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	AHB	X.B.11

Matisse

Jeune femme
debout, vue de
dos —
jeune femme
debout, dos nu
regardant
vers la droite
Version 1 color

?

in La Grande

Jaune, 1905, revue 1

- Jaune
arbre

in Gil Blas

und Jaune?
des Jaunes"

Jeune Fille
Femme Chien
Chien

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Jeune femme
Orange, vermillon
ochre dominant
green at left —
green lavender
dom. pink at
right
warm & cold

Matisse

HENRI MATISSE

NUDE KNEELING. *Fusain Drawing.* Shaped almost in profile to left, her right hand grasping the edge of her head; before a background of striped hatching. Signed at lower left *Henri Matisse.* (*N. Y. Private Collector*) *8¾ x 10½ inches*

[See illustration]

36. ERNEST JOSEPH LAURENT *French: 1859-1929*

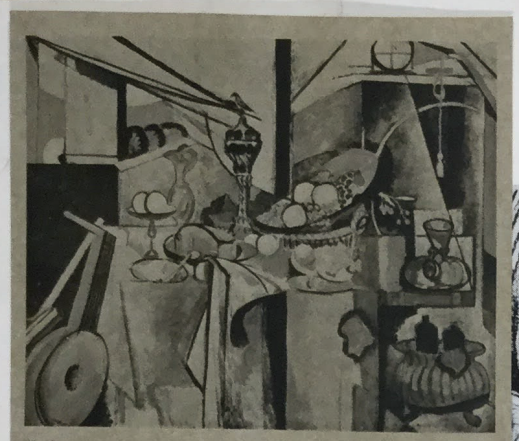
BUSTE DE FEMME, VUE DE DOS. Bust-length figure in *profil perdu* to left, wearing ruffled chemise, her auburn hair dressed in a chignon. Mottled brown background. Inscribed at upper left, and signed *Jos. Laurent.* (*Green*) *18 x 13½ inches*

Gaz. des B.A.
d'A.
about subject
of Boston show
St Clair

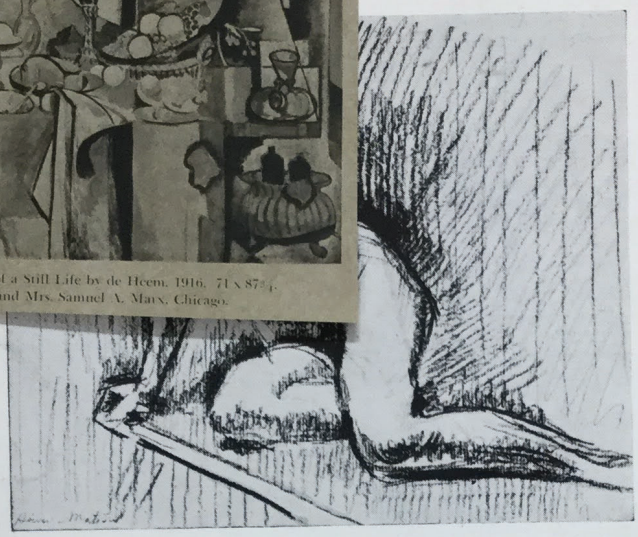
Mlle. Marie Tulle
2me Chem. Cie
Paris

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32. Interpretation of a Still Life by de Heem. 1916. 71 x 87¾. Collection Mr. and Mrs. Samuel A. Marx, Chicago.



35

35. Henri Matisse *French: b. 1869*

NUDE KNEELING. *Fusain Drawing.* Shapely young woman kneeling upon a plank, almost in profile to left, her right hand grasping the edge, her left carried to her head; before a background of striped hatching. Signed at lower left *Henri Matisse.* (*N. Y. Private Collector*) *8¾ x 10½ inches*

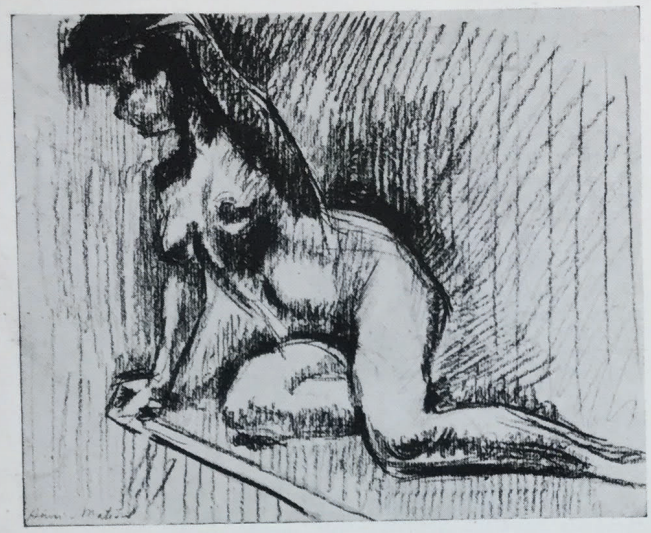
[See illustration]

36. Ernest Joseph Laurent *French: 1859-1929*

BUSTE DE FEMME, VUE DE DOS. Bust-length figure in *profil perdu* to left, wearing ruffled chemise, her auburn hair dressed in a chignon. Mottled brown background. Inscribed at upper left, and signed *Jos. Laurent.* (*Green*) *18 x 13½ inches*

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35

35. Henri Matisse *French: b. 1869*

NUDE KNEELING. *Fusain Drawing.* Shapely young woman kneeling upon a plank, almost in profile to left, her right hand grasping the edge, her left carried to her head; before a background of striped hatching. Signed at lower left *Henri Matisse.* (*N. Y. Private Collector*) *8¾ x 10½ inches*

[See illustration]

36. Ernest Joseph Laurent *French: 1859-1929*

BUSTE DE FEMME, VUE DE DOS. Bust-length figure in *profil perdu* to left, wearing ruffled chemise, her auburn hair dressed in a chignon. Mottled brown background. Inscribed at upper left, and signed *Jos. Laurent.* (*Green*) *18 x 13½ inches*

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37. Rosa Bonheur *French: 1822-1899*
A RAM. Shaggy horned figure recumbent on a sloping olive green meadow. Signed at lower left with initials *R. B.* (*Green*) *11 x 14¼ inches*

37a. Kazu Wakita *Japanese: b. 1912*
RECLINING GIRL WITH A KITTEN. Young girl with magenta flesh tones, wearing a sleeveless yellow checked dress, resting on russet pillows on a divan with bold plaid upholstery. A small kitten curled up beside her. Signed at lower right *Kazu*, and dated *'48*. (*N. Y. Private Collector*) *28 x 35 inches*

38. Tsugouharu Foujita *Japanese: b. 1886*
PORTRAIT OF A CHILD. *Ink and Watercolor Drawing.* At bust-length facing the observer, in white chemise and sun helmet. Signed at lower right in English and Japanese *Foujita*, and dated *Hanoi, 1941*. (*N. Y. Private Collector*) *13 x 9 inches*

39. Jacques Curtins *French Contemporary*
PAYSAGE. *Charcoal Drawing.* Impression of bleak country with woods at the horizon, and dominated by three curving slender trees in the foreground. Signed at lower right *Jacques Curtins*. (*N. Y. Private Collector*) *19½ x 25½ inches*

39a. Jacques Curtins *French Contemporary*
PAYSAGE. *Charcoal Drawing.* Windswept vista with shrubs and reeds and low-hanging clouds. Signed at upper right *Jacques Curtins*, and dated *Caen, 1944*. (*N. Y. Private Collector*) *19½ x 23¾ inches*

40. Neira Pedro Dominquez *Argentine: b. 1894*
BALCONY. Fantastic figures in striped green, yellow, purple, and taupe, heavily accented with black, upon a railed balcony, before a teal blue background. Signed at upper right Dominquez. (*Jackson*) *19½ x 24 inches*

41. Charles Cottet *French: 1863-1925*
LANDSCAPE IN SEGOVIA, SPAIN. Mountain vista with a tree-shaded white house and courtyard in a hollow beneath jutting rocks. In the left distance a château silhouetted before a turquoise sky. Signed at lower left *Ch. Cottet*. (*Green*) *22 x 18½ inches*

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CATALOGUE NO. 28

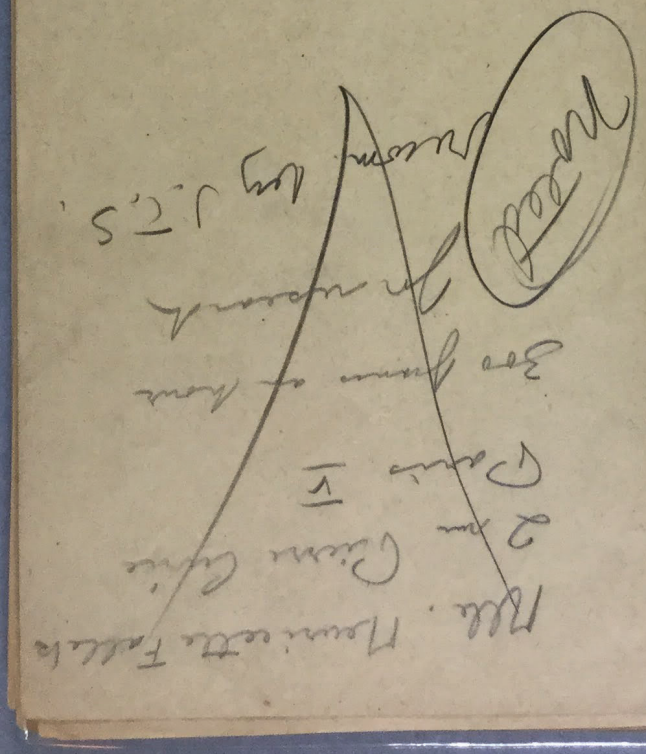
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1912-13 "Morocco"

+ Section Marocaine 1er (Serment) large
+ 1912 - La rue de la Jetée - Maroc #353
R 4
+ 1912 - La Terrasse (Zoch) R 27
+ 1913 La marocaine R5 Maroc 335
146 x 61
+ 1913 La marocaine R25 " 337
147 x 61
+ 1913 La marocaine R26. " 336
146 x 98

- Gide in Sag. des B.A.
↑ Sal. d'A.
- ask Of about negro
- sculpt of Bonheur le v.
- J.R. - St Clair



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?
!

Look up.

- Mauclair in La Grande Revue April, 1905, revoir 1 Sal. d'Aut.
- L'Illustration - Janvier article
- Vauxcelles in Gil Blas did he use word Fauves? a "cage des fauves"
- Gide in Gaz des B.A. ↑ Sal. d'A.
- ask Of about subject
- subject of Bonheur de v.
- J.R. - St Clair

Mlle. Marcelle Tallet
2 rue Clauzel
Paris IX

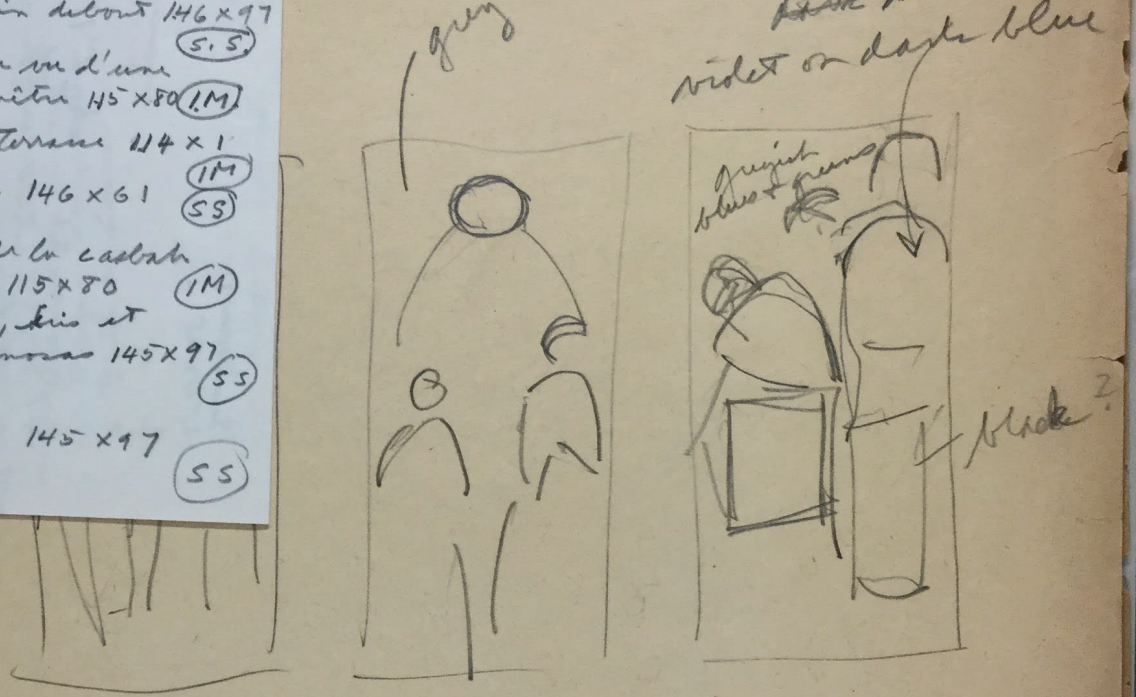
Je joins ma photo

Mon adresse aux U.S.

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	AHB	X.B.11

*1. Le rifain assis 2 × 1.60
*2 Café marocain 1.75 × 2.10
*3 La mulâtresse Fatma 146 × 61
4 " " " Affà M.M.S.
(are 3 and 4 the same?)
5 Le rifain debout 146 × 97 S.S.
6 Paysage vu d'une fenêtre 145 × 80 I.M.
7 Sur la terrasse 114 × 1 I.M.
9 Zorah 146 × 61 S.S.
8 Porte de la casbah 115 × 80 I.M.
10 Arums, lis et mimosas 145 × 97 S.S.
11 Arums 145 × 97 S.S.



brown - red - green

green

purple

n. b. blacks

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.11

1913

B - 8

April 14-19 (sic)
gives sizes of pkgs, no titles

Lists 11 pkgs, 13 sculptures
+ drawings

over

violet or dark blue

bright blue + green

black?

brown and tan

green

purple

n. b. blacks

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	AHB	X.B.11

1913

B. J. sculpture

April 14-19 (sic)

12 Lisclave
13 Figure assise et accoudée
14 Femme pelle debout
15 Figure accroupie
16 Buste de femme sur stat
17 " " " "
18 " " " "
19 Jaguar - - - - - - (1900)
20 Figure couchée

over

violet or dark blue

bright blue + green

bright green

black?

brown and tan

green

purple

N. B. Blanche

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.11

21 Buste d'enfant

22 ——— ———

23 Petite figure de femme accroupie

24 Petit corps de fillette debout.

violet on dark blue

bright blue + green

orange yellow

bright green

black

brown-and tan

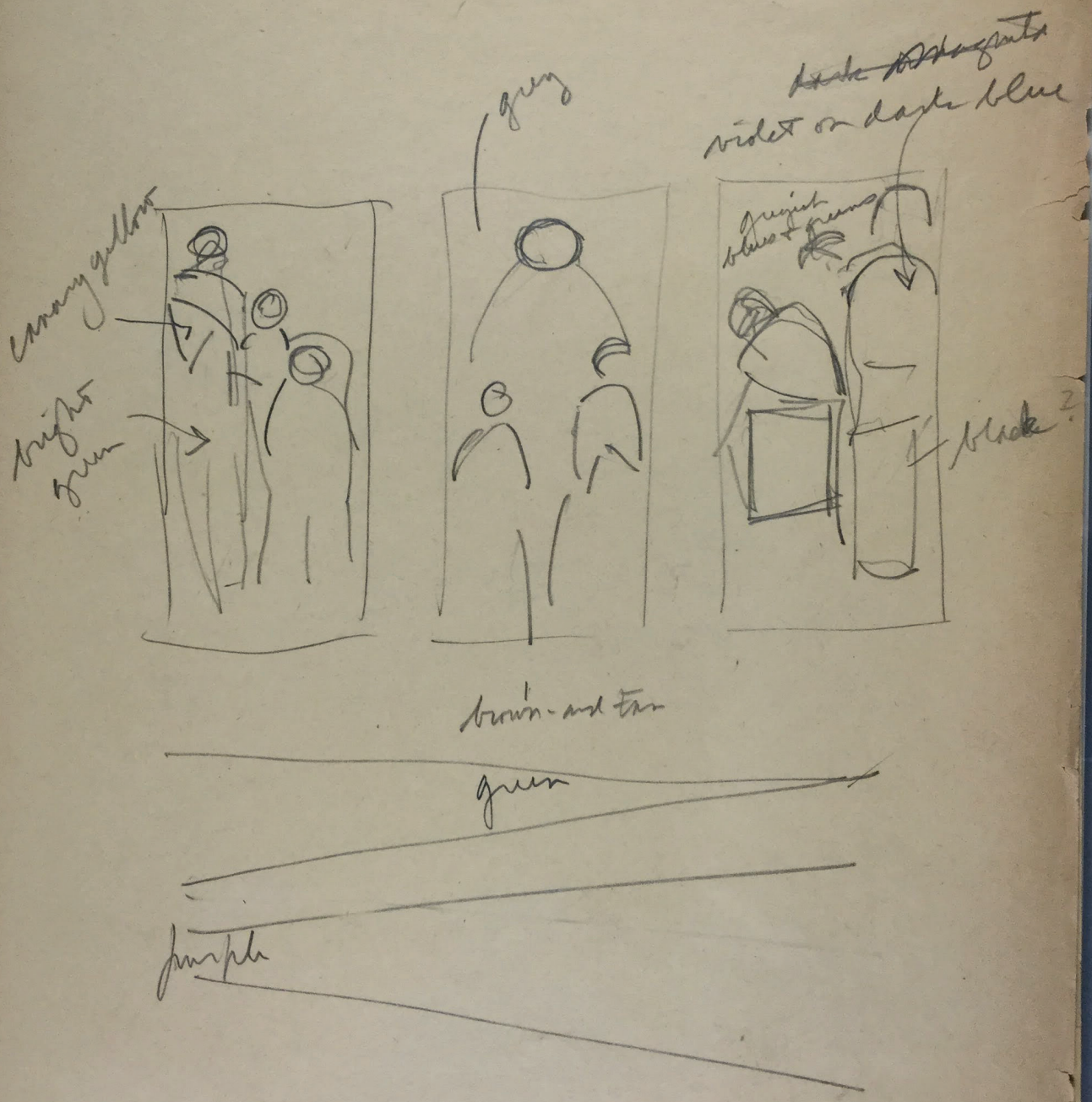
green

purple

n. b. blacks

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Drawings

(John Rewald: ask if there are compositional studies for Luxe calme et volupté; for the important wing compositions Le Bonheur de vivre; Le Luxe; Conversation (1909); L'harmonie rouge (1908-09); La musique; La famille du peintre (1911), Le Rêve rouge (1911) etc -, also for La Danse (Barnes 1931-33).

also

Portrait, Schuffenecker 1912

Portrait, Mlle Landsberg, 1914

10
Dix dessins, le choix d'artiste, 1940-
50.

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Bronzes

La tigre 1899

Tête de femme 2e état
" " " 3e "
" " 4e "
" " 5e "
" "

Cat.

Vence

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Matisse's Picasso - which?

1904 ~~Vollard show~~
~~Absinthe drinker~~

1906 Ernst show

1907 Blue Nude at Independent?
M.D what is No. 5247 Tableau no III ?

190? What Picasso did Petrini show?
P.M. when " chose DEMOISELLES ?

M.D. Rodgers La musique (esquisse) 75 bis Sold A 1907

Vernade / Bernard - Dance 20 x 254
for Mercure 1909?

London Doré galleries 1913 Post-Impr. + Fauv
in Grand Station -

Barr Sculpture Camera Work #038
36, 39, 44-46
Mod. 39 22-23

over

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P Pierre : Was really Harvard Studio blue?

White

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To write 12/28/50

Schmied
Rouveyre
Zigrossi +
Lafoint

QUESTIONS

C.S.
M.D. 1. Is seated figure a woodcut or linoleum cut.

~~2. Early etching - dates~~

M.D. 3. Lithograph - simplified figure "planches 10 et 29"

Cahier d'Art 1931, No. 56, ~~p. 91~~ fig. 91

~~4. Early series - how many? - when?~~

A.H.B. 5. Stieglitz archives list

1908 show?

M.D 6. When was print "catalogue"

M.D. 7. Early etchings When?

M.D 8. Leo Stein sketch Collioure

? Grenoble Bz border etc.

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M. H. W

AHB

Life] Carrière - when did he close his academie ?

Steichen:

1. Where did he paint Matisse for working on La Serpentine

2. Did he ever see I at the Salon

Rhoades

Green

3 Blue Nudes

Albert Stein - M. S. to Claribel C.:
Jan 5 1912 "We have a great visit from Matisse [illegible] which was reconsidered [illegible] round ends."

James W. Morrice

hh

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THE MUSEUM OF MODERN ART • 11 WEST 53 STREET • NEW YORK 19

August 21, 1950

Dear Alfred:

There is a reference and review of the Cassirer exhibit of Matisse in Kunstchronik for Feb. 5, 1909. (The New York Public has the vol.).

Apparently, the reviewer liked his early, but not the current work. There is no list of the works in the exhibit which took place in January 1909.

The gallery was run by Paul Cassirer but it was not until May 1909 that Kunst und Kunstler, published by Bruno Cassirer, published a Matisse essay. Mrs. Cassirer tells me we might write to Greta Ring (?) in London for further data if it is needed. Shall we?

Cordially,

Edward

complete

data, [illegible]

also list any illustrations

And note if there is any reference in same issue or previous issue to an exhibition at Cassirers 1 Graf von Kalkreuth

EW

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This H —

Go to public library
and copy out complete
passage checking
data, page etc.

Also list any
illustrations

And note if there
is any reference in
same issue or previous
issue to an exhibition
It considers I Graf
von Kalkreuth

CW

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~~Bruton girl 35⅞ x 30"~~ ?

Ida Watson – Swiss M-cts

? Loutka – dated? Lewish

~~Igor Litkin – Hartpointedness~~

~~Lisbon Woman 1907 Letter~~

Ca.

~~Hanna~~

~~Nichols~~ – ~~Vase th~~

~~Eucalyptus~~ Mont Alban?

~~Boon~~?

Munich NM 1910 size 93 x 115 cm

Rosenberg – 1923 Chicken bread

Bronze nudes and 25 80 cm high?

= 31½"

Chuck sign Moscow Dance + music

258 x 390 258 x 390

~~Leonard~~ not dated ~~to The Hand~~

~~The Coiffeur 1907~~

Who gave three heroes / Zora – 1912?

?? Whitemore Lefevre gave 406, Marsh 403

?? other one Pichard

Matthew Stewart Pichard

Dead Christ – size

~~Pich~~

Asphodel – date (1907)

~~Zola Lewis~~ NM

1908-7-9

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Samuel
1 Green – Wesleyan Head Art Dept

"Aspects of
1 Amer. Realism" Last 2 weeks of May

Shahn Handball

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1908-7-9 51 artists Zoölogie Rue

Salon de la Toison d'Or

Pissarro, ~~Rod~~ Degas, Cézanne
Lautrec, Gauguin, van Gogh, Redon
Signac, Luce, van Rysselberghe, H-Cross
Denis, ~~Lapresle~~, Serusier, Vallotton, Vuillard, Bonnard
Lapresle, Flandrin, Desvallières, Guérin
Puy, Ranson, Friesz, Braque, Denis, Marquet,
~~Van Dongen~~, Valtat, Rouault, Le Fauconnier
A. Gleizes, Delaunay, Le Fauconnier
int. neo-impt. fauve? news y Lond.
Rodin, Bourdelle, Maillol

La coiffure - Dale
La femme (Saint-Tropez)
La géranium (Chicago)

Rouault - 2 grandes toiles chez N. Riabouchinsky
van D. dans le Café de nuit - chez I. Morozov

1909 - ~~Salon~~ Exposition La Toison d'Or
Fauves: - nature morte
post-fauves Braque
Picasso: Nature morte (a la cuiller alone)
" (Fruit and an onion
Drawings (nudes)
Toulouse (Un " homme Toulouse")

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Philadelphia

1. Copy after de Heem Still life

?5. Orange
11. Pierre Matisse
14. Olive Trees
15. Blue Nude
?19. Still life - geranium etc. Chicago
33. The Moroccans
42. Painter and his Model
43. Girls Bathing
52. Seashore at Etretat
54 Large Interior
69 Lemons on a Pewter Plate
84 Interior with Etruscan Vase
85 Still life with a Shell
91 Lemons against a Rose flesh-colored Background

~~Tabac Royal~~

95 Madelaine
202 Seated Nude
205 Self Portrait.

158 Self Portrait I
159 " II
160 " III
161 " IV

several paragraphs
Permission to quote
from letter of
Ross Clifford
a few lines from Aragon
essay
Part of "Exactitude is
not Truth"

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Toison d'Or — Edition Directeur-fondateur Nicolas Rabovchinsky

1909 No 6

3-14

* I /6 reproductions des oeuvres de Henri Matisse

II A. Mercereau. Henri Matisse et la peinture contemporaine I - III

III Henri Matisse. Notes d'un peintre. III - IX

* Fran Noll - O Noll

La Coiffure - N. Sein

— N.M. S. Stcharbina (Venetian Red)

— N.M. " " (Harmony in — ? White lines)

Sur la véranda — (color plate mounted make guitarist)

— Gamy bowls - (S.I. Shch.)

Etude de nu - I.A. Mercereau (sitter on table)

1908

" " walking - 1907 (now Marina)

" " " S.I. Shch (3/4 length front holding towel.

— 2 drawings - one  (Daughter)

Croquis (Self - have large photo - title

Etude de nu - Copenhagen

— [illegible] Esquisse de panneau décoratif (ed Shch)

— [Nymph & shepherd - 1909

— L' [illegible] - Shch.

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1894 La Liseuse

Bouguereau

Woman

✓ Paris - from Mag of art

✓ ~~Institut~~ Orbis

✓ Fauve page 1 Manhattan - Willumsborg or Karpel

✓ 2 plates for Sea Book Les Sirens. 3rd + 4th plate follows p. 80

Photostat of Steichen's letter

✓ Book with Odors from Hugo Gal.

Young Sailor I

~~Woodcut~~ - Smoke Rings 1906 #202 Phila.

Photos working - Symbolism - Steichen

✓ Pierre Puvis 1909 - portrait PM

Oranges - (Picasso)

Lemons - Providence

✓ Benson - of litho - Self portrait photo (p. 38-134 #4 Nature Rouge et Noir photos a Paris 1938)

(La Point 4th year) (45-141 2nd) Les Soulèves de N.C. Lettres parentales de N.C. N.C. signs Dr. ridiculous Lettres parentales

✓ Bust of Buddha Stalen

✓ B ~~Bronze~~ of Magnolia 1934 Balt

✓ "Tabac Royal" 1943 London P.M.

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— look at Zervos for Picasso in Boston collection

— Write Hanna

— Boston - photos! Richard Jones

— ~~Etchings of Picasso~~

Post 54 Tribal, ~~an comment~~ [illegible]
before the first trip to Africa.

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F

~~L'Artiste~~

Le Peintre et son modèle (above)

~~Le tam~~ ~~Pont St Michel, hiver, 1916~~

Les colloquintes (Rassine)

Fauvette sur fond noir

Pont St Michel, hiver, 1916

Pont St Michel, au commencement, 1916. Just before the first trip to Africa.

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5

~~la Hune~~ Notes prises après la Hune

Clamart, ~~Eté~~, 1915 (~~Dessin Doucet Peinture~~)

Pont Saint Michel, ~~Hiver~~ 1915-16 (période ~~Steinet~~ les portraits Stein et Prozor)

Clamart, été, 1916 (période du Détroit Intérieur et ~~la~~ de la ~~la~~ grande Leçon de musique, première version avec Pierre au piano)

Clamart, été, 1917 (période ~~Bonnes~~ ~~du grand Leçon de~~ musique avec Jean, Marguerite et Pierre)

Clamart, été, 1917 (~~après la première Leçon à Nice~~) période de la Trois sœurs et le grand Leçon de musique, ~~de Bonnes~~ deuxième version, avec Jean, Marguerite et Pierre

Did he work from direct ~~his own~~ sketches or from memory?

~~Retour à Stein~~

~~la~~ Retour du peintre

Pont St Michel, automne 1916 (période des coloristes et ~~la~~ retour après le premier visite à Nice

Pont St. Michel, automne 1917 (avant le deuxième visite à Nice

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On the attached sheet are four blanks to which should be pinned in the correct chronological order the four enclosed photographs of paintings done by Matisse in 1911.

Portrait de famille (Moscou)

Atelier (Moscou)

Intérieur aux Aubergines - Collioure (Grenoble)

Panneau rouge (Museum of Modern Art, New York)

Though all four are supposed to have been painted in 1911, all I know definitely is that Matisse sent Michel Stein a postcard with a sketch of the Famille, dated Clamart, June 1911.

All I need to know after the photostats have been pinned in place is where each picture was painted and why the decorated border was removed from the Grenoble Aubergines.

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NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

February 23, 1951

Dear John:

I am not sure whether this will reach you in time for Matisse, but here are a few more questions. I think they will amuse him, since they consist chiefly in arranging four photostats in chronological order. Besides these four, I have three other questions.

1. When did he do the bust of Jeannette, fifth state, photograph enclosed?

2. When did he paint the large Café arabe which Shchukin bought in 1913? Was it on the first or the second visit to Morocco?

3. Was the Blue Window (color print enclosed) painted before the first trip to Morocco or in 1912, between the two trips to Morocco?

Again please give him most cordial greetings from Margaret and myself.

Many, many thanks to you again.

Sincerely,

Alfred H. Barr, Jr.

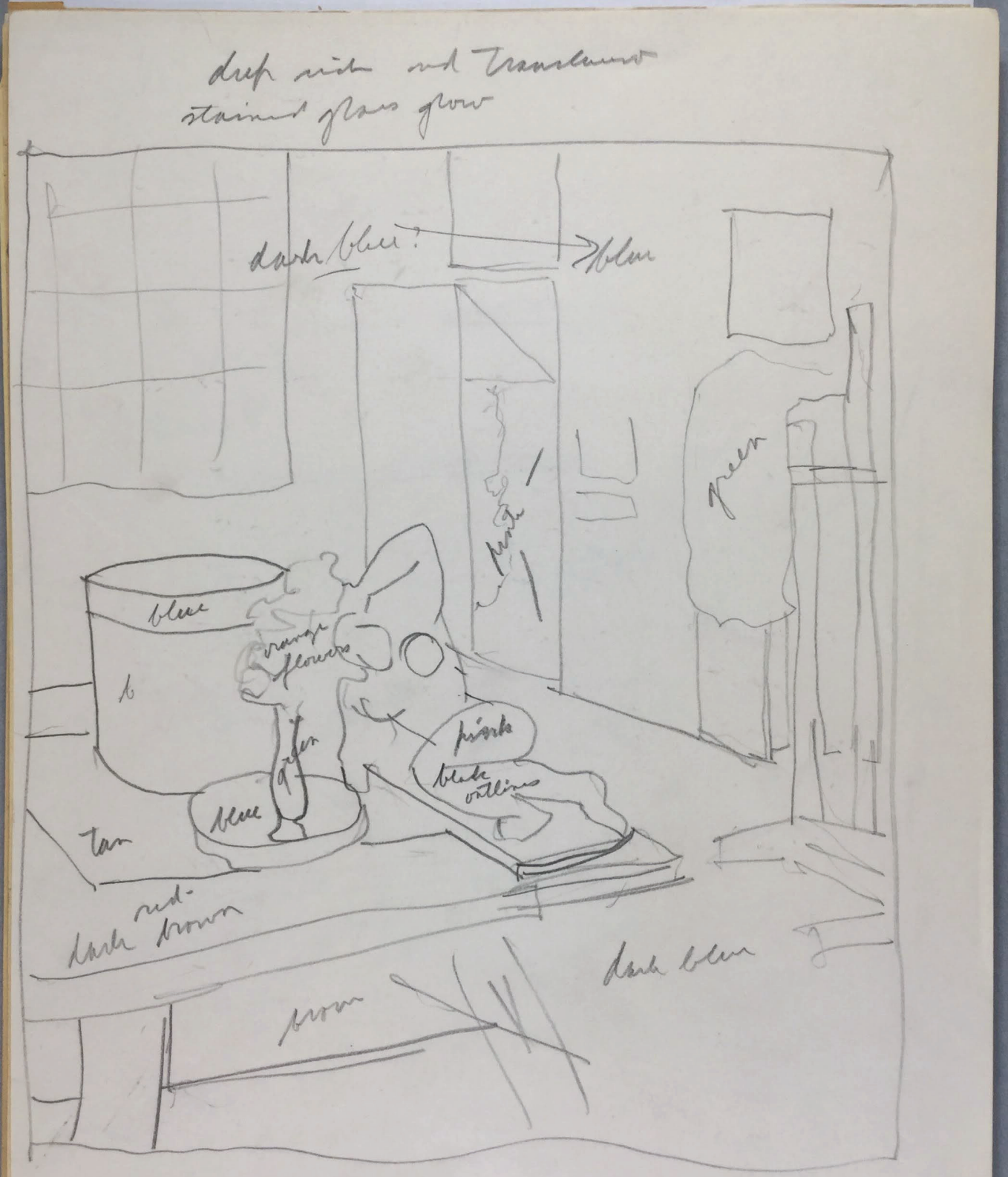
Mr. John Rewald
Poste Restante
Nice, Alpes Maritimes
France

AHB:mh
enclosures

Tell Matisse how sorry I am to hear of the accident to his grandson

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13

Toulouse

(Notes)

1898-99 The Sick Room
" House near Toulouse
" Still Life (goodyear)
1899 Blue N.M. Color
" Coal "

Paris

1899 ~~All against the light~~
Model at Cormon's ?
Drawing - nude - pl. 13 ~~Drawing~~
Red still life ~~Drawing~~
Studio corner

1900 Blue nude ♂ ~~2nd study~~ small sketch
" " + Cézanne
Harmonium
Pont St Michel

~~1901 Blue nude ♀ 1901~~ Model 1901
Head 1901
~~Head in Pan~~
~~Back~~

Sculpture
Dagger
Scape
♀ Phrygian
Back

Early Jeannette ?

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Paintings 1901 - 1903

1901 Toilette - Back

1902 ? Head

~~Atelier under roof~~ Notre Dame

Bois de Boulogne

~~Studio under roof~~

Flowers

Head

Works

1903 Carnation

Guitarrista

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there was at the rue de Rennes in the
court of the Vieux Colombier, a studio
~~maintained~~ organized by an Italian
whom Carrière came to correct every
week. I ~~went~~ would there, and there I
met Jean Puy, Kapinski, ~~Jean C~~
Biette, Dessin, Chabaud. There
were ~~a~~ single pupils of Moreau
there. ~~Later~~ In this way, ~~and~~ Thus, at
~~Carrière's~~ at the "académie carrière" Matisse
came to know the second group of students from whom a
few years later the Fauves would emerge; ~~and~~ the same time he
"Art had one could work in
quiet for the professor corrected only his
rather overdone ~~own~~ pupils ... and mostly
guardedly at the ~~odd~~ more personal
work of the others. That suited us,
" Unfortunately
" this studio closed, there to
lack of students. Then we clubbed together
to hire a model and all worked in
Bietes own studio, on the rue Dutot.
"All this ~~left~~ lifted during the
~~year~~ after I had left Carrière"
After year since I had left Carrière
(Excluding ~~of~~ this absence in the South
During ~~of~~ Matisse had not exhibited at
the Salon de la Nationale in 1898,

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1896 Brittany ~~? Bathers imitation~~ - Lucerne #8 1

" " 2

" Bivio Waiting 3

" Open door (15) 4

La Desserte

1897 Paris Morans studio (or 2)

? Apples 097

Bretons - Marine Lucerne #12 + Vaillard interior (Colin) ?

Bretons Landscape

1898 Corsica Interior (color print-Canon) + San Sepolcro ?

Old Mill (P.07.

1899 Studio Paris Side room

Bivio still life - in D

Drawings? Corsican life

Col Gotlan + Lone Drawings 1897-99

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Le Luxe Salon d'Automne 1907

No 758

esquisse.

Notes

I Collioure 1907 - Remained with Matisse until 1945

II Fall 1907 - Cologne, London 1912
New York Armory Show 1913
1917 Bought Daniel esquisse
128 - Baltimore Museum Copenhagen

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1906 - 1907 - paintings 18

1906 Start in Biskra
Collioure - coast photos Bliss
~~Still life with rug~~
~~" " Statue~~
Brook with elves.

Still life with rug
" with Plaster Fig ? chicago?
" Pink Onions (COLOR)
" Asphodels
" Blue still life

Young Sailor
" "
Self portrait
Marguerite
Blue Nude
Walking woman? Mme. Matisse
Toilette
La Luxe I
" II
Three Sisters

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Gail Abontine et ~~Sat A Cuter~~ (2)

Photo of Illustration

Stein interior

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André Gide: "Promenade au Salon d'Automne" in Gazette des Beaux-Arts, Vol. 34, 1905, 483-4.

Pour plus de commodité, je veux admettre que M. H. M. ait les plus beaux dons naturels. Le fait est qu'il nous avait donné précédemment des oeuvres pleines de sève et de la plus heureuse vigueur.... Les toiles qu'il peinte aujourd'hui ont l'aspect d'exposés de théorèmes. - Je suis resté longtemps dans cette salle. J'écoutais les gens qui passaient, et lorsque j'entendais crier devant Matisse: "C'est de la folie!" j'avais envie de repliquer: "Mais non, Monsieur; tout au contraire. C'est un produit de théories." - Tout s'y peut déduire, expliquer; l'intention n'y a que faire. Sans doute, quand M. Matisse peint le front de cette femme couleur pomme et ce tronc d'arbre rouge franc, il peut nous dire: "C'est parce que-." Oui, raisonable cette peinture, et raisonneuse même plutôt. Combien loin de la lyrique outrance d'un van Gogh. - Et dans les coulisses j'entends "Il faut que tous les tons soient outrés." "L'ennemi de toute peinture est le gris." "Que l'artiste ne craigne jamais de dépasser la mesure!" M. Matisse, vous vous l'êtes laissé dire.....

/. Delaunay

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1908 Camera Work - photography

Camera Work, Volume XXIV, page 22. 1908

PICTORIAL PHOTOGRAPHY—A SERIES OF INTERVIEWS

MATISSE

... ...

"Photography can provide the most precious documents existing and no one can contest its value from that point of view. If it is practiced by a man of taste, the photograph will have an appearance of art. But I believe photographs will always be impressive because they show us nature, and all artists will find in them a world of sensations. The photographer must therefore intervene as little as possible, so as not to cause photography to lose the objective charm which it naturally possesses, notwithstanding its defects. By trying to add to it he may give the result the appearance of an echo of a different process. Photography should register and give us documents."

...

... .

George Besson.

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1907-12 dates

1907-10 + Dans [illegible]

1905

1907 Indép 19 Quai S Michel

" Sal d'aut. " "

Paints at 56 rue de Sèvres

summer Collioure

1908 Ind did not show

1908 Aut. 33 Bould des Invalides (gave up Quai

St Michel when they moved to Bould'd Invalides)

June 12 Card to S. Sein from Speyer

juni 15 Thinks two comic postcards 1 to Ger, 1 to Switz

(2 Cats in German PM. #22)

Aut 11 B paintings q.v., 6 dr., 11 drawings

? Ceramics

Hanns show at Tortoni's Marpl

Stieglitz, Little Gallery 291 Fifth Ave 6-25

Tour d'Or

1907 Ro Clamart - when

Summer Cavaliere

Feb or Jan Show in Berlin - Kunstchronik

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1910

18 March Ind - shows Girl with Tulips
25 March - Card from Colliure to Leo Stein, Paris
(~~Antwerp to Ireland~~)

Simmons and part of fall in Germany (Quent: Voyages abroad)
Purdman says Hagen, Nurnberg, Cologne.
1 Oct Sail Ant opens with D+M.
11 Oct. - Garnisch - back on Friday
22 Nov Seville

1911

4 Jan Seville
17 " Toledo
Back to Clamart in Jan. (P.M. Voyages abroad)
Moscow - autumn 1911 (P.M. " "

Fall - Moscow (P. M.)
III. 11 (?) Moscow to Th & Otis Stein + Gertrude

1912

16 Mar. Tangier

Aug 22 - 1912 Check confirms telephone order
for D. + M.

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Marguerite

take dict below

Toulouse

rolled statues Maillol

to Bordeaux

Sept 10 - Marseilles

Sept 11 - Pic with Matisse - Paris

Sept 11 Bonnie to N. Dijon arrived in

Collioure yesterday.

10th

Oct the car - purchased Delaunay

from Shipwreck

Oct 21 - Wire to Delaunay [illegible] Collioure

Oct 30 - 3 abs ago D. [illegible] to Cimet

spend day ago M. to Paris - Gertrude

B.S. + Bonnie

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1912 Fin

1910

77 Matisse

77a

11 L. Lemaire

Klumpcke 6
Braque 7
Picasso (16) 6 exhibit

- Carl Stemheim, Board under chairman;
committee - Gotham, Fleichtheim
many museum directors

11 12

8

1

1910-13 Chronik

Chron.

1910

March 25 Collection - received S Zoreach L.

? ? ? Charles - to S.S. Fiedler Workshop

"Summer Fair" Germany - Quai. Voyage aboard. PM.

Oct 12 11. Garnier de "Parade on Freeberg 1.7.5.

Summer

Nov. 22 Services

? ?

? ?

1910-13 Chronik

1910

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1912

77 Pleiss

77a

111 1.

Sonderbund ausst. exhibition hall May 25 - Sept 30

259 Marguerite

260 Intimus (Dr Heinz Braun, Münc

261 Stamm in Arquel (ex Bernhard Koehler

262 Zyklamen

263 Mädchen

Stumm

Bernoon

Mus L.

3

12

8

1

1910-13 Chronik

1910

Summa

März 25 Gallerie - ausstellung d. Zodiacus L.

??? Charlier - z. S.S. Fiances Wind

"Summa" Fabr. Gerning - Quart. Voyage aroun. 8

Okt 12 11. Garnisonkirche "Parade on Freiba

Nov. 22 Semiten

? ? ?

Pleiss

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~~1911~~ 1910-13 Chronol -

~~1910~~ Chron. 1910

~~Summ~~

March 25 Collioure - married à Zoloaga L.-

? ? ? Chartres - to S.S. Fierce who has sought "Summer Fall" Germany - Rent. Voyage abroad. PM. Oct ~~11~~ 11. Garmisch "back on Tracks" L.+S.

Nov. 22 Seville

? ? ?

Vue en prison

~~Arch~~ vent de bourre

Pl. Pl. 5

Artist

9320 - Cent
1919 - Sculp
Feb 7-1924

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1912 First graphic
1910

77 Matisse Paysage - Les Stein

77a Paysage - B. Berenson

111 La femme aux yeux verts - Mme L. 3

Dr - ~~HH HH~~ Chadbourne II 12

Sc ~~HH~~ III 8

Vase en faience 1

~~Arch~~ vent de bourre

R-
R 5.6

Artist

9320 - Cent
7719 - Sculp

Feb 7-1924

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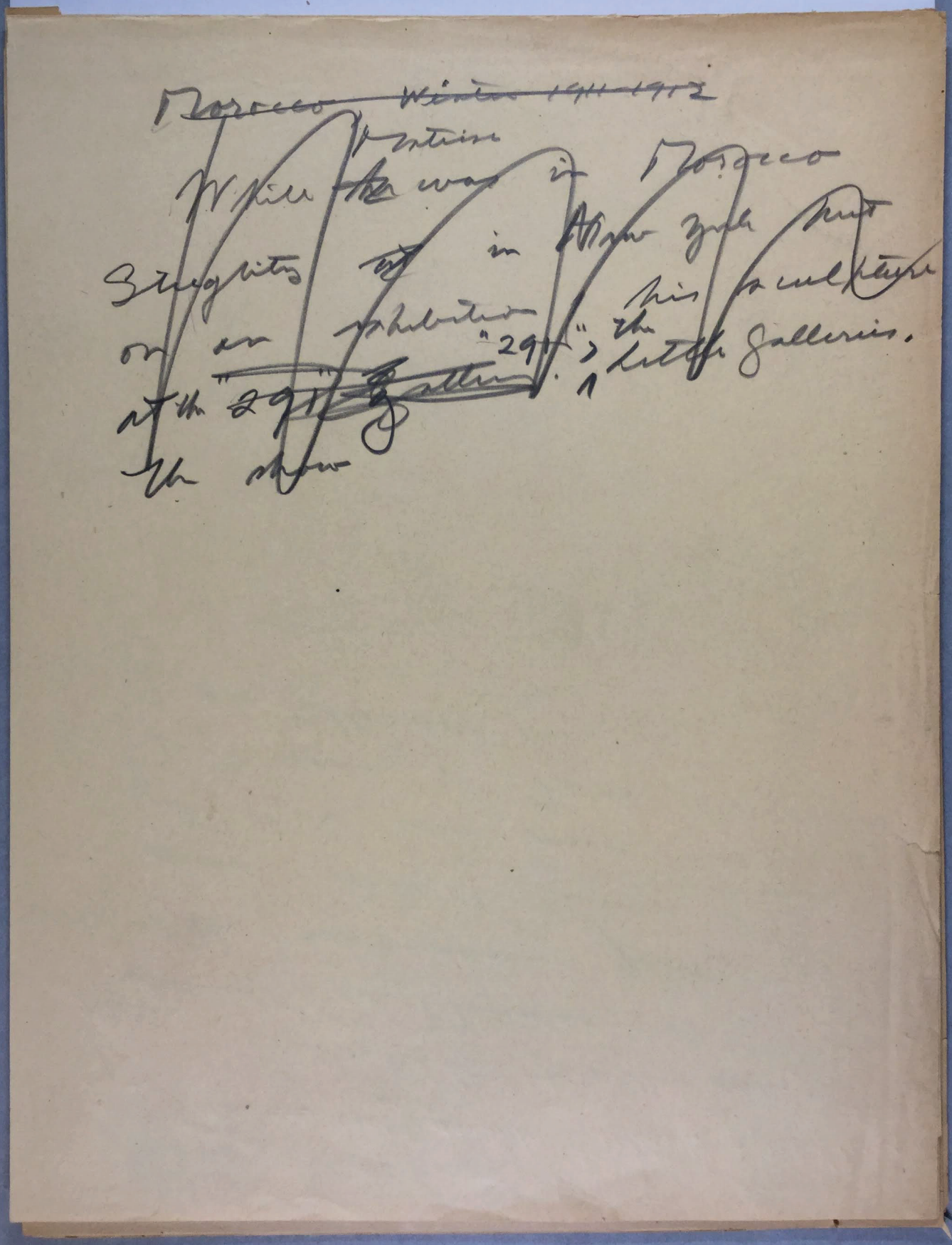
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(End of American section, ~~and II~~)
follows criticisms on Matisse's sculpture -

Sadakichi Hartmann's
notes ~~essay~~ on Matisse's sculpture
shown in the ~~next issue~~ following
~~issue~~ issue of Camera Work,
July 1912, was much more
discussing. From thousand
people attended.

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1912

✓ Sketch – 4 months
you know town
Egyptian antiq.
small

✓ Wolfsthair
Esther II

Paris

1911

Paul Louis Couturier
student of Picot, one of
Bouguereau's pupils

Bouguin – Wait's Next
Dancing women pursued by lovers

1911-13

1911
Jan 4 Seville (Hotel Cecil) working – will return
Jan 17 Toledo – snowing + cold – guess in Tetuan
? III.11 Rome
April – Sicily. L'Espagnole, Gitane.
May 15 Assisi – (not sure 1911?)
May 26 Paris M.S. in San Fran.. Family Mtc

Oct 1. Soc. d Ant. Paysage (unquin decoratif) N.
N.M. (" ").

Tangier Jail – Qu P.M. Voyage + adventures

Flaccow

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192

Sketch – 4 months
1 year Louvre
Egyptian antiq.
small

Rouchkhair
Cathen II

Dorosow – 20
years younger
large

Dorosoff at Vollard
I went to see a
beautiful Cézanne
Sketches or whether
hand would ask to
see all the
Cézannes available
and make her
choose from them

Bergen before Rice-
"Moscow"

191

Paul Louis Couturier
student of Picot, one of
Bouguereau's pupils

Bouguereau – Wait's Next
young women pursued by loves

Wery resides on Quai St Michel

Terrace – boathouse?
Pho to be published
Art News annual 1952

Riding in Tangier – flowers
up in Roses muzzle –
like a parasol – Pierre
Loti's Au Maroc (Art
News Annual)

Rouchkhair
Cathen II

Dorosow – 20
years younger
large

Dorosoff at Vollard
I went to see a
beautiful Cézanne
Sketches or whether
hand would ask to
see all the
Cézannes available
and make her
choose from them

Bergen before Rice-
"Moscow"

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Photos Art News

Venice - outside with Cross - good

Rotin in chair draws Virgin

Rodin modelling crucifix

Various

Rouish screen - transparent

Blue velvet

Vieux Jour Mediterranée

Postcards

Portes fleuris I / II

Card big cartoon III - and final IV

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1912

Jan 5 M. S. to Clark. Cons - buys new decor.

(~~III.11~~ ? Moscow)

Feb. 4 Tangs Hotel de Commerce, Paris
have been there for 5 days - rain incessant

Feb 22 Tangs, Venice writes letter have visited to work

March 16 Tangs. n. b. message

" G.S. presents H. M. Cam. Wk. Aug 15
Steam Power p.23

? Aug.

James W.

" met Camoin and Morrice (Canadian Chin)

1913 Moscow with Camoin & Manguin (?)

April 26 Berlin Secession showed Tangs (I)
Sept 22 show at Issy ~~Indépendants~~ to G.S.

Sept 3 Bellows comes Sent Ref. to G.S.
Piano rides to ride

(Jan 28 - Tangs ('12 or 13) to L+G
journal & nightdress.
(L.S. wrote from n. de Fl. Feb 7 1913 p.51)

Feb - May - U.S.A. shows at N.Y. Chic., Boston.
April - Bernheim Moreau + Sc. ?Qualitt? (Quelle - Berlin? Paris?)
Sol-d'Ant. Nov. 15 Portrait (Mme Matisse)

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Nice 1916-18 Chronology etc

1916 - Dec (date) Matisse arrives at Nice - stays at Hotel Beau-Rivage

? Had he come from Marseilles - Nagut?

1917 - Jan - ? 1. Hotel Beau-Rivage, quai des Etats-Unis
P.M. 3. Apt. on Promenade des Anglais (now

? 2. Pierre comes - 4 Villa des Alliés, Mont-Boron
or Montfort ? (Parc Impérial)

Sept. 18 ? They leave Nice - Moroccans?
Jean enters army

December - Matisse returns to Nice
? Stays at first at Beau Rivage
Paints Self portrait
" Copenhagen interior
" Window with black curtain balcony

Dec 31 (Bruno) Visits Renoir

1918 Jan ? Shows Renoir pictures

? Moves to Mediterranée, Prom. des Anglais
? Did he already have studio there?

Pierre enters service - Matisse visits him at Cherbourg.

1920? 21? Matisse leaves Mediterranée for apartment on Place Charles-Félix over-looking les Porchettes?

~~1920 - Renoir - dies~~

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1916 - ~~Hier~~ December - Beau-Rivage

1917 - Spring visit Marguerite & Pierre

" "

1917 - Cata -

1918 - Spring Pierre Beau Rivage
they move to apartment on
~~Place~~ Av. Carnot, then to
villa les Allies in what was
formerly the grounds of the Parc
Borris with a little entrance
garden.

1918 late in summer back to Clamart

1918 September Pierre in uniform
visit to Verdun

1918-9 late returned to Nice
Hotel de la Mediterranée.

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Bras-Rivage
"Renoir"
Besson p. 26-122
Photo

H Mediterranée
/Balustrade + black pot
MOMA:
Barnes ~~27~~ "18" 283
" "19" 285
" "big blue" "19" 284
" pale yellow (grandson) '21 307
Cres I: 33 19-dated

Flowered rug + Bed
Barnes 281 18
" 287 19
" 291 19
Cres 39 '20

window suit with
BJ. 1920 No 14 (1919)

Simon Table
Mediterranée - 1920 Barnes 293
Balcon
Cres 38 20
BJ 1920 1919

XIV under woodcut
Barnes ~~125~~ 306 1921
" 309 1921-22
Charles Felix

"Renoir" and M17-16
Basle Museum -
Barnes

reclining #
" (Cone) #70
Leger
dr. Anglican under
26 Bibs reclining MOMA
Cortot
Delaunay with Tambourine Palm COLOR

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~~1920 Nude Meditation~~

1920 (?) Rossiya Hartley Lunar + Performance ?

1920(21) ~~Etched~~ 2 Rays Shouts — COLOR
Les colages

~~1921~~ " Still Life with Lemon - Dentist COLOR

Nice 1920-25 - 20 Meditation
—21 ?? Gun Drum
Fishbowl - Chicago
, ? Largo interno
22 Monk Seen
Flower Fairies
23 Music
Pony Buddha
? dr. Violin player
24 - ~~Fruit~~ Flowers (Carnegie)
Still Life in Studio (Kastor)
25 - ~~Pink~~ Pink Tuberose - Lewiston
Odalisque striped pants #64
reclining #66 (small
" #70
Legs (Cone)
dr. Angular nude
26 Bias reclining #0774
Contort
Backlight with Tambourine Palm COLOR

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1 1

1916 Dec -

Beau Rivage

1 1917 early - visits by Pierre Marguerite

1917 Dec Beau Rivage

Dec 31 First visit to Renoir

1918 Beau Rivage

Pierre comes down ~~early~~ winter - Beau Rivage ~~at~~ first. Then apartment ~~with~~ facing along Prom. des anglais

Then Villa des alliés

Summer - back to Clamart

Sept - Pierre in army Charleroi Verdun

1918-19 Late fall - Mediterranée

1919-20 "

1920-21 "

1921 - 23 Dr. Charles Ellis

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Bauvan 16 a 17

Besson

1917 De

1917 c. Dec 20 - Bean Rivage

1918 a little later - Rue de Varenne - Prom. des anglais.

1918 - summer - with Pierre in petite villa des Alliés située dans le parc Harris sous le Mont-Boron

Rumois

Dec. 31 1917

toile pris. early in 1918

photo

M. with Self-P. in Bean rivage

Cassirini

1916 Dec - Bean Rivage Quai des Etats Unis

1917 End of Winter - Pierre Villa des Alliés Montalban.

~~Last~~

1917 Nota Hotel de la Reine Prom des anglais

1921 Charles Filiz Mt. ?

~~Last~~ Nice 1919

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Besson

1917 Dec

1917 c. Dec 20 - Beau Rivage

1918 a little later - Restaurant - Prom. des anglais.

1918 - summer - with Pierre in petite villa des Alliés située dans le parc Harris sous le Mont-Boron

Renoir

Dec. 31 1917

Toile finis. early in 1918

Photo

M. with Self-P. in Beau rivage

Besson 16 a 17

Cannes

1916 Dec - Beau Rivage quai des Etats Unis

1917 End of Winter - Pierre Villa des Alliés Montalban.

~~Last~~

1917 Hotel de la Reine Prom des anglais

1921 Charles Filiz Apt. ?

~~Last~~ Thos Hill 1919

Renoir welcoming the ~~who~~ who first came in the early morning at the time when Renoir began to dread the night with its long vigil of arthritic pain.

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Rivage occupied by American Troops
had been requisitioned for the
American Army & he took a
villa near the Hôtel de la Méditerranée
where was
fashionable on the Promenade des Anglais which
remained his home — Nice, 1921?
through the spring of 1920.
~~In Nice during the Winter of 1917-18~~
During the early years in Nice,
Matisse renewed old friendships and made
new ones. ~~Among those made~~ among
which that with the aged Renoir
was the most notable. It was
on the last day of 1917, according
to Georges Besson, that Matisse
first visited Renoir at nearby
Cannes. They became good friends,
Renoir welcoming the younger artist
who often came in the
early morning at the time when
Renoir began to dread the night
with its long vigil of arthritic pain.

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1917 Nice Jan-May, Dec

Nice - End of winter Pierre ~~joined~~ ~~him~~ rented
a villa on the Route Alban: La Villa
des Alliés, Parc Harris, ~~but~~ Moroccan troops
camped around it, Matisse had to leave
Beau-Rivage ~~Palace~~ as Germans took
over he went to Hôtel de la Mediterranée,
Promenade des Anglais, where he stayed until 1920
left in May - returned in December
to Mediterranée ?
sd. Nice 1950 says Matisse did not
leave Nice ~~until~~ for Apartment on
Place Charles-Félix until 1921

Nice 1917
- Blue villa - Barnes plate p. 275
- Girl on balcony p. 278
- Bliss - ~~Pol~~ (of Purrmann)
- Monte Alban - Cone plate 34

Dec. 31 first visit à Renoir (Cagnes)

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1916

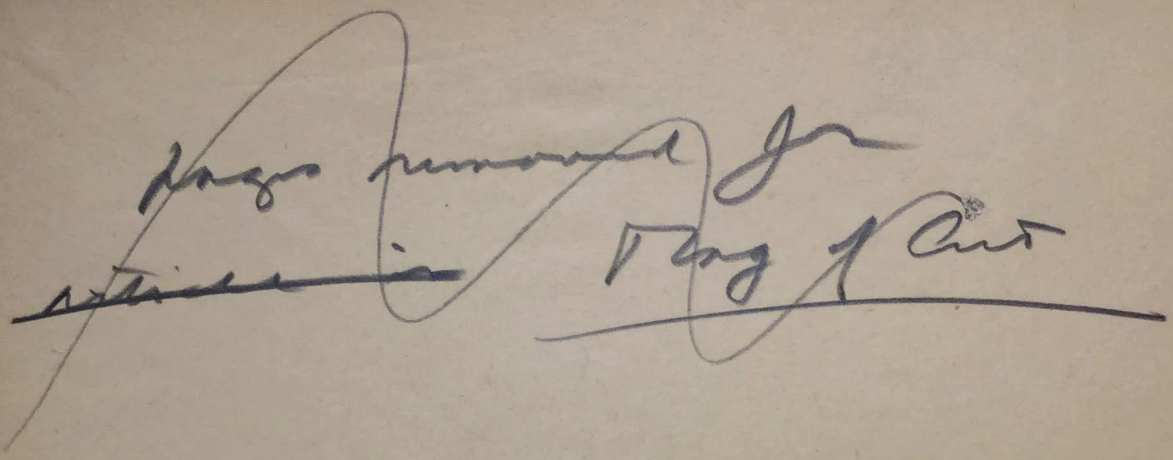
June 1 - with Purrmann - Hotel Journal "Detroit" - Tubes of
Baigrade - finished Oranges Ellicu. Spanish
water jug with ivy used in Kahn

Summer Clamart — Le
? Arcachon - near Bordeaux

December - To Nice Hotel Beau-Rivage
rain etc - see p. 18 (Nice 1950 p. 18)
Hotel Beauvau (Beau a Point
Margot there

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1918

Early - brought canvases to show Renoir
(Barnes p. 41

7

Wovemen - Christmas Day Paintings
found Bonnard "paints circus
& Riders" (Nice 1950 p. 19)

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1915 - Pewter vase - D. Rocks.
Head of Marguerite - abstract.

1915-16 - Gradjit Doucet
" " Effie de Heem

1916 winter - Studio - Phillips
Stein portraits
Greta Prozor (drawing lost).

1916 - Spring ~~Summer~~
before June 1. - Detroit
Oranges
~~Jug (lemons)~~
big waters begun.

summer - fall - Paris lesson
Grands
Moroccans at Prayer
Green robe
? Lavretta
Artist in Studio

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1917 Nice?

1917 Paris
Pink Tablecloth
Three Sisters triptych

June - Music II

~~Rest~~

3 "tree scapes"

? Artist and model?

Nude - [ ] Loretta

"Coffee"

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1917 women / Nice

Spring / Usmani N.M. après de Heem

Summer 1. Music Barnes

2. Piano [illegible]

Fall Triptych finished

Q. St. M.

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1914 F

1911 — Cezanne
Matisse gave a painting to
sold to benefit monument to
Cezanne Hotel Drouot
23 May 1911.
Matisse La Rose - 2,450
Bonnard, Denis, Vuillard also
Renoir Cezanne p. 237

THE ART

1950

To: Alf

From: Oli

Dear Alfred: To amuse myself one afternoon last week I read thru some old issues of the American Art News at the time the Matisse show was on view at the Montross Gallery. Perhaps you already know these articles but if not the following might interest you:

American Art News. December 5, 1914.

Matisse Show Coming. There will open at the Montross Galleries, 550 Fifth Avenue, about the middle of January, a show which is expected to create quite a sensation, for it will consist of the much discussed works of Henry (sic) Matisse, painter and sculptor. The artist is to send over 28 important pictures, about half a dozen sculptures and a number of his latest etchings and lithographs. Some of the artist's works were seen in the armory show Winter before last.

same, January 23, 1915.

Matisse at Montross. The long anticipated exhibition of representative works, paintings sculptures, drawings, etchings and lithographs by the renowned founder of the so-called new movement in art, Henri Matisse the French artist, arranged by Mr. N. E Montross, opened at the Montross Gallery...

To those American art lovers who have been at all in Paris or in any of the larger European capitals, the past ten years - the work of Matisse is not a novelty, while some examples of his paintings and sculpture were shown here in the armory Impressionistic show in 1913. The present display, however, is so well arranged and its numbers so well selected to present the versatile artist's work in several mediums that it will be found most interesting even to those who know Matisse and a revelation to those who know him not.

As the influence which, with the exception of that of Cézanne, has been strongest on the younger French and continental artists of the day, the work and ideas of Matisse calls for special attention and study and even if one cannot admire his too evident

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1914 Montross

THE MUSEUM OF MODERN ART

Date September 6, 1950

To: Alfred

From: Olive

Re: Matisse

Dear Alfred: To amuse myself one afternoon last week I read thru some old issues of the American Art News at the time the Matisse show was on view at the Montross Gallery. Perhaps you already know these articles but if not the following might interest you:

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love of the ugly in form and feature, his frequent vulgarity of subject and treatment in all the mediums, one cannot but marvel at his versatility and be impressed above all by his draftsmanship and grace of line, for the man, despite his glaring faults, is unquestionably able and capable of higher flights than he has yet made. He is a paradox - for with at times his evident love of the beautiful as shown by his grace of line and infrequently his composition and color, he seems to prefer to render the ugly in an ugly way. In fact he may be called "The Apostle of the Ugly".

There are four strong drawings of a man's head, 25 etchings mostly portrait heads, all marked by strong drawing and expression and 19 lithographs again strongly and gracefully drawn; 14 oils and 16 sculptures - 74 numbers in all in the display which will excite more criticism and discussion than any held or to be held this season.

The oils and sculptures will excite the most interest and discussion. Of the former the last work of the artist, A Woman Seated, with its wooden face, curious spiral curves which indicate a chair and dirty gray color scheme, will draw the public almost as much as the famous Nude Descending a Staircase of the armory show. There is good color in the Coucus, a still life and the Cyclamen, while the Interior with a landscape seen through a window, the Gold Fish, is clever in composition and has certain distinct force and impressiveness. The same remark applies to the Studio Under the Roof done almost in flat tints. As to the so called Nude in a Sunny Landscape, it is impossible to see anything of truth and beauty in such a work. The Woman Seated and the Hat with Roses are both distinctly ugly with untruthful color, flat unmodeled features and vacant expression.

These works violate the essential canons of art and it is difficult to see how they can have any educational or art value.

In his sculpture Matisse seems to delight in choosing the ugliest models possible. Witness his four studies of the woman's head, two in plaster and in bronze, finely and strongly modeled but each repulsive in expression to a degree. The Serf, ugly as it is, is true and "Rodinesque" but the (can't read two words of my shorthand here!) Nude Woman, Standing is so utterly untrue to Nature in the modeling of the form as to be a travesty.

A striving after sensational effect and a love of the morbid and ugly characterize the sculpture of Matisse as now displayed.

* * *

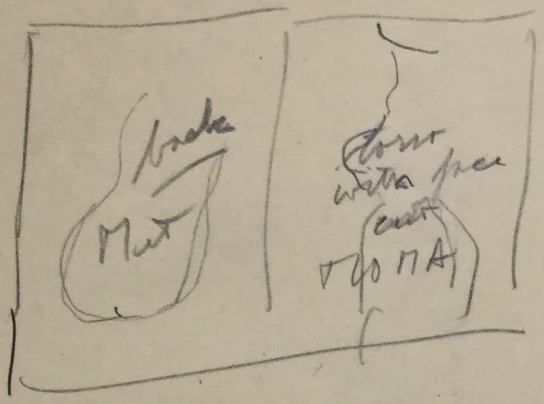
There were several letters - both for and against in the next few issues. In the February 13 issue a note: "Matisse Sells Well. The sales from the Matisse exhibition at the Montross Galleries... number over 80, including sculptures, drawings, lithographs and woodcuts. The supply of several of the prints being exhausted Mr. Montross has sent to Paris for others. The sculptures sold include "Nude Woman Standing", $325 and "Nude Woman Crouching".

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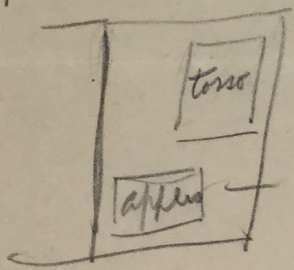
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Dummy 1914

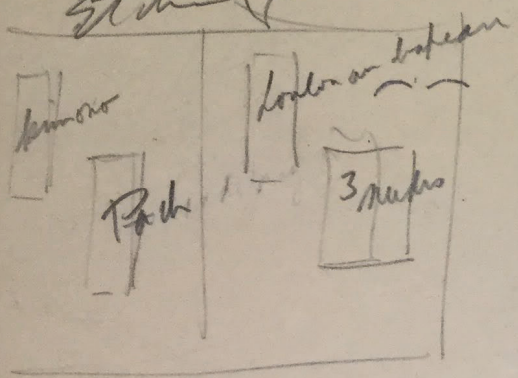
Lithos full page no
prices or text



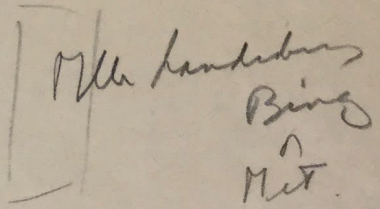
Photolytho - actual size - on page?



Weight - old cut



?



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Photographs

of

Gleizes & a.p. 1914

(7 ~~Gal~~ Dans un deux mates of. Chicago dr.

-pl. 13 Figure debout - Tête boisée

~~(Mme Metz~~ The Harvest - Mme Metzinger

4 Landscape 16, 16 bis (big art), 17, ~~24~~
24 Chateau Henri, 37 nude

p 18 Mme Galois

30 Mme Gris (straplique) very simple

= 33 Path

? 38, 38 bis - Portrait — — bust

41 London or Chapman no eyes
40 of Marguite paintings

=50a three nudes studies - sans les pieds

32- 2 women (Mme Gris) do we have?

24 - Met Ville Lourdes in bust Met

~~4~~ 17 A.F. Bins " " better than 24

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Drawings

Tour

Apples

Lithos 1914

4 ~~Portrait study~~
Nude in wicker chair
Nu with ~~Head~~ face
cut
Nude reading - profile
Black eyes

? —— Nu vu de dos (Net)

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1914

~~Oct 2~~

Summer - Toulouse, Collioure in August (??)

Sept 11 Pic for G.S. Chrizmar M. in Paris - afraid he may be called up.

Oct 21 Wire from Steh. ~~op~~ "content expose New-York oeuvres"

1915

Toulouse

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'14

Gris to Kahnweiler

June 21 first letter from Collioure — no Matisse.

X.28 1914 Sept. 11 "Matisse arrived ~~yesterday at~~ Collioure yesterday. He tells me that Apollinaire and Salmon have been in action and that they think Derain has been wounded..."

X29 (a little later) - "I see a lot of Matisse. We speak of paintings so that with Marquet listens ——— "

X29 X: Then Gris informed Matisse. Matisse worked for Gris with Marquet "with extreme devotion" Tried to waste some antiques to guarantee Gris a modest income

X30 (Oct 30) "Then words of encouragement to Gris, Matisse Marquet, Terrus and I." / S.S. sent him 300 francs Matisse who left for Paris second day of war has got Gertrude and Braque, together, to give

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~~Art~~

~~Art~~

~~Art~~

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1924 - Portrait of a Girl April - June 1924

Carnegie - 1925

1926

1927

1930 Odalisque 1925 ~ Oct 16 - Dec 7 1930

Theories against Dorner chair

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Tatzen L. + Rump

he had received assurances from Gurlitt that the Stein pictures would be well cared for but when the U. S. entered the war, Gurlitt declared the paintings to the alien property custodian and then at a private auction bought most of them in himself. After the war, Purrmann writes, he obtained a power of attorney from the Steins and started to reassemble the collection but, without telling him, the Steins sold the recovered pictures to Christian Tetzen Lund, a Norwegian. Tetzen Lund was actually, it appears, a Dane. (In 1920, Sembat, bibl. xx 1920, lists the ex-Stein pictures he reproduces as owned jointly by Tidzen Lung (sic) and Trygve Sagen.) Cf. Chr. Tetzen Lunds samling af moderne fransk Malerkunst, edited by Olof Thomsen, Copenhagen, 1934.

In any case at the Tetzen Lund auction in Copenhagen, May 1925, most of the best Matisses originally owned by the Michael Steins were dispersed. Then, or later, in Paris Dr. Albert C. Barnes acquired the Blue Still Life and the Red Madras Headdress; the Norwegian Consul Krag bought the Young Sailor, I; The Coiffure passed into the German market; and J. Rump bought the landscape study for the Bonheur de Vivre, the Madame Matisse (1905), the Self-Portrait, and the Pink Onions, all of which were eventually passed on as Rump's gift or bequest to the State Art Museum, Copenhagen, cf. bibl. xx (Rump)

A list of Matisse paintings prepared by Michael Stein, and apparently in connection with the law suit, was found among the papers of Miss

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(RR) 1920 – Rossignol

the women's clothes were pretty ~~ugly~~, but it was a pretty ~~ugly~~ picturesque which stereotyped Jew (pictures which surround (as in this colleagues said) the Salomé Wagnerian

[Image attributed – Anderson's fairy tale]

While sparkling pallid with black and ~~for~~ most ~~of~~ ~~and~~ costumes

shots rest were shots or women's costumes in shots photos.

– Anderson's fairy tales

Prospect 61

Chinese Guardian figure of warrior

Private [illegible] Monte Carlo 25 April 1920

[illegible] Rossignol

Music of Varsovienne in progress Louise in 11th Season

Dec 1917 – Jan Feb. 1920

no other evidence of 11th season production except Karsavina photo and listing in Diaghilev seasons listing – this is her in Bk season program.

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To PHOTO SALES DEPT. Date.....

From..... Department.....

For.....

.....

PRINTS

Please supply..... (Quantity)

glossy..... size.....

....

....

Date of completion.....

NEW PHOTOGRAPHS

Please have..... (Photographer)

take..... (Number of shots)

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1909? Coq d'or - Goncharova - color " Beaumont says inspired by Russian arts of Russia + Persia in Ballet Design - Rest of Russia Cyril W. Beaumont, London 1946 p 77 - color plates of sets for act I		

Forwarded to..... Amount..... Date Billed.....

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The Rose Marble Table, the most remarkable still life of 1917, resembles in its centralizing of a single major form composition the imposing Oranges and Bowl of Apples of the previous year. Actually it is much larger but done softly with a muted palette and a romantic gloom as if painted at dusk.

The Lorrain Chair* suggests the Rose Marble Table in its sparse verticality. [illegible] One is reminded of the portraits

* The Lorrain Chair is reproduced in color in Skira, bibl. xxx, p. 51, and dated 1916. This is perhaps the correct date but the rather rich painting of the fruit and the decorative background suggest 1917. It is wrongly dated "about 1927" in Lucerne, bibl. xxx, No. 87, reproduced. Compare the Still Life with Green Apples, dated 1916, in Zervos, bibl. xxx Fig. 62; and the Still Life with a Lemon, dated 1916 in Barnes, bibl. xxx, No. 66.

of ~~1909-10~~ 1910, pages ~~xxx, xxx,~~ 353, 354 in which the sitter is placed against a flat background divided by a slightly tilted horizontal -- but here, of course, the sitter is ~~a chair~~ replaced by the set-upon, a chair of great dignity and character. The blue

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and white arabesque of the upper background is in fact the same as that in the Harmony in Blue of 1908 but it is ~~disciplined~~ restrained and sobered as it rises from a plain grey floor. Although they are overwhelmed by the ~~great~~ large compositions and interiors of 1916-17, the still lifes of this period are among the most original and powerful in Matisse's career. They are not so complex or daring in color as the great series of 1908-1910, pages 343-349, nor so sparkling as the flower pieces of 1919, page ~~xxx~~ 431, nor so sumptuous as the table-scapes of 1924, pages xxx - xxx 441 - 443, but for sobre dignity and grandeur of scale -- not of size -- they are unsurpassed in the work of Matisse, or, for that matter, any of his contemporaries.

No. 4 The same grey-white, scallop-edged dish of peaches appears again in the Pewter Jug* page 000, in the Cone Collection of the Baltimore Museum, a sombre harmony of dull violet, deep blue and metallic grey, relieved by the yellow and orange of the fruit.

* The Pewter Jug is ~~reproduced in Zervos, bibl. xxx, fig. 69 and Philadelphia, bibl. xxx, no. xx. It~~ is ~~xxdix~~ variously dated 1915, 1916, 1917, 1918. A very similar painting, almost certainly a study for the Pewter Jug, was listed under the year 1917 in the Bernheim-Jeune Matisse exhibition catalogue of 1919 with the entry "7. Les Pêches 50 x 40." It was shown again in 1949, and reproduced in the Lucerne catalogue, bibl. xxx, no. 49, Le pot d'étain 50 x 40 cm, 1917.

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1931 - 33

1930 March - U.S.A. Oceania San Francisco
summer - to Marseilles from Tahiti

Sept Carnegie. - on Matisse book Barnes
Communist - Encholier p. 138

Wideneir - Rent d'Harmoncourt - discussed
Barnes - your the man. How you to come back

1931 - Jan Barnes - Baltimore

begins just room

June - Barge - 6 figures - not yet on

1932 - finished - was it sent in Paris before
minister were discovered? What fault?

1933 May - put in place - Station in Merion

Lawson, Harriman, Clark
Greek at Lawson

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Schneeman 19

1937 ~~Sa~~ - Birds

~~Flowers~~ To do

East painting 1937 - 39
Commission - Rockefeller
Steuben

39 - Nick Bragues - Tzara
Biog - reorganize biog -
Hitler, Cassou etc.
Schapiro

39 add A on outbreak of War
La France

domiciles

c1930 gave up Clamart about 1930
132 Boul Montparnasse

Nov. 1938 gave up Place Abbatucci - Felix for
Exelsior - Hotel Regina, Cimiez a
huge 19th century hotel when
Queen Victoria used to stay - statue
in front

~~Fall~~ 39 - back to Cimiez

1936 - Dancer at P.M.'s

Collections San F. show Levy - Sloan

34 - Show at P.M.
Nov. 38 Show at P.M.'s

39

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Dancer - black bg 1942 - M.'s color palette

1 noir d'ivoire
2 jaune citron
3 bleu outr.
4 chair : rouge cad clair & bl.
5 rouge cad clair pur
6 vert
7 rouge
8 blanc pur

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IX

1. Biog - redone Vence but touch some political implications.

2. ? Critique - "position"

3. Paintings and Drawings 40 - 45

4. Books ~~and Decorative designs~~

5 ~~"Jazz"~~ ~~and Fabric Designs~~ and decorative designs 1946 - 1950

5 Paintings and Drawings

6 Decorations + decorative designs

7 Vence chapel

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1941

Surrender on Demand [illegible]

Fry Vanderbilt Fry N.Y. Random House [illegible]

1945 - Emergency Peace Committee

156-157 - December 1940 - Making wonderful [illegible] - conference - [illegible] masks, birds - plans - wonderful [illegible] the war - danger - showing if not as a [illegible] of hysteria and

p. 219 Committee of Patrons Gide Nature. Bullet etc. - in 1941

p. 226 - Saw Nature and Gide again (about mid August)

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~~1939-40~~ 1939 - 50 - notes on drawings & Paintings + Prints

March 39 Portraits

painter hat Visages fond noir C.
Marguerites

Oct 31 IX-Cult
Oct - 4 drawings Philadelphia
Dec 1. La France

~~Feb 19 B2~~

1940 (1) Jan 6 - ☐ sleeping by table B 46 ~~Lou collection~~

Feb 5 ~~Bonnard~~ 48 Lou Collection

(2) Feb 13 Left Blonde B 47

(4.) Feb 19 - ☐ by table

(3) Feb 24 - Ananas B. 49
(5) Mar 6 - girl ☐ wonder flowers - Courth. p. 28
(6) Mar. ? - girl on chair behind flowers
7 Mar ? - drawings B. 44 - March 6
Mayhem.

c. September - girls in blouses

11 or (21) Seated Lady with Shell
Dec - Seated Girl - Swing Bear mum
Dec - Roses Chou pl. III

28

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1940 Grand variety – fig.
1. Elaborate interior + still lifes – flowers leaves girls
2. Simple still lifes – shell
3. Single figs – plain bg. – standing fig

1941 1. simple still lifes like 2 above – Shaw
marble table top – Shell on cover of Phil.

2. 2 ♀ – "conversation"

dr. Aragon – 70 drawings – girls
still life

~~Too Late~~

1942 1. Ruins dancer #lone with chair VIII-IX X

2. Interior [ ] small fig. – cloud blinds IX
September?

3. Small ♀ bent over – flat

dr Aragon – almost 100 drawings girls + still life

1943 1 Still Life – Tulips & oysters II
– Cubist version

Richards

3 – Table royal – big?
– ~~big~~ comb with lute (Copenhagen Stockholm)
– elaborate 3 Lyre

Door VI, VII

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1944 - 1 Girl reading - second III Honolulu

III - discarded version

1945 - " Leda
girl in interior all red v.g. "carton bleu"
Argile · Lumière dramatique

1946 [rectangle] boy - "drawing" in greatest detail.
Venus 44-48 -
girl in white - arm chair
Sol - d'automne.
L'asie

1947 - 1. Two girls at table reading - window on flowers at right. 1 confused
bis drawings - black MOMA

1948 Large interior

1949

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W 1940 V

1940 - Winter at Cimiez

? Days in Paris - planned trip to Brazil ?

Fall France - to Bordeaux, Bayonne

back to Cimiez - Italian cam

in.

- 1. Elaborate compositions with flowers leaves girls
- 2. Single simple rather abstract girls
- 3. Simple still lifes

1941 - from Cimiez to Vence (earlier ?)

Romanet at Quai des Grds Aug. Vogue stores

1942 - Lyons - hospital

Bird cages - 300 birds - Italian figures

? Barry 48 rays more to Vence, Villa la Rose in 1943

1942 Lyons - hospital - Cassarini rays 1941

1944 - ? - Retire to Paris

40 - ?

1943 - ~~Still~~ "Lemons against Rose & g" - Larkin visits

grotto Rouveyre - Vogue

- P.M. "1898 - 1939"

Aragon - "Themes et Variations"

1944

I.B. Rothschild - Pasiphaé

? Return to Paris ?

Door VI, VII 44 first attempt? XII - to III '45 Leda

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1945

— ? Triptych for Leda and the Swan - black red and white

R V. + A. show London

~~Tabarin~~

— Oct - Big ~~pre-exhibition~~ at Sal. d'Aut. - ~~Oct 7 '46~~

M. Verve - special issue with color notes - "Le dessin"

1946 No13

~~"Ballet Portugais"~~

- I.B. Portuguese Nun
- I.B. Rondes - 14 lithos Visages
- Designs for three tapestries - executed in 47, 48, 49.
- Designs for ceiling panels.
- Exhib. Nice Palais de la Mediterranée - later Rue Cassini p. 23 - ~~Co~~ permanent exhibit with Bonnard of U.M.A.M. - Cat. p. 23

1947 - Japon

- I.B. Rouveyre - Rebus
- I.B. Bandeaux - Le Fleuve de Feu

1948 Vence chapel begun - ~~gave at Paris but X~~

- Vence 1944-48 (Verve)
- Phil. show
- Oct Verve 44-48 - M. designed cover, decoration
- ~~Flor~~ I.B. Ronsard etc.

(Tom describes show in Vence, March 1948 - good

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1949 - Jan - from Venice to Cimiez - [illegible] Paris trip Cass. p. 24
Ex - Paris June - Sept Musée Nat. d'Art Mod.
Ex - Lucerne July 7 - Oct 2 Mus. des B.-A.

Dec 12 1949 - Connection - Cassarini p. 24

Mediterranean
(Musées de Nice) Union for Modern Art

1950
Ex. Nice, Galerie des Ponchettes Jan - Jan. '50
Ex. Paris, Musée de la Pensée Française Jul - Sept
Prime President - Rosetta - Cassarini p. 25

Bis collages
Spiral show
Venice Biennale - prize lire 1,000,000

1951

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Paris - Lutetia

Carol May 19 - Bordeaux follows Monday

May 25 - Biboure Tuesday ~~27th June~~ Brazil visa should not to go

July 3 Saint Sauveur

July 30 ~~Carc~~ " leaves for Nice ~~Monday~~ Joy Gray of Carcassonne

Aug 25 Marseilles

~~27~~ Vacation Nat Margaret and Mr Jolas

Nice - 27th

Collectors

Black ?

Sept 11 1941 returned Mills College

1941 - March - May

Intestinal occlusion - some infection -

only Nice

39 May 20 Lyons - Wanting to go to Nice to send cable to Grace Rossett. Stable

1943

Sept 1 - 1940

Frytzel Platine Ricaux was not toxic, but powerful atoxyl

Ricaux winter 1940

C

Mme Simbat a painter - interested Simbat. - now retired

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? Bloch

? 1939 Did M. return to Nice in the fall? or did he stay in Paris all winter

? Spring 1940 Sibours - Basque? - Cicoure near St Jean de Luz

? Taxis to St Gaudens - motor to Carcassonne - train to Marseilles tried to get passport for Marguerite Spent passage for herself to Brazil - to Bordeaux? then returned to Nice. Italians in occupation?

? 1941 - March operated in hospital in Lyon Back to Cimiez.

Nurse?

? 1943 ? To Vence

Picasso - vault visits exchange

Marguerite? Paris - Brittany residence - Paris!

Then M. ~~to Nice~~ ? in Toulouse in 39 Marguerite then to Cimiez - then both back to Paris.

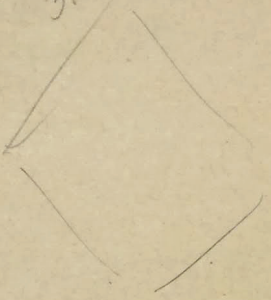
1948 - Last Canvases?

— wire to Matisse or the Shahdi opening

formal vow Not to paint.

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Marguerite
28 x 21
oil
15 x 12
Canvas
14
Standing nude
34


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1940s Bissier - 1941 and 47 (Deux filles - - - jardin bleu

Bloch Fougère noire, 48
Interior with Spanish Pot
1919 - Petite torso

Ira Haupt

Pulitzer 3 Women, conservatory

M

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1939-40

July 6, 1951

Mr. Alexandre Rosenberg called and gave me the following information which he received from his father:

Matisse spent the year 1939 in Paris. In January 1940 he was in Nice. At that time Paul Rosenberg bought from him the series of cavases you know including the Pineapple, the picture in the Leigh Bloch Coll. He went back to Paris April, May 1940. Went to Bordeaux about June 1940, visited Paul Rosenberg who was nearby in late June, then went to Ciboure. After that Paul Rosenberg does not know but says Matisse must have been back in Paris late in 1940 and was operated there. (His son doubts it too.)

Picture of Daisies was painted in Paris 1939 before the threat of war, before September during the summer.

Alexandre Rosenberg has quite a large correspondence file of letters from Matisse during the period 1939/40. He will go through them and check the dates and places and call you back

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~~Early~~ Bkd

~~Paul Rosenberg made~~ Early 2 in the spring
About ~~February~~ ~~March~~ Paul Rosenberg
came down to Nice to select paintings
under his contract and brought back
~~with him~~ to Paris a ~~an~~ number
of the canvases, including the Pineapple
and Anemones, complete.*

~~In this~~

* ~~A letter of~~ from Paul Rosenberg in the
course ~~of~~ ~~the~~ ~~of~~ dated Paris, April 25th,
1940, ~~lists~~ encloses photographs of seven canvases ~~sent from~~
painted ~~in~~ in February and March.

Early in March Matisse came
up to Paris for a little time and
took room ~~in~~ at Hotel Lutetia. When
the German storm broke early in May he
took two important steps: he moved
a number of his canvases in the vaults
of the Banque de France and he secured a
passage to Brazil. ~~When~~. When

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He was leaving the Travel Bureau with the Tribune for Paris

Picasso who had come up from Royan on a brief visit. The two veteran antagonists of academic complacency

This discussed the military situation briefly.

Picasso remarked with a shrug, "C'est l'Ecole des Beaux-Arts" a summary of the French debacle which Tribune made

* Picasso's remark in a letter from Nice Sept 1, 1940 to Paris Tribune. He had recalled the incident in an earlier letter.

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Invaders of Russia
The Wasp's Nest - Guerrier

Tini Nations
Fire 46? 47

→ March 8, 1948 - Venona
not yet begun?

Nov 49 - files had just
arrived.

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The year 1900 is of no special importance in the history of art, but it affords a convenient occassion for stock taking. The zero year of the ~~twentieth~~

Matisse Rouault Marquet Vlaminck Derain Friesz Van D. Dufy Braque

1901 Ind. ✓ ✓

1902 Ind ✓ ✓
Weil ✓ ✓

1903 Ind ✓ ✓ ✓ ✓
Aut. ✓ ✓
Weil ✓
Druet ✓

1904 Ind ✓ ✓ ✓ ✓
Aut ✓ ✓ ✓
Weil
Druet ✓
Pollard (✓) (✓)

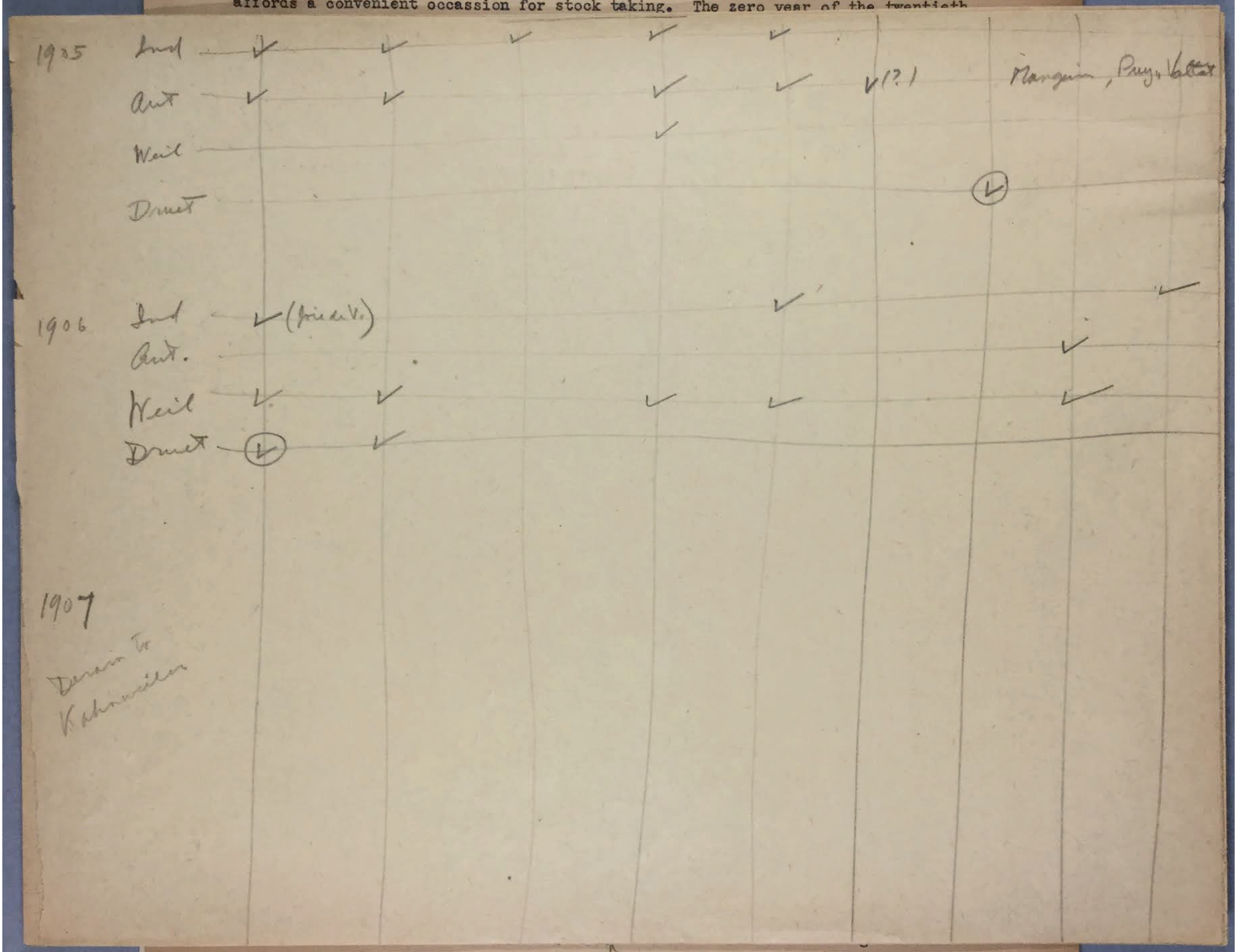
1/1

Tahiti, there was a single early landscape; by van Gogh, who had died in 1890, there was nothing. Yet, ironically, their influence was felt indirectly in the

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(1)

1893 Matisse and Rouault meet as students of Moreau

1894-95 Marquet, Manguin enter Moreau's studio

1895 Vlaminck begins to paint at Chatou near Paris

1896 Matisse influenced by Impressionism. Sees work of Pissarro

1897 Matisse meets Pissarro, Sérusier, Bonnard, Vuillard; Moreau dies. Each of the [illegible] and others

1898 Matisse works with Marquet in atelier Carrière; meets Derain there; travels to London to study Turner; discovers Japanese prints; Cézanne, Gauguin, Degas works by Rodin. Begins to paint. Friesz arrives from Le Havre; enters Bonnat's atelier.

1899 Matisse paints boldly colored figure studies. Vlaminck and Derain paint together at Chatou near Paris

1900 Matisse and Marquet paint Paris World's Fair. Matisse and Marquet paint ceiling decorations in Grand Palais. Matisse's first important sculpture.

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1901 Large van Gogh show at Bernheim's
Derain introduces Vlaminck to Matisse who visits them at
Chatou. Redon show at Vollards
Matisse & Marquet exhibit at
Indépendants.

1902 Matisse, Marquet show at Indépendants.
In February Lautrec memorial show at Durand Ruel.
Berthe Weill gives first of annual
shows to Matisse group ~~including~~
~~Marquet, Flandrin, Marval~~

1903. Matisse, Marquet, ~~Derain, Vlaminck~~
~~&~~ Friesz, Dufy show at Indépendants
and Berthe Weill. ~~&~~ at Petit Palais,
First Salon d'automne, includes
Matisse, Rouault, Marquet and large
Gauguin memorial show. Matisse
studies ~~gauguin~~ exhibition of Mohammedan
art.

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(3)

1904 ~~Paris~~ ~~Picasso~~

~~One man shows~~

Cézanne and Redon one man shows at Salon d'Automne

Braque comes to Paris, meets Friesz

Matisse and van Dongen have one man shows at Vollard's. Matisse influenced by Cross and Neo-Impressionism.

1905 Derain and Matisse at Collioure.

Seurat and Van Gogh shows at Independents

Fauves when Matisse and ~~them~~ rest of his group ~~show~~ exhibit.

Matisse, Rouault, Vlaminck, Derain, Marquet, Puy, Valtat show in one room gallery at Salon d'Automne — called les fauves, the wild beasts.

1906 Les Fauves ~~show~~ again at Indep. Indépendants

Matisse one-man show at Druet; opens a shop

Braque and Friesz at Antwerp. Derain in London and Provence. ~~Vlaminck~~

7-

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(4)

1907.

Braque at La Ciotat with Friesz

Derain moves from Matisse toward Cubism

S

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The year 1900 is of no special importance in the history of art, but it affords a convenient occassion for stock taking. The zero year of the twentieth century was celebrated in Paris by the Exposition Centennale, the great World's Fair, which was supposed to bring the latest in technology, industry, fashion and art from all over the world for the delight and edification of international throngs. In the newly built Grand Palais where the great official art exhibition was held the general public was favorably impressed for the first time by the impressionists. Only four years before the officials of the Luxembourg Museum had fought tooth and nail, and partly succeeded, in refusing the Caillebath bequest of sixty-five impressionist paintings. The reactionary curators were abetted, as usual, by politicians and academic painters who rivaled each other in their malice and stupidity. Senator Hervé de Soisy called the bequest "a miserable collection .... of arts in absolute decadence"; the painter Gerôme proclaimed that "the state would have to be morally depraved before it could accept such filth!"

But at the Exposition the public began to comprehend Manet and Pissarro, were delighted with Monet's landscapes and the early and more charming work of Renoir and Degas. Cézanne, represented by only three paintings, was little noticed, and the great new figures of the 1880's were almost ignored: by Seurat, dead in 1891, there was one small canvas; by Gaugin, now sick and almost forgotten in Tahiti, there was a single early landscape; by van Gogh, who had died in 1890, there was nothing. Yet, ironically, their influence was felt indirectly in the

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most advanced decorative arts shown at the Exposition. For the sinuous curving lines of their paintings of about 1870 had passed into the early posters of Bonnard and Lautrec and thence, as we have seen, into the art nouveau of Horta, Tiffany, Bing, and Guimard. Guimard in fact designed the most remarkable vestiges of the Exposition Centennale and the "Style 1900", the bronze railings and lamps of the Paris subway entrances.

Outside the Exposition it was possible to see some of the great paintings of the previous 15 years if one asked for them at Vollard's or Durand-Ruel, but Seurat alone was adequately shown at the time of the exposition thanks to Fénéon, editor of La Revue Blanche, who had arranged a special retrospective of his works.

The Exposition attracted not only the general public from all over the world, but hundreds of artists as well. Among the youngest painters who flocked to Paris in 1900 was Pablo Picasso from Barcelona, seven years later the pioneer of Cubism, and Carlo Carrà from Milan, a decade afterwards a founder of Futurism. Carrà earned his way by modeling plaster decorations for the Exposition buildings. Also at work in the army of decorators was the somewhat older French painter, Henri Matisse , who was shortly to become the head of a group which five years later under the name of Les Fauves assumed the vanguard in modern painting.

Les Fauves, the wild beasts, like the Impressionists of the 1870's, were a group of individuals brought together by common practical interests and, broadly

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speaking, a common esthetic. Like the Impressionists and unlike their intervening precursors the Neo-Impressionists, the Synthetists and the Nabis, the Fauves published no manifestos and proclaimed no formal theories. They did not even invent their own name which was pinned to them in a quip. Yet after ten years of gradual and tenative preparation the Fauves during the years 1904 to 1907 formed a comparatively coherent front which dominated the Paris avant-garde and spread its influence throughout the world.

Matisse and Rouault, the two strongest members of the Fauves, were also its nucleus. They first met in 1893 as students of Gustave Moreau at the École des Beaux-Arts. As a painter Moreau was an overelaborate romantic mannerist, but he was an inspiring and discerning teacher with a special interest in color. Matisse and Rouault were joined within two years by Marquet, Manguin, Guérin and Camoin, all of them future Fauves. Under Moreau they studied and copied the old masters in the Louvre, competed for academic awards and scholarships, and hopefully sent their paintings to the official salons. They seem to have been unaffected by the exhibitions of Cézanne in 1895 and van Gogh in 1896, but by 1898 Matisse had already turned his back on his early succeses as a Salon painter. He had recently met Pissarro, Serusier, the apostle of Gaugin, and the Nabis, Bonnard and Vuillard. At Durand-Ruel he and his fellow students from Moreau's atelier

Daumier, Goya's portraits, El Greco, Cézanne. Their new friends

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showed them Japanese prints, and Pissarro persuaded Matisse to make an excursion to London to study Turner's color in the Tate Gallery. ~~About this time~~ 1899 Matisse bought and treasured small works by Cézanne, Gaugin, and Rodin who was to influence Matisse both in sculpture and drawing.

Moreau died in 1898, having prophesied that Matisse "was destined to simplify painting", and it was Matisse who continued to be the central figure in the loosely knit group of Moreau's pupils. Rouault had withdrawn to become the curator of the Gustave Moreau Museum.

After Moreau died, Matisse worked from the model in Carrière's ~~studio~~ at the Academie, where his art and ideas attracted the interest of other future fauves, Biette, Puy, and Laprade, and a little later André Derain, who came in from the Paris suburb of Chaton.

At Chaton, still unknown to Derain, Maurice Vlaminck had been painting since 1895, already well on his way toward fauvism. They met in 1899, became close friends, and formed, the two of them, the "school of Chanton". In 1901 Derain introduced Vlaminck to Matisse at the great van Gogh show of that year and Matisse visited them at Chaton.

The third and least important echelon of the Fauves, Friesz, Dufy and Braque all came from Le Havre and studied in Bonnat's atelier at the Beaux-Arts. Though greatly talented as individuals these Normans were late recruits and, like

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the Hollander, van Dongen, were not primary figures in the movement.

In 1901 Matisse and Marquet began to exhibit at the Indépendents and were soon followed by the others. In 1902 Matisse reassembled some of Moreau's former pupils in a show at the little gallery of Berthe Weill, which became the first Fauves headquarters. Matisse, Rouault and Marquet were among the exhibitors at the first Salon d'Automne in 1903. The following spring the group made a strong showing at the Indépendents where Friesz and Dufy joined them, to be followed a year later by Derain, back from military service, and Vlaminck.

At the Salon d'Automne of 1905 the group repeated the challenging successes of their spring showing at the Indépendents. In a single large gallery were hung the sensational canvases of Matisse, Rouault, Derain, Friesz, Manguin, Puy, and others. Coming into this "central cage" the critic Louis Vauxcelles looked around him and saw in the middle of the gallery a little bronze of a putto in guattrounto style by the sculptor Marquet. "Donattello", he exclaimed, "au milieu des fauves!" The name stuck.

The "wild beasts" flourished the following year and early in the spring of 1907 at the Indépendents Matisse showed the greatest of Fauve paintings the Joie de Vivre. This exhibition marked the climax of the movement. Matisse himself was now famous. Pressed by German and American students such as Hans Purrman and Mrs. Michael Stein, he opened a school which was attended by Joseph Bremmer and

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Max Weber among many others. Through them and through the exhibition of his and other Fauves pictures, the Fauves had soon won international renown. Though it was many years before their work was popularly accepted, their influence was to spread rapidly among the artists of Germany, Russia, Scandanavia, and eventually to Britain and America.

Yet even before the end of 1907 the fauve movement began to disintegrate in the face of reaction both from within and without.

3/22/49

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– Petit Palais –

1903 Sal. d aut. Jourdain ~~Blanche~~ Jourdain as Prudhon – also J. E. Blanche, Rouault Matisse, Marquet Bonnard – Gauguin Rousseau

1904 Ind – Mat. Marq. Rouq. Camoin / Friesz on color C. d'A. IV p. 260
Friesz, Dufy p. 212
Aut. – one man show Cezanne (42) Redon
pastels p. 212
Friesz joins Fauve C d'A p. 260

1905 Ind / Salon d'Automne ~~at Ind also~~
~~Ind.~~ over 40 pix and ~~Aut~~ G – over 40
~~Aut.~~ Friesz at La Ciotat

Aut Fauve Salon – ~~Braque, Friesz~~
Thirn (p. 213)

1906 ~~Braque debuts at Paris C d'A II 266~~
Braque and Friesz in Antwerp. Derain in London + Provence. Vlaminck at Chatou Dufy + Van Dongen in Paris + Le Havre
Matisse show 55 pictures at Druet
Ind – Fauve
Aut – Fauve – also has Gauguin show 227 pics + carving + prints

1907 Derain still Fauve (W. p. 201) then moved from Matisse orbit to Picasso.
– Ind.
– Aut – Cezanne memorial 48 pics

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1908 – Derain's Toilette – post Impr. or cubist nude –

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Haythe

67 Gauguin & the School of Brittany

69 Nabis and Traditionism

Controversy: ~~situ~~ Bernard claims priority over Gauguin - denied by Denis

70 Cloisonism Bernard claims before Gauguin - 1885. (Mercure mtf. Cézanne. Outlines ~~forms~~ objects Nov 1. 1932) a series of object in definite lines

(71) → Gauguin & Bernard founders with big folks and Degas. Perhaps also Cézanne Bernard denies - founds L'Ecole Romane back to old masters values - followed by Anquetin and Armand Point

71 The Nabis writes Denis - Bonnard Sérusier, Piot, Ranson, Roussel, Vuillard, Denis Jan? Sérusier ~~Gauguin~~ who brought to them the ~~Gauguin~~ in the summer Gauguin when in Pont Aven in 1888

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~~sketchpoems~~ Huysmans

~~Nabis etc~~

51-52 Japanese print - goes back to Th. Rousseau + Millet (!)

52 Gauguin "cherchez l'harmonie par les lignes dans l'enveloppement général de l'arabesque"

Rose Croix - 1892-97
(Durand-Ruel

Neo traditionists
- Puvis
- Gustave Moreau
- Religious strain in Denis, Roussel
- Primitivism in Vallotton
- Pagan in Roussel, Bonnard

53 - Bonnard never ~~ill~~ used consistent thin contours of Gauguin with color ~~of~~ broken in lines. - of Degas

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Hughes

1.68 Bros / Sérusier — Nabis

Name given by Sérusier (who was esoteric, student / Plotinus etc.) & called his group of academy Julian Nabiim (the inspired, the inspired by the spirit). Sérusier brought to his group the message ~~to the Nabis~~ / Gauguin - about

1.73 Denis - infl. by Cézanne and through Sérusier by Gauguin - by 1891 infl. by Signac

1.73 - Denis defines "the synthetic"

1.74 - Nationalist pred. early 90's

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Synthetism

Gauguin called his paintings of 86-87 (?) no
shown at Café Volpini show Synthetist-
Symbolic - no below Used Syn. only this once.
Symb. he used until 1889 (Walshe 77)

1886 - Pont Aven infl. by stained glass exhibit ('77)
(1.98) - Exhib (110) 1887 - Martinique until early
1888 - Pont Aven
1889 - summer exh. (May ?) Le groupe Synthetiste et
Synthetist at Café Volpini (branch
at exposition) Gauguin, Bernard,
Laval, Schuffenecker, Anquetin
de Monfreid - white frames (Gauguin
suggested - seen by Bonnard
Vuillard & Denis ? Julien Converted Sérusier
etc.

- summer Gauguin went to Pont Aven
- in September to Le Pouldu -
painted Christ Jaune, Le Calvaire etc.
Sérusier with him. S. returns to
Paris as apostle of Gauguin and

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converts Denis Vuillard Bonnard.

102 - Gauguin owned many things by Hokusai and Utamaro

~~Hunter~~ 1890 - Bernard, Sérusier called Symbolist. Gauguin annoyed - breaks with them, knows name Symbolist.

104 - joke about "ismilio" in note

105 - Sérusier and Symbolist followers add info. of Paris to that Gauguin - + vogue for pale "ethéré" colors and medievalism twof twilight. Maeterlinck.

Gauguin

1886 - Pont Aven summer
1887 - Martinique - Panama back early in
1888 - June back in Pont Aven - Bernard, Laval, Sérusier
October - Arles, van G. Dec (end)
1889 - Summer Pont Aven' - to Le Pouldu in Sept

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until (h111) November 1890 - back to Paris

1891 early - copied Manet's Olympia
- sailed with a photo in his pocket.

1891 Feb - off to Tahiti

In Tahiti first painted in Gauguin manner - Ia Orana Maria (Luncheon) then Te Nave Nave Fenua - native style. cf 132

Seurat exhib in 1892 - 1901

Gauguin in 1893 1894 1898 1903

Cezanne in 1895 - 1898

V G. 1891, 96, 1901

Fauve ? - 1903

(h.159) 1898 - Rodin's Balzac - upset us

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Anti realist groups

Symbolists - close to Rose-Croix

1.137

1892 Rose-Croix - led by Péladan

pre esthetic - Redon, ~~Debussy~~

Maeterlinck.

Debussy - First Rose-Croix Salon 7 mystic paintings

concerts - assisted by Satie who had composed Ogives in 1886

Satie encouraged Debussy to compose Pelleas & Mel.

~~Natis - Denis, Vuillard, Bonnard~~

Whitens - to Paris - welcomed by Redon as

painter of mystic nocturnes

Nabis 1892 Bonnard, Denis

Roussel Vuillard. ~~Ibels~~ Maillol

joined them. Paul Ranson, Vallotton.

Lautrec Debussy associated.

First Nabi show. Exposition de

peintres impressionnistes et Symbolistes

at Gallerie Le Barc de Boutteville.

Nabis supported by Nathanson's

La Revue Blanche. Encouraged by Laugré-Poë

and the critics Geffroy and Fenéon

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1893 Lugné-Poë gets commission
(p. 144) Denis, Vaillard, Bonnard
Ranson to design for
Théâtre de l'Oeuvre

Péladan arranges second
(p. 144) Rose-Croix show - includes
paintings by ~~Aman~~ Aman Jean

Durst gives El Greco to the
(p. 145) Louvre, ~~St~~ St. Francis and a
novice

(p. 150) 1895 Jérôme at Cazanne show
Vollard Pro "Time will
avenge those who try to paint
without shedding a tear upon their
work" (bad translation) of
Kiritz.

(p. 159) 1898 - Rodin's Balzac rejected
Soc. des gens de lettres which
had commissioned it in 1888 -
shown at Salon de la National

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1899 - Nabis and some others held show called
(p. 160) "Homage a Odilon Redon"
at Durand-Ruel : Bonnard,
Serusier, Denis, Bonnard, Vuillard

1901 Denis paints Homage a Cezanne
with Redon, Bon. Vuil. Roussel
Serus., Denis and Volland grouped
around ~~Gauguin~~ Cezanne still life
Accentuates Gauguin about 1890

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Wildenstein

Faures

1890 Matisse begins to paint

~~h. 160 Vlaminck meets Derain~~

~~Lebasque met~~

1893 Rouault and Matisse studying with Moreau at the Ecole des B-A.

1894 ~~Rou~~ Manguin and Marquet join Moreau's studio (h 148)

~~(h 148)~~

1895 - Ch. Guérin and ch. Camoin join, (age 16?) Moreau h. 151

Vlaminck begins to paint at Chatou age 19 h. 151

Sees works Nabis.

— Cézanne shown at Vollards - sensational.

1896 van Gogh shown at Theatre de l'Oeuvre

~~1897 Parent dies~~

1898 - Friesz came to Paris - Marquet + Matisse working in photo-gravure manner - enthusiastic about van Gogh, above all, also Cézanne & Gauguin

1899 Vlaminck and Derain meet while Des at Chatou (h. 160)

Derain goes to paint at Academie Carrière - there meets Lebasque, Puy and the Matisse (h. 161).

Derain meets Matisse 1900 C.d'A IV 268

Matisse buys Rouault's Rodin Rouault's Gauguin, Paysageurs by Cézanne h 161

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1900 Matisse and Rouault work in niches of Grand Palais for Exposition

1901 Small show - 50 works - first time
Memorial show of 91

1901 Redon show at Vollards

1901 Large van Gogh show at Bernheims
- admired by Vlaminck and Derain
- met Matisse there Derain paints
Vl. to M. - quote Vlaminck's words p. 165-

(1904?) M. goes out to Chatou to see work of D + Vl.
M + wife call on Derain's parents
- & persuade them to let D. do a pict-
(Derain paints homage à Cézanne)

— & Ind. Matisse + Rouault show for
first time

Duty and Friesz study with Bonnat

1902 Indep. Exhibition show - 50 works
200 works at Durand

1903 Indep. Mat, Derain, Vlam Marq. Camoin
Manguin
Matisse organizes show of Mlle Wells of the about +
Duty + Friesz

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Notes on Gauguin + Nabis

~~a group show at the Café Volpini.~~
~~Though they often exhibited together~~
~~on this occasion~~

~~had studied painted~~
~~in Brittany during the summer~~
~~brought back word of Gauguin~~
~~the Pont-Aven students at Julian's~~
~~& they were all busily in~~ in 1889
~~they~~ at the World's Fair they were
all busily in touch with the show
~~Exhibition~~ of Gauguin and his ~~school~~ followers at
the Café Volpini gallery. The ~~show~~ exhibition
~~was~~ for publicity purposes, was called ~~and to be~~
~~known as~~ Le Groupe Synthétiste & Symbolistes.

This and following pages are extracted from Sweetser's book

"Symbolism" as used by Gauguin's circle
was a term borrowed from the dominant
literary movement of the 1870's which
under the leadership of Verlaine and
Mallarmé had striven concerned itself
with ~~a~~ fantasy and ~~a~~ suggestion. ~~"Post-colour"~~
~~Verlaine preached, "sing me the nuance"~~
For Gauguin, ~~as~~ as a painter, symbolism
~~referred to this belief that the art~~

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indicates his belief that a picture could convey a sentiment or an emotion directly through its own medium of form and color as well as through the associations of subject matter. As a corollary he insisted upon the right of the artist to transform the subject matter in any way he wanted to or even to invent it. For him the source of art could be conceptual as well as empirical, poetic and well as factual.

By "Synthesis" Gauguin was to a picture could stem from the imagination as well as from the eye, could be visionary and well as visual.

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Pierre's corrections - for notes

copy p. 8 - Moreau — Lilla

Goya

Goya important as ~~not under~~ revision of opinion ~~in~~ Goya's ~~revision~~

13 - Ronault a Recluse ~~not under~~ 1916

copying

14 - The Christ of Philippe — 1916

lettering not by Pierre

~~to Corocci~~

Pierre's 6-7353

19 v. van Gogh drawings - Russell ~~give~~ him 2. v. G.

~~30~~ miles from Wolfboro

26. Fromentin - ~~30 miles~~ 12 miles from Toulouse.

39 rose

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Nice 17-24 pm3 (word)
Odalisque not used even in Cris

1923

Barnes: Nice period - "include works as important as any Matisse has ever done" p. 195

review development of Nice period - cf. below

17-18-B
Single figs - nude & dressed, interior, balcony
Interior many figs
Outdoor - single & paired figs

19 - specifically exotic - oriental & Spanish

21 - Two figures ♀ - looking out window or playing
violin or ~~a~~ table game -

21 - Floral Screen? Barnes p. 310 Cone 39

23 - 3 figs - music

24 - one figure interior & still life
Barnes 327

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Gustave Moreau

Les Expositions de "Beaux-Arts et de la Gazette des Beaux Arts" Les Etapes de l'Art Contemporain. LES FAUVES. l'Atelier de Gustave Moreau. With preface by Louis de Vauxcelles, catalog by Raymond Cognat.

Vauxcelles says that Moreau speaks of Mat. in his letters to Evenepoël.

Says that at 20 Matisse was beloved and petted by that extraordinary academic personage (Moreau) who told his disciples to seek their orientation within themselves and wanted to detach them from himself.

Says that Moreau used to speak of "La belle inertie" and "La richesse nécessaire". Says that he believed in representing states or conditions rather than acts.

Georges Rouault. Gustave Moreau. SAISONS, Hiver 1946-47, pp. 58-65. Reproduces fine ink drawing by Moreau of female riclining with slight drapery around middle, odalisque type with ornamental mask of satyr very fussy and ornate in background.

Says that Moreau would have been better off if he had done other versions of his OEDIPUS AND THE SPHYINX which had made him famous in the past rather than work 3 yrs on his SEMELE. Moreau had lead Roualt before Poussin and Claude and made him note the nuances of atmosphere in the Débarquement of Cleopatra. He loved the Giorgione Concert Champêtre. He tried to push his students towrds a male or masculine art and made them rea the mystics of Port Royal and Racine and Pascal.

When asked "Do you believe in God" Moreau answered " I believe in Him alone. I believe neither in what I touch nor in what I see. I only believe in what I do not see, and only in what I feel... My brain, my reason seem to me ephemeral and of doubtful reality:my inner feeling only seems to me eternal and incontestably certain."

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Matisse

Matisse, G.Stein, Gris

(page 9) To my knowledge I have at no time had either drawings or reproductions pn Gertrude Stein's walls (or doors). /3

(page 38) Madame Michael Stein, whom Gertrude Stein neglects to mention, was the really intelligently sensitive member of the family. Leo Stein thought very highly of her because she possessed a sensibility which awakened the same thing in himself.

It was Madame Michael Stein and her brother who discussed the advisability of purchasing La Femme au Chapeau. When the purchase had been made, Leo said to Madame Michael Stein: "I am going to ask you to leave it with me for I must know in detail the reasons for my preferences."

In the end, it was Madame Michael Stein who came into possession of the picture at the time when Leo, who had broken with Gertrude Stein, sold his collection. It is still in her possesssion. /2

(page 41) With regard to the purchase of the Cézanne: there was not tent in the picture, it was a Cézanne with three women bathers and several trees. It was very much worked over so that there was no possibility of mistaking it. The story of its purchse with my wife's dot is invented. /4

(page 41)(Of Matisse coming to Paris as a young man to study pharmacy)

I was not studying pharamcy but law. I was not interested in painting at that time. It was during a period of convalescence after an attack of appendicitis, when I was living with my family, that a neighbour suggested painting as a means of passing the time, and it was then that I first began to paint. I was for several years a clerk in a lawyer's office before I decided to take up painting seriously. /4

(During war at Collioure saw Gris. Matisse got Gertrude Stein to promise to help Gris but she didn't. Mentions Brenner "an American sculptor, who was a kind of picture borker, and who, I knew, [redacted] admired Gris.") /7

Testimony against Gertrude Stein
Transition Pahmlet, no.1
February 1935
Servire Press, The Hague

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Mar. 15, 1946

Extract from Enquête in Les Lettres françaises

Art cannot be held back / retarded by the dead weight of the public. But nowadays art and the public are not divorced. This divorce existed in my youth, I resisted, and made no concessions. The public has come around nevertheless, and might the divorce between art & the public be the result of a divorce between art & reality; I stand pat with my feet on the ground yet the public manages to reach me through a narrow passage. Yet when I first came / made my appearance / turned up

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there was no passage. If the artist is gifted one ~~com~~ goes to him as to a living { spring source fountain.

a return to subject matter?

There is no need to call on any account for paintings of historical subjects (or even paintings of stories) - If people want such a thing at the moment, it's just a fashion. A cold generally lasts 10 days. This fashion will dry up in the same way.

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Prior years painting - Nudes, Landscape
Sculpture - Jaguar, Head, & fig, Serf

1900-1904 Life - illus - Villars, Paris
Bobain - Salons - Independent
Sal d' automne

1900 - early 1904 - painting - drawing early print and pen & water
04-07 Life - 1904-07 - Stein - Steinlen etc.
1904-05 ☆ 7 wks - Collioure Sal des Indépendents
1905 Paris Collioure - Salon d' automne - Bing
~~1905-06 La Vivre~~
1905-06 - Bonheur de Vivre - Sal des Indép.
1906-07 Painting - Sculpture Bleu Nude - other figure paintings - Sculpture. Lithographs and linoleum cuts
1907-10 1907-10 Summary of Fauve element - painting position.
Life - Sal des indep - trips - exhibitions -
7-11 Winchell (Dance sketches) studio up to move to Clamart and completion of La Danse - photo with Dance I + Still Life
1908-10 Still Life
1908 Grande Revue - Sculpture
1908-10 Portraits - G. Revue
1909-10 - Dance + Music + Sculpture -
~~1910 - Still Life~~ while
1911-13 Life - exhibitions etc
~~1911 - Big decorations - still life~~
1911-12 - Dance 1912 Clamart 1912-13 Dance
1911-13 Life Clamart collioure Spain Morocco Bonnard, Renoir
~~1911~~ -
1911-13 Morocco

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1913-17 - Life - War

" Painting - prints in dark 1917

1917-25 ~~Arcs~~ Life - Nice - success -

1917-25 - Painting (1918 - sculpture) - soft style

1917-25 Drawings & Prints

~~25-30? 1925-30 Paintings Nice period of to Barnes Life~~

1925-30 Paintings

1925-30 - Sculpture

1930-37 Barnes

1930-37 Mallarmé -

1930-40 - Paintings, decorations, Bougival Noir

1930-40 - Prints, drawings, Ulysses 1935-

1940-50 - Life - split to - 40-47?

" Painting

" ? → Books - Pasiphae 44 Visages 46, Lettres Port. 46, Fleurs de N 47, Rebli 47, Romans 48 + ?

" Prints - Jazz 47 → ?

1947-50 - Vence

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A Early life to 1892 (not done)

B Paris 1892 ~~through~~ ~~National~~ to National of 1896

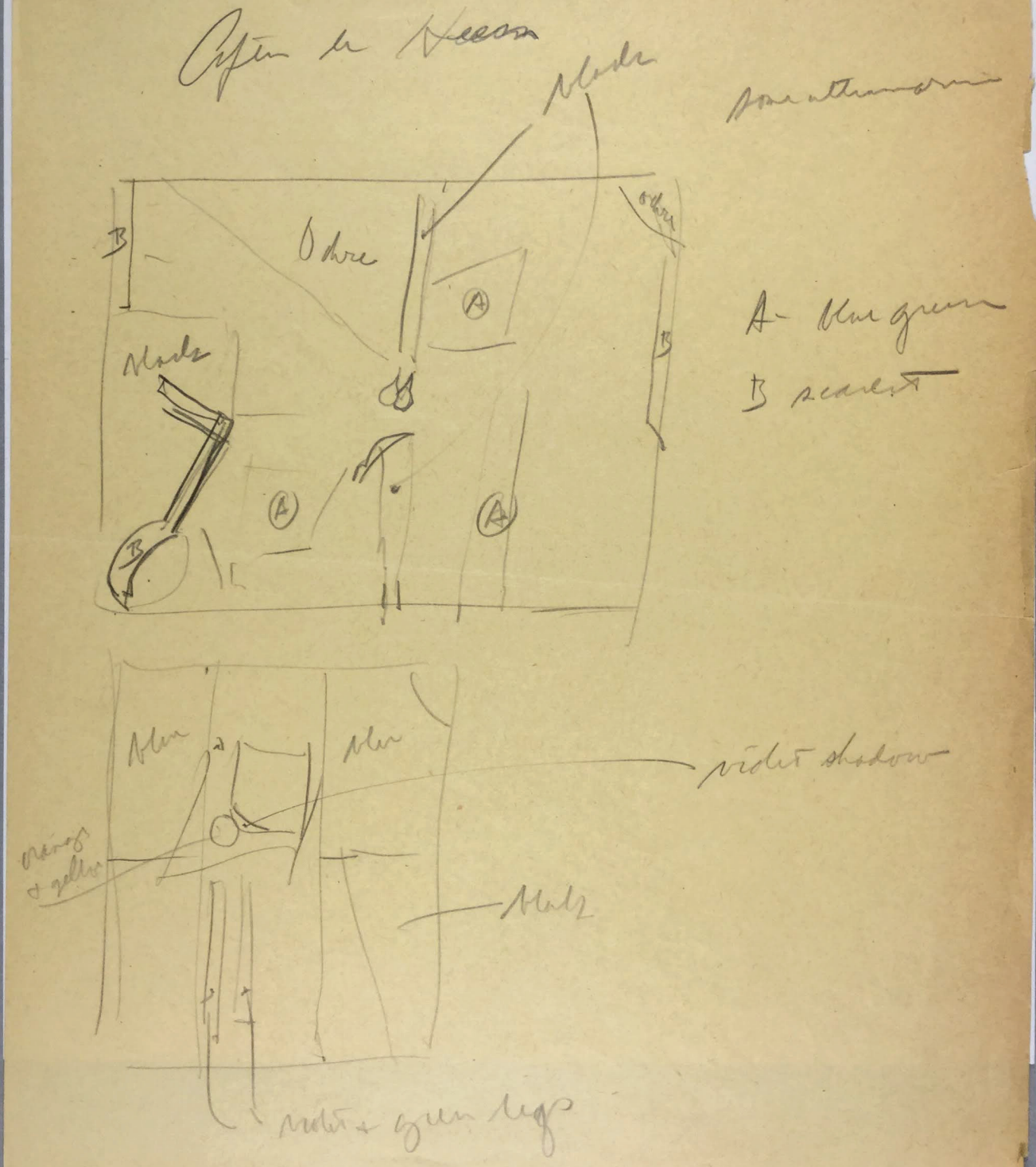
C National of 1896 through National of 1899

D ~~to~~ 1899-1900 Influences and painting - omitting "Life" 1899-1900

E

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1916
winter
Q.St-D.

White forms,
photos, ~~Ste~~

Spring
Armory

~~Odalisques~~

Portraits

~~Podier~~
Prozor
Pellerin
Stein

Still Lifes

Oranges
Apples
Nut Cracker
~~3 1917~~
Chair
Rose marechal
Pot d'étain

Summer

Odalisques

Marocains (automne)

Gourds
Moroccans
Women by the Spring

~~Toreadors~~

Fall

Ateliers Richet

~~B~~ Pot d'étain

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1916

Winter

Q..St-D.

Painter and model

Laundress Jond noir

~~Colognier~~

Spring

Armory

~~Colognettes~~

Portraits

~~Padeir~~

Prozor

Pellerin

Stein

Still Lifes

Oranges

Apples

Nut Cracker

~~3 + 4 + 7~~

Chair

Rouenaise Tea

Pot d'Etain

Summer

Colognettes

Marocains (automne)

Gourds

Moroccans

Women by the Spring

~~Marocains~~

Fall

Ateliers Richet

~~Pot~~ Pot d'Etain

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1910 Dance

Marsyas Faune

Bonnard – why no women – Burr. p.2

Dufresne colors " "

Matisse Jugglers " "

Henri Matisse Zervos

2nd ~~Bon~~ version – ample arrondi Semfat p.9

Denis + Bonnard

Bakst color sec card

Van Dongen. Marx p. 6