The Dream (Le Rêve)
A Divan in the Jungle

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There were only seven mourners clustered around the grave at a pauper's cemetery in Paris in early September, 1910. Other friends and admirers of the deceased – and there were many – were still away from the city on their summer vacations, unaware of his death. The scene was notable for two reasons. Six of the mourners were members of the artistic avant-garde of early 20th century Paris: Paul Signac, Manuel Ortiz de Zárate, Guillaume Apollinaire, Robert and Sonia Delaunay and Constantin Brancusi.[1] These young artists and writers would go on to have a profound effect on the arts of the 20th century. And the man they were there to mourn was Henri Rousseau, an artist whose unique paintings would cast their spell over viewers and inspire creative minds for years to come. [2]

Earlier that year, Rousseau had completed and shown what turned out be his last major artistic work, *The Dream*. This painting represents the culmination of Rousseau's artistic career. But to understand where this piece stands in his body of work and in the history of art, we must first unravel the paradoxical life of the man himself.

Henri Rousseau was a late bloomer whose style has been variously associated with Naïve Art, Post-Impressionism and Primitivism. He led a life that was a curious mix of ordinary and extraordinary, shuttling between the mundane world of lower-class Paris and the sophisticated world of the avant-garde. Though most closely identified with his jungle scenes, he painted a wide range of subjects, many of which were set outdoors.

The first half of his life is not so much "shrouded in mystery"—to invoke an old cliché—as it is riddled with blank spots and discrepancies. Some discrepancies take the form of information presented as "fact" in some texts, but contradicted by others. Moreover, it appears

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[1] The seventh mourner was Rousseau's landlord.
[2] Rousseau died of septicemia on September 2, 1910. He was sixty-six years old.

that some of the misinformation that has made its way into print was actually promulgated by Rousseau himself.

Some facts are indisputable: Henri Julien Félix Rousseau was born on May 21, 1844 in Laval, a small town in northwestern France. Most texts agree that his father was a tinsmith who ran a hardware shop in the town. He seems to have had at least one sister, but given that he was granted compassionate leave from the army in 1868 to care for his mother after his father's death, it is likely that he was the only son.

Bad investments caused his parents to lose the hardware shop in 1854. They subsequently set up a tobacconist shop in a nearby town, but Henri stayed in Laval to finish his studies at the *lycée*. Rousseau's life in the early 1860s is not well documented. He worked in a lawyer's office until 1862, when he was convicted of pilfering a small sum of money from the firm. He served a month in jail as punishment and then joined the army.

One of the myths of this period, often cited as fact, is that while in the army Rousseau was sent to Mexico. This stay in Mexico is said to account for his accurate rendering of tropical plants and animals found in his jungle paintings. It is a lovely story, one that Rousseau told to his circle of younger artistic friends in the early 20th century, but it has no basis in reality. Rousseau was never sent to Mexico. In fact, Rousseau never left France during his lifetime. We see here a glimpse of Rousseau's active imagination and a tendency to romanticize and embellish his life story a bit.

In 1869, a year after his discharge from the army, Rousseau moved to Paris. He spent the rest of this life in this vibrant and cosmopolitan milieu. Here he met and soon married Clémence

Boitard. He was twenty-five years old; she was nineteen.[3] The marriage was happy, but the couple endured tragedy. Their first three children died in infancy.[4] Of a total of seven children born to them, only two survived past early childhood.[5]

In 1871 Rousseau secured employment as a toll collector for the city, a position he held for twenty-two years. He worked on the outskirts of Paris, inspecting goods to determine whether they should be taxed before they entered the city. From this line of work came the affectionate but erroneous nickname, "Le Douanier" (the customs inspector) given to him by the writer Alfred Jarry. He was not especially diligent in his work and never rose to the rank of customs inspector.

When did Rousseau start to paint? When did he learn to play music, which was also a very important part of his life? The answers to these questions truly are shrouded in mystery, because there is no information regarding his early artistic or musical pursuits. He started painting sometime in the 1870s, probably as a "Sunday painter". In later life he said he had always had an artistic disposition. Rousseau claimed he was completely self-taught, that he "learned everything from nature." It is true that he never had the opportunity to attend an art academy, but here too, Rousseau is doing a bit of mythologizing. In his early days he greatly admired the work of Gérôme, Bouguereau and Clément, three academic artists. The last was

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[3] Some sources that mention her age as being fifteen when she married Rousseau, but that is incorrect. When she died in 1888 she was nearly 38.

[4] Various sources report Rousseau as having had six, seven or even nine children, with one or two surviving infancy.

[5] Their son died at the age of 18. Their daughter, Julie, lived to adulthood and gave Rousseau at least one grandchild.

actually a neighbor in Paris who may have encouraged Rousseau and given him advice about his painting.

Rousseau said in his later years that he only began to paint seriously at the age of forty-two, in 1886. There are a few paintings (Fig. 5) signed by Rousseau that attest to some work done earlier than that date. But these are clearly the output of an artist just learning his craft. Rousseau had been able to obtain a permit in 1884 — possibly through Clément — to copy paintings in the Louvre and other Parisian museums. Perhaps this spurred him to improve his craft. He submitted two canvases to the official *Salon* in 1885, which were universally scorned by critics. In 1886 he began to exhibit paintings at the *Salon des Indépendants*, which (with the exception of 1899 and 1900) he did every year until his death.

From 1886, Rousseau's life comes into sharper focus, in part, because he gradually became a more public figure.. That year he painted the eerily beautiful *A Carnival Evening* (Fig. 6), which portrays a luminously costumed couple, perhaps Henri and Clémence, standing in front of a dark forest at dusk. They are watched from a shadowy hut by a mysterious figure. By this time, Clémence was in real life very ill with tuberculosis. Perhaps the figure was meant to signify Death.

Clémence died in 1888, leaving Rousseau devastated. One of the paintings Rousseau entered in the 1889 Salon was titled *A Suicide.* Also n display that year were Vincent van Gogh's *The Starry Night* and *Irises.* One critic was moved to write**,** "I've never seen anything more grotesque than Monsieur Rousseau's *Suicide* and his portraits and Monsieur van Gogh's *The Starry Night*."[6]

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[6] Le Pichon, Yann, *The World of Henri Rousseau* (New York: Viking Press, 1982), p.255.

One event of 1889 that made a big impression on Rousseau was the Paris *Exposition Universelle*, a sort of World's Fair that featured one section of new technological marvels, another section on the "History of Habitation", and a third section that "recreated villages and sites from French colonies...and featured natives-in-residence" enacting their customs and art forms". [7]The Eiffel Tower, which received mix reviews at the time, was built for the exposition. Rousseau was inspired to write a play about the event that was never performed. The following year he entered *Myself, Portrait-Landscape* in the Salon, a painting that includes the Eiffel Tower in the background. [8]

In 1891, Rousseau painted his first jungle painting, *Tiger in a Tropical Storm*. It is not clear why he turned to this subject matter; he did not paint another jungle scene until 1904. (He painted them frequently for the last six years of his life.) If Rousseau had never actually been near the tropics, where did he derive inspiration for his exotic images of its flora and fauna? The short answer is "from everywhere around him". Rousseau owned a well-worn illustrated book of exotic animals titled *Bêtes Sauvages (Wild Beasts)* and consulted current periodicals and journals. He frequently visited the *Jardin des Plantes,* which included a small zoo and natural history museum, attended exhibitions and sketched works of taxidermy. He combined these influences with his vivid imagination to produce canvases that mixed and matched the exotic in a wholly original way.

Rousseau also painted *Portrait of Pierre Loti* (Fig. 4) in 1891. Loti was the author of popular novels set in exotic Middle Eastern locales and a friend of Rousseau. The painting is a

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[7] Temkin, Ann, *The Dream (One on One)* (New York: Museum of Modern Art, 2012), 29.
[8] Rousseau claimed to have invented the genre of "portrait landscape", in which he first painted the landscape and then added a portrait or figure in front of it. It is an odd claim since there are numerous examples of this technique (such as the *Mona Lisa*) being used before him.

double portrait of Loti and his cat. Loti is wearing a fez and smoking a cigarette; both he and the cat look straight at the viewer. This painting, along with *Myself, Portrait-Landscape* and Rousseau's other portraits, demonstrates a curious fact about Rousseau's portrait style. His people (and sometimes animals) stare rigidly out from the canvas as if they were posing for a photograph, which often took a long time in the 19th century. Their misshapen faces have deadpan expressions and their bodies are clumsily proportioned. They look a bit like paper dolls. The effect is often very funny. Human beings seen at a distance in his paintings are also curiously still. Was this a limitation of his self-training? This is the same artist who could create a perfectly proportioned sill life, *Bouquet of Flowers with an Ivy Branch* (Fig. 7) or the delicately-rendered *A Carnival Evening.* It seems that Rousseau consciously worked to develop a style all his own, but experimented continuously.

In the early 1890s, Rousseau was still employed as a toll collector, doing work that could take up to seventy hours a week. He was fortunate, though; his supervisors had come to recognize his talents and granted him some flexibility in his schedule, which allowed him to paint. In 1893, at the age of forty nine, he decided to retire from the customs service to fully devote himself to painting. Although Rousseau received a small pension and lived modestly, money was often in short supply. He sometimes supplemented his income by giving music and art lessons to local children and adults. (Rousseau was an avid violinist who also played the clarinet, and who composed a waltz titled "Clémence" that was published in 1904.) He also tried

out other means of making money.[9] Never a great financial success despite increasing fame later in life, he died poor.

Beginning in the early 1890s, Rousseau's talent began to be recognized by a gradually expanding circle of discerning artists and critics. Paul Signac and Camille Pissarro saw and admired his work. In 1894 Rousseau met Alfred Jarry, author of the absurdist play *Ubu Roi,* who was one of his earliest supporters but who died in 1907 at the age of thirty-four.

By the mid-1890s Rousseau had recovered from the death of his wife and moved on. He seems to have been a charming man who had no shortage of romantic involvements during his life. After one serious but failed romance with a woman named Marie, he married Josephine Noury in 1899. She died only four years later, in 1903. Rousseau's interest in women and romance never waned. In the last year of his life he had been courting a woman whom he hoped to make his third wife.

In 1905, Rousseau's painting *The Hungry Lion Throws Itself on the Antelope* was shown at the third *Salon d'Automne*, an exhibition that had been started to showcase innovative works. Though again mocked by critics, Rousseau attracted the attention of a new generation of artists and writers. In 1906 he met Robert Delaunay and Guillaume Apollinaire, who became lifelong friends and supporters. During this period Rousseau began holding popular soirees in his small apartment, attended by artists and neighbors. He often played his violin at these gatherings.

Several events stand out in the last years of his life. In 1907, Rousseau became embroiled in a scheme to defraud a bank. He had been duped into believing the scheme had some legitimacy. Some of his paintings were admitted to court as proof of his ingenuousness and he

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[9] Among other ventures he played his violin on the street, wrote plays, illustrated magazine covers, and attempted to sell his paintings.

was acquitted. That same year he painted *The Snake Charmer* (Fig. 9), a work commissioned by Robert Delaunay's mother. Rousseau also met Pablo Picasso, who had bought one of his paintings on the street for five francs. Picasso was so impressed by the work that he went to Rousseau's studio to meet him. Rousseau's artistic social circle was expanding rapidly.

In 1908, Picasso famously threw a dinner party for Rousseau at his studio. Numerous avant-garde writers and artists came to laud Rousseau and drink legendary amounts of wine.

Rousseau worked relentlessly during the last years of his life. His jungle paintings were becoming popular and he was becoming better known. The last of these paintings was *The Dream*, which is now exhibited at the Museum of Modern Art in New York.

A very large (204.5 x 298.5 cm) painting done in oil on canvas, *The Dream* depicts a nude woman lounging on a red divan nestled on the left side of a lush jungle scene. Large lotus-like flowers on tall stalks grow in a line above the divan, mimicking its curves and continuing across the painting. Within the jungle, the viewer can detect the presence of several creatures in varying states of camouflage: birds, a pink-bellied snake, a pair of lions, three monkeys, and an elephant. The woman's left hand is pointing towards a dark enigmatic figure playing a flute. The figure almost blends into the shadows. Only the colorful striped skirt worn by the figure betrays its presence. A full moon hangs in a pale blue sky in the upper right corner of the painting. A low screen of light green foliage separates the viewer from the jungle beyond. Behind the woman grows a line of trees, some bearing oranges. Behind the trees is a dark mass of foliage that defines the depth of the jungle beyond.

On occasion, Rousseau wrote poems to accompany his paintings. In this case, it appears he felt *The Dream* might warrant some explanation, so he wrote the following poem:

Yadwigha, in a beautiful dream

Having fallen asleep softly
Heard the sound of a musette
Played by a kindly charmer
While the moon shone down
Upon the flowers, upon the verdant trees.
The wild serpents lent their ear
to the merry tunes of the instrument[10].

An analysis of *The Dream* should put to rest any superficial impression that Rousseau was a naïve or "primitivist" painter. This is a painting of enormous subtlety and complexity that can be interpreted using a number of methodologies.

One straightforward way of understanding the imagery in the painting is through the lens of Orientalism and Colonialism. The French were busy expanding their empire into sub-Saharan Africa in the early 20th century and the public continued its fascination with the cultures of France's colonized lands, which had begun earlier in the 19th century. Picasso was partly inspired to paint *Les Demoiselles d'Avignon* by the African masks he saw at the Trocadero[11] in 1907. Rousseau might have been likewise inspired to paint the figure of the flute player in this painting and the equally musical figure of *The Snake Charmer* (Fig. 9) by exhibits he had seen at the Trocadero. The general public's appetite for the exotic might also partly explain why Rousseau painted all but one of his twenty-five jungle paintings between 1904 and 1910. Each canvas is its own imaginary world, bursting with tropical plants and inhabited by a sometimes farfetched array of animals.

Taking an iconographic approach to analyzing *The Dream,* one that seeks to understand the meaning of its rich, multilayered elements, is a daunting task. Rousseau drew inspiration

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[10] Yadwigha is thought to be the name of a Polish woman with whom Rousseau had been involved earlier in his life.
[11] The first ethnography museum in Paris, it closed in 1935.

from all over the cultural and natural map. In many of his paintings, he juxtaposes disparate elements to produce the sort of cognitive dissonance conjured up by a dream. This approach is not always successful, but when the elements echo one another, as they do in *The Dream*, they resonate in the mind. Rousseau is in effect setting up a chord of images.

Much has been made of the incongruous appearance in the jungle of a naked woman on a divan. On one level her presence follows the logic of a dream. Look deeper, and she follows in the tradition of *odalisque* painting.[12] In this genre, a comely female lies (usually) nude, stretched horizontally across a bed or sofa, sometimes coyly turned from the viewer, sometimes completely exposed or covering her private parts.

The genre goes back at least as far as Titian. There are many renditions of the *odalisque,* including Manet's infamous *Olympia* (Fig. 3) of 1865. What Rousseau gives the educated viewer is a sly reference to this tradition while putting his own signature on it. The nakedness of the odalisque harmonizes with the primal setting of the jungle. They form a match.

But there is another pictorial match with Rousseau's woman that is often overlooked. The same body contours, profile, outstretched arm and pointing finger can also be seen in Michelangelo's *Creation of Adam* (Fig. 2), painted on the ceiling of the Sistine Chapel.[13] This explains why the woman appears so awkwardly positioned on the solid divan in *The Dream*.

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[12] Originally, an *odalisque* signified a servant or denizen of a Turkish harem.

[13] I saw this resemblance (which I'd not seen mentioned in any of my research) while contemplating the painting. An Internet search revealed one reference that also notes the resemblance: https://www.coursera.org/learn/gender-art/lecture/e1U1h/6-1-henri-rousseaus-the-dream-eve-in-the-jungle. Aside from the obvious identification of Yadwigha as Eve, which I also made, the interpretation on this site is feminist rather than iconographic. No material from the site is included in my discussion.

Adam is lounging against a sloping hill or cloud, which provides much more natural angle for sprawling.

What does this image play mean? Perhaps Adam is the first *odalisque*; perhaps the nude woman is meant more as a symbol of Eve than Olympia. Her outstretched finger seems to point to the flute player. Perhaps the flute player is charming the snake that is seen looking directly at "Eve". We are viewing not just any jungle but the Garden of Eden. This is the moment just before the creation of Adam transposed to the moment just before the temptation of Eve. If this is indeed the Garden of Eden, the incongruous mixture of animals makes perfect sense.

Big cats are a favorite element in Rousseau's paintings so it is not surprising to find two lions here, symbols of wildness and savagery. On a deeper level, the lion staring at the viewer wears the same frozen expression that many of the people in Rousseau's portraits do. This is such a fixture for Rousseau that it likely has significance for him, if only to signal that the viewer is also being viewed. The other lion stares at the nude woman with a similarly dazed expression.

The jungle is filled with large plants of (literally) all stripes and shapes. Noteworthy is the fact that while many plants in the front and back planes have jagged or pointed leaves, the plants in the middle plane consist of fragrant flowers and mossy ground plants. Whether intentional or not, the plane this woman inhabits adds another level of sensuality to the vibrant jungle scene.

Another way to approach the painting is look at it through Formalism, which seeks to understand a painting through an analysis of its style.

One striking feature of the painting is the shallowness of the picture planes. This, coupled with the high horizon line, locates the viewer deep in the midst of the jungle with the woman. The immediate foreground forms a low barrier composed of slightly curving organic plant shapes. There is not a straight line to be seen and very little repetition in the shapes of the

vegetation. Two slightly larger plants frame this low barrier on either side. On the right side, what first appears to be the sinuous curve of a pink snake's tail turns out be the underside of a brown and pink snake that is looking directly at the woman.

The painting is really composed of successive planes in which long curving horizontal lines predominate. The curves are broken up with some regularity by the vertical lines of the tree trunks and flute player. The second, middle plane, the most complicated of the three, depicts what appears on the jungle floor and includes the woman on the divan surrounded by a billowing curve of large lotuses, the lions, the flute player, and a set of dark spongy plants which carpet much of the ground.

The curves of the woman are set off against the horizontal and vertical, yet slightly curved lines of the divan against on which she lays. (The curves of the divan are faithfully echoed by the curves of the snake.) Arranged around her, and following the curves of the divan, are the aforementioned large lotuses, a cool spray of pale blue, pink and lavender. These flowers continue out across this plane and dominate the view. The combination of interlocking horizontal, albeit curving, lines with vertical lines gives a sense to primordial stability to the scene.

A final curving line sets the dense jungle apart from the sky above it. The sky is a small semicircle of pale blue nearly obscured by the foliage of two trees, set above the dark undifferentiated background jungle. A full moon is visible in a small triangle of sky wedged between trees to the right of a painting. The undulating curves across the painting contribute to a feeling of sensuality and softness to the landscape.

As for the vertical lines, they contribute a sense of height and stateliness to the scene. The elongated flute, the slim black figure, and the narrow trees around which branches entwine and fruit hang seem fixed and immutable in the densely inhabited scene.

There is little negative space in the foreground or middle ground in this painting; it is nearly filled to capacity. The space of the divan defines the nude woman. A bit of negative space in the background jungle defines a few birds and fruits in the trees, while animals recede into the gloom, barely discernable from the nearly impenetrable forest.

Despite the predominance of dark vegetation on the canvas, the overall feeling produced by the painting is not one of claustrophobia. Because the spacing of objects is regular and rather uncluttered, the impression is rather of fertility and abundance.

The light source for this painting is not obvious. The most luminous and brightest of objects appear in the foreground of the painting. Yet the moon appears in the background, unable to light them. Lines are sharp and distinct, but there are no shadows. The effect is to mingle day and night, an effect wholly appropriate for a painting that purports to depict a dream in which the rules of waking life need not apply.

Rousseau's color palette focuses, not surprisingly for a jungle scene, on a large variety of greens.[14] Despite touches of warm color—on the oranges, the skirt and the birds—cooler colors predominate. The highest color values are reserved for the curtain of plants in the front—the ferns, the fronds, the lotuses —and the luminous body of the woman on the divan. But even these colors are muted and softened to pearliness as if mixed with gray. As for the colors in the background, except for patches of pale blue sky, these are deep, saturated hues.

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[14] Rousseau used twenty two shades of green in the painting.

The flute player is rendered a figure of great mystery because of his or her near invisibility, a black-on-black form blending into the background. Without the rainbow of stripes on his garment, he might be easily overlooked. The heads of two lions, one staring directly at the viewer, the other at the nude woman, emerge from the foot of the flute player as shapes of muddied gold.

As for texture, the objects portrayed are rather uniformly textured, perhaps even flat. All objects seem bathed in a shadowy light. The ambiguous time of day, as rendered by Rousseau, lends itself to a certain indistinctness of detail.

The muted colors, curving lines, receding planes, flat textures and organic shapes all contribute to the befittingly dreamlike atmosphere of the painting. These are merely the formal elements in a work of art whose content is even more reflective of that state.

The art critic and theorist Roger Fry talks about the design elements that elicit primary human feelings. He claims there must be both order and variety. He further states that "we look for the rhythm of line, mass, a ground plane, space, light, shade, and color" because they are essential to us.[15] In effect he is saying we are hardwired to respond to these elements because they relate to our instincts and our means of survival in the world. Rousseau's paintings elicit the feelings they do precisely because he has included elements that satisfy our basic psychological need for order, variety and rhythm.

The naked woman in *The Dream* is the only nude that Rousseau ever painted and exhibited. Her nudity brings an erotic charge to a scene that, had she been clothed, would have appeared much more incongruous, but also more innocent. This brings us to Psychoanalysis, a

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[15] Minor, Vernon Hyde, *Art History's History* (Upper Saddle River, NJ: Prentice Hall, 2001), 134.

methodology that deserves at least a brief mention as a tool for interpreting *The Dream*. Freudians would have no problem in identifying the many symbols that represent female sexuality (the flowers, the moon, the pendulous fruit, and so forth). Nor would they fail to discern the many phallic symbols (the snake, the flute, and the foliage of certain plants). A full psychoanalytic interpretation of the painting is beyond the scope of this paper, but a case can be made that sexuality is one subject of the painting, whether Rousseau was conscious of this or not. The avant-garde may have already been acquainted with the ideas in Freud's books on dream analysis, though they had not yet been translated into French.

A different psychoanalytic reading may be had by applying Jung's concept of archetypes to the painting. Archetypes are shared elements from our collective unconscious that are part of the human mind. We observe these potent symbols in Rousseau's paintings with a shock of recognition, because they derive from our shared past experience. For example, the shadowy musician may symbolize the woman's *animus*, an archetype that represents, in her unconscious, her masculine inner personality. The unconscious of a man would contain the *anima*, his feminine inner qualities. Jungians would analyze the painting in the light of these archetypes.

With *The Dream* Rousseau has created a multilevel masterpiece that can be interpreted in a myriad of ways. Whether this painting represents the dream of the woman on the divan, the dream of Rousseau or the dream of the viewer is unclear. Boundaries blur and symbols play off one another. Perhaps it represents all three dreams, plus the one we dream collectively.

On the day Rousseau was buried, "Apollinaire wrote his epitaph in chalk, lines later chiseled into the gravestone by the Romanian sculptor Constantin Brancusi in 1913, and moved with Rousseau's remains in 1947 to his birthplace, Laval:

> *We salute you*
> *Gentle Rousseau you hear us*

Delaunay his wife Queval and I
Let our baggage through free at Heaven's gate
We shall bring you brushes, paints and canvas
So that you can devote your sacred
leisure in the light of truth
To painting the way you did my portrait
the face of the stars."[16]

Rousseau's work exerted an influence on a younger generation of artists, including Delaunay, Weber, Picasso, Kandinsky and Matisse, who all took note of his freedom to move beyond the rules. Writers who came after Jarry and Apollinaire were affected by his work. Andre Breton cited Rousseau as an influence on Surrealism; Sylvia Plath wrote a poem about *The Dream.* Perhaps Maurice Sendak was thinking of Rousseau when he illustrated *Where the Wild Things Are*, a children's book that prominently features jungles and dreams.

Rousseau's art is a unique fusion of imagination and precise observation. His paintings display a careful calibration of simplicity and sophistication. Whether suffused with wit or profoundly affecting, his paintings stir something in the subconscious of the viewer. He was truly an original and a self-taught master.

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[16] Ehrlich, Doreen, *Henri Rousseau* (New York: Smithmark Publishers, 1995), 25.

Figure 1 – Henri Rousseau, *The Dream*, 1910. Oil on canvas, 264.5 x 298.5 cm
Museum of Modern Art, New York

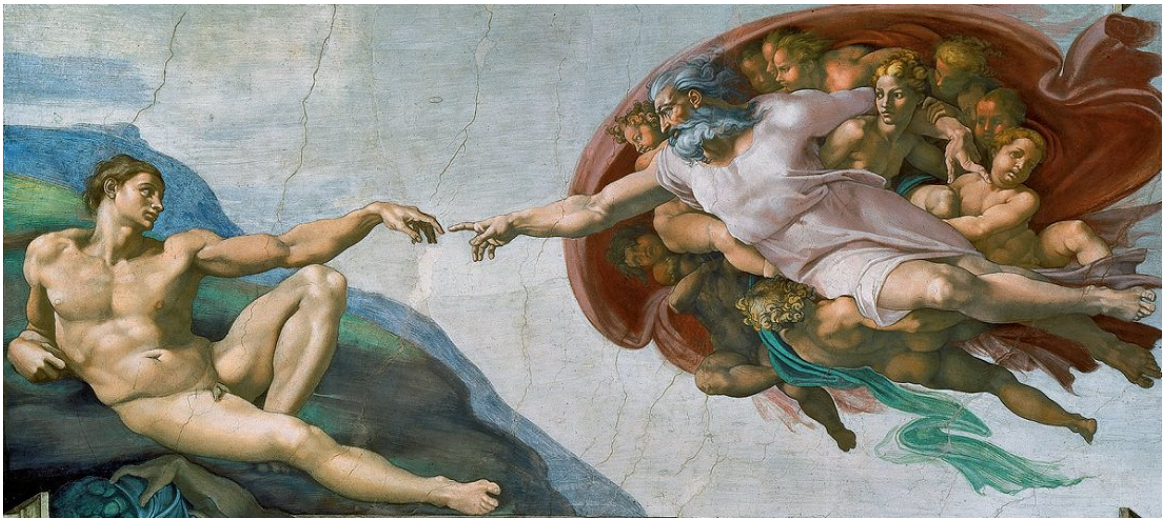

Figure 2 – Michelangelo *The Creation of Adam*, c.1508-12. Fresco, 280 x 570 cm

The Sistine Chapel, Vatican City

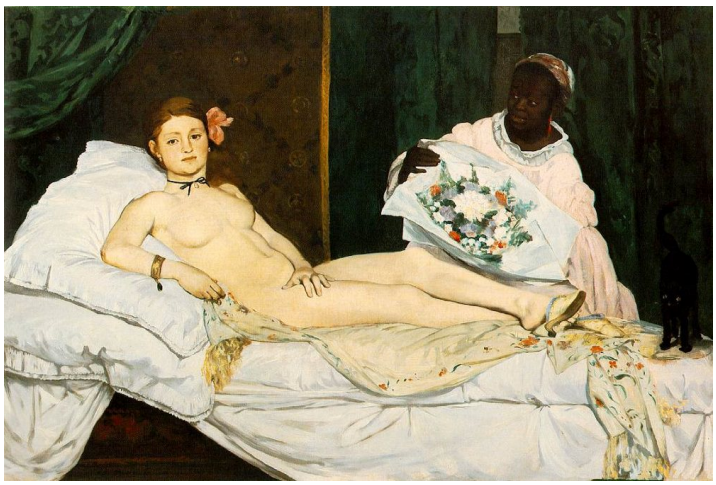

Figure 3 – Edouard Manet, *Olympia,* 1863. Oil on canvas, 130.5 × 190 cm
Musée d'Orsay, Paris

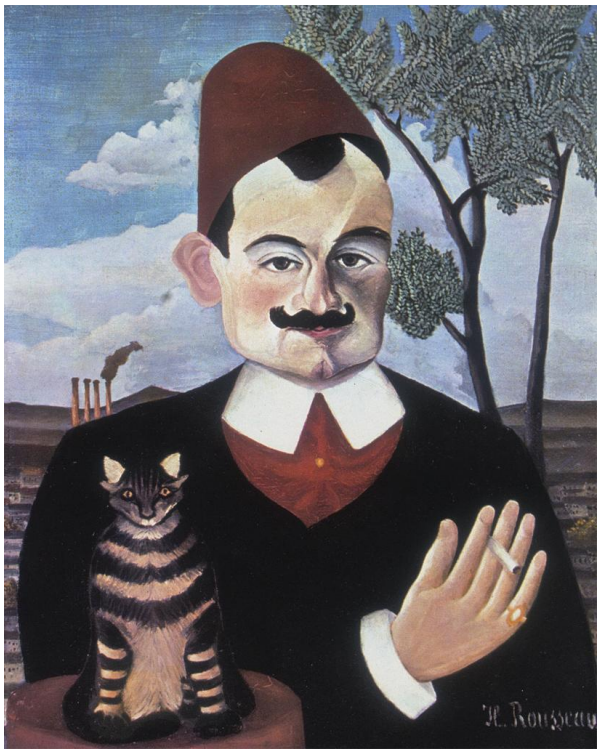

Figure 4 – Henri Rousseau, *Portrait of Pierre Loti,* c.1891. Oil on canvas, 62 x 50 cm
Musée de l'Orangerie, Paris

Figure 5 – Henri Rousseau, *Landscape with Bridge,* 1877. Oil on canvas, size unknown
Private collection

Figure 6 – Henri Rousseau, *Carnival Evening,* 1886. Oil on canvas, 116.8 x 89.5 cm
Philadelphia Museum of Art, Philadelphia

Figure 7 – Henri Rousseau, *Bouquet of Flowers with an Ivy Branch,* 1909. Oil on canvas, 45.4 x 32.7 cm. Albright-Knox Art Gallery, Buffalo

Figure 8 – Henri Rousseau, *The Hungry Lion Throws Itself on the Antelope,* 1905. Oil on canvas, 200 x 301 cm. Beyeler Foundation, Basel

Figure 9 – Henri Rousseau*, The Snake Charmer,* 1907. Oil on canvas, 168 x 186 cm
Musée d'Orsay, Paris.

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