

Paintings Referenced in The Collector's Apprentice



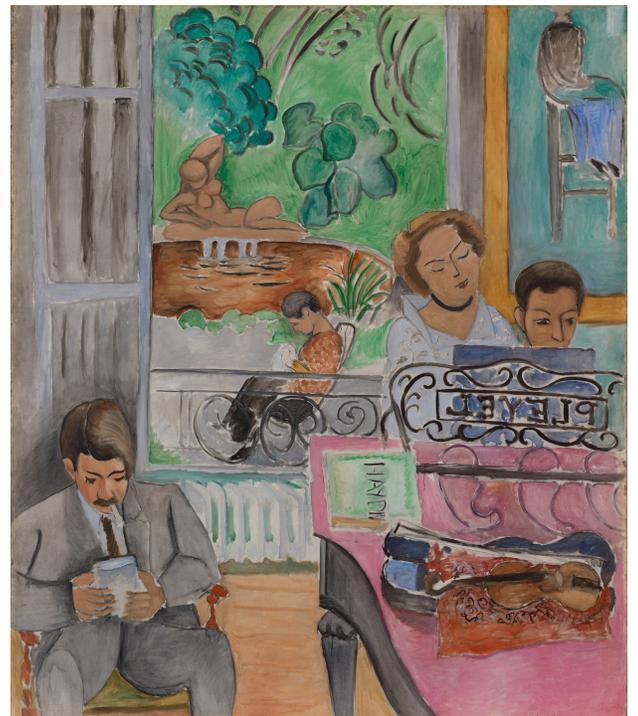
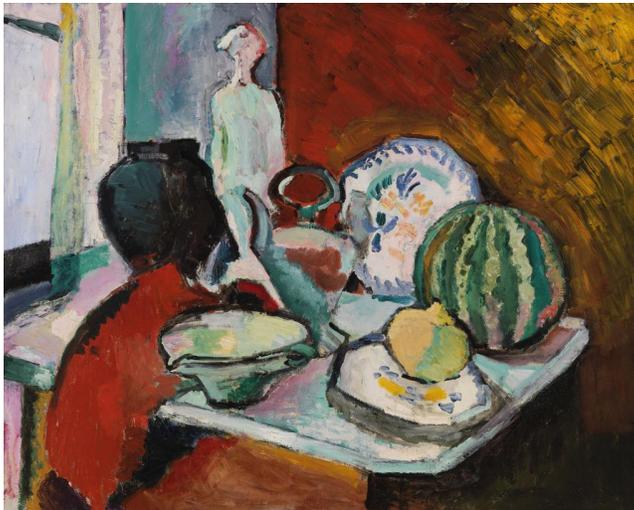
Five Bathers by Cezanne p. 8



Leda au Cygne (Leda and the Swan) by Cezanne p. 8

The Seven works belonging to the family originally:

Dishes and Melon by Matisse

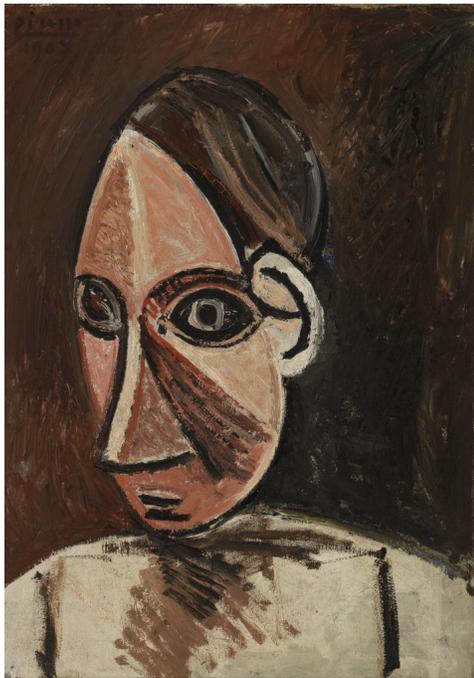


The Music Lesson by Matisse

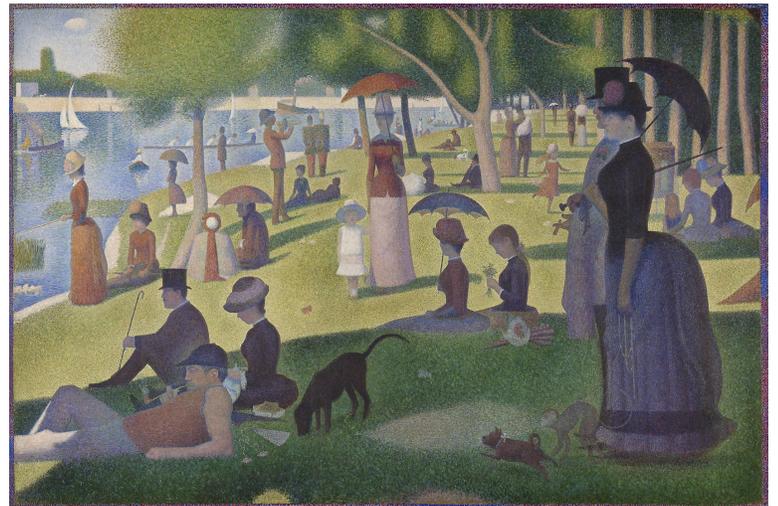


Five Bathers
By Cezanne

Still Life With Gourds by Matisse



Head of a Woman by Picasso



A Sunday Afternoon on La Grande Jatto by Seurat

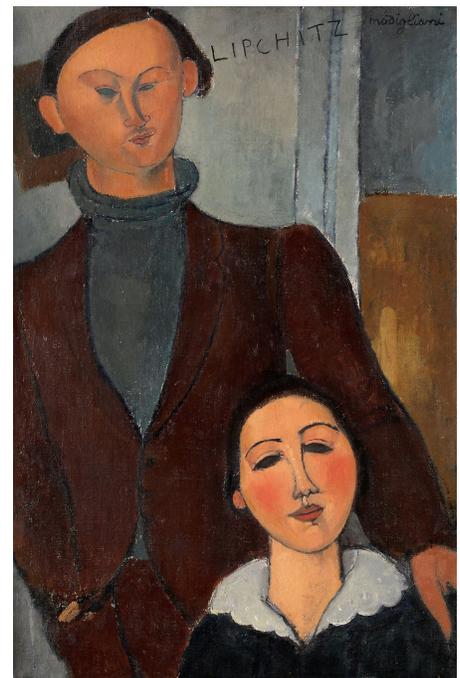


Young Woman Holding A Cigarette by Picasso



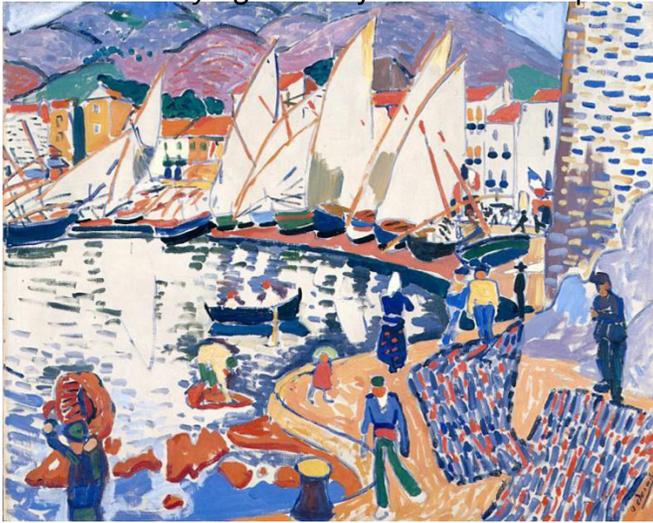
The Joy of Life (Le Bonheur de vivre) by Matisse p. 28

The Smoker by Van Gogh p. 29



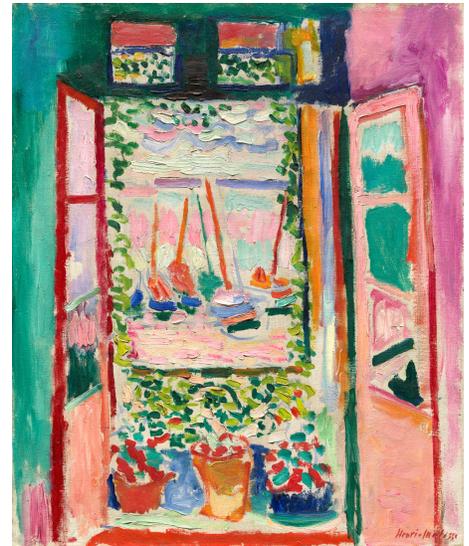
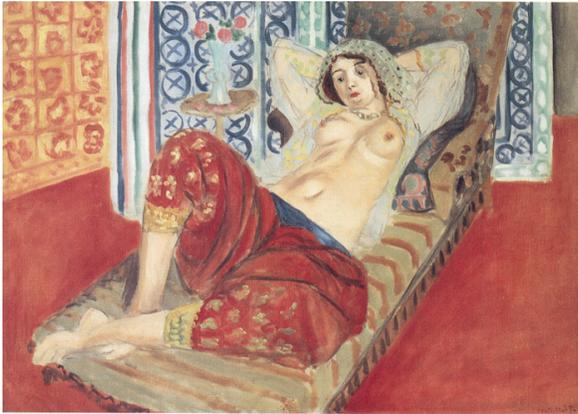
Jacques and Berthe Lipchitz by Modigliani p. 31

The Drying Sails by Andre Derain p. 46



Woman in Blue by Fernand Leger p. 46

Odalisque with Red Pants
by Matisse p. 59



Open Window by Matisse p. 59



Girl with a Polka Dot Blouse by Modigliani p.70



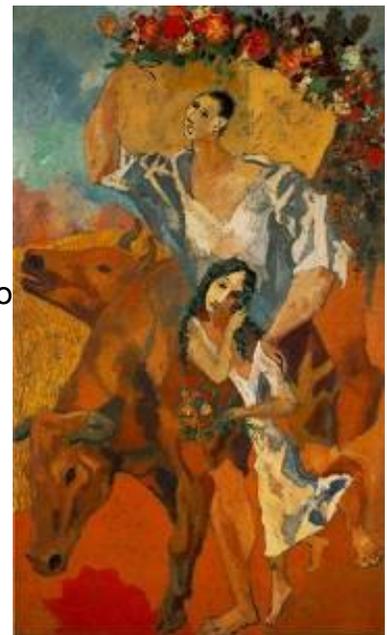
The Red Earth by Cezanne. p. 91



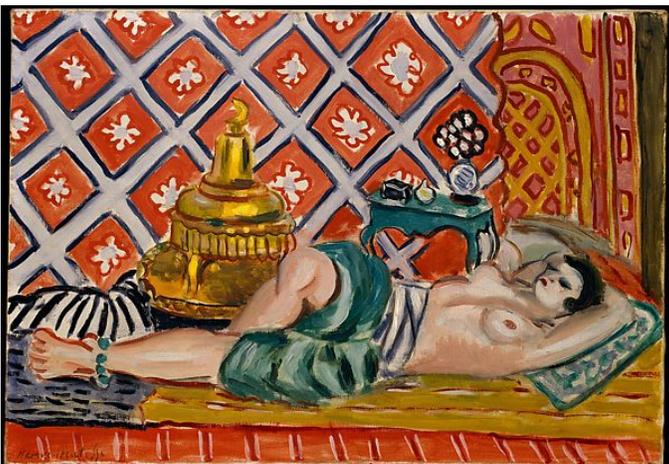
Still Life With Skull by Cezanne p.94



Seated Riffian by Matisse p. 175



The Peasants by Picasso
P. 175



Reclining Odalisque by Matisse p. 231



The Postman by Van Gogh p. 243

Blue Nude by Matisse p. 246



Dance II by Matisse p. 259

The Seated Riffian and
The Peasants pictured on a
previous page hang between
the windows.



The Dance II by [Henri Matisse](#) is a [trptych mural](#) (15 ft high by 45 ft long) in the [Barnes Foundation](#). It was created in 1932^[1] at the request of [Albert C. Barnes](#) after he met Matisse in the United States. Barnes was an art enthusiast and long-time collector of Matisse's works, and agreed to pay Matisse a total of \$30,000 for the mural, which was expected to take a year.^[2]

The mural was to be placed above three arches spanning the windows of the main hall of Barnes' gallery. In Nice, France, Matisse executed the mural on canvas provided by Barnes, as opposed to working on site. This was an unusual approach for such a work, but the patron had offered him complete artistic freedom, and working onsite would in any event have been impractical.

For Matisse, the project proved to be beset with difficulties, and would end up taking him two years, leaving him physically and emotionally drained. He was also profoundly disappointed to be told on installation that Barnes had no intention of exhibiting the work to the public.^[3]

Nevertheless, Matisse was delighted with the work itself. In a 1933 letter to his son, Matisse wrote about the installation at the Barnes Foundation: "It has a splendour that one can't imagine unless one sees it -- because both the whole ceiling and its arched vaults come alive through radiation and the main effect continues right down to the floor...I am profoundly tired but very pleased. When I saw the canvas put in place, it was detached from me and became part of the building."^[2] Some commentators consider that *The Dance II* mural was pivotal in enabling Matisse to return to the most essential sources of his art.^{[2][4]} For Matisse, the work highlighted aspects such as simplicity, flattening, the emphasis on colour and the use of paper cut-outs which would all go on to play an important role in his later artistic

