
Marie Laurencin's *Two Young Girls*—Paris and Japan in the 1920s

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Marie Laurencin (1883–1956) was a female painter who was active in the first half of the twentieth century.

In recent years, the Artizon Museum has acquired five works by four prominent female Impressionist painters: Berthe Morisot, Mary Cassatt, Marie Bracquemond, and Eva Gonzalès. The museum has also recently acquired works by female Abstract Expressionist painters, including Lee Krasner, Elaine de Kooning, and Helen Frankenthaler. It can be said that Laurencin serves as an important bridge to understanding the works in our collection of female Impressionist and Abstract Expressionist painters.

The museum has a demonstrated, long-standing interest in Laurencin, and has three of her oil paintings in its collection: *Two Young Girls* (1923, fig. 1) was acquired in 1961, *Woman Holding a Mirror* (1937) in 1976, and *Woman with a Dog* (c. 1923) in 1998. In this paper, I shall focus on Paris and Japan in the 1920s and consider the painting *Two Young Girls*, the first of these to enter the Ishibashi Foundation Collection.

Paris in the 1920s

Marie Laurencin studied drawing and porcelain decoration at Sèvres. In 1904 she began studying at the private Academie Humbert, where she became friends with Georges Braque (1882-1963). At the Bateau-Lavoir (Washhouse Boat) shared studio in Montmartre, she also became friends with Pablo Picasso (1881-1973) and Guillaume Apollinaire (1880-1918), and she herself began working as a Cubist painter.¹ She is often discussed in terms of the five-year love affair she had with Apollinaire, beginning in 1907, but her artistic career was advancing at the same time. In 1908, her painting *Group of Artists* (Baltimore Museum of Art) was purchased by Gertrude and Leo Stein, siblings who became famous collectors. That was a milestone in Laurencin's career. The first solo exhibition of Laurencin's work in Paris (actually a two-person show, with Robert Delaunay) was held in 1912, when she was 29 years old, and in 1913 she agreed to be represented by two dealers, Paul Rosenberg and Alfred Flechtheim. The next year, however, she married a German aristocrat, Baron Otto Christian Heinrich von Waëtjen (1881–1942), and thus became a German citizen. During their honeymoon, World War I broke out. Laurencin was unable to return to France, because Germany and France were then enemies, and she was forced into exile in neutral Spain. Later the couple went to Germany. All of Laurencin's belongings in Paris were confiscated as enemy assets. World War I severely interrupted her artistic career in France.

In 1921, at age 38, Laurencin returned by herself to Paris. She and Baron von Waëtjen had divorced. That same year, she held a large and successful solo show at Paul Rosenberg's gallery. This was also the year of publication for the first serious research and collection of Laurencin's work.² It can be said that Laurencin's reputation as an artist was formed soon after her return to Paris. Another sign of how welcome she was back in Paris was Gaston Gallimard's 1922 publication of a book of her etchings accompanied by poems, entitled *L'Éventail de Marie Laurencin* (The Fan, by Marie Laurencin). The volume contained ten etchings by Laurencin accompanied by poems by ten poets: *The Abbot of Eyre* (with a poem by Roger Allard), *Sweet Year* (with a poem by André Breton), *Mirror* (with a poem by Francis Carco), *Nymph of Auteuil* (with a poem by Louis Codet), *Prose for Ambiguous Palace* (with a poem by Fernand Fleuret), *Those Who Hear Only One Bell* (with a poem by Georges Gabory), *Olga*, *Little Romance* (with a poem by Max Jacob), *The Town of Soufflotnn* (with a poem by Valery Larbaud), *Thread of a Dream* (with a poem by Jean Pellerin), and *Lamentation of Friendship* (with a poem by André Salmon).

After the end of the First World War in 1918, Paris attracted people from everywhere in the 1920s, people who generated the Roaring Twenties. Having survived the ravages of war, people were fiercely seeking new freedoms, new values. Women emerged who preferred to be called "garçonne." The term was coined by Victor Margueritte in the 1922 novel *La Garçonne*. Garçonnes wore their hair short, clipped just below the ear, and they wore straight, low-waisted, knee-length skirts. Theirs were practical clothing for activities befitting a new generation of women and their newfound freedoms. Designers Paul Poiret (1879–1944) and Coco Chanel (1883–1971) provided their garments. Women were freed from corsets and long skirts. Such were the times when Laurencin returned to Paris. Women were gaining a place in the art world. Women artists active in Paris in the 1920s included Suzanne Valadon, Tamara de Lempicka, and Sonia Delaunay.

Two aspects stand out as important in Laurencin's work of the 1920s. The first is her portraiture, and the other is the designs she produced for theater and dance.

In 1923, the 40-year-old Laurencin painted two portraits of Baroness Gourgaud. Eva Gebhard (1886–1959), who had been born in New York as the only daughter of an American banker, married Napoleon Gourgaud (1881–1944) in 1917 and lived in Paris. The couple were well-known as collectors of the Impressionists and modern art. The art dealer René

Gimpel wrote of them in his diary.³ His diary entry of January 25, 1923 records Laurencin's words: "The portrait of Baroness G. [Gourgaud] is nearly finished. It has been very difficult. She is not my type, she is American, and her body is boring. But the more I get to know her, the more I appreciate her. She is very tough, and she knows how to have a good time. She needs to socialize a lot, but the interesting thing is, she has a little bit of the nun in her."⁴ The painting Laurencin had just completed was a portrait of Baroness Gourgaud sitting grandly, looking straight ahead, in dazzling jewelry and a pink coat, with a dog in her lap (fig. 2). The portrait seems to closely correspond with the image Laurencin had of Baroness Gourgaud. The baroness liked the portrait and commissioned a second. In the second, she is wearing a black mantilla. In the *Portrait of Baroness Gourgaud in Black Mantilla* (fig. 3), the baroness is seated in a chair, with a bouquet of flowers in her right arm. In the background can be seen a dove and a pink ribbon. This time the baroness is in three-quarter view. She seems more glamorous and elegant than in the first portrait, due in part to her black dress and mantilla. This painting proved to be very popular, and Laurencin met with great success as a portraitist of Parisian society. It became fashionable in the upper echelons of Parisian society to commission Laurencin to paint their portraits.

Coco Chanel asked Laurencin to paint her portrait, but, according to a well-known story, she did not like the result and turned the painting down. This anecdote tells us something about Laurencin's portraiture. In *Portrait of Mademoiselle Chanel* (fig. 4), Chanel is seated languorously in a chair, a dog in her lap. In the background is another dog with its front legs in the air, chasing a dove. While the dove is diving swiftly, Chanel herself appears less energetic than lost in thought. Rather than an active and powerful leader of the fashion world, Laurencin had chosen to depict Chanel as elegant and contemplative. It may be that Chanel was less than satisfied because she had hoped the portrait would convey an image of her as the fashion designer of her times. It is easy to imagine that the two women may have different ideas about the details of the portrait.

In 1920 Chanel traveled to Venice, accompanying her good friends Misia Edwards and José-Maria Sert on their honeymoon. There she met Sergei Diaghilev (1872–1929), founder of the Ballets Russes. Chanel and Diaghilev became lifelong friends, and Chanel went on to do costume designs for the ballet *Le Train Bleu*, with the scenario by Jean Cocteau.

At that time, Laurencin was working on sets and costumes for the Ballets Russes production of *Les Biches* (The Does). The music was composed by Francis Poulenc (1899–1963). What Diaghilev had asked Poulenc to write was a modern version of *Les Sylphides*.⁵ Initially, the title was to be *Les Demoiselles* (The Young Women), but due to the impact of Marie Laurencin's designs, this was changed to *Les Biches*, which, in the French slang of the time was used to mean "young women" or "cute girls." The ballet was intended to represent a "fête galante," updated to the 1920s. For example, the many strings of pearls around the neck of "the Hostess" are used to good effect. The ballet received its debut production in 1924 at a theater in Monte Carlo (Monaco), performed by the Ballets Russes, with choreography by Bronislava Nijinska. The curtain opens to a room in pale pastels. The room has a window, curtains, furniture. Men and women (three men, sixteen women) are dancing (fig.

5).⁶ There is no plot, no story, in this a one-act ballet. Laurencin's sketches for the costumes and set design are very free, and the colors are pale. This posed difficulties for the actual production but Laurencin seems to have found the work satisfying. She was so enamored of her original oil study for the backdrop for *Les Biches* (fig. 6) that she hung it in her own living room for a time. The success of *Les Biches* led to many other ballet-related projects for Laurencin.

These activities suggest that when Laurencin returned to Paris, it was with a fresh vision of realizing a style that the times called for.

Two Young Girls

With her successes in portraiture and the ballet, Laurencin was much in demand. The 1920s was when she established her style. She used pale pinks and blues, tempered with gray to give an air of melancholy. While some of her works depict bucolic landscapes, others are inorganic spaces defined by curtains or screens. Raoul Dufy (1877–1953) had produced textile designs for Paul Poiret, and his *Poiret's Mannequins at the Race Track in 1923* (fig. 7), for example, takes as its background the racetrack, a setting for social events. *Avenue des Champs-Élysées*, by Kees van Dongen (1877–1868) (fig. 8) shows women dressed in the fashions of the times, with a dog, standing by the Champs-Élysées. In the background stands the Arc de Triomphe du Carrousel. Compared with these works, Laurencin's works have a striking "anonymity."

From early on in Laurencin's career, she depicts women physically close to each other.⁷ Her early works had titles pointing to mythical or religious themes, but those appear less frequently in her works of the 1920s.⁸ It may be, however, that in stage settings that transcended time and place, she continued to focus on elements of mythical and religious elements. In *Two Young Girls*, painted in 1923, the two young girls are standing very close to one another. From their facial expressions, it is difficult to read their emotional state, but their arms are intertwined, as if embracing. They seem to be in a world of their own, just the two of them.

Two Young Girls is No. 244 in the catalogue raisonné of Laurencin's works. The next work, No. 245, is entitled *Reading* (fig. 9).⁹ These two paintings are roughly the same size, and the subject matter is quite similar. But those commonalities make the differences between them quite striking. While we have only been able to view the black-and-white reproduction in the catalogue raisonné, the girls' eyes are downcast, and the right hand of the girl on the right is resting on the other girl, near her shoulder. In the work in our collection, the girl's hand seems to be reaching for the book, giving a stronger emphasis on the relationship between the two girls and the book. The motifs shown on the books in the two paintings are also different. In the painting in our collection, a blue bird is painted on the book, while in the other version there are flowers.

Laurencin frequently depicted animals in her works, and birds were a motif she favored. In the *Portrait of Baroness Gourgaud in Black Mantilla* and in the *Portrait of Mademoiselle Chanel*, discussed above, birds can be seen in the background. In 1935, Laurencin also created a drawing for a tapestry that featured both doves and flowers.¹⁰

Laurencin was a painter, but she was also a writer of both prose and poetry. Here is a short poem she wrote entitled Little Birds. She wrote it while in exile in Barcelona during the First World War.

Little Birds

Beautiful little birds
You are not my friends
And yet your songs
Comfort my heart.

(Based on the Japanese translation by Horiguchi Daigaku)¹¹

LES OISEAUX

Beaux
Oiseaux
Vous n'êtes pas mes amis
Et pourtant je suis attendrie
de vos cris.

This poem is more tranquil than *The Sedative*, another, more famous, poem she wrote expressing a deep unhappiness. For Laurencin, birds are friendly beings. Often in her paintings we see them gently accompanying young girls. Laurencin's works of the 1920s are expressions of a world that is closed but peaceful.

Japan in the 1920s

Yanagisawa Hideyuki has given us a detailed analysis of the reception Marie Laurencin's work found in Japan.¹² His essay states Laurencin's work was first exhibited in Japan in March 1914 at the Hibiya Art Museum in Tokyo, in a show of woodblock prints by the group Der Sturm. The exhibition included over 70 prints; Laurencin's *Untitled (Lady in Riding Costume)* was No. 25. This print was the featured illustration at the front of the catalog, with the title *Damenreitkleid*. While this was a single woodblock print, it appeared not long after Laurencin's debut in Paris, and portended a bright future for the artist.

After that, in the 1920s Laurencin's work appeared frequently in Japan, whether in the form of actual artworks or published reproductions. The first showing in Japan of an original oil painting by Laurencin was at the *Second Exhibition of French Contemporary Art*, in Tokyo in May 1922. This exhibition was produced by French art dealer Herman d'Oelsnitz (1882–1941) and included over 500 works of art.¹³ D'Oelsnitz produced a similar exhibition in 1924. That year, the *Exhibition of New Works of French Contemporary Art* was held at Chūo Bijutsusha by Mr. and Mrs. Vildrac; it presented a small selection of excellent works.¹⁴ These included three by Laurencin. Charles Vildrac (1882–1971) was a French writer and dramatist whose real name was Charles Messenger. Vildrac and his wife also operated a gallery on Rue de Seine, in the 6th arrondissement of Paris. The couple visited Japan in 1925.

Mr. and Mrs. Vildrac held another exhibition in 1925. The show, which ran from April 22 to 27, 1925, at the Mitsukoshi Gofukuten (now the Mitsukoshi department store) in

Nihombashi, was also entitled *Exhibition of New Works of French Contemporary Art*. The April 1925 edition of *Mitsukoshi* magazine had an article on the exhibit. "French literary figure Charles Vildrac, hoping to bring the latest works by major French artists to the attention of viewers in Japan, has invited his own friends to submit works, which he has entrusted for exhibition at Chūo Bijutsu-sha and Mitsukoshi (5th floor). The second of these exhibitions, includes a total of roughly 70 works, small but outstanding."¹⁵ On the same page, Laurencin's *Two Young Girls* was reproduced, with the title *Tomodachi* (Friends), evidence that that piece was part of the exhibition.

The May 1925 issue of *Chūo Bijutsu* (Central Art) included a list of 78 works in this exhibition. In this list, Laurencin's piece is No. 73, with the title states as *Tomo* (Friends).¹⁶ It is believed that only one piece by Laurencin was included in this show, and that the title was *Tomo* (Friends), and not *Tomodachi* (Friends). The same work was featured as the frontispiece of the May 1925 issue of *Mitsukoshi* magazine, with the title *Tomo* (Friends).¹⁷ The exhibition then traveled to the Mitsukoshi store in Osaka, where it was shown from May 8 to 13. Once again, Laurencin's painting may have been used as the frontispiece exemplifying the entire show.

In 1932, the same work was published in *Seiyō Kindai-e Tenrankai Zuroku* (Western Modern Art Exhibition Catalog) under the title *Nishōjo* (Two Young Girls) in the "collection of Yasuda Iwajirō."¹⁸ It is known that *Futari no Shōjo* (Two Young Girls) was acquired by Yasuda Iwajirō (1901–1972) via the Paul Rosenberg Gallery and Vildrac Gallery in Paris. Yasuda Iwajirō was an artist, the second son of Yasuda Zenzaburō (1870–1930), who was the adopted son of Yasuda Zenjirō, founder of the Yasuda zaibatsu (family conglomerate). Yasuda Iwajirō lent two pieces to the 1932 exhibition: one by Laurencin and another by Edmond Aman-Jean (*Face of a Young Woman*).

Yashiro Yukio saw the work by Laurencin at the exhibit, and had this to say about it:

Marie Laurencin (1885–), *Two Young Girls* (1923, lent by Yasuda family). Fine example of contemporary art. The subject is drawn simply and directly. The irony of the plastic arts: seeking to maintain, side-by-side, both a realism reflecting close observation, adhering to principles of three-dimensional structure, and a blurring of the physical contours that suggests symbolism and poetic sensibility. This delicate relationship explains the transition as contemporary art finally moved away from the representational, three-dimensional structure, approaching the substantive and spiritual principles of surrealism. The art of today shows the emergence of a spirituality that reflects a coming to terms with the representational art of the past. Laurencin's work is a prime example of art that is poetic. Her drawing may be not realistic, but she applies a simplification that integrates surfaces and unifies lines, reflecting close observation of all contemporary realism. The marvel of her technique is her ability to create an atmosphere that is altogether pliable, immersed in poetic sentiment, at once mature and devoid of realism. While not quite so fragile but also not quite so poetic, the symbolist art of Fujita Tsuguharu appears to be in a comparable position in the Paris art world. The gradations of Laurencin's pale gray washes and pastel colors are delicate

and beautiful. The oil paintings of both Laurencin and Fujita are not overblown; they are like simple, beautiful melodies played on a single instrument, not suitable for a large ensemble. For both these artists, what makes their prints more interesting is the poetic quality of the line.¹⁹

Two Young Girls (1923) arrived in Japan no later than 1925 and has remained here ever since. It passed from Yasuda Iwajirō to the collection of Ishibashi Shōjirō, though exactly when is unclear. This work has been on view in Japan since 1952, when Ishibashi Shōjirō founded the Bridgestone Museum of Art.

Conclusion

So far, we have examined the Paris and Japan of the 1920s. Let's have a look at little further back, at Paris in the 1910s. At that time, Laurencin was known primarily as an "artist's muse." This can be seen in a work by Henri Rousseau, *The Muse Inspiring the Poet*, which is a portrait of Laurencin and Guillaume Apollinaire (fig. 10). Horiguchi Daigaku (1892–1981), who knew Laurencin in the 1910s, wrote about her in a similar way.

Horiguchi, seeking to avoid World War I, was living with his father, who was a Japanese diplomat, in Spain. Horiguchi first met Laurencin in January 1915. He described their meeting in the April 1917 issue of *Shinchō* magazine, in an essay entitled "Goddess of Cubism":

I climbed a very, very long wooden staircase, to see someone who was waiting for me in an atelier. Standing before the atelier, I put my finger on the buzzer. The door opened quietly, revealing an innocent young woman with a face as clear as crystal. She was Mme. Marie Laurencin de Waëtjen.²⁰

Horiguchi's translation of *Marie Laurencin Poems and Paintings* (Shōrinsha, 1936) includes his homage to Laurencin. In this poem, which incorporates the title of the book dedicated to Laurencin by various poets in 1922, Laurencin seems less like the "Goddess of Cubism" than a small bird flying around in the sky.

The Fan, by Marie Laurencin
Horiguchi Daigaku

Transformation of a vixen
Marie Laurencin
Gray is your sky
Your rainbow is crimson and purple
Oh! the rainbow is disappearing
The beauty of illusions

Together with the dog
Together with the dog like a small bear
With the kind face of a woman
Ah! Flying around
The field of flowers in the clouds
Like the moon
The coral comb is red

The young woman has the face of a dog

And a dog's collar
Wrapping her nakedness in thin blue silk
Astride a white horse with the face of a woman
Flying inside the clouds
Like a small bird

Laurencin's erstwhile lover Apollinaire died in 1918, oddly enough, the year the First World War ended. His death allowed Laurencin to escape her image as the "artist's muse" and establish her own style and reputation in the 1920s. It is of great significance that the painting *Two Young Girls*, which she created around that time, arrived in Japan so swiftly

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(Translated by Ruth S. McCreery, The Word Works)

Notes

1. For more detailed information on the relationship between Laurencin and Cubism, see: Yamada Mai, "Aporineeru to sono yūjintachi ni miru Marii Roransan no kyūbisumu juyō [Reception of Marie Laurencin's Cubism as Seen in Apollinaire and His Friends]," *Waseda Rilas Journal*, no. 6 (2018), pp. 377–389.
2. H. v. Wedderkop, *Marie Laurencin*, Junge Kunst, Bd. 22 (Klinkhardt & Biermann, 1921); Roger Allard, "Marie Laurencin: vingt-six reproductions de peintures et dessins," *Les peintres français nouveaux*, no. 9 (Éditions de la Nouvelle revue française, 1921).
3. René Gimpel, *Journal d'un collectionneur marchand de tableaux* (Paris, Calmann-Lévy, 1963). Regarding Gimpel's diary, see Note 5 in Katsuyama Yūko, "Ushinawareta shisen no korekutaa: Purūsuto to Kamiyu Gurū [The Lost Eye of the Collector: Proust and Camille Groult]," *Journal of Bunka Gakuen University*, no. 23 (2015), pp. 69–88.
4. René Gimpel, *Journal d'un collectionneur marchand de tableaux*, p. 222. "J'ai presque terminé le portrait de la baronne G. Ce me fut difficile, ce n'est pas mon genre, c'est une Américaine, elle est tout en dents et son corps est sec. Mais quand on la connaît, on voit qu'elle est bonne; elle est si robuste qu'elle a besoin de beaucoup de joies, beaucoup de monde autour d'elle et, c'est curieux, elle a une petite âme religieuse."
5. *Les Sylphides* is a suite for ballet set to piano music by Frédéric Chopin. It has no plot or story. It shows sylphs (forest sprites) and a poet dancing in moonlight. For more detail on *Les Biches*, see this pamphlet: *Usui Kenji baree korekushon 2021 kikakuten: mejika to mesuneko* [2021 Exhibition of Usui Kenji Ballet Collection: Les Biches & La Chatte], Hyogo Performing Arts Center, 2021, URL: <https://www1.gcenter-hyogo.jp/ballet/contents/project/k-vol27.pdf> (last accessed August 22, 2022).
6. In the 17th and 18th centuries, most ballet dancers were men, but in the 19th century, ballet dancing became an occupation for women. Male dancers returned to the spotlight in the 20th century, in the days of the Ballets Russes. This paper has rich detail on the position of the Ballets Russes in France in the 1920s: Ilyana Karthas, "The Politics of Gender and the Revival of Ballet in Early Twentieth Century France," *Journal of Social History*, 45, no. 4 (Summer 2012), pp. 960–989.

7. Elizabeth Otto discusses how the expressions of the women in Laurencin's 1904 woodblock print *Song of Bilitis* reflect the painter's own complex sexuality. Elizabeth Otto, "Memories of Bilitis: Marie Laurencin beyond the Cubist Context," *Genders Online Journal*, no. 36, 2002, URL: <https://www.colorado.edu/gendersarchive/1998-2013/2002/08/01/memories-bilitis-marie-laurencin-beyond-cubist-context> (last accessed: August 22, 2022).
8. Yamada Mai, "Marii Roransan no 'kari o suru Diana': shudai sakuin o meguru kōsatsu" (Marie Laurencin's Diana of the Hunt: Observations on Works with This Subject), *Waseda Rilas Journal*, no. 67 (2022), pp. 553–570.
9. Daniel Marchesseau, Marie Laurencin 1883-1956: catalogue raisonné de l'œuvre peint (Éditions du Musée Marie Laurencin, distributed by Kyuryudo), 1986, p. 137, cat. no. 244, p. 138, cat. no. 245.
10. Marie Laurencin, *Doves and Flowers*, circa 1935, oils on canvas, 105×125cm, collection of Marie Laurencin Museum.
11. Horiguchi Daigaku, *Gekka no ichigun* [The Flock Beneath the Moon] (Daiichi Shobō, 1925), p. 240. This collection of poetry translations includes four poems by Laurencin: "The Sedative," "Horses," "Tigers," and "Little Birds." In Horiguchi Daigaku (translator, editor), *Marii Roransan shigakushū* [Marie Laurencin Collected Poems and Pictures] (Shōrinsha, 1936), the translation is slightly different: "Little birds / Beautiful / Little birds! / You are not my friends / But when I hear your songs / My heart grows softer. Barcelona."
12. Yanagisawa Hideyuki, "Marii Roransan to Nihon: Nihonjin wa doko made tadori tsuitaka" [Marie Laurencin and Japan: How Far Have Japanese People Gotten?], in *Marii Rōransan 1883–1956* [Marie Laurencin 1883–1956], exhibition catalog, Tokyo Metropolitan Teien Art Museum (Kyodo News (ed.), 2003), pp. 148–157.
13. These essays provide details of the activities of d'Oelsnitz in Japan: Nakagawa Michiyo, "Nichi-Futsu Geijutsusha ni yoru chihōtoshi de no Furansu bijutsuten no tenkai [Japan-France Art Company's Exhibitions of French Art in Provincial Cities]," in *Bijutsu kyōikugaku kenkyū*, no. 50 (2018), pp. 257–264, and Nakagawa Michiyo, "Eruman Derusunisu ni yoru ryōtaisenkan ni okeru Nihon de no tenrankai katsudō [Herman d'Oelsnitz's Exhibition Activities in Japan Between the Great Wars]," in *Bunka shigengaku*, no. 16 (2018), pp. 35–52.
14. Yanagisawa believes the work by Laurencin, *Friends*, shown at the first exhibition in 1924 was the painting now in the collection of our museum entitled *Two Young Girls* (Yanagisawa Hideyuki, op. cit., p. 151). However, we have been unable to verify that conclusion using periodicals or other original sources.
15. *Mitsukoshi*, No. 15:4, April 1925, p. 18.
16. *Chūo Bijutsu*, No. 11:5, May 1925, pp. 102–103.
17. *Mitsukoshi*, No. 15:5, May 1925, p. 1 (frontispiece).
18. *Bijutsu kenkyū*, Special Issue No. 9, September 1932, Arts Research Institute of the Imperial Academy of Fine Arts, *Seiyō kindai kaiga tenrankai zuroku* [Catalog of Exhibit of Modern Western Paintings], Plate 25 (2).
19. Yashiro Yukio, "Seiyō kindai kaiga tenrankai ni tsuite [Regarding the Exhibit of Modern Western Paintings]," *Bijutsu kenkyū: Seiyō kindai kaiga tenrankai zuroku* [Arts Research: Catalog of Exhibit of Modern Western Paintings], p. 22. Another review of the exhibition, by Kojima Kikuo, was published in the same journal, but unfortunately Kojima did not mention the Laurencin work, as his only interest was in Impressionist painters.
20. Reference is also made to Horiguchi Daigaku, "Kyubizumu no megami" (Goddess of Cubism), in *Kisetsu to shishin* [Seasons and Poetic Sentiment] (Daiichi Shobō, 1935), pp. 273–288. This volume republished the essays "Aruhi no Marii Roransan" (Marie Laurencin on a Certain Day) and "Marii Roransan" (Marie Laurencin).

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Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / image Centre Pompidou, MNAM-CCI / distributed by AMF
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