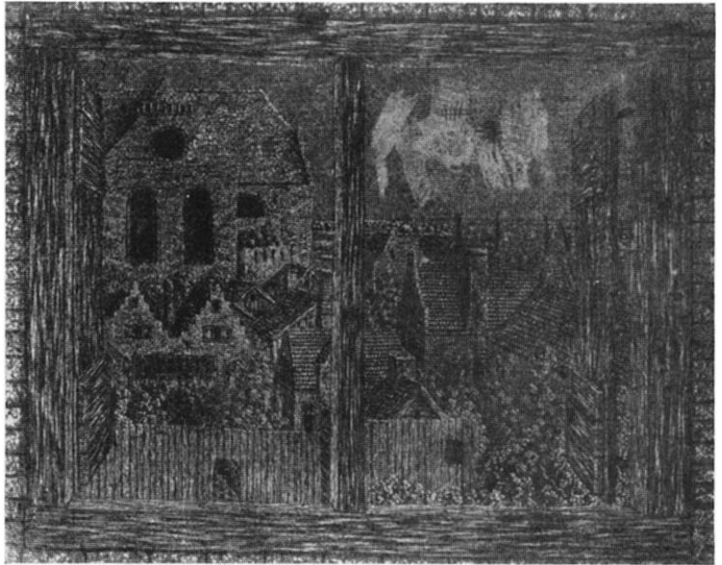


Figure 3: Henri Matisse,
Studio under the Eaves
Owner unknown. © by SPADEM, Paris, 1963

Figure 4: Pierre Bonnard,
Houses on a Court, 1895
Color lithograph.
Collection, Museum of Modern Art, New York.
Larry Aldrich Fund

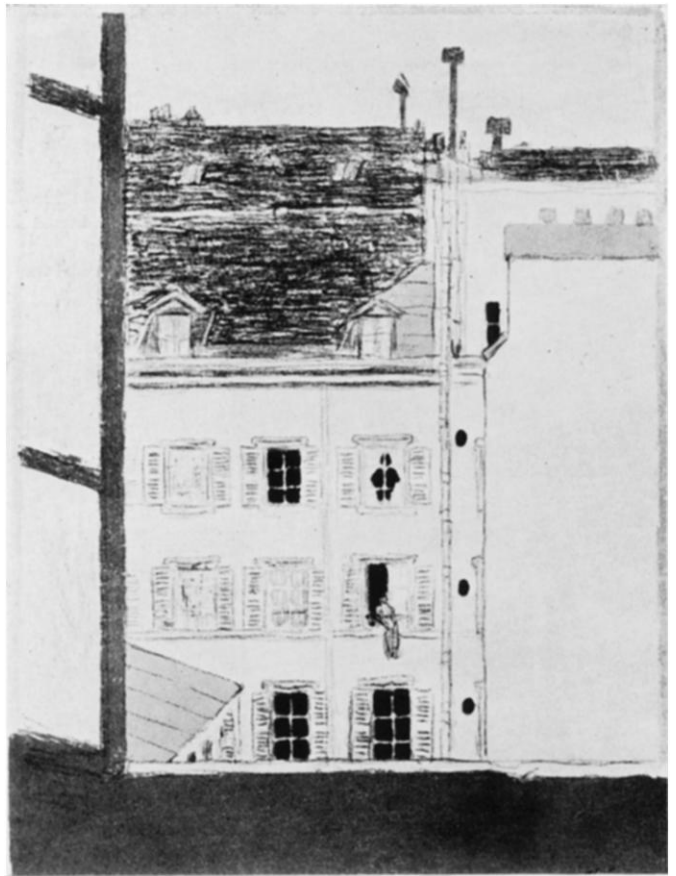


Figure 5: Henri Matisse,
Pont St. Michel, ca. 1900
Collection of
Mr. and Mrs. William A. M. Burden

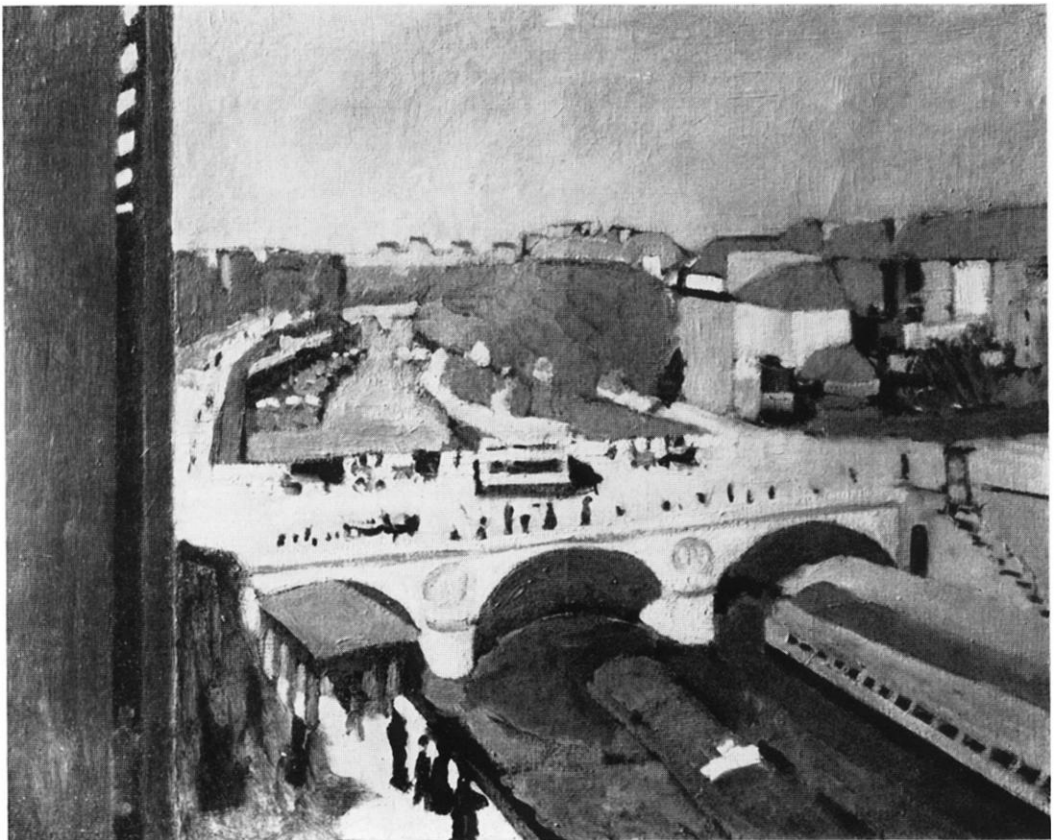




Figure 6: Henri Matisse, *Open Window. Collioure*, 1905
Collection of the Honorable and Mrs. John Hay Whitney

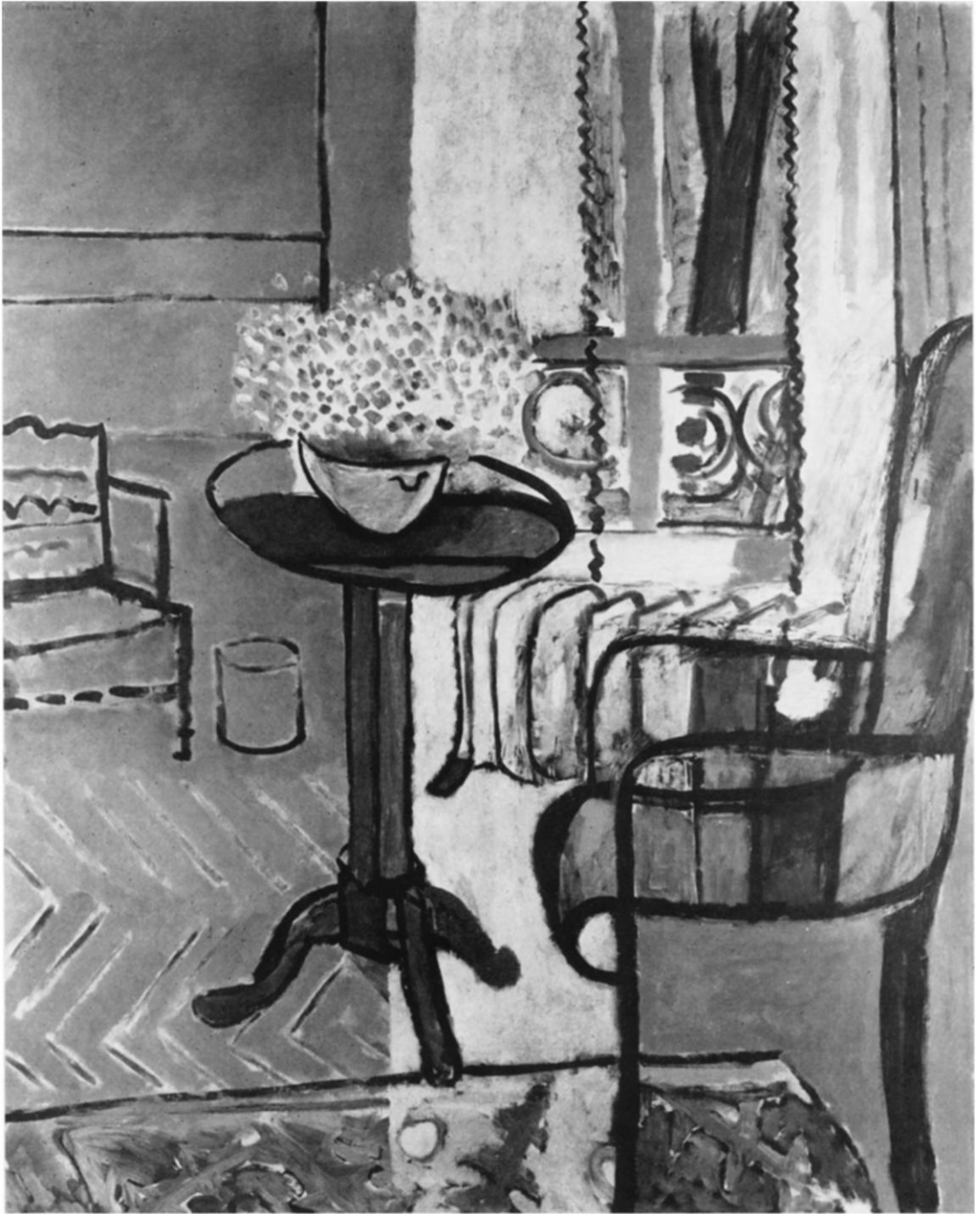


Figure 7: Henri Matisse, *The Window*, 1917. Collection of The Detroit Institute of Arts



Figure 8: Henri Matisse,
Goldfish, ca. 1915
Collection of
Mr. and Mrs. Samuel A. Marx



Figure 9: Henri Matisse, *The Windshield*, 1916. Property of Mrs. Malcolm L. McBride

Figure 10: Henri Matisse,
Interior at Nice, 1921
The Art Institute of Chicago,
Gift of Mrs. Gilbert W. Chapman



Figure 11: Henri Matisse,
Interior at Collioure, 1905
Private Collection, Switzerland
© by SPADEM, Paris, 1963



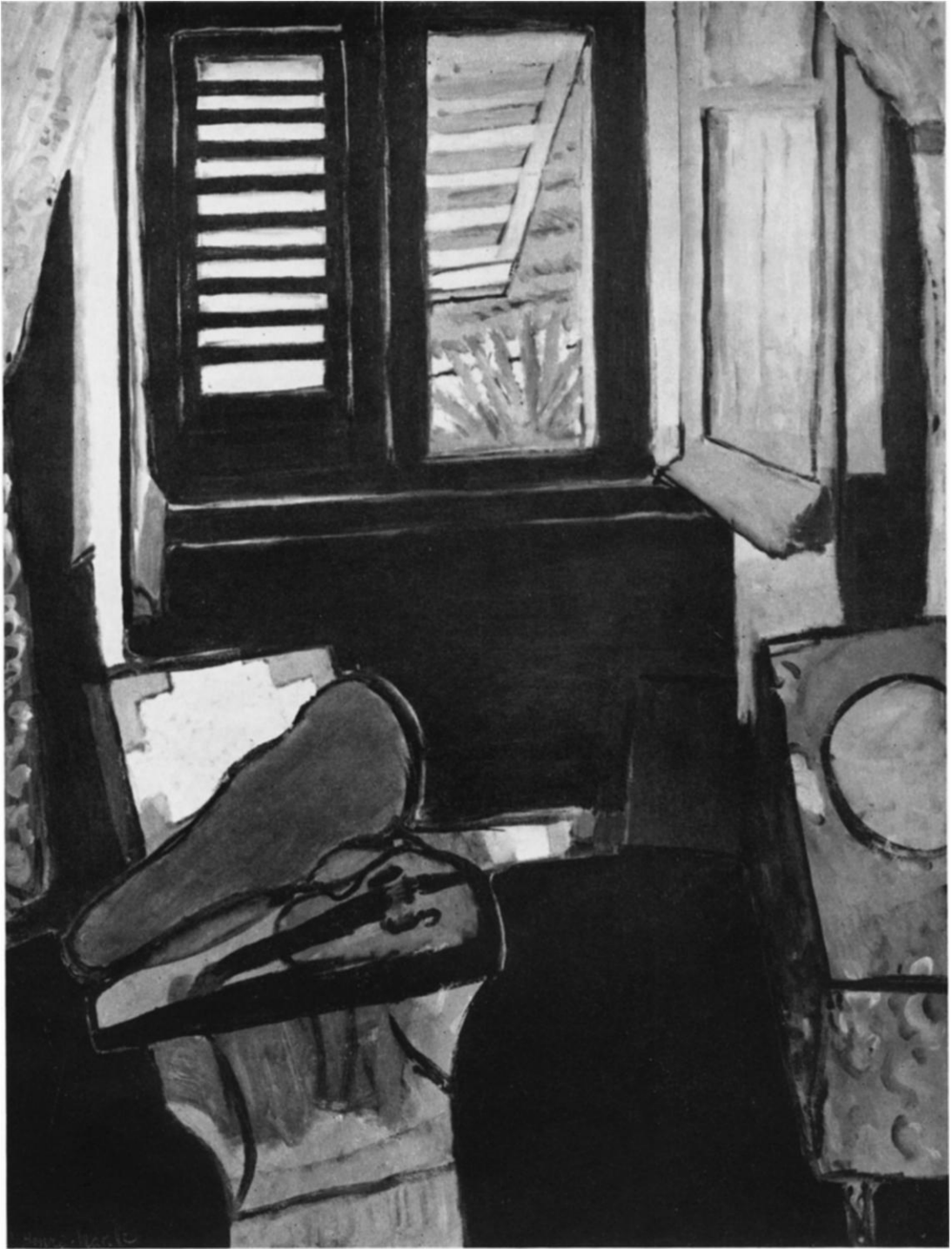


Figure 12: Henri Matisse, *Interior with a Violin*, 1917–18, Statens Museum for Kunst, Copenhagen
© by SPADEM, Paris, 1963

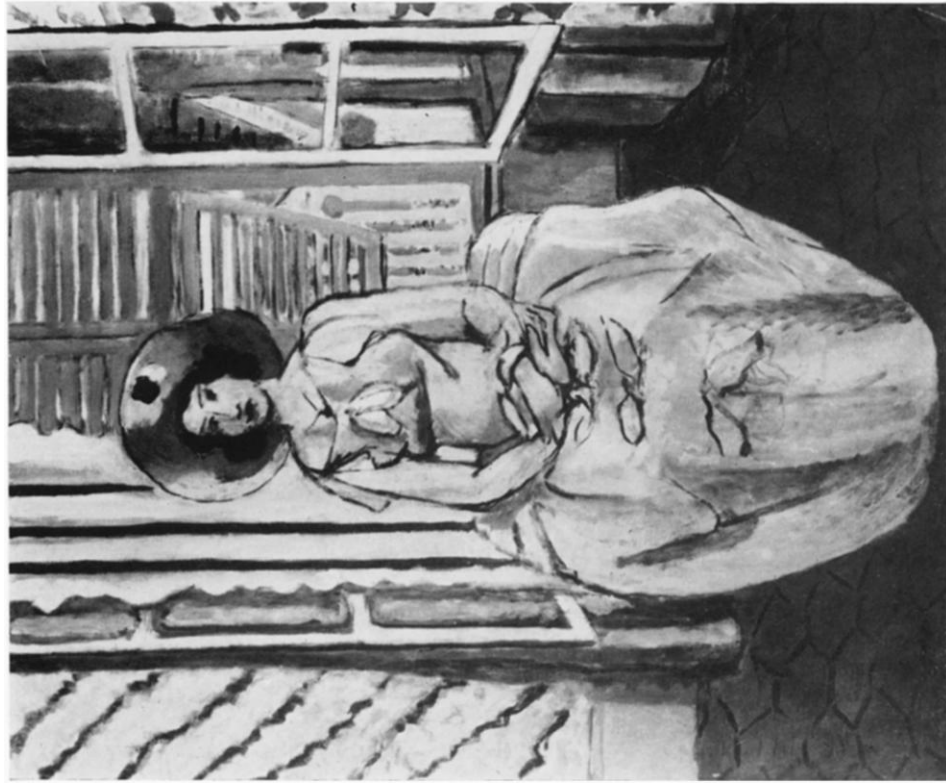


Figure 13: Henri Matisse, *Girl in a Yellow Dress*, 1929–31
Baltimore Museum of Art, Cone Collection



Figure 14: Petrus Christus, *Portrait of a Man*, ca. 1450
London, National Gallery



Figure 15: Henri Matisse, *Woman at the Window*, 1922. The Montreal Museum of Fine Arts



Figure 16: Jean-Étienne Liotard, *Landscape in the Neighborhood of Geneva*, 1765–1770
Pastel on paper
Rijksmuseum, Amsterdam



Figure 17: Henri Matisse, *Flower Festival at Nice*, 1922. Baltimore Museum of Art, Cone Collection



Figure 18: Edvard Munch, *Rue Lafayette*, 1891
National Gallery, Oslo



Figure 19: Henri Matisse, *The Idol*,
1942
Collection of
Mrs. Albert D. Lasker



Figure 20: Henri Matisse,
Blue Interior with Two Girls,
1947
Owen & Leone Elliott Trust, Inc.,
Cedar Rapids, Iowa

Another facet of the balcony image is that, instead of the view being attached to the room, the room is attached to the view which latter is increased in size. Vision, not intimacy, is extolled. Consequently *The Balcony* is the complement for *The Interior*: they have the same component elements but mixed in different proportions.

Through this analysis of what the balcony stands for, an unexpected relationship is revealed which otherwise may pass undetected. In meaning, *The Balcony* is closely connected with *The Windshield* (Fig. 9). Both images depict an enclosed region set within open space, which permits—if the artist wishes to make use of it—a view of the scenery toward three sides. Both show the law of gravity—and with it human limitations—overcome, one by suspension and the other by motion. Within this kinship, *The Balcony* is more traditional and less complex in mood than *The Windshield* because the viewer is still while watching the traffic flow by. When the artist is rendering a car, he can show the bonded space in motion and the world static. Hence the human being, if present, would be simultaneously immobile and in motion, i.e., being moved. This dichotomous image was first explored by Daumier in his *Railroad Car Compartments*. Matisse shied away from it, leaving the driver's seat in *The Windshield* empty. Whether or not Matisse was conscious of the affinities between balcony and car, I cannot decide. But the fact remains that they exist.

IV. BARNES MURALS AND WORLD WAR II. 1929–1944. In 1930 Matisse was invited to be a member of the jury for the Carnegie International Exhibition, and during his stay in the United States, Dr. Albert C. Barnes commissioned him to execute murals for his museum. About a year earlier, Matisse had recharted his course, reviving two-dimensionality in his works in an exploratory way. The Barnes request steered him in the same direction. A new period in the master's art was ushered in.

When Matisse had aimed at two-dimensionality during the Fauve and Experimental Periods, he had maintained depth in his images, merely counteracting it by various devices. Now, however, he *starts out* with flatness by avoiding and eliminating most

elements that create depth. In this period of flat space the room is bounded only in the rear; the side walls are left out since they would bring perspective into play. Furthermore, the interior is mostly displayed parallel to us. For such a space, the window is important as a two-dimensional unit, similar to the wall (Fig. 19).⁵³ Leaves, shutters, the outside world are omitted since these elements produce depth. Curtains and drapes, if included at all, usually fall straight and are striped, either intrinsically or by their gathered folds. Window, wall, curtains are all three patterned in grid or stripe designs. Hence they are interchangeable, and when the two latter are held in light colors, it is exceedingly difficult in black-and-white illustrations—even in color photographs—to decide what is wall, what window, what curtain or drape. The wall can be recognized by the paintings hanging upon it,⁵⁴ the curtain by a scalloped border,⁵⁵ but the window and drape are, so to say, sexless. While the absence of paintings and scallops does not alone justify us to identify a surface with gridiron pattern as a window, if it occurs in conjunction with a bicolored background, one portion of which is in blue, then it seems permissible to assume that this portion signifies an opening. This is the case in *The Idol* (Fig. 19), in which the left half of the background is red, the right half is blue, and the grid design, although identical in both halves, does not carry through.⁵⁶

Windows in which the view is atmosphere may be termed "light" windows. Matisse had done some during the nineteenth century, e.g., *The Dinner Table*, 1897.⁵⁷ Light windows appear incidentally also in his later works, but mostly as marginal motifs, e.g., the window placed at the extreme left of the canvas in *The Red Studio*, 1911.⁵⁸ Occasionally one or the other window even foreshadows the glass pane with grate pattern of *The Idol*, as for instance, *The Goldfish*, 1912, and *The Odalisque*, 1928.⁵⁹ Most early light windows of Matisse are held in greyish-white tones. Now his light windows are in bluish shades which had also been used occasionally before, as in *The Goldfish* (Fig. 8) and *Odalisque with a Tambourine*, 1926.⁶⁰ Light windows are usually placed by the artist in a side wall because the compressed space of the perspective

and the angle of vision help to exclude the view. Contrariwise, view windows are located in the rear wall for the opposite reasons, as a comparison of Rembrandt and Vermeer on the one hand, the Master of Flémalle and Bruegel on the other, proves. Matisse located his light windows abnormally in the rear wall. The omission of a view at this point contributes to the confusion between window and wall.

With the window behind the figure, the viewer expects to find the *à contrejour* technique exploited. This aspect is difficult to judge but I believe it is used in *The Amber Necklace*, 1937,⁶¹ disregarded in *The Idol*, 1942, while the face of *The Woman with a Scarf*, 1936,⁶² is half in shadow, half in light—the seeker for naturalistic causes can visualize this lighted portion as illuminated by a second light-source, located outside the picture's frame at the left. On the whole, in Matisse's windows of the Barnes Murals Period, light does not exercise much power and the rendering of its effects decreases from the thirties to the forties. Light seems to stop right at the window's grating, this being apparently one of the few objects, if not the only one, affected by it. Light phenomena which had played such an important role in Matisse's art during the previous period are eliminated more and more. This rejection of light effects is bound to the master's present interest in flat space.

The grate pattern for window and wall is due to the same cause. Searching for elements to reinforce the two-dimensional appearance of his images, Matisse discovered that a grid pattern suited this need. It filled the canvas surface with a decorative two-dimensional design, reducing the window or wall to applied ornament. In the Fauve Period, and particularly in the Nice Period, shutters had sometimes functioned for patterning the space (Figs. 10, 12, 13), but they were drawn in a three-dimensional way, distorted by perspective and/or shaded through light with a resulting perception of depth. In the Barnes Murals Period, perspective is eliminated so that the regularity and uniformity of the compartments are maintained. The irregularities created by the light in the pattern of the bars are all of a two-dimensional character: a thinning or a curvature or an elision

of the rods at certain points. These do not alter the surface appearance of the design.

Patterning is not confined to the window and wall. Rather it is an overall constituent of the paintings at this stage. Echoing or contrasting the design in the rear—squares in the early pictures, stripes in the middle phase, and diamonds in the late canvases⁶³—patterns animate the floor tiles as well as bedspreads, upholstery, and dresses. Yet texture, which is a three-dimensional agent and hence of prime importance in the Nice Period, is avoided. Towards the end of the Barnes Murals Period, there is a return to a more three-dimensional space and a reduction in the use of patterns. Yet even in *The Idol*, 1942, the stripes of the dress and the diamonds of the chair upholstery have a hard-edged look which makes them flat as compared with the blurred patterns of carpet and wallpaper in the *Interior at Nice* (Fig. 10)—deviations produced by the naturalistic rendering of light effects and carrying with them the illusion of depth.

Despite the fact that the window in *The Idol* is fairly large, it is no more than a backdrop and consequently a subordinate element in the composition. Since the window is set in the back wall parallel to the viewer, it is overlapped by all items in the picture in front of its region. Intentionally Matisse has placed elements there and intentionally he has made these elements large, disposing them in a regular arrangement as seen in the vase and flower of *The Idol*. As a consequence, these nearer objects cover large portions of the window's surface, superposing upon its grid design another, regular, pattern and disjoining its area into all kinds of shapes, complex curvilinear ones in the early stage of *The Amber Necklace* and simpler rectangular ones in the later stage of *The Idol*.

This partitioning of the window into polygonal shapes—in the early phase of *The Amber Necklace* the region resembles a jigsaw puzzle—brings to mind *The Goldfish* of World War I (Fig. 8). Like *The Idol*, it had aimed at breaking up the space in the opening and filling it with dissimilar sections, at the same time maintaining the character of the window as such. It had failed in both respects. Because the balcony rail is too weak to disrupt the

opening's continuity, the divisions of space in the window do not stand out as shapes. On the other hand, the quality of window is lost through the peculiar form given to the opening by the oblique line of the curtain at the right and by the intrusion of the table with its stand into the area below. Matisse abandoned this experiment as insoluble at that time. Looking at it again from a fresh angle twenty years later, he found how he could overcome the two handicaps. By substituting a solid body for a silhouette (viz., vase and flowers for the balcony's rail), he could introduce enough of a counterweight to force forward the space in between, if fixated. Yet the window will maintain itself as window through its size, through the uniformity of the blue color, and through the regularity of its gridiron pattern, even in such paintings as *The Amber Necklace*, in which only a tiny straight portion of the window's rectangle is preserved.

V. AFTER WORLD WAR II. 1944–1954. This brings us to Matisse's final period, which coincides with the liberation of France after the Second World War. These last ten years represent the crowning success in his exploitation of depth versus flatness. Both are concomitantly present now.

In this latest series of windows, Matisse continues to limit the image of his interiors to the rear wall with the region in front of it. The bar pattern has disappeared, however; and frame and cross are reinstated. This can be seen in the *Blue Interior with two Girls*, 1947 (Fig. 20).⁶⁴ Frame and cross have two functions in this picture, functions opposite in nature. On the one hand, they act as *repoussoirs*, creating depth as in Matisse's Fauve canvases (Figs. 5, 6). On the other hand, because of the nearness of the station-point from which the picture is rendered, they screen either the top portion of the tree seen through the window, or both its beginning and end, obscuring the relationship between object and environment in the view, as in Matisse's paintings from the Experimental Period (Fig. 7). This counteracts depth because without guidance as to its actual distance, an object is sighted the way it is in reality, i.e., normal in size and hence larger than it ought to be experienced according to

its location. Being larger, the object seems nearer to us. Depth is flattened out.

A comparison with paintings from earlier periods will illustrate this point. Similar to the view in *Blue Interior with two Girls*, the views in *Woman at the Window*, 1922 (Fig. 15), and *The Window*, 1916 (Fig. 7), comprise trees. An examination reveals that each tree looks different. In the Experimental Period (Fig. 7), the tree has no coordinates and hence is seen very close, as though it were a pattern upon the room's rear wall. The trunk is designed with straight borders, surrounded by black outlines which reduce it to a paper-thin silhouette, like a leaf compressed by a botanist. In the Nice Period (Fig. 15), the tree has a substantial bodily presence, but, having both coordinates and being rendered as blurred by aerial perspective, it is apprehended in correct location, far away in space. In Matisse's last period (Fig. 20), the tree has one or no coordinate and it seems to be in the proximity of the room (as in Fig. 7); yet it is blurred by aerial perspective and its shape curves so that it appears vigorous (as in Fig. 15). The tree would be even closer to the interior if Matisse had not introduced the open shutters to push it back and maintain the distance between garden and room. It is a bold and magnificent duplicity in presentation, made possible by a lifetime of experimentation.

As in the Experimental Period, the window is again the counterpart of the interior. It is open or closed and sometimes replaced by a door. Compared to the area it covers in the picture, it is heavily weighted with qualitative elements. Besides the forceful tree trunk in the view, it contains either a boldly directive component such as the shutters in Fig. 20,⁶⁵ or it has large compact convex (i.e., expanding) color areas, one color echoed in the interior which has angular convex (i.e., retracting) areas, as in *Two Girls against Yellow and Red Ground*, 1947.⁶⁶ Sometimes the whole view is one explosive motif, like the palm fronds of *The Egyptian Curtain*, 1948.⁶⁷ Never before in the history of art had interior and exterior, genre and landscape, still life and landscape been linked so intimately and separated so effectively within one and the same picture as in these last works of Henri Matisse.

ART STYLE AND PERSONALITY OF MATISSE. In his struggle with the portrayal of the window, Matisse has revealed which specific problems preoccupied him during certain periods of his life. But there is more to be gained from an analysis of this theme in his art. Some features in Matisse's rendering of the window are maintained in his work throughout his life. These features are of special interest to the art historian since they constitute the essence of his art. Also accessible for evaluation and for the illumination of his personality is Matisse's approach to work.

Most noticeable is that the windows of Matisse are always placed in a family room, never in a public place—such as the restaurant painted by Van Gogh or that painted by Matisse's Fauve colleague, Otton Friesz.⁶⁸ Intimacy is stressed, not the communal life of the city. In the long run Matisse is first and foremost an intimist together with Bonnard and Vuillard, continuing in the line of the Dutch seventeenth-century masters of this genre.

Another obvious characteristic of Matisse's windows is that the spectator always is in the interior, looking out from it to the world beyond. Among hundreds of paintings with windows, I cannot recall one in which the room is sighted from the exterior—except for the balconies, which are a separate chapter. Even in the images of balconies, where the beholder is placed outside the room, his stationing is such that very little or nothing of the interior is visible. And yet the rendering of the window with the viewer looking into it from the outside world is widely used in art (cf. Fig. 1). The difference in meaning between the two images is that to look out magnifies the realm of one's eye, while to look in has overtones of spying. Matisse's interiors have nothing furtive or secretive about them; they harbor no clandestine act. This differentiates him from Vermeer, who renders all sorts of scenes related to love-play, such as the reading of a love-letter, meetings of the lovers under the guise of a musical duet, etc.⁶⁹ Overtiness is the keynote of Matisse's nature and art. In keeping with this he usually paints view windows; the light window dominates only during one period out of five. As a natural consequence, his window is the equal of a door. In fact, win-

dows and doors are almost interchangeable in his art.⁷⁰ His window functions as a bridge to the outside world, not as a barrier to it.

To paint the view is part of Matisse's program of relaxation. It occupies an equal place with the pretty girl, the nude, the flowers, the armchair, the violin—as something agreeable to the senses. In parentheses it may be noted that Matisse, after his derivative beginnings, no longer rendered the table covered with food, one of the favorite subjects of his contemporary Bonnard.⁷¹ He paints the congenial environment and the means of delighting the senses, but not the meal to satisfy his appetite, excluding from his repertory themes which deal with the satisfaction of man's physical needs.

Matisse's view is usually a waterscape or a garden, and only incidentally the sky. Nature within the confines of the city interested him because the contrast between the man-made and the nature-domesticated inserted a drop of shock and drama into his orderly realm of beauty, lending strength and vividness to his images. Nature attracted him also because he was sensitive to every stimulus to the human senses; the waterscape and the garden excited his senses of vision, of hearing, of smell, and of taste. Also to be considered in Matisse's choice for his view is the soothing effect upon the nerves of the soft, regular, low murmuring of moving water and of foliage swayed by the breeze and the invigorating effect of the sudden gusts of wind tossing the waves and sweeping through grass and leaves; while, formally, water and foliage in motion offered the possibility of painting areas of flicker and unrest and change. From the various elements of nature, Matisse turned to things that move or can move; the static, i.e., mountains, rocks, fields, the earth, was rejected.⁷²

Also rejected was the View upon Rooftops, a subject fashionable with the artists of the nineteenth century which continued into the twentieth, and Façades, a new theme of the twentieth century, employed extensively by quite diverse artists, such as Mondrian and Dubuffet. It may be surmised that Matisse objected to the element of serialization contained in the rendering of these two subjects. In the rare cases when he uses more than one opening in his picture (which happens mostly

during the Period of Experimentation), he takes care to render each in a different manner.⁷³ He is an individualist.

In Matisse's pictures the angle from which the view has been taken is usually straight. Even in the few instances when the view is observed from an oblique line of vision (cf. Fig. 15),⁷⁴ he does not take advantage of this to make the outside world look amputated. If the portion depicting the room is covered up, the portion representing the cityscape looks complete or a unit. Bonnard, following in the steps of Degas in this respect, has the opposite approach. He favors strange angles for his images of windows in order to isolate a fraction of the outside world and produce a weird effect.⁷⁵ When he uses a straight line of vision, he fractures the view by using posts in the opening.⁷⁶ I believe Matisse avoided the amputated composition because it splinters the world, not because it looks contrived.

He himself has some effects in his pictures which are bizarre, to say the least. I refer to his positioning of the human figure and disposition of still life objects (Figs. 10, 12, 15). The image of the sitter pushed to one side may go back to Degas, e.g., *Woman with Chrysanthemums*, ca. 1865, in the Metropolitan Museum, New York. The image of the person turning her back to the street and the scattering of the still life units seem Matisse's own inventions, however. They prove to me that, while valuing tradition, Matisse refused to function as a mere echo to it and to repeat in his art what had been rendered well before. In his search for fresh visions he was quite willing to take chances. It is the mark of a good artist that what seems curious at first glance becomes beautiful and quite right at second. Like Tintoretto's oblique tables and his endless perspectives, so Matisse's images strike us today as valuable and viable motifs, not as mannerisms.

Turning next to the station-point chosen by Matisse, we note that it is sometimes higher than the street level, sometimes even with it. In the first case, he arranged his elements in such a way that the vertical drop of the wall from the upper storey to the street plane does not cut his space apart. Hence he avoided the break between inside and outside worlds, as found in Jan van Eyck's Rolin *Madonna*.

Van Eyck raised the observer in status above the observed; Matisse maintained a democratic spatial continuity.

Except in one experiment (Fig. 8) and one period (Barnes Murals), the rectangular shape of the window was important to Matisse because it echoes the shape of the canvas and is composed of straight lines. For the same reason he accentuated the verticals and horizontals of the window frame. These are restraining and ordering elements. As a result, Matisse's images of windows look controlled. Basically Matisse was a classicist, like Gris and Bonnard, who also liked to depict windows while, contrary to them, Nolde disregarded this motif.

If the frame served Matisse's need for order, the view satisfied his love for complexity and contrapuntal composition—the other side of his character. Interior and exterior are opposites in most respects: one is finite, the other infinite; one is shadowy, the other bright; one private, the other communal; one shelters, the other exhibits; one is the domain of man as an individual, the other of man as a social being; etc. By utilizing the window with view, Matisse could play off these antitheses one against the other.

No window exists which does not in potential possess a frame, a view, and light; these are the three inalienable components. The frame and the view have been considered for their value to Matisse. Light too interested him intensely. He introduced many and different light effects into his paintings. These he captured either in the manner of bygone times—the blur of aerial perspective, the indistinctness of the object seen through a curtain—or in new ways invented by himself, expressing the intensity of light under the guise of chromatic flicker and brilliancy of tone (Fig. 6), or isolating light as sharply defined shape (Fig. 7). To find a new method for rendering light effects, however, did not mean to leave the trodden path. One of the most remarkable aspects of his art is the juxtaposition of the old methods and the new in the same image. Tradition was important to him. And diversity, complexity delighted him.

The sources of light, whether natural (such as the sun, moon, and stars) or artificial (such as the torch, fire, candle, and electric bulb)

are singularly absent from Matisse's work. Compare it in these respects with the paintings of Rouault on the one hand and Picasso on the other. Even indications of the time of the day are rarely included,⁷⁷ while luster is expressed through the use of a sharp shade of color. Sun, moon, and stars introduce metaphysical overtones in a painting; a classical mind does not approve of having these stated publicly. The painting of luster, glow, or glitter has an element of exhibitionistic craftsmanship, something abhorrent to a reticent nature like Matisse's.

Even Matisse's working system can be reconstructed from his rendering of windows: He would pose a problem (e.g., how to flatten depth in a canvas) and then search for a solution which satisfied him. Having achieved what he had set out to do, he directly switched to the opposite problem. When he had found a satisfactory solution here also, he would return to the first aspect again and pick up the thread he had broken before. Hence he advanced in zigzags, not in a straight line.

Also to be noted is that Matisse rarely gave in. Unsolved problems were merely shelved for a while to be reconsidered when he felt ready to deal with them (e.g., the interior surrounded by space in *The Windshield* and *The Balcony*).

The problem which preoccupied Matisse particularly was depth, i.e., the tantalizing dichotomy between the three-dimensionality of the world he wanted to render and the two-dimensionality of the canvas surface. In an essay on Matisse, Roger Fry said that this dual nature, "this equivocal nature of painting . . . is at once its torment and its inspiration."⁷⁸ Struggling with painting's dilemma therefore led Matisse to his many magnificent discoveries in the harmonizing of depth with flatness. The window was the guinea pig in this venture. Since it is a two-dimensional object but the room and the space outside are three-dimensional, it was eminently suited to this purpose. Matisse could experiment with new techniques to enhance or reduce depth and make it independent of his station point. And he succeeded in this, portraying the room sometimes in three dimensions, at other times as non-recessional (cf. Figs. 10, 19); rendering the window sometimes in two dimensions, at

other times as recessional (cf. Figs. 7, 6). In periods I and II the impression is one of depth, in periods III and IV of flatness, but in period V of both, in a synthesis. I believe this specific interest in depth is one of the main differences between Matisse and his great contemporary Picasso. To the latter the problem of depth was one problem among many; as a result the window plays a subordinate part in his art. Because of his concern with depth, Matisse's art is unthinkable without windows.

MATISSE AND HIS CONTEMPORARIES. In this article I have differentiated among three different images of the window: (1) *The Window* (spelled with a capital letter), a painting in which the opening is the sole protagonist (Figs. 2, 4-6); (2) paintings in which the window shares the stage with another subject, either as foil for it (Figs. 1, 13, 15) or as counterpart to it (Figs. 7, 8, 12, 14, 19); and (3) paintings in which the window is one motif among many (Figs. 3, 10, 11). During his Fauve Period, Matisse centered on category (1), during the Experimental and Last Periods on category (2), during the Nineteenth Century Period on category (3), and during the Nice Period on categories (2) and (3). On the whole, he has few pure, unadulterated windows; most of his images depict the window as foil or counterpart to another motif: a human figure (Figs. 13, 15), an interior (Fig. 7), or a still life (Figs. 8, 12); or they show it as a motif (Figs. 3, 10, 11). The same distribution holds good for representations of windows by other artists in the first quarter of the twentieth century. Mostly the view is the complement and counterpart of a second subject in the painting. This denotes a retreat from the empire of pure vision at the end of the Fauve Period. For it was substituted a realm devoted to the environment of man, which was seen as composed of two parts: home and community—the two an indivisible entity. Up to 1910, the artist had, so to say, scanned the world from the vantage point of the church spire; from 1910 onward he takes up a position within the open space of the ranch-type house which, through its picture windows, attempts to link inside and outside in a continuum.

THE WINDOW AND THE TWENTIETH-CEN-

TURY. The theme of the window rapidly caught the imagination of artists and, during the first three decades of this century, it was widely utilized by major and minor masters of most varied artistic commitments. Delaunay, Gris, Bonnard, Dufy, Magritte—this roster contains all the major trends in French art of this period. The Italian Futurists specialized in the related theme of The Balcony, which suited their experiments in spatial interpenetrations. The German Expressionist Macke developed another subject related to the window but not discussed in connection with Matisse: The Woman Looking into a Shop Window; this theme binds the momentary and unrelated happenings in the street to the static display of the shop by means of reflections. Such a widespread dissemination of the window theme and its derivatives could happen only if it fulfills formally and in content deeply seated needs of our age.

Formally, the closed window is a flat surface. Under the influence of Gauguin, whose views were popularized by Denis in the now famous dictum published in 1890,⁷⁹ artists started to reinstate the two-dimensionality of the canvas surface which had been eliminated by the Renaissance—with the one exception of De Chirico. This era of non-recession endured about thirty years until the Surrealist followers of De Chirico, viz., Ernst, Tanguy, and Dalí, became influential enough to propagate his—and their—deep space. Since then, both flatness and recession are practised in art, the latter mostly in Surrealist circles. A simple mental arithmetic indicates that the period addicted to two-dimensionality is contained within the period when the theme of the window was in vogue.

Another facet of the theme Window is that it permits the insertion of extraneous material into the image. This caters to the love of modern art for unexpected confrontations which can be found not only in the Cubists, Futurists, Macke, Surrealists, and Pop Art but even in Brancusi's polished, mirroring surfaces. In this respect the window functions as a vitalizing agent in the painting. Fauvism, Cubism, and Futurism liked dynamic and explosive formal elements for their work. Surrealism, discontinuing this trend, substituted startling content. Again the coin-

idence in time between the use of the window in art and the duration of the various movements is remarkable.

The view in the window is merely a fragmentary portion of the world. It so happens that modern art stresses informality and spontaneity in expression. Consequently it favors the incomplete which looks unposed. The fragmented image entered art most decidedly with Degas before the era of The Window. His legacy was inherited by Bonnard, passed over by the Fauves, to reach an apotheosis in Cubist art and its following; instead of showing a few fragments like Degas and Bonnard, the Cubists assembled in their pictures a legion of fragments, a multitude of small snatches from reality. With Degas included and the Fauves excluded, the time sequences are not fully coeval; but enough overlapping occurs to count this aspect of the window also.

Investigated from the point of view of its meaning, the image of the window yields valuable results again. In meaning, The Window is charged with contradiction and ambiguity. There is the many-faceted contrast between outside and inside worlds. There is also the singular uncertainty whether the window serves as a bridge or as a barrier to the world beyond, because it actually functions in both ways: for the eye it is a bridge, for the body it is a barrier. Now, ambiguity is the backbone of our art. Cultivated in every conceivable manner, particularly in the rendering of space, introducing multivalences with regard to the objects, it could stand as catchword to summarize the formal and ideological technique of modern art.

The image of The Window is used not only by painters but also by writers. Mallarmé was among the first to dedicate a poem to it, and Rilke to write a series of poems on this subject. It is probable that the poets rather than the artists discovered the symbolic references in the image Window. I see three symbolic aspects in it relevant to modern art.

The most obvious trait lending itself to symbolic interpretation in the window image is the opening. As an opening, the window is the symbol for release from bondage, and it is as such that Mallarmé saw it in his poem *Les Fenêtres*, written in 1863 and published with little change in the *Parnasse contemporain*

three years later. The window is described as the place to escape from the ignominies of vœryday life on earth, its boredom and materialism, to the pure joys and beauties of the beyond, the world of the spirit. Chagall in simpler terms has also voiced the same reaction to the window. He loved to spend quarter-hours looking out from the casement window of an outhouse to the open landscape, this being the only place from which he could see into the distance: "The outhouse window opened upon paradise for me."⁸⁰ Modern art has fought with dedicated singlemindedness against rule and system, against the "academic" in the world. An image that contained an allusion to liberation would certainly appeal to it. Hence Gaston Diehl in his excellent study of Matisse interprets the master's windows as the symbol for an instrument to liberate the spirit of man so that he can unite with the infinite.⁸¹

For Mallarmé, the window carried yet another meaning in that it is a point of transition between two realms. This image is apposite to modern art because it appropriately circumscribes the style of 1900–1915, a style that is an interlude between realism and non-objectivity. Some artists of this period were aware of the transitional character of their work. I am referring specifically to the German Expressionists who, in recognition of this fact, selected the name *The Bridge* for their fraternity.

The window meant something else again to Rilke. What struck him is that the window has an independent existence within the image in which it occurs, inasmuch as its view is a section from the world at large merely inserted into the interior. This the bilingual poet expressed in German and later in French in his Vigil No. II from *Larenopfer*, "Am offenen Stubenfenster lehn ich . . .," probably written in 1895 and published the same year, and in the series *Les Fenêtres*, composed in the summer of 1924 and the spring of 1926, and published in the summer of 1927. This reading of the image corresponds to Redon's use of the term when he wrote in his notebook in 1888: "What is the subtlety in my work? I placed in it a little door opening on mystery. I made fiction."⁸² As an image-within-the-image, the window is similar to the mirror and the painting. The

former was often used as symbol for the latter. That the window served the same end is borne out by Magritte's *La Condition humaine* (I), 1934, in which the landscape in a painting on an easel becomes one with the view seen through the window.⁸³ Examples supporting these symbolic interpretations of the window in the writings of poets and artists are many, but I have purposely paired the painter Chagall of the twentieth century with the poet Mallarmé of the nineteenth, and the painter Redon of the nineteenth century with the poet Rilke of the twentieth, to draw attention to the universality of these concepts.

The image of The Window has proven to be flexible and many-sided, full of potentialities, and congenial to modern art at several points. From whatever angle it was observed in this investigation, it yielded rich results which explain why Matisse was drawn to this subject and why so many other artists followed suit. The Window is no longer popular with the avant-garde. It is possible, however, that the world has not seen the end of this motif. I think it feasible that The Window, like the mirror it so closely resembles, will remain a permanent prop in the artist's repertory, to be revived again and again by successive generations for one or the other of its traits, those discussed here as well as others I discovered in different artists, or even for some traits as yet unremarked. But this story will have to be written in the future.

¹ Discussed in A. S. Murray, A. H. Smith, and H. B. Walters, *Excavations in Cyprus* (London, 1900), pp. 10–11, fig. 18; F. Poulsen, "Zur Zeitbestimmung der Enkomifunde," *Jahrbuch des Deutschen Archäologischen Instituts*, XXVI (1911), 232–233, 247, fig. 15.

² *Die Radierungen des Herkules Seghers*, ed. Jaro Springer, II (Berlin, 1911), pl. 37, index No. 49. *Hercules Seghers*, Exhibition Catalog, Boymans Museum (Rotterdam, 1954), No. 29. Leo C. Collins, *Hercules Seghers* (Chicago, 1953), fig. 66.

³ The most important publications dealing with Matisse's art are: Alfred H. Barr, *Matisse. His Art and His Public* (New York, 1951); Gaston Diehl, *Henri Matisse* (Paris, 1954); Raymond Escholier, *Matisse. Ce Vivant* (Paris, 1956); W. S. Lieberman, *Matisse. 50 Years of His Graphic Art* (New York, 1956); *Cahiers d'Art*, VI, 5–6 (1931), 229–316; *Verve*, IV, 13 (1945), VI, 21–22 (1948), XVI, 35–36 (1958). Diehl contains several astute observations on the window in Matisse (pp. 75, 77, 107, 108, 109).

⁴ J.-B. van der Faille, *L'Oeuvre de Vincent van Gogh*, II (Paris-Brussels, 1928), fig. 389.

- ⁵ Roseline Bacou, *Odilon Redon*, II (Geneva, 1956), fig. 43.
- ⁶ *Museum of Living Art. A. E. Gallatin Collection* (New York, 1940), No. 24.
- ⁷ John Rewald, *Pierre Bonnard* (New York, 1948), p. 26.
- ⁸ *Breton Serving Girl*, 1896, *The Open Door*, 1896, *Dinner Table*, 1897, *The Invalid*, 1899 (Barr, pp. 298, 299, 301) exemplify this point. *Corner of the Studio*, 1900 (Barr, p. 306) is one of the rare exceptions with the window placed at one side.
- ⁹ Lionello Venturi, *Cézanne, son art, son oeuvre* (Paris, 1936), Nos. 163, 305, 454.
- ¹⁰ Color reproduction (Barr, p. 68). Besides Fig. 5, see *Pont St. Michel*, ca. 1900 (Henri Matisse, *Retrospective Exhibition Philadelphia Museum of Art*, 1948, fig. 7); *Notre Dame in the Late Afternoon*, 1902 (Barr, p. 309). To these can be added pictures of bridge and church without the *repoussoir* of the window, such as the water color *Notre Dame*, 1902 (Diehl, pl. 20), *Notre Dame*, Tate (Escholier, pl. 1) and *Notre Dame*, Lewyt Collection. The pointillist *Notre Dame* (Diehl, pl. 19) and *Notre Dame from the Window*, 1902 (*Cahiers d'Art*, fig. 15) have horizontal formats.
- ¹¹ Van der Faille, No. 341; Venturi, No. 175; Fritz Novotny, *Painting and Sculpture in Europe 1780-1880* (Baltimore, 1960), pp. 77B, 93B; Fernand Fleuret et al., *Friesz* (Paris, 1928), pl. VIII.
- ¹² Color reproduction (Diehl, pl. 24). However, in later periods Matisse reverted repeatedly to this image; *Window at Tangier*, 1912 (Barr, p. 386), *Open Window. Étretat*, 1921 (Diehl, pl. 88), *Window at Tahiti*, 1935-6 (Barr, p. 475), are some examples from succeeding periods.
- ¹³ Barr, p. 375. Other busy pictures are *Harmony in Red*, 1908-9, *Interior with Eggplants*, 1911, *Music Lesson*, 1917 (Barr, pp. 345, 374, 419); quiet ones are *Conversation*, 1909, *Goldfish and Sculpture*, 1911, *The Blue Window*, 1911, *Piano Lesson*, ca. 1915, *Interior with Goldfish*, 1914, *The Studio. Quai St. Michel*, 1916, *The Painter and His Model*, 1916 (Barr, pp. 347, 165, 167, 175, 396, 410, 413). In the two early works, *Harmony in Red* and *Conversation*, formats of room and window do not correspond.
- ¹⁴ Meyer Schapiro, "Matisse and Impressionism," *Androcles*, I (1932), 33.
- ¹⁵ Wilhelm R. Valentiner, *Pieter de Hooch* (London, 1930), pp. 70, 87, 124, 127-9, etc.
- ¹⁶ *Goldfish*, 1912 (Barr, p. 385).
- ¹⁷ *Goldfish and Sculpture*, 1911, *The Studio. Quai St. Michel*, 1916, *The Painter and His Model*, 1916 (Barr, pp. 165, 410, 413).
- ¹⁸ *Blue Window*, 1911, *Piano Lesson*, ca. 1915, *Music Lesson*, 1917 (Barr, pp. 167, 175, 419), and our Fig. 7.
- ¹⁹ *Interior with Eggplants*, 1911, *The Painter's Studio*, 1911 (Barr, pp. 374, 375).
- ²⁰ *Harmony in Red*, 1908, *Conversation*, 1909 (Barr, pp. 345, 347).
- ²¹ *Interior with Goldfish*, 1914, *The Studio. Quai St. Michel*, 1916, *The Painter and His Model*, 1916 (Barr, pp. 396, 410, 413).
- ²² The only comparable rendering of a window in Matisse's art of this time which I know of is the *Variation on a Still Life by de Heem*, ca. 1915-17 (Barr, p. 170). *Piano Lesson* (Barr, p. 175) has some features in common with *The Goldfish*.
- ²³ Color plate (Barr, p. 169).
- ²⁴ Another painting showing only blue sky through the window is *Odalisque with a Tambourine*, 1926 (Barr, p. 233), from the next period in Matisse's art.
- ²⁵ Color plate in Jacques Lassaigne, *Matisse* (Geneva, 1959), p. 97.
- ²⁶ *Museum of Living Art*, fig. 83. Another example, *Open Window*, 1917 (Barr, p. 420).
- ²⁷ *Interior with a Violin Case*, 1918-19 (Barr, p. 423).
- ²⁸ *Window at Nice*, 1919 (Diehl, pl. 84), *Interior with Black Notebook* ("Werke aus der Sammlung Hahnloser," *Du*, XVI (1956), n.p.
- ²⁹ *Still Life in the Studio*, 1924 (Barr, p. 442).
- ³⁰ Barr, p. 442. This mirror image recalls Jan van Eyck's *Arnolfini Wedding*. The mirror reflection of the painter without its original had appeared already in *Carmelina*, 1903 (Barr, p. 311), and continued to haunt Matisse after the Nice Period; cf. the *Nude with Empire Necklace*, 1936 (Diehl, pl. 110).
- ³¹ *Window at Nice*, 1919 (Diehl, pl. 84).
- ³² Escholier, pl. 24.
- ³³ On the play with light and the "advancing space" in Matisse's Nice paintings, cf. Diehl, pp. 75, 109.
- ³⁴ On the use of shutters by Matisse, cf. André Rouveyre, "Henri Matisse," *Verve*, IV (1945), 51.
- ³⁵ Color plate in Lassaigne, p. 92.
- ³⁶ *Anemones in China Vase*, 1923; *Les Pensées of Pascal*, 1924 (Georges Petit Galleries, *Henri-Matisse*, Exhibition Catalog [Paris, 1931], Nos. 104, 111). *Saffron Roses*, 1924 (Roger Fry, *Henri-Matisse* [London, 1935], pl. 44). Predecessors of the non-grouped type from the Experimental Period are Fig. 8 and *Blue Window*, 1911 (Barr, p. 67).
- ³⁷ Another example is *The Blinds*, 1919 (Barr, p. 425). The blinds also appear as motif in interiors, cf. Fig. 10 and *Interior at Nice*, 1919(?) (*Museum of Modern Art, Henri-Matisse*, Retrospective Exhibition [New York, 1931], pl. 50).
- ³⁸ On the Petrus Christus portrait, M. Davies, *National Gallery Catalogues. Early Netherlandish School*, 2nd ed. (London, 1955), p. 26.
- ³⁹ Barr, pp. 347, 355.
- ⁴⁰ Besides Fig. 15 may be mentioned *Young Girl at Window*, 1921 (*Cahiers d'Art*, Fig. 82); *Young Girl at Window. Setting Sun*, 1922 (Cone Collection Catalogue [Baltimore, 1943], pl. 48); *Lady at Window* (*Art International*, VI [April, 1962], 21). Three further pictures vary in some aspect from the generalization made: *Interior. Nice*, 1918 (Fry, pl. 34), includes two raised blinds reducing the area given to the view; *Mandolinist at the Window*, 1921 (Diehl, pl. 86), places the girl near the center; *Waiting*, 1921 (Phila. 1948, pl. 55), has two girls, and the window, which is curtained, rises vertically.
- ⁴¹ I saw the Montreal picture (Fig. 13) and the *Mandolinist at the Window*, reproduced in color, in Jean Cassou, *Matisse* (London, 1948), pl. 9.
- ⁴² Diehl, p. 77, remarks on the nostalgic contemplative attitude of these figures.

- ⁴³ Du, XVI (1956), n.p.
- ⁴⁴ R. D. Barnett, *A Catalogue of the Nimrud Ivories in the British Museum* (London, 1957), pp. 145–151. However, this image might also represent a window; or, alternately, Fig. 1 might stand for a balcony. The Liotard pastel is discussed in E. Gradmann and A. M. Cetto, *Schweizer Malerei & Zeichnung im 17. & 18. Jahrhundert* (Basel, 1944), p. 59.
- ⁴⁵ Munich, Neue Pinakothek. Hence the theme of *The Balcony* (1863) antedates the theme of *The Window* in art (1888).
- ⁴⁶ *View of Nice*, 1921, San Francisco, Russell Collection, which I have not seen.
- ⁴⁷ *Cahiers d'Art*, fig. 69. Fritz Novotny, *Der Maler Anton Romako* (Vienna, 1954), pl. 22.
- ⁴⁸ See Barr, p. 438; Diehl, pl. 94, *Cahiers d'Art* advertisement for the Georges-Petit Galleries. Other examples are in the Bührle Collection, Zürich.
- ⁴⁹ Otto Benesch, *Edvard Munch*, tr. Joan Spencer (New York, 1960), pl. 10, pp. 9–10.
- ⁵⁰ William C. Seitz, *Claude Monet* (New York, 1960), fig. 16.
- ⁵¹ The Russell picture (note 46) differs also in this respect, having a vertical format. To counteract the drive into depth, Matisse has bent off the street at its end.
- ⁵² In a private collection (Diehl, pl. 94).
- ⁵³ Color plate in *The Albert D. Lasker Collection* (New York, 1957), p. 116.
- ⁵⁴ *The Conservatory*, 1937–8 (Barr, p. 478).
- ⁵⁵ *Girl in a Persian Costume*, 1932 (Barr, p. 468).
- ⁵⁶ *The Amber Necklace*, 1937, and *Young Girl, Green Dress, Lemon Yellow*, 1937 (Diehl, pls. 112, 115), have, I believe, windows.
- ⁵⁷ Barr, p. 299.
- ⁵⁸ *Ibid.*, p. 162.
- ⁵⁹ *Ibid.*, p. 385; Henri Matisse, *Retrospective Exhibition Philadelphia Museum of Art*, 1948, fig. 74. Also *Still Life with 'Dance,' 1909* (Barr, p. 346).
- ⁶⁰ Barr, p. 233.
- ⁶¹ Diehl, pl. 112.
- ⁶² *Ibid.*, pl. 113.
- ⁶³ Squares start approximately with the *Portrait in a Moorish Chair*, 1929 (Barr, p. 453), and continue approximately to *The Conservatory*, 1937–38 (*Ibid.*, p. 478). Stripes start approximately with *Woman with Guitar*, 1939 (Diehl, pl. 118), and continue to *Dancer and Armchair, Black Background*, 1942 (Barr, p. 488). Diamonds start approximately with *The Idol*, 1942 (our Fig. 19), and terminate approximately with *Girl Reading*, 1944 (Barr, p. 492). *The Persian Dress*, 1937 (Diehl, pl. 117), has squares and diamonds, the latter perhaps a curtain.
- ⁶⁴ Color slide in *Verve*, 1948, n.p., which contains many other examples.

⁶⁵ Other examples: *Two Girls in a Blue Interior, Black Tree*, 1947, *Standing Nude*, 1947 (*ibid.*).

⁶⁶ *Ibid.* Also *Two Girls, Red and Green Ground*, 1947, *Two Girls, Grey Background, Blue Window*, 1947, *The Inhabited Silence of the Houses*, 1947, *Two Girls, Coral Ground, Blue Garden*, 1947, all in *Verve*, 1948.

⁶⁷ *Ibid.* Also *Young Girl in Green in a Red Interior*, 1947, *Red Interior, Still Life on Blue Table*, 1947, *Still Life with Pomegranates, Black Ground*, 1947, *Interior with Black Plant*, 1948, again in *Verve*, 1948.

⁶⁸ Van der Faille, II, No. 341. Georges Duthuit, *The Fauvist Painters* (New York, 1950), between pp. 98, 99.

⁶⁹ Lawrence Gowing, *Vermeer* (New York, 1953), figs. 21, 24, 47. For this aspect of Vermeer's art, see A. P. de Mirimonde, "Les Sujets musicaux chez Vermeer de Delft," *GBA*, VI Per., LVII (1961), 29–52.

⁷⁰ Compare in this respect the two versions of the dinner table from the early period: *Breton Sewing Girl*, 1896, and *The Dinner Table*, 1897 (Barr, pp. 298, 299), and the two versions of the palm tree in the garden from the last period: *Red Interior, Still Life on Blue Table*, 1947, and *The Egyptian Curtain*, 1948 (*Verve*, 1948, n.p.).

⁷¹ Rewald, *op. cit.*, pp. 71, 74, 91, 97–99, 101, 108, 109, 115, 116, 124, 125. Connected with it is Bonnard's predilection for the act of washing oneself (*ibid.*, pp. 84, 85, 117, 128).

⁷² On mountain landscapes, there is Matisse's note published by Escholier, *Matisse*, p. 49: "I don't believe mountain landscapes can be of such use to painters. The difference in scale makes any intimate contact impossible."

⁷³ As in *Goldfish*, 1912 (Barr, p. 385).

⁷⁴ Some other examples with oblique viewpoint are: *Interior with Goldfish*, 1914 (Barr, p. 396), *Interior with a Violin Case*, 1918–9 (*ibid.*, p. 423), *Window at Étretat*, 1922 (Fry, fig. 41), *Saffron Roses*, 1924 (*ibid.*, fig. 44), *Le Boudoir* (Escholier, fig. 22).

⁷⁵ *The Window* (John Rothenstein, *Modern Foreign Pictures in the Tate Gallery* [London, 1947], pl. 80) is a good illustration for this point.

⁷⁶ *Breakfast Room*, 1931–2 (Rewald, p. 109).

⁷⁷ *Notre Dame in the Late Afternoon*, 1902 (Barr, p. 309).

⁷⁸ P. 10.

⁷⁹ *Art et critique*, 23 & 30 August, 1890, republished in *Théories. 1890–1910* (Paris, 1912), p. 1.

⁸⁰ Isaac Kloomok, *Marc Chagall: His Life and Work* (New York, 1951), p. 9.

⁸¹ P. 107.

⁸² *A Soi-Même* (Paris, 1961), p. 92. The note was written in 1888.

⁸³ Palais des Beaux-Arts, Bruxelles, *René Magritte* 1954, pl. 47.