

A watercolor painting of a landscape. The scene is dominated by a large, dark green tree in the foreground on the right. The middle ground shows a winding path or stream through a field of yellow and green. In the background, there are more trees and a bright, circular sun or moon in a pale sky. The overall style is soft and painterly, with visible brushstrokes and blended colors.

Water-Colours

Unesco

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UNESCO TRAVELLING EXHIBITION

WATER-COLOURS
TRAVELLING EXHIBITION
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U N E S C O

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INTRODUCTION

IN a general sense, water-colour is one of the most ancient methods of painting—it was used in Egypt in remote times for the decoration of papyrus rolls, and in a similar way the sacred books of the Middle Ages in Europe were illuminated with pigments mixed with water and gum. Such early forms of the art, however, have very little in common with water-colour painting as it has developed in Europe since the eighteenth century. More comparable, from a technical and aesthetic point of view (the aesthetics of the art, as we shall see, are inseparable from the technique), is the early development of the art in the Far East. The art cannot, of course, be older than the invention not only of paper, but of the soft-hair brush (camel hair or hare's fur) and tradition attributes this invention to Mêng T'ien, who died about 210 B.C. Paper was not invented until about three centuries later. A scroll in the British Museum, *The admonitions of the instructress*, bears the signature of Ku K'ai Chih (*circa* A.D. 344-406) and may be a Chin dynasty copy of an earlier painting. One scene from this scroll illustrates a hunter in a landscape and this particular painting may be regarded as the prototype of the art as it was to develop in Europe many centuries later.

Chinese water-colour painting always remained strictly subordinate to calligraphy—even Confucius lays down a law on this point ('Applying colours comes after the groundwork'). In Western terminology most Chinese paintings on paper should be classified as tinted drawings rather than as water-colour paintings. But the modern European tradition developed from the tinted drawing—it was the practice of painters from the fourteenth century onwards to make preliminary sketches in ink, reinforced by washes (usually of the same colour). An early example is a wash drawing in the Louvre by Taddeo Gaddi (*circa* 1300-1366) which is a preliminary study for the fresco of *The presentation of the virgin* in the Baroncelli Chapel, Santa Croce, Florence. For the next four centuries the technique remained ancillary to the arts of tempera and oil painting, and though such artists as Rembrandt and Rubens produced water-colour drawings of great beauty, it was only Dürer who used the medium as an end in itself—his landscapes in tinted

water-colour anticipate the fully developed art of the eighteenth century.

The art of water-colour as we know it had an independent origin, as a miniature art within the capacity of travellers, topographers and illustrators of books on natural history. Pisanello's studies of birds (second quarter of the fifteenth century) may be taken as an early prototype and these are scientific records rather than works of art. Then in the sixteenth century the medium began to be used to record the discoveries of the early explorers—John White, who sailed with Raleigh, drew Indians in their various occupations, birds, plants and fishes. There were other topographical artists of this period in France (Jacques Le Moyne, for example) and in the Netherlands. An artist of this kind, Wenzel Hollar, came from Bohemia to England in 1635 and began to make tinted drawings of scenes in London and its neighbourhood. Hollar inspired Francis Place, a native of York, to make similar drawings of his city and its surroundings, and from that moment we can trace the continuous development of the English water-colour school—'a tradition of landscape based on topography, from Hollar and Place through Samuel Scott and the Sandbys, Rooker, Hearne and Dayes, to Girtin and Turner'.¹

The medium was also used with great skill by the Tudor and Stuart miniature portrait painters, notably by Nicholas Hilliard (1537-1619) and Samuel Cooper (1609-1672). But here again the European artists had been anticipated by the Chinese artists as we may see in the portraits by Yen Li Pen and Liang K'ai included in the exhibition.

From the middle of the eighteenth century water-colour painting became the most characteristic art of England, and even this country's greatest oil painters, Gainsborough, Constable and Turner, found in it an essential medium of expression. This efflorescence of the art lasted barely a century, but in that relatively short period artists like J. R. Cozens, Francis Towne, Thomas Girtin, J. S. Cotman, Peter de Wint and David Cox gave to the art, not only its highest perfection, but also a distinct aesthetic.

An art can have a distinct aesthetic only if it has distinct materials, a distinct technique and a distinct aim. The materials of water-colour painting are translucent pigments, applied with a soft brush to a ground of white paper. Each of these materials has its special characteristics—the colours must be pure, the brush must be well-made of the finest hairs, the paper must have its own sensuous quality, for very different effects can be obtained according to its roughness or smoothness, its degree of permeability and its whiteness. The technique of applying the colours to the paper will vary from artist to artist, but as compared with tempera or oil painting, great sureness and precision is required, for there is no possibility of overpainting or retouching. The art gets its most distinctive quality from its necessary spontaneity, and in this respect may be compared with the calligraphic art of the Far East.

1. Lawrence Binyon, *English Water-colours*, London, A. & C. Black, 1933, p. 9.

The aim, as in any other type of painting, is to create a harmonious composition in colour on a two-dimensional surface, but until comparatively recent times the medium has been applied almost exclusively to the depiction of landscapes. This is because the subtlety of the medium allows for the rendering of nuances of tone and colour beyond the range of tempera or oil.

This capacity of water-colour is well brought out in some remarks of Ruskin on one of the later masters of the English water-colour school, Copley Fielding: 'Water-colour, under the ordinary sketcher's mismanagement, drops and dries pretty nearly to its own fancy, slops over every outline, clots in every shade, seams itself with undesirable edges, speckles itself with inexplicable grit, and is never supposed capable of representing anything it is meant for, till most of it has been washed out. But the great primary masters of the trade could lay, with unerring precision of tone and equality of depth, the absolute tint they wanted without a flaw or a retouch; and there is perhaps no greater marvel of artistic practice and finely accurate intention existing, in a simple kind, greater than the study of a Yorkshire waterfall, by Girtin, now in the British Museum, in which every sparkle, ripple, and current is left in frank light by the steady pencil which is at the same instant, and with the same touch, drawing the forms of the dark congeries of channelled rocks, while around them it disperses the glitter of their spray.

'Then further, on such basis of well-laid primary tint, the old water-colour men were wont to obtain their effects of atmosphere by the most delicate washes of transparent colour, reaching subtleties of gradation in misty light, which were wholly unthought of before their time. In this kind the depth of far-distant brightness, freshness, and mystery of morning air with which Copley Fielding used to invest the ridges of the South Downs, as they rose out of the blue Sussex champaign, remains, and I believe must remain, insuperable, while his sense of beauty in the cloud-forms associated with higher mountains, enabled him to invest the comparatively modest scenery of our own island—out of which he never travelled—with a charm seldom attained by the most ambitious painters of Alp or Appenine.'¹

This remarkable passage manages to detail, not only all the characteristic virtues of the water-colour medium, but also its characteristic shortcomings. There is no doubt that the English school, particularly in Girtin and Turner, reached a perfection in this art which has never been excelled, and Ruskin, in *Modern Painters*, extolled the art with an insight and an eloquence that also have never been excelled. But Turner, by his technical virtuosity and overwhelming achievement, virtually brought the art to an end—only Cotman, seven years his junior, was strong enough to maintain an independent style: one might say, to maintain the tradition which Turner was destroying. For Turner, in his last phase, left far behind the topographical aims with which

1. John Ruskin, *The Art of England. Lectures given in Oxford...*, 3rd ed., Orpington, George Allen, 1893, pp. 121-3.

the art had originated. Always, as Ruskin had noted, primarily concerned with the light and colour of the scenes he depicted, he now became absorbed with the elements themselves, freed from their incidental relation to physical objects. Writing about the late transparent water-colours of Venice and Switzerland, Laurence Binyon says truly that 'the elements, in their energy and radiance, mean more and more to Turner, the works of man less and less. At first sight it is the miracle of the colour, the luminousness, the indescribable delicacy, that holds one; but soon one marvels more at the amazing science behind it, the evocation of complex forms, however submerged in aerial hues, the fullness of the distances. It is the same with the alpine scenes, where the mountains retain their sculptured form yet seem built of light and air; the lakes are unfathomable, the valleys recede into an infinite distance. The design is all in depth; whorls of curving cloud lead the eye on and on into a vibrating mystery of light, which unifies the whole fabric of earth and air and water. Never had painting communicated with such subtlety and power the sense of infinity. For it is not merely the sense of infinite recession that it gives, the attraction of a final peace, such as we find in the Umbrian painters; it is space conceived as something living, as a power which draws our spirits into itself but also wells out in impalpable radiance from the picture and absorbs and envelops our minds.'¹

When we survey the hundred years that have passed since Turner's death, we can discern no use of the medium by any painter of any country in the world that can compare with such intensity of vision and mastery of expression. Only Cézanne comes into comparison, and Cézanne's water-colours are essentially preparatory exercises for his paintings, quick notations of form and contour of great delicacy that perhaps express an ideal which he had hoped to achieve in his oil paintings. But from his letters it is evident that he never regarded water-colour as more than a convenience; only towards the end of his life, when he was finding the effort demanded by oil painting too exhausting, did his water-colours become a self-sufficing medium of expression.

Apart from Cézanne, there have been perhaps only two significant developments of the art—one which might be said to exploit the freedom of Turner's last phase, without his sense of infinity; the other using the medium in a manner which would never have occurred to Turner or any of his predecessors—to convey symbolic images. Gauguin, with some help from medieval illuminations and Japanese coloured woodcuts, might be said to have revived the symbolic mode, and he has been followed by Kandinsky, Klee and Miró. The other mode, which we now call expressionist, has had a continuous development beginning with Van Gogh and extending to Nolde, Kokoschka, Rouault, Soutine and Sutherland. There are several artists who do not fit into these general categories—impressionists like Jongkind, Steer and De Pisis who

continue the tradition of Constable or Girtin; and others, like Turner himself, who transcend all categories—notably Picasso. The art has lost what gave it its distinctive aesthetic—its desire to render the subtlest effects of atmosphere; but what it has lost in subtlety it has gained in power. But this power, in a Rouault or a Nolde, usually demands the addition of body colour, and once the translucency of the medium is sacrificed, the medium itself has been transformed. Artists like Klee and Miró have used the medium for new effects, subtle in a psychological rather than an atmospheric sense; but finally it is an essential attitude of mind or spirit that is lacking in the modern artist—the quality which in Chinese aesthetics is called Ch'i yün. 'Ch'i yün', explained the eighteenth-century painter Chang Kêng, 'may be expressed by ink, by brush-work, by an idea, or by absence of idea. . . . It is something beyond the feeling of the brush and the effect of ink, because it is the moving power of Heaven, which is suddenly disclosed. But only those who are quiet can understand it.'¹

HERBERT READ

1. Laurence Binyon, *op. cit.*, pp. 136-7.

1. Osvald Sirén, *The Chinese on the Art of Painting. Translations and Comments*, Peiping, H. Vetch, 1936, p. 215.

9. UNKNOWN MASTER
Ming dynasty
Basket filled with flowers.
New York Graphic Society.
10. FUJIWARA NO TAKANOBU (1142-1205)
(traditionally ascribed to Fujiwara period, late 12th century)
Portrait presumed to be of Fujiwara Mitsuyoshi.
Editions Euros.
11. HONNAMI KOETSU (1558-1637)
Stag.
Editions Euros.
12. UNKNOWN MASTER (16th century)
Tosa School
Breaking in a horse.
Editions Euros.
13. KANO TANYU (1602-1674)
Summer palace.
New York Graphic Society.
14. TOSA MITSUOKI (1617-1691)
Quail and flowers.
New York Graphic Society.
15. OGATA KORIN (1658-1716)
Wave (screen).
Editions Euros.
16. UNKNOWN MASTER (18th century)
White eagle.
Editions Euros.
17. ITO JAKUCHU (1713-1800)
Cocks.
Editions Euros.
18. SAKAI HOITSU (1761-1828)
Chrysanthemums.
New York Graphic Society.
19. UNKNOWN MASTER (18th century)
Siam
The departure of Buddha.
Editions Euros.
20. BARYE, ANTOINE LOUIS
Recumbent tiger.
Editions Euros.
21. BAZAINE, JEAN
Landscape.
Editions Pierre à Feu, Galerie Maeght.

22. BLAKE, WILLIAM
Beatrice addressing Dante.
Ganymed Press London Ltd.
23. BOUDIN, EUGÈNE-LOUIS
Crinolines on the beach at Trouville.
Editions Euros.
24. BRAQUE, GEORGES
Flowers.
Editions Pierre à Feu, Galerie Maeght.
25. CÉZANNE, PAUL
Mount Sainte Victoire.
Ganymed Press London Ltd. and the Tate Gallery.
26. CÉZANNE, PAUL
Still life with apples.
Verlag Anton Schroll & Co.
27. CHAGALL, MARC
Woman, flowers and bird.
Stedelijk Museum, Amsterdam.
28. CONSTABLE, JOHN
Tree.
Editions Euros.
29. COTMAN, JOHN SELL
Dieppe harbour.
Ganymed Press London Ltd.
30. COZENS, JOHN ROBERT
The lake and town of Nemi.
Ganymed Press London Ltd.
31. DAUMIER, HONORÉ
The soup.
Editions Euros.
32. DEGAS, EDGAR
Seashore with dunes.
Verlag Anton Schroll & Co.
33. DELACROIX, FERDINAND VICTOR EUGÈNE
Head of a lion.
Editions Euros.
34. DELACROIX, FERDINAND VICTOR EUGÈNE
Moroccan musicians.
Editions Euros.
35. DE PISIS, FILIPPO (LUIGI TIBERTELLI)
Still life with flowers.
New York Graphic Society.

36. DUFY, RAOUL
Preparing for the start, Ascot, 1935.
Ganymed Press London Ltd.
37. FEININGER, LYONEL
The Gothic spire.
Esther Gentle Reproductions and
Willard Gallery.
38. GAUGUIN, PAUL
Man of Pape Moe.
Editions Euros.
39. GERICAULT, THÉODORE
The horse fair.
Verlag Anton Schroll & Co.
40. GIRTIN, THOMAS
Rainbow over the Exe.
Ganymed Press London Ltd.
41. GOGH, VINCENT VAN
Boats.
Die Piperdrucke Verlags-GmbH.
42. GRIS, JUAN
Still life.
Daniel Jacomet & Cie.
43. HODGKINS, FRANCES
Pumpkins.
Ganymed Press London Ltd. and
The British Council.
44. JONGKIND, JOHAN
Marseille.
Editions Euros.
45. KANDINSKY, WASSILY
Improvisation.
Editions Pierre à Feu, Galerie
Maeght.
46. KANDINSKY, WASSILY
Tempered.
Editions Pierre à Feu, Galerie
Maeght.
47. KLEE, PAUL
Kingdom of the birds.
Benteli Verlag.
48. KLEE, PAUL
With the entrance.
Galerie Berggruen.

49. LÉGER, FERNAND
The dominoes.
Editions Pierre à Feu, Galerie
Maeght.
50. LÉGER, FERNAND
Parade.
Editions Pierre à Feu, Galerie
Maeght.
51. MANET, ÉDOUARD
Bouquet of laburnum and iris.
Verlag Anton Schroll & Co.
52. MARC, FRANZ
The gazelle.
Die Piperdrucke Verlags—GmbH.
53. MARIN, JOHN
Deer Isle islets.
New York Graphic Society.
54. MIRÓ, JOÁN
After the storm.
Editions Pierre à Feu, Galerie
Maeght.
55. MIRÓ, JOÁN
The birth of day.
Editions Pierre à Feu, Galerie
Maeght.
56. MORISOT, BERTHE
Nurse and child.
Editions Euros.
57. NOLDE, EMIL
Heavy seas at sunset.
New York Graphic Society.
58. PICASSO, PABLO
Faun with double flute.
New York Graphic Society.
59. PICASSO, PABLO
Harlequin on horseback.
New York Graphic Society.
60. REDON, ODILON
Boat.
Editions Euros.
61. ROUAULT, GEORGES
Gentil Bernard.
Guy Spitzer.

62. ROUAULT, GEORGES *Roussalka.*
Guy Spitzer.
63. ROWLANDSON, THOMAS *Entrance to the Mall, Spring Gardens.*
The Pallas Gallery Ltd.
64. SEGONZAC, ANDRÉ DUNOYER DE *The road to Grimaud.*
Ganymed Press London Ltd. and
the Tate Gallery.
65. SEVERINI, GINO *Still life with pipe.*
New York Graphic Society.
66. SUTHERLAND, GRAHAM *Sun setting between the hills.*
Ganymed Press London Ltd.
67. TOULOUSE-LAUTREC, HENRI DE *The circus.*
W.A.R. Gallery.
68. TURNER, WILLIAM JOSEPH
MALLORD *Burning of the Houses of Parliament,*
1834.
The National Gallery, London, in
association with Ganymed Press
London Ltd.
69. VILLON, GASTON DUCHAMP
(JACQUES VILLON) *Portrait.*
Daniel Jacomet & Cie.
70. VLAMINCK, MAURICE DE *After the storm (near Pontoise).*
Guy Spitzer.
71. VUILLARD, JEAN-ÉDOUARD *Cargo on the quay at Le Pouliguen.*
Editions Euros.
72. ZARITSKY, JOSEPH *Tel Aviv.*
New York Graphic Society.

BIOGRAPHICAL NOTES

1. KU K'AI-CHIH (334-406), Chinese. Ku K'ai-chih was born at Wou Si, in the province of Kiang Sou. He was renowned not only as a great painter but as a man of outstanding intellect. In his view, the principal purpose of painting was to portray the soul of things. Although almost all the paintings of this period have perished, several pictures attributed to Ku K'ai-chih have survived until the present day, including the wonderful scroll entitled *The admonitions of the instructress in the palace*, in the British Museum.

2. YEN LI PEN (died in 673), Chinese. Yen Li Pen was one of the most famous of the Yen family of painters. His father, Yen Pi, was already well known under the Sui, and Yen Li Pen and his brother, Yen Li To, were given lessons by their father from a very early age. Yen Li Pen was highly renowned at the time of the Emperor Tai Tsung (627-649) as a painter specializing in portraits of great historical or contemporary figures.

3. HAN KAN (720-780), Chinese, painter of horses. Of humble birth, he soon attracted the notice of the great poet of the time, Wang Wei, who helped him to continue his studies of painting. He was summoned to court between 742 and 756 to be the official painter of the palace horses. The Emperor, struck by his highly individual style, which was very different from the official style of the time, asked him who had been his teachers, and Han Kan replied: 'If I had to have teachers, they would be the horses in your majesty's stables.'

4. UNKNOWN MASTER (907-959), Chinese. *Stags in the forest.* Detail from a large picture once kept in the Chinese National Museum at Peking. This decorative composition reveals an interest in colour which was later to exercise a great influence on Indian and Persian painting.

5. MA YUAN (active about 1190-1224), Chinese. Ma Yuan was appointed an official painter of the academy under the Emperor Kuang Tsung (1190-1194) and received the golden girdle during the reign of Hing Tsung. Descended from a family of great painters, he was the great-grandson of Ma Fen. His brother, Ma Kui, was also a very good painter, as was his son Ma Lin who, while carrying on the artistic tradition, constantly gave it fresh life by introducing innovations. His contemporaries praised the massive strength of his rocks, the vigour of his trees, and the extraordinary effect of his early morning mists.

6. LIANG K'AI (active about 1200), Chinese. Liang K'ai is a representative of the Ch'an painters. In his time, that school of painting was standing out against the academic

school; its art is therefore full of freedom and, in some cases, originality, as can be seen in the works of Liang K'ai. This painter showed great energy of line and amazing skill in the use of ink; he launched the fashion for monochrome, i.e. for wash tints.

7. JEN JEN FA (active about the thirteenth century), Chinese. Jen Jen Fa brings us to the painting of the Yuan period. He was a geometer by profession but is known to later generations mainly as the great painter of horses. The horse is an animal for which the Chinese have always had great respect, especially under the Yuan dynasty, which was directly descended from a race of nomads.

8. CHOU TUAN (active about the fifteenth century), a well-known Chinese landscape painter of the Ming period, produced pictures that were always distinguished, as well as rich in detail. The great qualities of his art are the effort after the 'whole effect' and a sense of structure.

9. UNKNOWN MASTER, Chinese, Ming dynasty (1368-1644). The original painting is in the Museum of Asiatic Art, Rijksmuseum, Amsterdam.

10. FUJIWARA NO TAKANOBU (1142-1205), Japanese, was born toward the end of the period in Japanese history named either for the Fujiwara family, who had a virtual monopoly of the imperial administration, or for Heian (later Kyoto), capital city until 1185. Takanobu, in middle life, saw the establishment of Japan's first great military dictatorship under Minamoto no Yoritomo whose capital at Kamakura gave its name to the period from 1185 to 1392.

The painter was a courtier and poet whose work illustrates the shift in this period away from the more aristocratic and mystical Buddhist style of Heian towards the native realism of the Yamato-e tradition. He founded a line of portrait painters who continued his simplified and realistic style for five generations.

11. HONNAMI KOETSU (1558-1637), Japanese, was trained in the lavishly brilliant decorative style of the Momoyama period dominated by the feudal warlords. He founded a school which fused neglected native idealistic traditions with the splendours of the Momoyama decorative style which he refined and simplified. As a devotee of the ancient tea ceremony with its emphasis on restrained and courtly elegance, he declined the Shogun's invitation to leave the old imperial city for an official post at the new capital, preferring a retired but active independence. He excelled also as potter and calligrapher, and his work exemplifies the refinement of the Japanese decorative aesthetic.

12. The TOSA SCHOOL (Japan) had its origins in the growth of secular painting in the Kamakura period (1185-1337), particularly in the illustration of narrative scrolls. About 1,400 artists of the Tosa family began to dominate painting in the native genre, and members of the family, extended by adoptions and intermarriage with the Kano clan, held posts as official court painters for over two hundred years. The Tosa style is a flexible designation applied to paintings which find their inspiration in Japanese stories and legends, or in scenes of daily life. The technique tends to the use of a fine, descriptive line; the composition stresses the clarity of the action, and the scale of the work is modest. There is frequent overlapping with the Kano school, and many masters painted in the two styles concurrently. The latter style is, however, distinguished by more decorative and expressive brush-work, strikingly patterned composition and idealistic conception. The Tosa tradition can be said to reflect more directly the particularly Japanese interest in direct and vivid representation of nature, as opposed to the more conceptual Chinese tradition of idealistic recreation in art.

13. KANO TANYU (1602-1674), Japanese, was of the great family of painters founded in the fifteenth century by Kano Masonobu, and which with the Tosa family dominated the field of official painting for seven successive generations. The school began with the impact of Northern Sung style which it absorbed and adapted to the Japanese temperament. The Momoyama period saw the full development of the school's grandly decorative manner in screens and wall decorations for the castles. By the early seventeenth century the Kano family had replaced the Tosa as the officially favoured clan. Kano Morinobu, as he was called until he received the name Tanyu in 1636, was the favourite of the Edo shogunate and he set the academic standards of his period. He worked on the decoration of the imperial palace in Kyoto as well as on the Shogun's castles with such facility and versatility of brush-work that he is ranked among the three greatest masters of the Kano school.

14. TOSA MITSUOKI (1617-1691) is the last of the Tosa masters honoured in Japanese tradition as the 'Three Brushes' of the Tosa family. Although born at the opening of the Edo period, he became court painter at Kyoto and was the last to maintain the aristocratic standards of the school. He is, in fact, credited with a successful revival of the style, and was especially famed for his paintings of quail, which, though based on Chinese prototypes are good examples of the fine Tosa manner. He was the first to abandon the medieval anonymity of the older masters and sign his works in the Chinese manner. His descendants carried on the school into the nineteenth century but left the expression of the native enthusiasm for the colour and life of the contemporary scene to the Ukiyo-e school, the true inheritor of the Tosa legacy.

15. OGATA KORIN (1658-1716), Japanese, was born into a rich merchant family. The rise of this newly influential class in the Edo period revived the demand for luxurious and costly decoration and shifted taste from classical Chinese and Japanese subjects toward a more direct appreciation of nature. Korin's father was a minor painter who followed Koetsu and the son embodied these influences in his astonishingly brilliant art which combines gorgeous colour and striking pattern with a great and simple naturalism. He is among the first to glorify his native landscapes, anticipating the woodcuts of the next century. Like them he also sought ideas for colour and pattern in the popular No drama and its costumes. With the decadence of the Kano school, it was Korin who gave new life to the tradition and opened the way to the more popular art to come.

17. ITO JAKUCHU (1713-1800), Japanese, was a highly popular artist of humble origin. His work goes much further than Korin's or even Hoitsu's towards the realistic genre demanded by the popular taste of the later Edo period. He made innumerable sketches of animals and birds. His style shows how realism can be combined successfully with bold and calligraphic design.

18. SAKAI HOITSU (1761-1828), Japanese, provides the link between Korin and the art of the nineteenth century. A faithful and highly successful practitioner of Korin's legacy he spread the master's influence widely through his publication of a book with one hundred of Korin's designs, as well as through the popularity of his own work.

19. UNKNOWN MASTER (eighteenth century), Siamese. The original painting is in the Musée Guimet, Paris.

20. BARYE, ANTOINE LOUIS. Born in Paris in 1796, he worked on engraving, jewellery, and topographical maps before studying sculpture with François Bosio and painting with Baron Gros and Delacroix. In sculpture he concentrated on the animal theme and he was a master of vigorous and realistic treatment. He studied the animals at

the zoo of the Jardin des Plantes. The sculpture and painting of Barye portray his intense observation of nature as well as a romantic predilection for the exotic. He died in Paris in 1875.

21. BAZAINE, JEAN. Born in 1904 in Paris where he lives. He first obtained a degree in literature. From an early age became interested in sculpture. He entered the École des Beaux-Arts to pursue this interest and also started to paint. His evolution was slow, beginning with studies of the old masters and from nature. He still draws from nature and his abstract painting has a basis in nature. In 1932 Bazaine had his first private exhibition and met two painters who greatly influenced his artistic life: Bonnard and Gromaire. Since then he has frequently exhibited in Paris and is an important figure in contemporary French painting. In 1948 he published *Notes sur la peinture d'aujourd'hui*. He has made stained-glass windows for the church of Assy and in 1951 a large frontal mosaic for the church of Audincourt.

22. BLAKE, WILLIAM. Born in London, 28 November 1757; died there 12 August 1827. Blake showed talent at an early age and attended Pars's Drawing School at the age of ten. Four years later, he became an apprentice to the engraver, James Basire and from the age of twenty-two he began engraving book illustrations from his own designs. Painter, poet and publisher his genius is apparent in all three directions. Exhibited intermittently at the Royal Academy from 1789 until 1808. He travelled little and, with the exception of four years which he spent in Felpham from 1800 to 1804, he spent his entire lifetime in London.

23. BOUDIN, EUGÈNE-LOUIS. Born at Honfleur in 1824, died at Deauville in 1898. Studied with J.-F. Millet in Paris and later returned to Honfleur where he painted many scenes of the Normandy coast and river scenes. A follower of Corot, he became the master of Monet. Boudin was a leader of a group of painters, the Ecole Saint-Siméon, which included Millet, Courbet, Jongkind, Monet and others. He looked at nature with an intense solicitude for light. He was one of the most obvious precursors of impressionism.

24. BRAQUE, GEORGES. Born 13 May 1882 at Argenteuil, son of a successful house-painting contractor, he served apprenticeship as a house-painter in Le Havre. In 1904, went to Paris where he studied at the Académie Julian. Became a member of the Fauves which included Matisse, Derain and Vlaminck, but his interest in pure colour gradually gave way to an interest in stiff and artificial forms. His acquaintance with Picasso, dating from 1908, marks the point at which he began to paint landscapes in the geometrical style which became known as cubism. Two years later he had turned to the painting of highly formal still lifes, and his development closely parallels that of Picasso. Invalided out of the army, he began to paint again and his work during the 1920s shows a gradual return to objective representation. Except for a brief period, when he again detached himself from exterior aspects, he has continued in the direction of external representation and has created a personal idiom by the use of subdued colour coupled with lively, lyrical shapes.

25-26. CÉZANNE, PAUL. Born in 1839 at Aix-en-Provence, in the south of France, Cézanne is the acknowledged father of modern art. Although destined by his family to be a lawyer, he attended evening art classes at the Aix museum. In 1861 he followed Emile Zola, a friend since childhood, to Paris, where he met Manet, Renoir, Monet, Sisley and above all Pissarro, who introduced him to impressionism. However, he

never shared their repute, his work being noticed only for its alleged clumsiness. Relieved of financial cares by an allowance, and later an income from his father, he became a solitary worker applying the impressionistic divisioning of colour to a rediscovery of the great classical art of the past. From his intense labour and his study of nature resulted landscape still lifes and portraits, rigid in construction and monumental in composition. Died near Aix, in 1906, when his recognition had scarcely begun. A memorial exhibition in 1907 earned him, however, the admiration of all the younger artists, including Picasso, who painted his first cubist pictures under the influence of the master of Aix.

27. CHAGALL, MARC. Born 7 July 1887 at Vitebsk. For a time was a scholarship student at the Imperial School for the Protection of the Arts at St. Petersburg and later studied with Léon Bakst, with whom he collaborated in designing scenery for the Russian ballets. Went to Paris in 1910 and made many friends there in literary and artistic circles. With the help of Apollinaire he opened a highly successful exhibition of nearly all (200) of his works in Berlin which had a direct influence on the development of the expressionist movement. These paintings were confiscated and sold during the first world war. Organized the State Academy at Vitebsk after 1917 which united artists of all tendencies. In 1920 he designed scenery and costumes for several Moscow theatres. He also designed scenery for the Russian Ballet. He lived in Paris from 1922 until the second world war, when he went to the United States. He returned to France in 1947; from 1949 he has lived at Vence in Provence. He has continued to paint landscapes peopled with fantastic figures.

28. CONSTABLE, JOHN. Born at East Bergholt, Suffolk, on 11 June 1776, died in London on 31 March 1837. His father, a wealthy miller, wanted him to follow in his footsteps, but was wise enough to listen to his son's pleadings and the advice of other painters, and, at nineteen, the young Constable went to study painting in London. While there, he copied paintings by Reynolds, Rubens, Ruysdael and others. He exhibited at the Royal Academy for the first time in 1802. When *The hay wain* was exhibited in the Paris Salon in 1824, it caused much favourable comment from the French critics and painters and, along with his other works, exerted considerable influence on French painting.

29. COTMAN, JOHN SELL (1782-1842). Born at Norwich in 1782, the son of a wealthy silk merchant, he became interested in art at an early age and went to London for study. There he made the acquaintance of Turner and Girtin with whom he studied. He first exhibited at the Royal Academy in 1800. Cotman returned to Norwich in 1806 where he became one of the leading figures in the Norwich school. In 1834 he became drawing master to King's College, London where he died in 1842. Cotman was one of the most original and versatile of the English artists of the first half of the nineteenth century and is among the greater English water-colourists. His paintings of land and sea displayed an unusual breadth of light and colour.

30. COZENS, JOHN ROBERT. Born in London in 1752, the son of Alexander Cozens, a drawing master at Eton. His water-colours are spirited impressionistic sketches with fine rendering of atmospheric effects. He travelled widely in Switzerland and Italy where he executed numerous sketches in ink and colour wash. Turner learned much from Cozens who was a forerunner of the impressionists. A collection of his water-colours is in the Victoria and Albert Museum, London. He died around 1799.

31. DAUMIER, HONORÉ. Born at Marseilles in 1808, died at Valmondois in 1879. Daumier, one of the most poignant satirists of all time, spent six months of his early life in prison for attacking members of the government in his lithographs. When, in 1835, a law was passed forbidding the printing of caricatures of politicians, Daumier turned his energies toward the bourgeoisie, and his lithographs, published weekly in *Charivari*, remain as the most acute observations of the society of that period. Although Daumier executed woodcuts and lithographs by the thousand, his paintings are among the greatest of the nineteenth century. His first canvas dates from about 1840. He painted approximately a hundred works, when, because of failing eyesight, he was forced to stop. From 1860 he lived in Montmartre until his friend Corot gave him a small house at Valmondois where he lived for the rest of his life.

32. DEGAS, EDGAR. Born Hilaire Germain Edgar de Gas, in 1834, in Paris. After a short stay at the École des Beaux-Arts he went to Italy (Rome and Naples) to study primitives. His historical paintings and portraits, influenced by Ingres, and traditional in appearance, were sent to the Salon up to 1870. But his search for the representation of movement in the act, and, finally his discovery of pastels and colour led him to the painters and the literary men of the Café Guerbois. From 1874 he exhibited regularly with the impressionists (except in 1882), but in 1886 his urge toward individuality turned him definitively from the group. Died in 1917, almost blind.

33-34. DELACROIX, FERDINAND VICTOR EUGÈNE. Born near Paris (at Charenton-Saint-Maurice) in 1798; died in Paris in 1863. His father was politically active in the revolution and Delacroix's early childhood was marked by upheavals and violence. His painting is heroic both in theme and in its presentation of man as a battleground of conflicting ideals and passions. The art of Delacroix is in strong contrast to that of Jacques Louis David and his followers. He was a leader of the romantic school. An admirer of the English landscape painters John Constable, Joseph Turner and Richard Bonington he went to London in 1825 to study their works. The exotic appeal of the Near East also found an exponent in his paintings. In 1832 he made an extended trip to Morocco and Algeria and returned with a number of sketchbooks from which he produced later paintings. He continued his study of colour both in theory and in the practice of painting; thus he laid the foundations of impressionism. His major paintings are in the Louvre.

35. DE PISIS, FILIPPO (the pseudonym of Luigi Tibertelli). Born at Ferrara, Italy, in 1896. He lived in Paris from 1925 to 1939; there he was influenced by the works of Manet and the Fauves and contacts with 'neo-impressionism'. He developed an individual pictorial concept which is in the Italian colour tradition and combines an expressiveness with elegance. He died in Milan in 1956. He is considered one of the most important Italian landscape painters of this century.

36. DUFY, RAOUL. Born at Le Havre, France, in 1877; he died at Forcalquier in 1953. In his youth he worked in his native town as a clerk in a coffee importing firm. Dufy began his art studies in 1892 in evening classes at the Municipal Art School, Le Havre. In 1890 he went to Paris to study at the École des Beaux-Arts. He was greatly interested in Van Gogh and the impressionists. He exhibited at the Berthe Weil Gallery and became a member of the Fauve group. To gain a living Dufy turned to engraving and fabric design. In 1909 he began a series of painting influenced by Cézanne. He became internationally known after the first world war for his water-colours and oil paintings depicting race-courses, regattas and fashionable seaside resorts in a highly individual calligraphic style. He executed numerous decorative

murals and designed textiles and ceramics. From 1937 he suffered greatly from attacks of arthritis. In 1951 he went to the United States for medical treatment and painted his impressions of the American scene.

37. FEININGER, LYONEL. Born in New York in 1871 where he died in 1956. His early training was in music. Went to Germany to study where in 1887 he decided to devote himself to painting. He exhibited in Berlin in 1904; he resumed his studies in Paris in 1906. His later painting was inspired by the cubist work he had seen there. Feininger exhibited with the Blaue Reiter (Blue Riders) group in the 1913 show which included works of Franz Marc, Wassily Kandinsky and Paul Klee. In 1919 he was invited to teach at the Bauhaus school in Weimar by Walter Gropius, one of its founders. In 1931 he was honoured by a major retrospective show in the National Gallery in Berlin. He left Germany in 1937 and settled in New York. His works have been exhibited widely in galleries and museums in the United States. Like John Marin, water-colours occupy an important place in his work.

38. GAUGUIN, PAUL. Born 1848 in Paris. Of Spanish-Peruvian origin on his mother's side, his childhood was spent in Peru. Married, and a successful stockbroker, he took up painting as a pastime in 1873, and was introduced to the impressionists by Pissarro. Ten years later he abandoned his family to leave himself free to paint. A trip to Pont-Aven, Brittany, in 1886 and another to Martinique the following year gave him a new outlook on nature which replaced impressionism by a use of broadly treated pure colour. After a brief association with the symbolists and his tragic visit to Van Gogh at Arles, he left in 1891 for a two-year visit to Tahiti. In 1895 he returned to Tahiti, where he shared the simple life of the natives and died in miserable circumstances on the island of La Dominique in 1903.

39. GÉRICAULT, THÉODORE. Born in 1791 at Rouen. He grew up in Paris where he studied with Carle Vernet and J.-B. Guerin. He copied the old masters in the Louvre and he made the acquaintance of Delacroix and other romantic painters. His first outstanding success was with his painting *Cavalry officer on horseback* (Louvre) in the Salon of 1812. Géricault's studies of military scenes and sketches of horses reflected the close of the Napoleonic era. A visit to Italy in 1816 and 1817 revealed Michelangelo to him and influenced his compositions. His painting *The raft of the Medusa* (Louvre) exhibited in the Salon of 1819 caused a political uproar because of its subject and created artistic interest by its drastic realism. From 1820 to 1822 Géricault stayed in England and was deeply influenced by the English water-colour tradition and by prints of horse racing. Géricault who died in Paris in 1824 was a forerunner of major artistic trends of the nineteenth century.

40. GIRTIN, THOMAS. Born in London in 1775; he died in 1802. He was an apprentice to Edward Dayes, the mezzotint engraver. He became acquainted with J. M. W. Turner. Trained in architectural and topographical drawing, he infused in his landscapes his emotional reaction—creating a mood for each scene. With Turner, Girtin is considered as co-founder of English water-colour landscape painting.

41. VAN GOGH, VINCENT. Born 1853 at Groot Zundert, Brabant, in the Netherlands. Died by his own hand at Auvers-sur-Oise in 1890. After a brief period as a pastor he discovered that painting was his true calling, and his early works show the oppressive conditions of life of the peasants and spinners who constituted his flock. Stayed briefly in Paris (where he met the impressionists) on his way to Arles. The intensity of the light which he found in Provence brought him a new and personal style, for which

he abandoned his impressionist manner. After an attack of madness during which he attempted to kill his friend Gauguin, he entered the asylum of Saint Rémy and later the clinic of Dr. Gachet. Reduced to despair, however, by failure of his efforts to conquer his insanity, he shot himself on 29 July 1890.

42. GRIS, JUAN (Real name José Gonzales). Born 23 March 1887 in Madrid. Died 11 May 1927, at Boulogne-sur-Seine. The straitened circumstances of his family forced him to abandon his engineering studies at the Technical School of Madrid, yet his scientific mind and his intellectual habits sharply distinguish his work from that of the other cubists. From 1906 to 1922 he lived at the Bateau Lavoir, where he met Picasso. Did sketches for *L'assiette au beurre* and *Le témoin*, and exhibited his first paintings in 1910. His painting of Picasso dates from 1912.

43. HODGKINS, FRANCES. Born at Dunedin, New Zealand, in 1869. She began to paint in water-colour at an early age; her father was an accomplished amateur in this medium. At the age of thirty she went to Europe where she exhibited successfully in Paris and London where she set up her own art school. She was a member of the London group and of the Seven and Five Society. Frances Hodgkins began new experiments in painting at the age of fifty and found a highly personal style of landscape and still life composition. She spent a long sejour in Spain and travelled in Morocco. Remaining in England during the second world war she frequently painted the English scene and in her latter years she found subjects in the countryside of Dorset where she lived. She died there in 1947. Her work is included in many collections including the Contemporary Art Society, the Tate Gallery, and the British Council.

44. JONGKIND, JOHAN. Born at Latrop, Holland, in 1819. He first studied art at The Hague. His early work is characteristically Dutch and shows the artist's fondness for winter landscapes. He continued to paint from nature and in his water-colours especially he depicted atmosphere and distant horizons. He could set down the appearances of the moment with a remarkable spontaneity. Went to Paris in 1846, lived for a number of years in France, returned to Holland in poor health in 1855. Jongkind remained in the neighbourhood of Rotterdam until 1860; later returned to France; he lived near Grenoble in which city he died in 1891. Considered for a long time only as a precursor of impressionism, his works have a great value of their own.

45-46. KANDINSKY, WASSILY. Born in Moscow in 1866. After studying law and political economy he began a career in law which he abandoned in 1896 to devote himself entirely to painting. In Munich he studied with Franz Stuck and went to Paris in 1906. There he was influenced by Gauguin and the Fauves. Returning to Munich in 1907 he founded the New Association of Munich Painters. In 1910 he painted the first of his non-representational works and wrote a treatise, *Concerning the Spiritual in Art*. He became associated with Franz Marc in the Blaue Reiter group and met Paul Klee and August Macke. Kandinsky returned to Russia in 1914. During the first world war he taught at the Moscow Academy and after the Russian revolution he held official posts. He left Russia again for Germany in 1921 and from 1922 to 1932 he was on the staff of the Bauhaus at Weimar and Dessau. In 1933 the Bauhaus was closed by the Nazis and Kandinsky went to Paris where he lived until his death in 1944. He is one of the most important figures in the development of abstract art. His non-objective painting was expressionistic and marked a major revolutionary trend in twentieth-century painting.

47-48. KLEE, PAUL. Born 1879 at Munchenbuchsee, Switzerland. Died 1940 at Locarno. Originally a member of the German expressionist group, the Blaue Reiter group. After the first world war he taught for many years at the famous Bauhaus in Weimar, where he collaborated with Kandinsky. Gifted with a profound and original mind he did not hesitate to explore all means of self-expression, depicting the world with supreme intuition as though through the mind of a child. His almost psychological art has had worldwide influence since the end of the 1939-1945 war.

49-50. LÉGER, FERNAND. Born 1881 at Argentan, France, he died in Paris in 1955. In 1898 came to Paris, as architect's draftsman and photograph-retoucher, and from 1901 to 1903 studied at the Ecole des Beaux-Arts. First exhibited at the Salon des Indépendants in 1908, and in 1910 at the Salon d'Automne. In the same year became acquainted with the work of Picasso and Braque, and up to the war was an active cubist. While in the army, he developed a style which lasted from 1917 to 1919, and which was inspired by a kind of mechanical dynamism. His travels to Venice and Ravenna in 1924 confirmed the stylistic researches in which he was engaged at that time. He gradually abandoned dynamic expression for static painting and worked in the direction of a rediscovery of the integrity and purity of the object. In 1924 he produced the 'Mechanical Ballet', an experimental film which was the first expression of pure dynamism and which had a great influence on the development of the cinema. Was at one time professor at the Académie Moderne, and during the second world war lived in the United States of America. His contact with American civilization has found expression in a renewed interest in human beings as related to their modern surroundings.

51. MANET, ÉDOUARD. Born 1832 in Paris, died in 1883. He rejected formal instruction in favour of copying pictures in museums during trips to Italy, Germany and the Netherlands. The seventeenth-century Spanish painters, Velasquez, Zurbaran and Murillo influenced him greatly, and he never lost his affinity for Goya. His first canvases, infused with a new quality of light, were exhibited at the Salon des Refusés in 1863, and his *Déjeuner sur l'herbe* immediately caused a scandal, which rallied Monet, Pissarro, Renoir, Sisley, and Berthe Morisot to his side, and made him the champion of the realist and impressionist movements. After service during the Franco-Prussian war (1870) he painted landscapes in Oloron, Arcachon and Bordeaux, the beginning of his outdoor painting inspired by Monet. His later portraits and studies of young women were in pastels, which he preferred to use because of his physical infirmity and the consequent difficulty he had in painting.

52. MARC, FRANZ. Born 1880 in Munich. Killed near Verdun in 1916. In 1911 he founded the Blaue Reiter group of expressionist painters with Kandinsky. Primarily a painter of animals.

53. MARIN, JOHN. Born 1870 at Rutherford, New Jersey. Studied art in Philadelphia and New York and for a time was a free-lance architect. Marin absorbed something from French impressionism and Central European expressionism, but has evolved a most individual style. Working primarily in water-colour and with deft brush-work and a subtle use of unpainted surface, he creates an impression, sometimes abstract, always expressive. He died in New York in 1954.

54-55. MIRÓ, JOÁN. Born 20 April 1893 in Barcelona. Studied as a young man at the Ecole des Beaux-Arts and the Gali Academy. After being influenced by

the broad draughtsmanship of Van Gogh, he was attracted to the cubist art of his countryman Picasso, and eventually arrived in Paris in 1919. The forms within his composition began to take on a new liberty which culminated in the automatic painting he did as a surrealist. His mature style has great affinity with the primitive art of the African and Australian bushmen; a poetical language of magic signs and gaily coloured forms. Notable among his productions are the ceramics made in collaboration with the famous Spanish potter, Artigas.

56. MORISOT, BERTHE. Born at Bourges, France, in 1841; she died in Paris in 1895. An impressionist painter, she studied with Camille Corot. She was greatly influenced by Manet whose acquaintance she made in 1868; his influence was very apparent in the years 1875 and 1876. She soon created her own style with many open-air scenes painted in radiant light. Towards 1889 she became disturbed by the vision of the impressionists with its strong attachment to the atmospheric aspect of the world and sought greater definition of forms and unity in her compositions. She made masterful use of water-colour as a medium which allowed her complete expression—with delicacy and subtlety. Her favourite subjects were intimate family scenes.

57. NOLDE, EMIL. Born in 1867 at Nolde in Schleswig, the son of German and Danish parents; his real name was Emil Hansen which he changed in 1904 to Nolde after his native town. He began his career as a painter at thirty-five; he studied in Munich, Copenhagen and Paris. His early painting was marked by the influence of impressionism. He painted landscapes of his native region, its swamps, gardens and the sea—often with grotesque figures. From 1906 to 1907 he was a member of the Brücke group. In 1909 his painting took on its most monumental form with strong colour and expressionism. He produced a large number of religious compositions. In 1914 he took a trip around the world. After 1918 he lived both in Berlin and at Seebüll near the Danish frontier. Bitterly attacked by the Nazis, he was forbidden to paint. After 1945 Nolde received several important awards, for instance, at the Venice Biennale in 1952. He died in Seebüll in 1956. Nolde occupies an important place among German expressionist painters; he contributed to water-colour painting by developing new technique.

58-59. PICASSO, PABLO. Born 25 October 1881 at Malaga, Spain. His father a teacher of drawing, Picasso began to draw early and painted his first pictures towards the age of thirteen. He was admitted to the School of Fine Arts at Barcelona and later to the School of Fine Arts in Madrid, where he was recognized as an artistic phenomenon. In October 1900, he went to Paris and exhibited a series of elongated and melancholy figures at Vollard's in 1901. This was his 'Blue Period', which continued during his return to Spain and in Paris, where he finally settled in 1904, at the famous wooden house nicknamed the Bateau Lavoir. In Montmartre he met Max Jacob, Van Dongen, Salmon, Apollinaire, Derain, Braque and Matisse. In 1904 and 1905 he produced studies of acrobats and other fairground characters and also some sculpture. In 1905 also began his 'Rose Period', so called on account of the dominant flesh colour of his pictures. His first cubist paintings were made in the years 1906 and 1907.

From 1910 to 1914, collaborating with Braque, his cubism became increasingly more abstract and his palette more limited. This is the period sometimes called 'analytic cubism'. In 1914 he began what is called 'synthetic cubism'. In 1917 he joined Diaghilev and painted the scenery and costumes for the Cocteau-Satie ballet *Parade*. From 1919 onwards realist pictures alternated with more formalized works and great nudes inspired by Greek sculpture of the antique period. Picasso was hailed by the surrealists as the great forerunner of their movement, and in the middle thirties his

work was pronouncedly surrealist. A commission from the Spanish Government to paint a large mural for the 1937 Paris Exhibition coincided with the bombing of the Spanish village of Guernica, and Picasso made this the theme of his masterpiece—a gigantic monochrome canvas depicting and protesting against the horrors of war. Throughout the German occupation of Paris he produced work exceptional for its distortion and violence, followed in the early years of peace by a series of gay sun-lit panels painted at Antibes in the south of France. Since 1948 he has settled on the Mediterranean coast. He has taken up all his old themes in still life, portrait, and landscape. He has made particular application to the representation of animals. In addition to painting he has done engraving, sculpture and ceramics.

60. REDON, ODILON. Born at Bordeaux in 1840, died in Paris in 1916. Unsuccessful in the competition for architecture at the École des Beaux-Arts, he spent a short time in the studio of Gérôme, and, in Bordeaux, met the engraver Bresdin, who introduced him to the art of engraving. His first great admiration was for Rembrandt. On the advice of Fantin-Latour, he began a long series of lithographs. Exhibited in Paris in 1900 and 1901 and travelled widely in Belgium, Italy, Holland and Spain. An intimate of the artists and literary men of his time, an enthusiastic musician and critic, he portrays the secret universe of man with a rare sense of line and colour.

61-62. ROUAULT, GEORGES. Born 27 May 1871 in Paris, where he died in 1958. At fourteen was apprenticed to a glass painter and studied at evening classes at the École des Arts Décoratifs. For five years the chosen disciple of Gustave Moreau, he made the acquaintance of Matisse in 1893. Was unsuccessful in his first attempts to gain recognition, and gradually turned from academic subjects to dramatic landscapes in nocturnal tones. Towards 1905 began to paint the world attached to the circus and the travelling theatre, exhibiting as a Fauve in the 1905 Salon. His first great exhibition, which included paintings, drawings, ceramics and varnished earthenwares, was held in 1910. Rouault finally gained success after the first world war but is less well-known than his contemporaries.

63. ROWLANDSON, THOMAS. Born in London in 1756, the son of a tradesman. He began drawing and caricature at an early age, was a student at the Royal Academy where he exhibited in 1775. Around the age of sixteen he went to Paris where he studied for two years. Upon returning to London he resumed his studies at the Royal Academy. He painted portraits and landscapes with great skill but soon devoted himself principally to caricature, more of them social than political. He travelled extensively in England and on the Continent, becoming very familiar with the life of tavern and stage-coach which he portrayed in his work. He also painted landscapes in water-colours. In his caricatures he ranks among the greatest artists. Rowlandson died in 1827.

64. SEGONZAC, ANDRÉ DUNOYER DE. Born 6 July 1884, in the valley of the Yerre at Boussy-Saint-Antoine. His early studies in art were with Merson at the École des Beaux-Arts, with Laurens at the Académie Julian and at the Académie La Palette. In 1906 he began to work alone on still lifes and in 1908 he painted his first landscapes at St. Tropez. During that period his painting shows certain impressionist influences, but in 1910 he painted two important pictures with heavy colour layers and in dull tones. After the first world war he painted landscapes, nudes and still lifes, either in Chaville or in various parts of the Ile-de-France, and returned to St. Tropez in 1926. The scenery of Provence encouraged his tendency towards a more flowing manner and

a lighter tonality. In addition to his painting, he has done a considerable amount of coloured engravings.

65. SEVERINI, GINO. Born at Cortona, Italy in 1883; lives in Paris. In 1901 in Rome he met Boccioni who formulated the theory of futurism. A student of Balla, he took part in the new painting trends in Italy. Severini went to Paris in 1906. In 1910 he was among the first signers of the Manifesto of Futurism and his painting *Pan-Pan at the Monico* is considered the masterpiece of this movement. His later research during the cubist period brought him close to the work of Juan Gris, Léger, Gleizes and Metzinger. In the 1920s he became very interested in mural art and has since then executed a number of frescoes and mosaics in Switzerland, Italy and France.

66. SUTHERLAND, GRAHAM. Born in London in 1903. He studied at Goldsmith's College School of Art, University of London. There he specialized in engraving which occupied most of his time until 1930. Between 1927 and 1940 he taught at Chelsea School of Art. Following a stay in Pembrokeshire in 1933, he produced during the next eight or nine years, paintings strongly influenced by nature and organic forms—metamorphic paintings. From that time on his work acquired an increased expressiveness. In 1946 he painted *The crucifixion* for St. Matthew's Church in Northampton. Sutherland, an official artist during the second world war, painted scenes of bomb devastations, of factories and mines. Since then he has done a large number of paintings based on nature as well as portraits, notably those of Winston Churchill and Somerset Maugham. His work is represented in the collections of numerous museums including the Tate Gallery, the Museum of Modern Art of New York and the Musée d'Art Moderne in Paris.

67. TOULOUSE-LAUTREC, HENRI DE. Born at Albi in 1864. Died at the Château de Malromé in 1901. He suffered during his whole lifetime from a deformity caused by an accident at the age of fifteen. A pupil of Princeteau and an admirer of John-Lewis Brown, he made his *début* with brilliant studies of horses and rustic scenes. The influence of Degas turned him towards contemporary life, which he observed particularly in the Paris cabarets and nightlife. From his study of Japanese prints he gained a supple, condensed line and an arabesque quality to be seen in his paintings, his engravings and his posters.

68. TURNER, WILLIAM JOSEPH MALLORD. Born in London in 1775, died there in 1851. The son of a barber, he studied first at the Soho Academy in 1786 and then at Coleman's School at Margate. He worked under Thomas Malton, and by the age of fifteen had already exhibited at the Royal Academy. Influenced by Claude Lorrain and by the Dutch masters and born with an insatiable curiosity, he continued his studies of the great masters during most of his lifetime. He was, however, a disciplinarian, and executed a tremendous number of paintings, drawings and water-colours in an attempt to perfect his own original technique. He numbered Ruskin among his few contemporary admirers. He is sometimes called 'the father of impressionism'.

69. VILLON, GASTON DUCHAMP (Jacques Villon). Born at Damville, France, in 1875. Son of a notary and grandson of a painter and engraver, Emile Nicolle. After his secondary studies he entered the office of a notary in Rouen as a clerk and attended the School of Fine Arts there. In 1894 he left this position and went to Paris, taking the name of his favourite poet as a pseudonym. There he met Van Gogh, Toulouse-Lautrec, Gauguin. He illustrated newspapers and made lithographs and posters. Villon

also painted and exhibited at the Salon d'Automne from the time of its foundation in 1903. In 1911 he came under the impact of cubism and contributed with his brothers, Duchamp-Villon and Marcel Duchamp to the first cubist group exhibition at the Salon des Indépendants of 1911; in 1912 he organized an exhibition by a group of cubist painters known as the Section d'Or. He exhibited with his brothers at the Armory Show of 1913 in the United States of America. During the first world war Villon served in the French army as a cartographer. After the war he resumed his work in Paris as a printmaker; his etchings and engravings produced during the 1920s emphasized the interplay of light and shade. In 1930 he returned to painting. When the second world war broke out he took refuge in the Tarn where he painted landscapes. Returning to Paris in 1940 he spent the rest of the war years transforming the landscape sketches into cubist paintings. After the war he became affiliated with the Abstraction-Creation group. Nearly all the artistic tendencies of this century are found in his work. Lives in Paris.

70. VLAMINCK, MAURICE DE. Born 4 April 1876 in Paris. His first lessons in drawing were with an associate of the Artistes Français named Robichon, but he was more interested by the work of a 'naive' painter, Henri Rigal, and by the impressionists. In 1899 he met Derain who was influenced by Vlaminck's fiery canvases. In 1902 or 1903 he was introduced to the paintings of Van Gogh and was forcibly struck by them. Shortly afterwards he was associating with the group of artists of the Bateau Lavoir with whom he met Van Dongen, Vanderpyl, Max Jacob, Picasso and Apollinaire. His paintings were first exhibited at the Salon des Indépendants in 1905. His reputation was established by 1909 when he had a large exhibition at Druet's. The same year he left Paris for good and in 1925 he settled in the neighbourhood of Verneuil-sur-Avre. He was one of the original members of the Fauves.

71. VUILLARD, EDOUARD. Born at Cuiseaux, France, in 1868. He studied with Maillard and became a close friend of Bonnard and Maurice Denis at the Académie Julian. Lived nearly all his life in Montmartre. He is well known as an 'intimist' painter concerned with the atmosphere of familiar scenes—figures in interior scenes, still life and landscapes. A strong visual memory played an important role in creating them. His studies of impressionism enriched the effects of light in his painting. Vuillard died at La Baule in 1940.

72. ZARITSKY, JOSEPH. Born in 1891 at Borispol, in the Ukraine. He studied at the Academy of Fine Arts in Kiev. In 1923 he settled in Israel; studied further in Paris in 1927. Upon his return to Israel, where he now lives, he formed an association of artists and sculptors. Zaritsky has exhibited in the Venice Biennale and at the Stedelijk Museum, Amsterdam.

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