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	AHB	X.B.6

Questionnaire IV

Questionnaire IV. To Matisse and Mme. Matisse through Pierre Matisse; incorporates several letters and questionnaires submitted July-September 1950. Answered in writing and conversation through Pierre Matisse.

from Barr, Matisse. His Art and His Public, 1951, p. 529

The enclosed set of sheets (with images attached) and chronology numbered in hand in red (1) - (14) was enclosed in AHB, Jr's letter of 19 June 1950 to Pierre Matisse. (Note: on this, the original set, AHB, Jr's handwritten red numbers include, apparently mistakenly, two (1)'s; the file copies in the Pierre Matisse correspondence file [I.A. 11] are numbered consecutively and show that one of the enclosed original 11's should bear the number (12) and hence that this set, as now assembled, is probably complete.)

Pierre Matisse's letter of 6 August 1950 indicates that these questions had been checked with Henri Matisse and rechecked with Mme Matisse and that this set was being returned to AHB, Jr from Barcelona August 6, 1950.

AHB, Jr marked "QIV" on Pierre Matisse's letter to AHB, Jr of 30 July 1950, which includes information on the same works covered on the sheets. Other Pierre Matisse letters in this file and in the Pierre Matisse correspondence file [I.A. 11] have Barr's red markings or are dated by Barr. These (and perhaps other unmarked) letters from July - Sept. 1950 also comprise QIV.

See PM correspondence file I.A. 11 to restore complete sequence of correspondence.

Beatrice Kernan
2-28-89

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For P. Matisse file, this set of sheets
of 19 June 1950 to Pierre Matisse.

Question: is this part of what AHB refers
to as questionnaire #4?

R.

yes
↑
Trixe

Jr's letter

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For P. Matisse file, this set of sheets and images was enclosed in AHB, Jr's letter of 19 June 1950 to Pierre Matisse.



Early 1899

7 rue des Abeilles
Toulouse -



first glance,
formerly

in color.

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①



PORT SAINT-MICHEL. Collection William A. S. Gordon, New York.

STILL LIFE. Collection Mrs. Robert Woods Bliss, Washington.
(both photostat and color transparency attached)

(A.M.) Toulouse. Early 1899. 7 rue des Abeilles.

What is the date?

Place?

Early 1899

7 rue des Abeilles
Toulouse.

Toulouse?

(Madame Duthuit thinks, 1899; Pierre Matisse, at first glance, 1904; the dealer, Stendahl, 1906. The picture was formerly in Michel Stein Collection.)

Exact date important because we are reproducing it in color.

Coiffense de dos

1901

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data de
Carmelina
Coiffeuse de dos.

Carmelina, 1903 Quai
St Michel. (A.M.)

Coiffeuse de dos - 1901 at
19 Quai St Michel. (A.M.)

PONT SAINT-MICHEL. Collection William A. M. Burden, New York.

What is the correct date? 1906

(Previously dated 1900, 1902, 1904, 1906. A well-known picture:
Georges Petit Exhibition, 1931; Cahiers d'Art, 1931, plate 18;
the Bignou-Knoedler, etc.)

Exact date important because we are making a color reproduction.

4. Was it ever exhibited in a museum or dealer's gallery?

5. When was it acquired by Signal?

6. Was it a gift or purchase?

7. Did it hang in the halls & manger of Signal of the villa in Paris at
St. Tropez? Yes Yes

8. Where is this picture now?

9. Is there any other of related the correct title?

"Carmelina": Quai St Michel 1903 -
"Coiffeuse de dos" " " 1901 -

M. Signal Cochon - Signal

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

Luxe, calme, volupté (Collection Mme. Signac)

Reproduced in Fry: Henri-Matisse, 1935, plate 4

Title: Luxe, calme, volupté (according to Fry)

Medium: oil on canvas



This photograph is of the sketch *Luxe calme a volupé, done in St Tropez which precedes the*

now in the
Signac Cachin coll.
and
larger

905.

5. When was it acquired by Signac? after the painting was shown at the Independants
- ~~6. Was it a gift or purchase?~~ _____
7. Did it hang in the salle à manger of Signac of the villa La Hune at St. Tropez? yes
8. Where is this picture now? Mme. Signac Cachin - Signac Cachin
9. Is Luxe, calme et volupté the correct title? yes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

Luxe, calme, volupté (Collection Mme. Signac)

Reproduced in Fry: Henri-Matisse, 1935, plate 4

Title: Luxe, calme, volupté (according to Fry)

Medium: oil on canvas

2^d sketch for Luxe Calme
volupté done in ST Tropez
summer 1904 -

AM

3

large

705 -

ing.

5. When was it acquired by Signac?

after the painting was shown
at the Independants

~~6. Was it a gift or purchase?~~

7. Did it hang in the salle à manger of Signac of the villa La Hune at St. Tropez? Yes

8. Where is this picture now?

M^{me} Signac Cochon - Signac Cochon

9. Is Luxe, calme et volupté the correct title?

Yes Yes

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.B.6

Luxe, calme, volupté (Collection Mme. Signac)

Reproduced in Fry: Henri-Matisse, 1935, plate 4

Title: Luxe, calme, volupté (according to Fry)

Medium: oil on canvas

Size: ? 81x116 81x116

Date: 1904 or 1905 1904

Mme Signac says it's very large.

Description: Horizontal canvas with 4 nude women by the shore; boats beyond; tree with woman standing at right. Painted in neo-impressionist spots.

History: Collection Paul Signac, now Mme. Signac

Questions:

1. When and where painted: Paris late 1904 or very early 1905.

AM X St. Tropez, été, 1904?

Collioure, automne, 1904? only Mme Matisse went to Collioure

automne in the Fall of 1904 for a very short

Paris, hiver, 1905? time to see the village -

later? _____

2. Was this exhibited as Luxe, calme, volupté in Salon des Indépendants, spring, 1905? Yes. N° 2771

3. If not, was it ever exhibited in a later Salon? _____

4. Was it ever exhibited in a museum or dealer's gallery? _____

5. When was it acquired by Signac? after the painting was shown at the Indépendants

~~6. Was it a gift or purchase?~~ _____

7. Did it hang in the salle à manger of Signac of the villa La Hune at St. Tropez? Yes

8. Where is this picture now? Signac Cochon - Signac-Cochon

9. Is Luxe, calme et volupté the correct title? Yes. 75

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

HENRI MATISSE (1869). LUXE, CALME ET VOLUPTÉ. COLLIURE, 1905. 82 3/4 x 54 1/4".
MUSÉE D'ART MODERNE, PARIS.

M. Henri Matisse says: Luxe calme et volupté
was hung chez Signac at Saint-Tropez in 1904
- Salon des Indépendents, 1908 (??)

Mme. Duthuit writes:;

name: Luxe, calme et volupté

date: early 1905

exhib: Salon des Indépendents 1905

size



4. Was it exhibited at Salon d'Automne, October 1907, under the title
Le Luxe (esquisse)? yes N° 759

exhibited Salon Automne 1907 under
title "Le Luxe (esquisse)" N° 759 -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

HENRI MATISSE (1869). LUXE, CALME ET VOLUPTÉ. COLLIOURE, 1905. 82 3/4 x 54 3/4".
MUSÉE D'ART MODERNE, PARIS.

Mme. Duthuit:

Painted in Collioure, 1907

Name: Le Luxe

Matisse says first version of Luxe (not Luxe, calme et volupté) was painted at Collioure, autumn 1904.

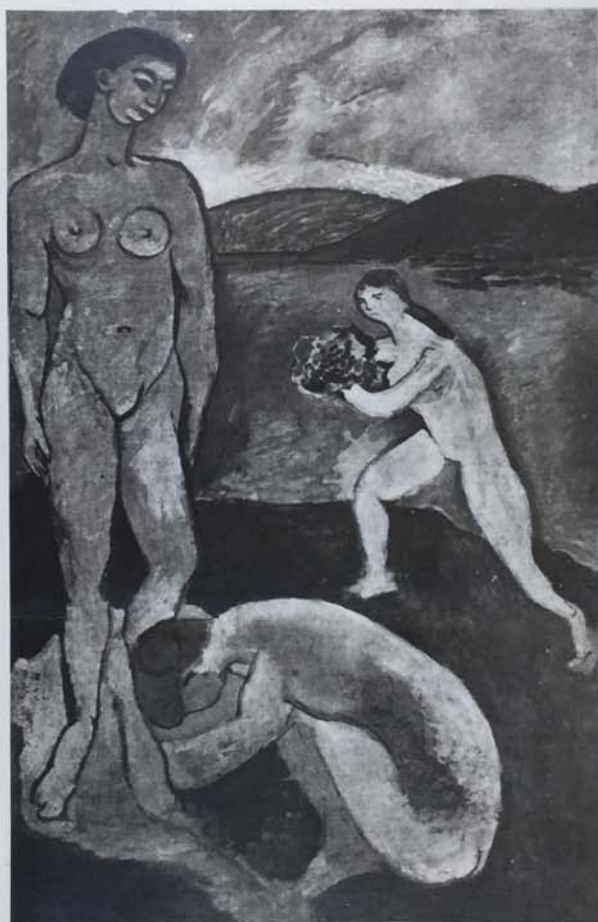


4. Was it exhibited at Salon d'Automne, October 1907, under the title Le Luxe (esquisse)? yes N° 759

title: "Le Luxe (esquisse)" N° 759 -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

HENRI MATISSE (1869). LUXE, CALME ET VOLUPTÉ. COLLIURE, 1905. 82 3/4 x 54 1/4".
MUSÉE D'ART MODERNE, PARIS.



4. Was it exhibited at Salon d'Automne, October 1907, under the title Le Luxe (esquisse)? yes N° 759

exhibited Salon Automne 1907 under
title "Le Luxe (esquisse)" N° 759 -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

1908
 Default says: painted in 1911

the name after La Danse (Matisse)
Luxe, Calme et Volupté (Musée d'Art Moderne, Paris)

Matisse says second version of Luxe was painted in
 Paris, winter, 1905. (Perhaps he is confused) *yes*

Title: LE LUXE
 Medium: Huile sur toile
 Size: H. 2m10; L 1m38
 Date: 1907

Description: darker in tone; softer and less definite in color and line.

Definite history: In Matisse's possession at the time it was bought by
 Musée d'Art Moderne in 1945.

Questions

1. Date of painting:
 1. When and where painted: *Collioure winter 1907* - { (A.M.)
Collioure winter 1907 (H.M.)
 - 1904 - summer, St. Tropez?
 - 1904 - autumn, Collioure?
 - 1905 - winter, Paris
 - 1905 - summer, Collioure?
 - 1905 - autumn, Paris?
 - 1906?
 - 1907? *winter Collioure.*
2. What is correct title? *"Le Luxe" "Le Luxe"*
3. Was it exhibited at Salon des Indépendents, spring 1905, under the title Luxe, Calme, Volupté? NO NO
4. Was it exhibited at Salon d'Automne, October 1907, under the title Le Luxe (esquisse)? *yes N° 759*
exhibited Salon Automne 1907 under
title "Le Luxe (esquisse)" N° 759 -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

(5)

collection)

?

HENRI MATISSE (1869). LUXE, CALME ET VOLUPTÉ. COLLIGURE, 1908. 82 3/4 x 54 1/4".
J. RUMP COLLECTION, ROYAL MUSEUM OF FINE ART, COPENHAGEN.



Mme. Duthuit says: painted in 1911

1908.

this means after La Danse (Moscow)

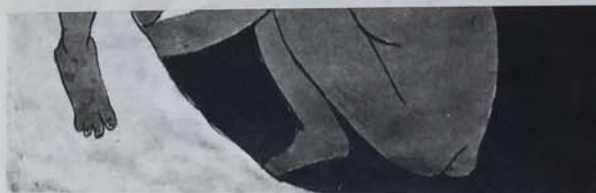
Matisse says second version of Luxe was painted in Paris, winter, 1905. (Perhaps he is confused) *yes*

yes
==

he was.

rouge

*at the
Joue de
Virus
Barris -*



title

4. Was it exhibited at Salon d'Automne, October 1907, under the title Le Luxe (esquisse)? no NO

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

(5)

collection)

?

HENRI MATISSE (1869). LUXE, CALME ET VOLUPTÉ. COLLAGE, 1907. 82 3/4 x 54 1/4".
J. RUMP COLLECTION, ROYAL MUSEUM OF FINE ART, COPENHAGEN.



rouge

~~at the~~
Joue de
Virus
Barru -

23

title

4. Was it exhibited at Salon d'Automne, October 1907, under the title Le Luxe (esquisse)? no NO

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	x.B.6

(5)

Luxe, Calme et Volupté (Copenhagen, Royal Museum of Fine Art, J. Rump Collection)

Title: Komposition (Le luxe).

Medium: Læserred. Limfarve.

Size: 209, 5 x 139

Date: 1906

Acquired in 1918

Descriptions: bright, flat color.

Definite history: 1911; appears on wall of studio in painting Panneau rouge (Red Studio) now in the Museum of Modern Art

Exhibited: New York, 1913

Questions

1. Date of painting: _____

When and where painted: _____

1904 - summer, St. Tropez? _____

1904 - autumn, Collioure? _____

1905 - winter, Paris? _____

1905 - summer, Collioure? _____

1905 - autumn, Paris? _____

1906? _____

1907? _____

~~1905~~ _____

2. What is correct title? _____

3. Was it exhibited at Salon des Indépendents, spring 1905, under the title Luxe, Calme, Volupté? NO

4. Was it exhibited at Salon d'Automne, October 1907, under the title Le Luxe (esquisse)? NO

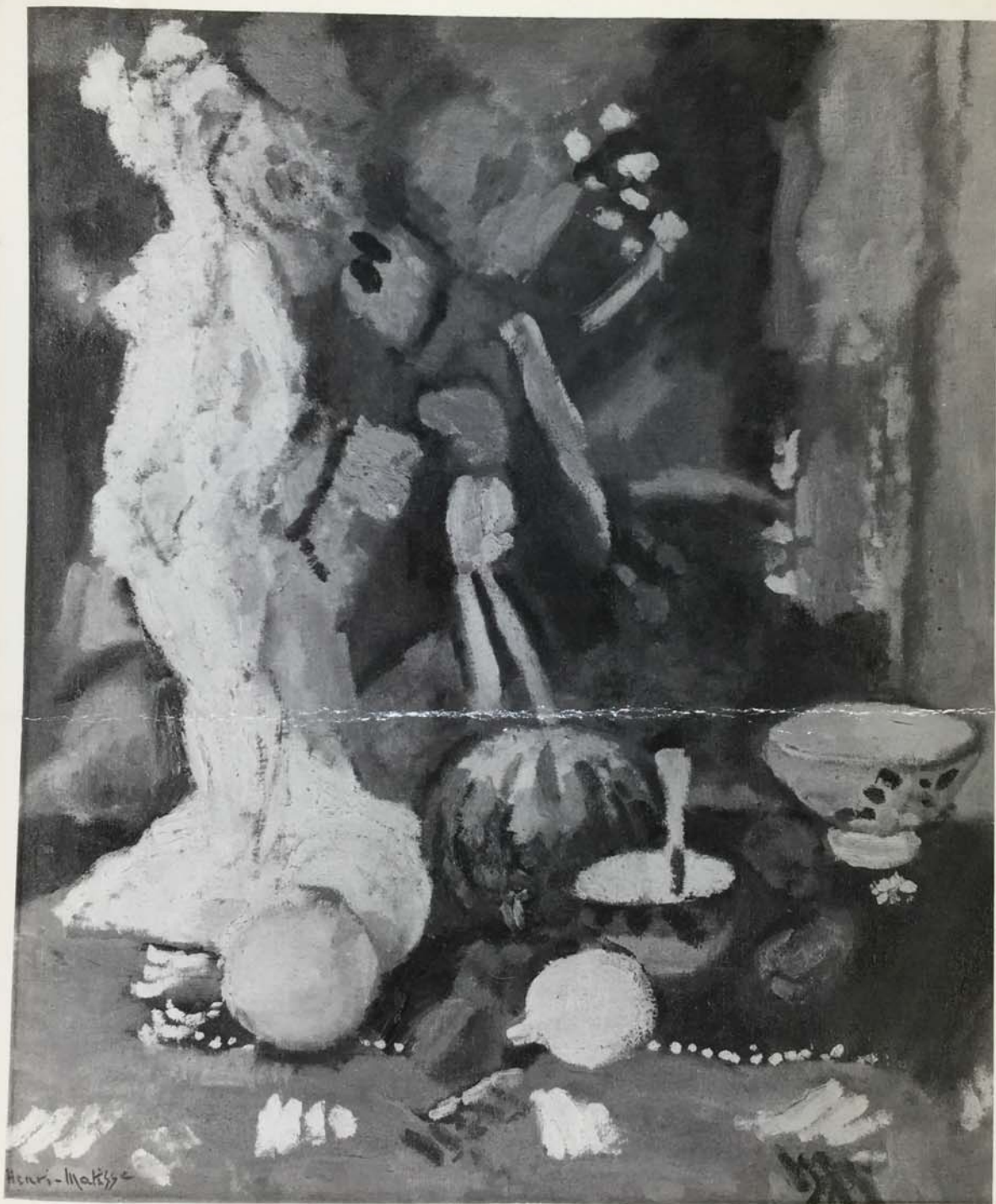
(cassini? tempera?)

*autumn
Corvent des Oiseaux 1907
seen together with Jolie de
Virus
Barni*

correct

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1998.121 Still life with towel
Helen Mirra 1998

(6)

The following words must accompany any reproduction of this photograph:
"Courtesy of YALE UNIVERSITY ART GALLERY."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

STILL LIFE WITH TORSO. Yale University Art Gallery.

This painting has never been published to my knowledge. Do you

think it should be dated 1906 or some other year? Yes. (A.M.)

Where was it painted? ~~Paris~~ ~~Quai St Michel~~

Collioure summer 1906 ~~conat~~ {N.D.

Collioure summer 1906 {M.D. {A.M.
A.M.
H.M.

What is the title?

Where was it painted?

When was it painted?

Is it related to the Luxe, calme et volupté of Signac?

no

This painting was done with the model a woman
of Collioure in a room, and by the same man

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	AHB	x.B.6

Harmonie bleue is a painting by Matisse.

It is a painting of a landscape with a nude figure.

It was painted in the summer of 1909, in the south of France.

It was painted in the summer of 1909, in the south of France.

It was painted in the summer of 1909, in the south of France.

It was painted in the summer of 1909, in the south of France.

It was painted in the summer of 1909, in the south of France.

Is this the correct explanation?

The first version, *Harmonie bleue* (sometimes called by Matisse *Harmonie*

bleue), was painted in the summer of 1909, in the south of France.

It was painted in the summer of 1909, in the south of France.

It was painted in the summer of 1909, in the south of France.

What is the title?

Where was it painted?

When was it painted?

Is it related to the *Luxe, calme et volupté* of Signac?

It was painted in the summer of 1909, in the south of France.

It was painted in the summer of 1909, in the south of France.

Is this the correct explanation?

Would M. Matisse kindly correct this account and explain, briefly,

This painting was done with the nude as main problem as a warming up to the *Daume* mosaic.

Both M. Matisse and M. Matisse say that the painting was done with the nude as main problem as a warming up to the *Daume* mosaic.

The painting was done with the nude as main problem as a warming up to the *Daume* mosaic.

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Harmonie rouge (LA desserte, fond rouge)Moscow. (Original version Harmonie bleu)

The Moscow catalogue, usually accurate, and Barnes date it 1908.

Matisse and Mme. Duthuit say it was painted in 1909

Zervos (1931) says it was repainted in the spring of 1909 after a late snowfall which transformed the blossoming fruit tree into an all-white fruit tree (i) that is trueCassou says it was painted in the spring of 1909 to illustrate Matisse's "notes" in La Grande Revue, December 1908.Max Weber is certain he saw the Harmonie (bleu or rouge, he's not sure which) twice in 1908: once when Matisse showed the canvas in his studio to Odilon Redon; once at the Salon d'Automne.

Is this the correct explanation?:

The first version, Harmonie bleu (sometimes called by Matisse Harmonie verte), was painted or, at least, begun in the spring of 1908. Several people saw it in Matisse's studio including Redon, Max Weber, and Stchukine who bought it. (Perhaps Stchukine had actually commissioned it for his diningroom). Stchukine bought picture before Salon d'Automne 1908

In October 1908 Harmonie bleu was exhibited at the Salon d'Automne as: 898 Panneau décoratif pour salle à manger. (app. a M. Sch.)

Then, for some reason, Matisse decided to repaint most of it turning it into a harmonie rouge instead of a harmonie bleu. This was in the winter of 1909. Soon after it was shipped to Moscow where it was hung in Stchukine's diningroom.

Would M. Matisse kindly correct this account and explain, briefly,

why he repainted the canvas. Was it to please himself or to suit Stchukine? Is the snowfall story true? Yes Yes } AM

Both Henri Matisse and Mme. Matisse say emphatically Redon never came to H.M. studio

The background was turned from blue to red to satisfy the artist's desire for better balance of color

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10

Same canvas
3 states -

Pierre Matisse has three photographs of La musique

- a sketch with figures drawn in and some color in back of them
- painting complete with flowers in the grass and dog in the foreground
- figures turned frontally, dog and flowers eliminated

Questions:

- Are all three of these photographs of the same canvas at different stages? *Yes - yfbs*
- If not, where are canvases "a" and "b"? *?*

Answer: -

Questions:

When was this second version done?

Why?

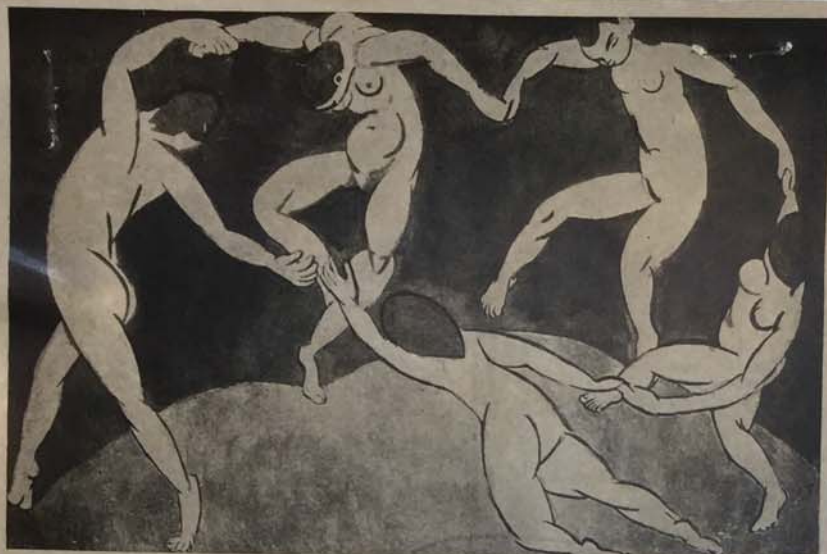
What is the relation of the two?

Where?

There is a charcoal drawing $11\frac{3}{4} \times 17\frac{1}{2}$
collection Harrison family Semblat

La danse a été exposée au Salon d'Automne
Gustave Schoukine l'y a vu et l'a refusé
comme trop difficile à accrocher -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Dance, 1909-10, MUSEUM OF MODERN WESTERN ART, MOSCOW
(FORMERLY S.I. SHCHUKINE COLLECTION) SIZE 8 FEET 6 X 12 FEET 5 1/2 INCHES

(9)
A.M. says, does not remember
whether there is a W.C. or not
of Dance - July 1910 -

H.M. water color done
for M^{re} Sembat
after his return from
moscow
1911-12

Two versions of La Danse. Above is the big version in the Shchukine stairwell.
Below is a very similar version, but slightly different: for instance, compare
the shoulder line of the diagonal figure in the foreground or the navel of the
figure upper right. The strokes of color in the upper left hand corner suggest
water color.

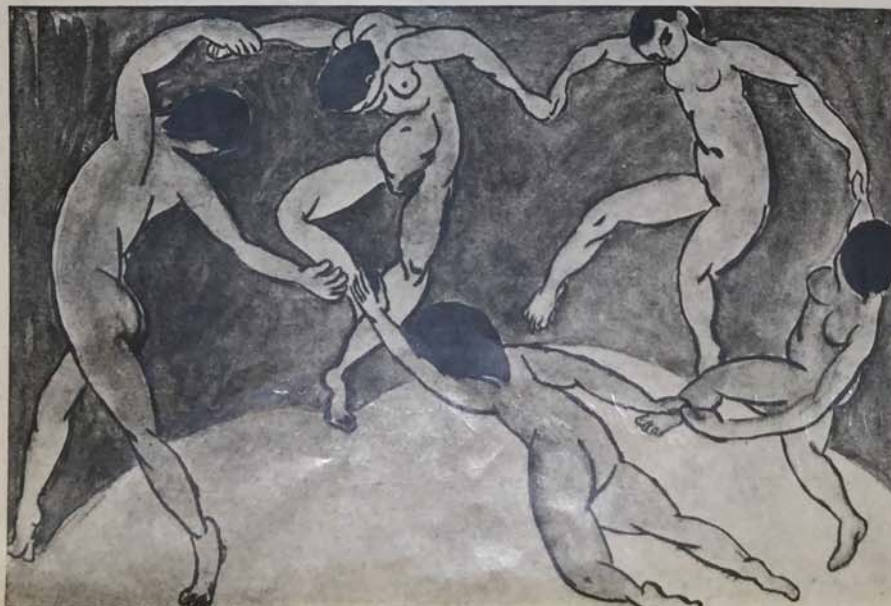
Questions:

When was this second version done? before or after Schchukine's ? after

Why? from a request of M^{re} Sembat

What is the medium and size? water color. 1912-13 about 30" x 10" long.

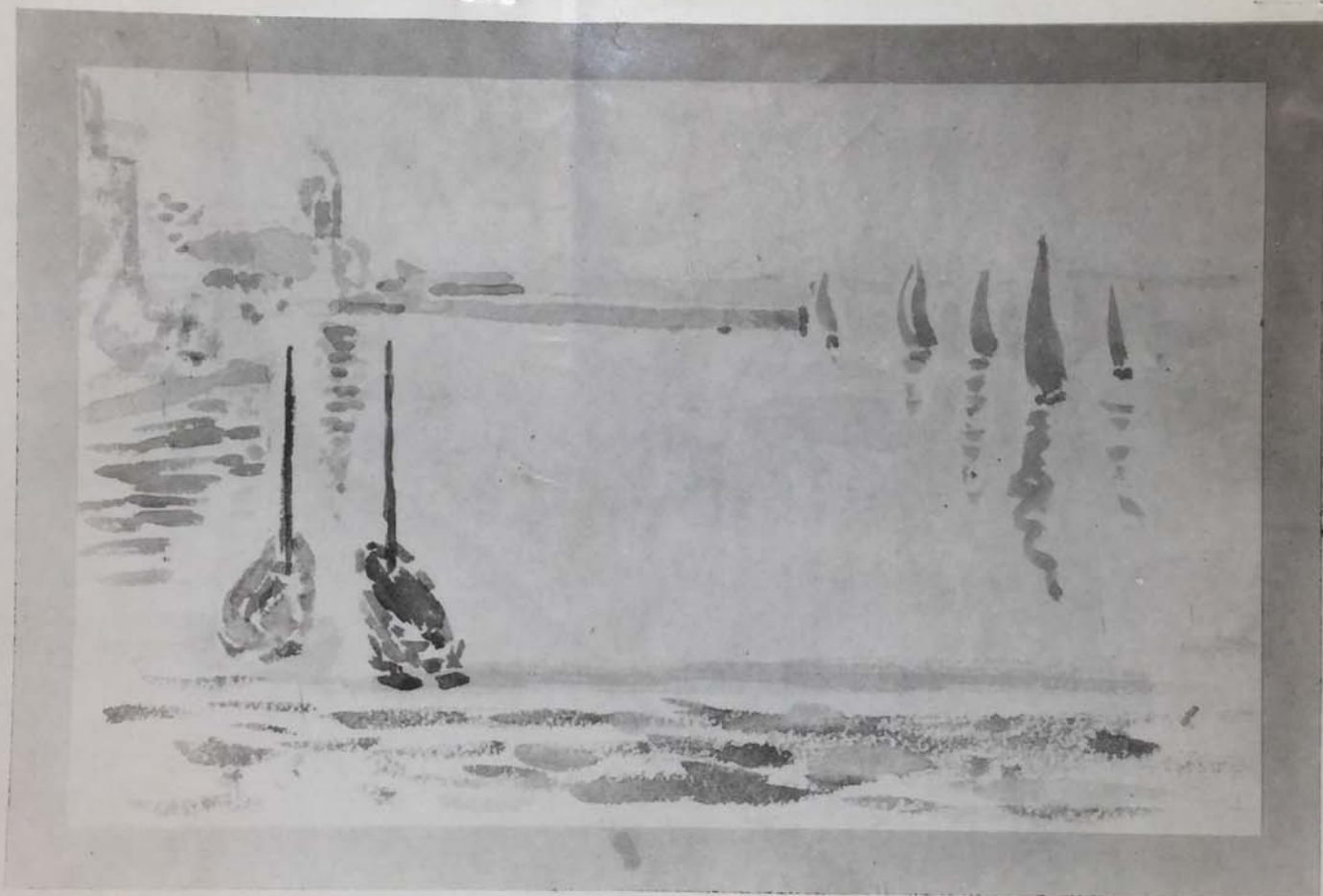
Where is it now? M^{re} Sembat -



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10a



A. H. says the painting is painted in oil on canvas
for the purpose of being a large oil painting
although it is not intended as a reproduction
of specific personalities. The model and the scene
are not known.

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10a

1905

Water color, Collioure, 1904, according to catalogue of Cone Collection.

Question

Is this place and date correct?

CONVERSATION.

Exhibited London, 1909 - place correct - 1905 by M. Serge Chermat.

Questions

1. Was water painted in 1905?
2. Where was it painted and who painted it?

ask H.M. - In Date -
Collioure 1905

Spring 1909 before he came

A.M. - doesn't remember

H.M. says was painted in Chermat 1905
for the purpose of being a large color study
although it is not intended at present
of specific parallel to the model and to
Antoine

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VOTINGS APRIL 1900 - 1914

1869 - 1908

Did Picasso go abroad at all - seems to be certain
(Both Picasso and Madame Duhaut in answering a
previous questionnaire affirm that he went to
Spain in 1901. Is this really true?)

1906)

1907)

Which year did Picasso go to Italy?

Did he visit Maken in Algeria the same year?

1908

First trip to Germany with Fernand.

Did he go elsewhere, beside Berlin? (He sent a post-
card to Gertrude Stein dated Speyer, 12 June 1908.)

1909

Did not go abroad?

CONVERSATION. Moscow, No. 341, 177 x 217 cm.

Exhibited London, October 1912, catalog No. 28, as lent by M. Serge Shchukine.

Questions:

1. Was this painted in 1912? 1909 before La Danse
clamat

2. Where was it painted and who are the two figures? H.M. and A.M.
painted at Clamat

Spring, a summer 1909 before La Danse

A.M. - does not remember

H.M. says was painted in Clamat 1909

for the purpose of doing a large composition
although it is not intended as representation
of specific personalities. the models are H.M. and
A.M.

Shchukine married a wife from Shchukine saying he had remembered and was

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1911 He stayed in Spain early in winter (post cards to G. Stein from Seville, 1 Jan. 1911, from Toledo 17 Jan.)

VOYAGES ABROAD 1900 - 1914

1869 - 1905

Did Matisse go abroad at all - except to Corsica? (Both Matisse and Madame Duthuit in answering my previous questionnaire affirm that he went to Munich in 1903. Is this really true?) *yes*

1906)

1907)

Which year did Matisse go to Italy?

Did he visit Biskra in Algeria ^{on} the same ^{voyage?} *no*

1911

1908

First trip to Germany with Pörrmann.

Did he go elsewhere, beside Berlin? (He sent a post card to Gertrude Stein dated Speyer, 12 June 1908.) *no*

1909

Did not go abroad? *no*

1910

Matisse sent a card to G. Stein from Garmisch in Bavaria, 11 Oct. 1910, on which he says: "Returning Friday," presumably to Paris where G. Stein was at the time.

Was it on this trip that he went to Munich to see the musliman exhibition? *no*

He also went to Hagen, Nuremburg and Cologne according to Pörrmann. Since the post card from Garmisch indicates he would be back in Paris by October 15th, he must have visited the rest of Germany before that date. *yes*

But when did he go to Moscow to install the Stchukine Danse and Musique? These large pictures were shown at the Salon d'Automne which closed 8 Nov. 1910.

On the 22th of Nov. he sent a post card from Seville. Apparently he stayed in Spain at least until 17 Jan., 1911 when he sent a post card from Toledo.

Did he then go to Moscow early in 1911? *no*

Went to Moscow Autumn 1911

In the fall to Spain. (post card to G. Stein, Seville, 22 Nov. 1910)

until January 1911

Stchukine had refused both 'Danse and Musique' as too difficult to hang in a home at a time when he had just had adopted two girls of about 10 and 12 years old - Matisse offered to have something else done, much less important for the same price as both murals - Soon after the Salon Matisse left for Spain as a relief from their shock and before leaving received a letter from Stchukine saying he had reconsidered and was

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Esquisse!

(13)

CHRONOLOGY

1869-1905

- 1869 December 31 né à Le-Cateau-Cambrésis chez la grandmère Gérard
- 1870-81 Bohain-en-Vermandois paintings, one drawing at Nationale.
- 1881-87 Lycée, Saint-Quentin, Beaux-Arts, with Blot and Marquet.
- 1887 or 1888? à Paris pour les études d'avoué
- 1889 Revint de Paris à St. Quentin pour être clerc d'avoué
- 1890 Appendectomie: convalescent à Bohain; premier peinture
- 1889-91 Prof. Croisé à l'Ecole Quentin La Tour, Saint-Quentin
morning drawing classes 6:30 - 7:30 AM *Did he begin to study drawing before he made first painting in 1890?*
- 1892, beginning of Abandons law for painting. Studies first at Academie Julian, chez Bouguereau and Gabriel Ferrier.
- Visit to Lille *1892 story of seeing Goya in Lille after being discouraged by Bouguereau technique*
- Enters atelier Gustave Moreau at the Beaux-Arts; meets Rouault there
- 1893 Makes first copies in Louvre.
- 1894 Marquet and Manguin join Matisse in Moreau's studio.
- 1895 Guérin et Flandrin enter Moreau's studio.
- 1896 Exhibits four paintings at the Salon Nationale. Liseuse bought by the State; Nature morte au couteau noir bought by M. Thénard.
- Nominated for Associate by Puvis de Chavannes at end of exhibit.
- 1897 Summer: Paints with Emile Wéry at Belle-Isle-sur-Mer for only one month.
Spring: exhibits 5 toiles at Nationale including La desserte.
Summer: paints at Belle-Isle-sur-Mer alone again with Wéry. *only one month*
- First acquaintance with Impressionist painting when Caillebotte collection is shown at Luxembourg. Meets Pissarro, Bonnard, Serusier, Vuillard.
- December?? marries Amélie Payrayre.
- 1898 January: visits London *with father.*
- February: to Ajaccio, Corsica - winter until July.
- August: To Toulouse and Fenouillet in Haute-Garonne.

After going through Bouguereau's studio H.M. was very discouraged by the impossibility of expressing himself with such technique was necessary to be accepted as an artist - it is in seeing the Goya in Lille that he realizes that there was an other way and kept on painting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 2 -

- 1899 February: returns to Paris; takes apartment 19 Quai S. Michel
March: exhibits four paintings, one drawing at Nationale.
Works in atelier Cormon, Beaux-Arts, with Biette and Marquet. *? no Biette Marquet*
Then Académie Julian (according to H.M.) *did not stay and went to Carriv*
- 1900 Buys paintings by Cézanne, Gauguin; sculpture by Rodin.
Begins first sculpture.
- 1899 (H. Matisse) First Salon
1900 (M. Duthuit) Works at Académie Carrière. Meets Derain.
1900 Spring: works at atelier Jambon, Buttes-Chaumont with Marquet
on plaster decorations for salle Transsibérien in Grand Palais. *JAMBON ? JAMBON*
Works in evening at Ecole de la Ville de Paris, rue Etienne-Marcel. *panorama du Transsibérien and the frise for the Grand Palais as part of the general decoration for the Exposition Universelle.*
- Visits Rodin. *Tropes with Signac. Not Crossed*
- Autumn: continues (begins?) to paint at "Académie Carrière". *and Derain checked Lepaste 1899*
Meets Biette. *(but Duthuit says 1898 in his book) not correct*
- 1900? Studies sculpture with Bourdelle for six weeks? (Duthuit says 1902; Matisse says 1900, while working on Le Serf.) *yes*
- 1900? Studies sculpture at Grande Chaumière. *drawing Evening studio class - with Bourdelle ??*
- 1900? Tries to organize a syndicate of 4 amateurs to subscribe 200 francs each for a painting. Did not succeed. *yes -*
- 1900? Completes sculpture, copy of Barye's Jaguar, begun 1899, and Le Serf. *finished in evening class - where Jaguar was done - 1902 AH.*
- 1900? Works in atelier de la Ville de Paris, rue Etienne-Marcel. (Matisse.) *yes*
- 1901 (Duthuit) Académie Carrière closes. Works in Biette's studio. *yes -*
Exhibits at Indépendents. *yes*
Derain introduces him to Vlaminck at van Gogh show, chez Bernheim. *yes*
Summer at Vallars-sur-Ollon with father. *yes*
- 1902 Bohain in winter. *yes*
Spring: paints in Bois de Boulogne and Luxembourg Gardens. *yes*

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- 3 -

- 1902 February: organizes show at Weill with Marquet, Flandrin, Marval.
- March: Salon des Indépendents.
- Summer? *Bohéries near Bohain*
- 1903 Bohain: winter *Bohéries near Bohain*
- March: Salon des Indépendents.
- First Salon d'Automne.
- Summer? *arcueil-Cachan avec Marquet*
- 1904 March: Salon des Indépendents.
- June: Matisse exhibition, Vollard.
- Summer: Saint-Tropez with Signac. Met Cross.
- Autumn: Collioure - with Derain? *no* *quai St Michel.*
- October: Salon d'Automne.
- 1905 March: shows Luxe, calme et volupté at Indépendents
(Mme. Matisse shows an Écran tapisserie sur un carton de Derain.)
- Summer: Collioure with Derain. Meets Maillol.
- October: Salon d'Automne, "les fauves".

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PARIS AND ENVIRONS

1904 19 Quai S. Michel

1905 19 Quai S. Michel

1906 "

1907 "

1907 yes Autumn: moves to ~~xx~~ rue de Sèvres? Courvent des Oiseaux
where joie de vivre was painted1908 yes Spring: moves to 33 Boulevard des Invalides

1909 Moves to 42 (later, 92) route de Clamart, Issy-les-Moulineaux

1910 42 route de Clamart (Issy)

1911 92 route de Clamart (Issy)

1912 "

1913 92 route de Clamart (Issy)
moves back to 19 quai S. Michel

1914 19 Quai S. Michel; 92 route de Clamart

1915 "

VACANCES ET VOYAGES

Autumn: Collioure, with Derain? ^{Quai St Michel} n.oSpring, summer: Collioure with Derain? yesWinter: Collioure? yes ^{self} - portrait sailor sweater - CopenhagenSummer: Italy? - Florence, with Michel Stein
Venice, Siena, Arezzo. ^{G.S. summer 1906} ^{gertrude}Algiers - Biskra yes - H.M. springSummer: Collioure? yes

Summer: Collioure

Winter: visit to Berlin (with Purrmann) ^{He sent a postcard to G. Stein from Skager, June 12 '08}Summer: Cavalière (Var) ^{Purrmann June 15 '08}

Summer: Collioure

Autumn: voyage to Moscow, ^{when?}
Munich, ~~Munich~~, Hagen, Cologne?,
Nuremberg? ^{see letter to P.M.}Winter: Seville Nov. 1910 to Jan. 1911
Summer: Clamart? family pictures.

Fall Moscow

Winter: Tangier

Summer: Clamart

Autumn: Tangier

Winter Tangier

Summer: Clamart

Summer: Toulouse; Collioure
in August.

Summer: Clamart

Cards to G. Stein:

from Garmisch ~~Mar 10, 1910~~
11 Oct. 1910

"back on Friday"

22 Nov. '10 - Seville

4 Jan '11

17 Jan '11 Toledo16 Nov '12 Tanger

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1869
1870-71 Bohain-en-Vermandois
1881-87 Saint-Quentin (Lycée)
1887 to Paris (to study law)
1889 back to St. Quentin
1892 to Paris *Rue St Jacques*

PARIS AND ENVIRONS

1892 address? *Rue St Jacques*
1893 " *Quai St Michel -*
1894 " ? "
1895 " ? "
1896 " ? "
1897 " ? "
1898 " ? "

1899 19 Quai S. Michel - *or did he live there before? yes*
but in a different studio -
1900 " *apartment at 130*
Boulevard Montparnasse.
1901 " *132 Boulevard Montparnasse*
1902 " *132 Boulevard Montparnasse*
1903 " *132 Boulevard Montparnasse*
1904 " *132 Boulevard Montparnasse*

VACANCES ET VOYAGES

Lille (Goya)

2 Summers spent at Bohain
? spring 1895 {Brest
? {Milice d'Or
{Wet

Summer: Belle-Isle-sur-Mer

Summer: " "

January: to London

Feb.-July: Ajaccio, Corsica

August to February 1899: Fenouillet and Toulouse, Haute-Garonne

February: returns from Toulouse to Paris

Sept: U.S.A. Pittsburgh, New York, Boston, Baltimore

Spring: *Vallors* *Vallors*
Vallors-sur-Ollon

Winter: Bohain? *yes*

Winter: Bohain? *yes*

Summer: St. Tropez, with Signac

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PARIS ET ENVIRONS

1935 132 Boulevard Montparnasse
 1936 "
 1937 "
 c/1938? "
 1939 "
 1940 "
 1941 "
 1942 "
 1943 "
 1944 "
 1945 "
 1946 "
 1947 "
 1948 "
 1949 "

NICE ET ENVIRONS

Place Charles-Félix
 "
 "
 Cimiez: Hotel Regina
 "
 "
 Vence
 "
 "
 "
 "
 "
 "
 "
 "
 "
 Jan. to Cimiez: Hotel Regina

VACANCES ET VOYAGES

? summer Paris
 ? "
 ? "
 1938? November 1938
 ?
 May: Bordeaux, Bayonne; back to Cimiez
 Winter: Lyons, hospital
 ?
 ? first return to Paris after Liberation
 ?
 ?
 ?
 ?
 ?

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THE MUSEUM OF MODERN ART
NEW YORK

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

50, July 9

July 9 '50

Dear Pierre is about part of the collection?
How are you coming with the collection?
Awful questions?
Badly need a list of Matins
Brought with authentic dates. (Brunner's new?)
18P1 show given no dates at all!
? And then photographs if you
can find them.

X 1. La servante bretonne 1896 (H.M.'s collection)
2. Phlox 1903-04 Carton 13 3/4 x 11 3/4 collection
Madame Saincère (sold by
Vollard. 14. 07. Thinks this first really
personal picture - Barnes)

Saincère
absent from Paris
photo cannot be
taken until October

3. Photo of Shchukins staircase showing
La danse and La musique
no photos in
existence

X 4. A good Belle-Henri-Mor staircase '96.

And here are a few easy
questions:
1. Did La musique hang in
Shchukins staircase or in music room?
in the staircase.

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P. 11

Collection

Bo. "Luxe, Calme et Volupté."

P.

First version.

Etude painted "sur nature" in St Tropez 1904.

Sd. Version

Etude for the final composition. (expos. Charpentier) painted St Tropez.

little

m

Third picture

Signac's painting painted in Paris at the Orleany.

Wiel

ers 2

edwin

J

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P. 87

Collium

Banzels very close

Pierre's maternal aunt lived in

Perfigra

little Egyptian pot (Soby)
 sold to ^{Volland?} m through Berthe Weil
 - with da of Pierre - cots of same

Tangiers 3

James W. Morrice - Canadian

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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50 - July 30

July 30th 1950 -P.M. IV

Dear Alfred,

I understand too well your anxiety about my silence but I want you to know that I have already started going over the material you gave me but could not do it sooner - First I had no time to do it when I saw my mother in Aix at my first stop (one day) Father was counting and recounting boxes, suitcase bundles and whatnots, on his way to Paris when we reached Nice - It was only on my second stop in Aix that I was able to start. Unfortunately something went wrong and I was unable to finish the whole thing - I need not go into family details but I found certain complications which at the moment were very unfavorable for the work and had to give up temporarily - However I plan to take it up once more and make my approach a little more carefully -

As for Matisse kids, I have arrived this morning in Paris, found your letter and plan to call him and get started right away on him -

The following is what I was able to get from my

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2
✓ mother and which I consider as conclusive and certain as we may find

Sheet N°
① ✓

filed

Still life. coll. Bliss (Washington formerly in Stein)

Painted in Toulouse. Early 1899, 7 rue des Abeilles. (This information absolutely true!)

Sheet N°

②

??

Port St Michel. collection Burden. 1906

✓ Carmelina. painted quai St Michel 1903

✓ Coiffeuse de dos. " " " " 1901

Sheet N°

③

Luxe calme et Volupté - The small version shown

currently at Charpentier is the first conception of the final painting of same title (81x116 cms) which was own by Signac - However this small version was preceded by a landscape (photo enclosed) done on location and from which the composition of L. C. et V. comes from after the ^{addition} introduction of the nudes and still life - So this is the sequence of the 3 pictures

1st "Paysage de St Tropez" - Summer 1904 listed in Bernheim-Jeune stockbook as "Femme et enfant au bord de la mer" (M. Matisse & Pierre M.) painted in St Tropez at the end of the golf bay -

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3/ 2^d Esquisse for L. C. & V. (exhibited
Charpentier gallery N° 121 and wrongly dated 1906.
Painted in St Tropez Summer 1904 - $2\frac{1}{2} \times 15$
inches

✓ 3^d . Luxe calme et Volupté - (81 X 116 cms)
37 X 46 inches
stretcher size
Painted in Paris, autumn 1904.
exhibited Salon Independants, Spring 1905,
N° 2771 -

Acquired by Signac after Independants
exhibition -

Hunged in Signac dining room at the villa
La Hune at St Tropez

owned by Signac daughter
title L. C. & V correct.

sheet N°

(4)

Correct title "Le Luxe"

Painted in Collioure winter 1907.

Not exhibited Independants 1905 -

Exhibited Salon Automne October 1907
under the title "Le luxe (esquisse) N° 759.

Sheet N°

(5)

Correct title "Le Luxe"

Painted in Paris 1908 -

medium casein.

will check with Matisse. for date - but up to now ^{he} is
confused about the date -

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NEW YORK 19

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August 1, 1950

4

sheet N°
(6)

Still life with torso - Yale University
painted in Paris, near St Michel
in 1906 - (information from M^{rs} Matisse &
M^{rs} Dathuit.) but upon reconsideration was painted in
Collioure reason melon showing in still life indicates Collioure
where they could afford them but not in Paris -

sheet N°.

(7)

"Nude in Landscape"
painted in Cavalière Summer 1909
(Same model as in M^{rs} Goodyear's "Bather")
Not related to L. C. & V. of Signac
M^{rs} Matisse would like photo for her
Catalogue.

Letter June 28 -

about my portrait - with striped Jersey
This date of 1909 is correct (and mine wrong)
The painting was done at Cavalière in the
Summer of 1909 -

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

August 1, 1950

Matissse: Non, je ne connais les oeuvres de ceul-ci qu'à l'ouverture de la Collection Gullibotte.

Dear Pierre:

The catalog of the exhibition which has just recently opened at the Maison de la Pensée Français has just arrived. I find it very exciting.

As you remember, you thought that you might be able to get the photographs of the maquettes of the chapel at Vence. I hope you can do so for to judge from items 114 and 115 in the catalog the maquettes are quite large and must be fairly complete. Of course they are very important for my book.

This leads me to the problem of other photographs. I've had strangely bad luck with five or six people whom I have asked to get photographs for me. Some have got sick, others were not able to understand what photographs I needed because they were too unfamiliar with Matisse's work. Now John Rewald, whom I asked to get photographs and who has indeed obtained a considerable number, has been detained in London because his son has been seriously ill.

From something Pat said rather casually when I last saw her, I gathered that she might possibly have some time on her hands in Paris or in Nice. I would be willing to pay her reasonably for her time if she could round up the photographs of things in this recent exhibition. Would she be willing to do this? If she cannot, please let me know as soon as possible so that I may try someone else. Because of the disappointments which I speak of above, I am getting more and more desperate. Yet if I am to get the book written, I cannot go to Europe myself at the present time. I am enclosing a list of photographs of things listed in the catalog I need.

I note that the catalog has an excellent list of sculpture, nos. 63 to 113, with dates and sizes, thank God. I need to know, however, whether this is a complete list. I do not need a complete list for my book, but I do need to know the total number of sculptures Matisse has done.

your mother started for Corsica in February? Or were they married in 1907 before Matisse went to London? One writer even describes how your mother helped you serve the fruit which Matisse used in painting the famous La Femmina which he

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Guenne interview was very vague as far as dates etc. - from look at
interview between Matisse & Guenne -

Matisse saw and notice Impressionist paintings in various exhibitions from
time to time at Vollard and Durand and Galleries before the Caillebotte show - The real
great show was

I suppose that I ought not to burden you with other questions, but
several interesting problems have arisen as I am working on the book. I have
come across an extraordinary sentence in Jacques Guenne's interview with Matisse
about 1925. Guenne reports the following question and answer:

Guenne: Fréquentiez-vous les Expositions des impressionnistes?

Matisse: Non, je ne connus les oeuvres de ceux-ci qu'à l'ouverture de la Collection
Caillebotte.

Pierre, I am sending you two copies of this letter and I have had the
Is this really true - I mean, has Guenne reported Matisse's words cor-
rectly? It seems hard to believe that Matisse could have spent five years as a
painter in Paris, from 1892 to 1897, without having seen the works of the great
impressionists at Durand's or Vollard's.

This leads me to ask how Matisse after so long an isolation finally
did become interested in such artists as Cézanne and Gauguin, not to mention
the younger painters of the Nabi and Symbolists groups. Did Pissarro introduce
him to Cézanne or did he notice the Cézannes in the Caillebotte collection?
Rouault says that Moreau praised Cézanne's watercolors. Did Moreau ever speak
to Matisse about Cézanne?

not particularly -
did not particularly
mentioned Cézanne to Matisse but had
noticed Lautrec and mentioned him to Matisse

Guenne

M. J. Guenne
Matisse
Paris, France

AH8:je

(dictated by Mr. Barr, but
signed in his absence)

at the Independants

P. S. Perhaps a studio photographer such as Taux has taken photographs of the old
paintings of the ones which Matisse still keeps in his studio. Who is this

I'd like to ask too who it was that introduced Matisse to Serussier,
Bonnard, Vuillard, Denis, etc., and did he meet them before he went to Corsica
and Toulouse or after he came back early in 1899? - After Corsica and Toulouse

P.P.S. I notice from SS, Lake, scene at volupté, 1903, H.1.16; L.O.31. Now
what is this picture? Has it been reproduced before? Can I get a photograph

Pierre, maybe your mother could throw some light on this matter.
Incidentally, I am puzzled about the date of your parents' marriage. I gathered
from you that the trip to Corsica was a honeymoon. Were they married then between
the time that Matisse got back from London in January 1898 and the time he and
your mother started for Corsica in February? Or were they married in 1897 before
Matisse went to London? One writer even describes how your mother helped pre-
serve the fruit which Matisse used in painting the famous La Desserte which he

London was wedding trip - They went to Corsica
afterwards and went back to Toulouse when my mother
year was expected

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 3 -

Dear Alfred -

showed at the Nationale in the spring of 1897. Surely this is something that your mother can answer precisely.

No - M^{re} Matisse was not around then -
papers with H.M. in Paris, went back

Pierre, I am sending you two copies of this letter and I have had the paragraphs typed far apart. Perhaps you could scribble answers that you can give immediately on the second copy and mail them back to me, especially the questions about Pat.

My best to you both.

Sincerely,

Alfred
i.s.

No time to mail documents from Aix
So brought them here where I can
mail to N.Y. - Everything seems to
click. But had no time to do the
which are shown at the Maison
P. S. Perhaps a single photographer such as Vaux has taken photographs of the old
paintings of the 90s which Matisse still keeps in his studio. Who is this
photographer? If I had his name I could write him directly.

M. Pierre Matisse
Hotel Lincoln
Rue Bayard
Paris, France

AHB:js
(dictated by Mr. Barr, but
signed in his absence)

P. S. Perhaps a single photographer such as Vaux has taken photographs of the old
paintings of the 90s which Matisse still keeps in his studio. Who is this
photographer? If I had his name I could write him directly.

checked - Photographs of every bronze

P.P.S. I notice item 39, Luxe, calme et volupté, 1903, H.l.16; L.O.81. Now
what is this picture? Has it been reproduced before? Can I get a photograph
of it?

when - This is Signac picture, the final painting
you say you have a photograph of this but for
good measure I believe a print is being sent
to you directly from Paris -

Photographs of M^{re} Signac Luxe Calme

See next page - →

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Barcelona - August 6th

Dear Alfred -

Arrived last night - Finished all your papers with H.M. in Paris, went back to Aix to see Balthus decors for Così fan tutte and rechecked with my mother - No time to mail documents from Aix so brought them here where there is direct mail to N.Y. - Everything seems to click - But had no time to do the bronzes which are shown at the Maison Peuser Française for the Summer - Many of the dates in the catalogue enclosed are probably correct but I have not checked - Photographs of every bronze will be taken, but I don't know exactly when - If not done in August I'll see that they are done upon my return in September -

with many I send for J.R.

1 Photographs of M^{re} Signac Luxe Calum

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6

of Volupté together with small sketch
will also be taken this summer and
prints sent to you - As far as I am
concerned I don't think we can
get any more out of H.M. or M^m Motife
after the double checking I went through,
and hope your question marks have
been solved -

I am sorry I could not send you
the questionnaire sooner but there was
^{other} no way to hurry the people involved -
my deepest apologies for the unanswered
letters of 1946 -

Have been trying to get photographs
of the Chapelle and details which will
be sent to you direct by H.M. I
will keep after them.

The heat is absolutely killing
in Venice, Aix and Spain -
Saw Peggy's Pollock show - made

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

of her own pictures - good show at
the Biennale - The hit of this
Faire is The mexicans especially
Tamayo - Fairly good Faune
Cubist, Rurean shows, but is
futuristic - Gatch and Lebrun
terrible, very good showing for
de Kooning, Pollock and Gorky -
But La Corée is stealing the show
everywhere -

My best to you with wishes
for a cool and pleasant summer.

checked - Photographs of every bronzes
will be taken but I don't know exactly
when - If not done in August I'll see
that they are done upon my return in
September -

1 Photographs of M^{rs} Signac Luxe cabinet

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Barcelona - August 6th -

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With love
 for J.R.

1 Photographs of M^{re} Signac Luxe album

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1 of Volupté together with small sketch
will also be taken this summer and
prints sent to you - As far as I am
concerned I don't think we can
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of the own pictures - good show at
the Biennale - The hit of this
Faire is The Mexicans especially
Tamayo - Fairly good Faure
Cubist, Romaine shows, best is
Futurists - Gatch and Lebrun
terrible, very good showing for
de Kooning, Pollock and Gorky -
But La Cöree is stealing the show
everywhere -

My best to you with wishes
for a cool and pleasant summer.

Pierre Matisse

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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of the own picture - good show at
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Pierre Matisse

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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① four letter of August 23^d

Sept. 12. 1905

1. Bonheur de Vivre was begun in the Fall of 1905 probably finished before 1906 or possibly very soon after - Father does not remember - It was not repainted after the showing at the Indespendants of 1906 and Leo Stein bought it after the Salon -

2. Matisse went to the Couvent des Oiseaux rue de Sèvres to rent a studio large enough to paint Bonheur de Vivre, his own studio - apartment 19 quai St Michel being too small -

After the painting was finished he kept the studio and later on, les Oiseaux building having been sold took another studio near by, 33 rue des Invalides -

3. Answered in 8 1. The Matisse lived 19 quai St Michel ^{in 1905-06-07} until they moved to 33 rue des Invalides -

4. Matisse went alone to Biskra with the idea to see the desert in March 1906 after B.d.V. was finished - Painting was sold to Leo Stein after Salon d. I. He spent two (2) weeks in Biskra and returned to Collioure.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.B.6

note: according to AHB's copy
of this original returned
by PM, this should
bear the real AHB
number (12)

the summer of 1906⁷²

and when the Self portrait
titled in Collisione -
portrait was painted
in my mother had
Marguerite to take

her to school and left my father in Collisione.
Father says yes - Mother cannot decide
definitively - I believe father is right -

7. I believe Matisse is mistaken about the
trip to Munich in 1903 - It is vague
in his mind but he admits he may be
mistaken in view of the facts -

8. ~~Alano~~ Baño Baño is a cure place ~~near~~ very
close to Padua - when he returned to

9. Matisse owned two drawings by Van Gogh -
One he got from American painter named
Russell he had met at Bellefleur - the
other one from Holland -

10. H. S. Cross was not in St Tropez in 1904
but was living near by at the Larcindou -

11. Matisse had read Signac's De la couleur
etc. in Revue Blanche in 1899 (Matisse dixit)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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5. They went to Italy in the summer of 1906⁷²
6. The B.d.V. was finished when the Self portrait in Sailors' Jersey was painted in Collioure -
It is possible that Self portrait was painted in the Fall of 1906 when my mother had returned to Paris with Marguerite to take her to school and left my father in Collioure. Father says yes - Mother cannot decide definitively - I believe father is right -
7. I believe Matisse is mistaken about the trip to Munich in 1903 - It is vague in his mind but he admits he may be mistaken in view of the facts -
~~Alano~~ Alano Bagni
8. Baño Baño is a cure place ~~near~~ very close to Padua -
9. Matisse owned two drawings by Van Gogh - One he got from American painter named Russell he had met at Bellefleur - the other one from Vollard -
10. H. S. Cross was not in St. Tropez in 1904 but was living near by at the Larcindon -
11. Matisse had read Signac's Delacroix etc. in Revue Blanche in 1899 (matism dixit)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- ③ 12. Yes and wished to get the Grande out
13. Lived with his parents in 1902-03 in the first part of the winter then moved to a separate house owned by a member of his family, cousin or uncle -
14. 1900 for 2 years
15. Before trip to London which was wedding trip -
16. Femme au chapeau painted in Paris just before Salon d'Automne
17. Matisse had seen and been impressed by a Van Gogh (Helene) at Vollard who had made a price of 500 francs - Several days later when he returned to get it Vollard asked him 900 francs - Looking over the picture again he saw on the wall nearby a Cezanne "Baigneuses" which seemed to eclipse altogether the Van Gogh - He had also liked a bust of ~~Rocheport~~ Rochefort (well known journalist and feminist) by Rodin - an original plaster by Rodin which Vollard had gotten from Mr. Maunel Both picture and bust were priced to him at 1300 francs for the Cezanne and 200 francs for the Rodin - Matisse went away to Bohain and a week

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(4)

later and unable to get the Cézanne out of his mind he wrote a friend (Marquet) to go and propose Holland 300 frs down payment and a year to pay the balance - Obviously he could not afford it but having a little money he took the plunge -

Later when he met Signac he was told by him that he should go back to Holland and return the picture and feel very lucky if he got his money back - Signac was anti Cézanne -

18 - I was unable to get Mr. Matisse to answer this question -

19. No - said in the summer of 1905, the

20 - Burden's P.S. Michel. The date remains on the debating floor - From my last conversation with Matisse (the day before yesterday) - your argument seemed to win him over to the ~~fact that~~ idea that both pictures (photostat on supplementary sheet Number 1, Aug. 15, 1950) have been painted ~~to~~ not very far apart. The bridge of St. Michel, 1900 was a painting left unfinished the artist being unable to ^{paint} cover the building on the right without throwing the whole

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(5)

picture out of balance - As he wanted to keep the other part of the picture he resolved to leave it as it was - The Burden picture would be the same subject carried much further, although the whole building, left unfinished in the other painting has been included -

Pissarro I will tent the supplementary sheet with the two photostats to Matisse again with father's comment and see whether I cannot get anything from there -

21. Le Oliviers - After long conversation with the artist, mostly to bring him to concentrate on the date, the discrepancy of the date and the likely hood that it was painted as you said in the summer of 1905, the artist agreed of the 1905 date, although he has not particular recollection of connected with the painting - He agrees fully that it is very pointilliste -

21a - Full name was Jeanne Vaderin, Jeannette for short - Both names being used -

22. Matisse made 2 trips to Germany

Pissarro. Sisley.

end of the conversation -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AH8	X.B.6

September 12, 1950
 Matisse offers a conversation "word for word" he had with Pissaro concerning Cezanne - I shall give it to you in French as it was dictated by Matisse the day I left him (day before yesterday) who insist on the word for word -

Pissaro to Matisse -

{ Cezanne n'est pas un impressionniste parceque toute sa vie il a peint le même tableau - } (tableau type "Les Baigneurs")

• Matisse amplifies the meaning of the sentence by adding "les mêmes qualités poursuivies et amplifiées: composition, lumière..."

Pissaro. { Il (Cezanne) n'a pas fait de soleil, il a fait du temps gris - }

Matisse to Pissaro -

qu'est ce qu'un impressionniste ?

Pissaro Un impressionniste est un peintre qui ne peint jamais le même tableau, qui peint un tableau nouveau -

Matisse. quel est le type de l'impressionniste ?

Pissaro. Sisley.

end of the conversation -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AH8	X.B.6

September 12 - 1950
 Matisse adds now on his own -

[Un Cézanne est un moment de
 l'artiste] alors qu'un Sisley est un
 moment de la nature -

This is all I have been able
 to get so far. It has not been too
 easy due to the short time I was to
 dispose. This is from my last talk with father
 various pennies September 9th 1950 - had to give
 up one day hoping for better luck
 later. Father is well, but sometimes
 (always unexpected) a sleepless night
 put me out of bed -

At the time I left I had not
 been able to get you information
 on prices of various bronzes mentioned
 in your letters. But I believe father
 will send it to me sometime
 this week - Last summer he
 refused to sell bronzes to the Tate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	A4B	x.B.6

September 12 - 1950

Dear Alfred,

This is all I have been able to get so far. It has not been too easy due to the short time I was to dispose of and the mood of the various persons involved. I had to give up one day hoping for better luck later. Father is well but something (always unexpected) a sleepless night put me out of luck -

At the time I left I had not been able to get your information on prices of various bronzes mentioned in your letters. But I believe father will send it to me sometime this week - Last summer he refused to sell bronzes to the Tate

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AH8	X.B.6

2

Gallery. However he did not seem in the same disposition this summer and I believe the information will be forthcoming.

I hope everything has been covered and answered to your satisfaction and that, at last, I have redeemed myself -

We arrived last night at 12 P.M. Although the trip was smooth the last 10 hrs. stretch from Iceland was a little trying.

Called your office to find out if you were here and got your telephone No. in Vermont. Asked when you were due back. Said they did not know. but that if I found out, please to let them know!!

Best to you

Pine

Am at the gallery every day - EL DORADO 5.6269.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

- 2 -

50, Aug 15

proves he was very much interested in near eastern art years before the influence appears in his own painting.

Of course he did go to Munich in 1910, where he saw the Muehlmann exhibition.

These questions are simply in case you are able to do August 15, 1950
them. You have already done so much that I am most grateful to you.

My best to you and Pat.

Sincerely,

Dear Pierre:

The questionnaires have arrived and I am impressed and delighted with the results of your labors. I don't know how I can thank your mother, your father and yourself for what must have been a tedious job. You have succeeded in clearing up a number of very confusing problems.

I shall not discuss these in detail but hasten to write you one or two notes and remarks.

Photograph of Madame Signac's Luxe C. et V. Do not trouble. I have this already, both the small sketch and the large canvas.

Sheet number 7, Nude in Landscape. I note that this was painted in Cavaliere, summer, 1909. When you say Goodyear's Bather do you mean his Musique (the green study for the big decoration) or do you mean the Museum's Bather? I assume the latter since the Museum's picture was done in Cavaliere. (I note that Madame Matisse wants a photograph for her catalogue. The photograph belongs to the Baltimore Museum and may be unique; however, I shall not forget her request.)

Pont Saint Michel (Burden). I have made out a new sheet for this with a photostat of a sketch of the same subject just in case you may be able to clarify the problem further. I can scarcely believe the picture should be dated 1906.

The only other answer I doubt seriously is the trip to Munich, 1903. In this year your father was in very difficult circumstances financially. How was it possible for him to take a trip to Munich to see an exhibition of Mussulman art in which he does not seem to have been interested until several years later? There is no record of such an exhibition in Munich anyway, but there was an important Mussulman show in Paris in 1903 which your father, in a previous questionnaire, said he had never seen.

In other words we have him going all the way to Munich in 1903 to see a Mussulman exhibition while he ignores the important one in the Palais Des Arts Decoratif.

The question is important because if he really did go to Munich in 1903, it

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

- 2 -

proves he was very much interested in near eastern art years before the influence appears in his own painting.

Of course he did go to Munich in 1910, where he saw the Mussulman exhibition.

These questions are simply in case you are able to do something further about them. You have already done so much that I am most grateful to you.

My best to you and Pat.

Sincerely,

M. Pierre Matisse
Hotel Lincoln
Rue Bayard
Paris, France

AHB:hrr
dictated by Mr. Barr but signed in his absence
P.S. May I suggest that you phone or write John Rewald when you get back to Paris. Address:

14 rue de Tournon
Paris

Telephone: DANTON 3535

*He may need help
with photos of
bronzes etc.*

P.P.S. I was interested in your remarks on the Biennale, but cannot understand what you mean by "la Corée".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

Supplementary sheet number 1, August 15, 1950

Pont Saint Michel. 1906. Burden
Collection.

This is the only date which I still seriously question. I do not see how it can be 1906 in style. The surface is rich, the local color strong. There is no suggestion of Fauve color at all. Both the quality of the paint and the color suggest an earlier date, perhaps 1901. I feel reasonably sure it could not be after 1903. I am returning the photostat together with another photostat of a Pont Saint Michel Matisse has dated variously 1900 and 1902. Perhaps the comparison of the two may clarify the date of Burden's painting. I realize you may not be able to do anything about this — but it simply doesn't fit into 1906.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.B.6

50 Aug 23
2 copies

Granville Vermont August 28 1950

Dear Pierre

Yrs. of the 18th of Aug. just arrived. By now you've had mine of August 15 thanking you for the many and most valuable answers to my questions - and asking a few more in addition to those in my letter of Aug. 1st.

I write now hastily to reach you in Mont Carlo before you go to Aix with these questions for your mother:

A: questions not yet clearly answered in your replies of July 30 to my questions raised which you wrote in June:

1. Facts: Bonheur de vivre was shown at Indip. of 1906 by your father insists he painted it 1906-07. Did he repaint it after the Indip. of spring 1906? When did he start doing it? Where was it painted?
2. Facts: Up through Sal. & Aut. of 1907 Matisses gives two addresses in catalog of Salon as 19 Quai S. Michel. In cat. of Sal. & Aut. of 1908 he gives 33 Bd des Invidious.
3. I believe Bon. de Vivre was begun in fall of 1905. Was it painted then in the rue de Sèvres? Did the Matisses live at Quai S Michel or rue de Sèvres in 1905, '06 '07? or did Matisses use one address as home, and as studio?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

to P.H. Aug 23. Aug 23

- 4 Biskra The Ma went to Biskra in spring of 1906 (after Bordure de verre was finished and sold to Leo Stein). True?
- 5 Italy They returned to Paris? Collinson? then, in summer visited Italy?
- 6 Self portrait in sailor's jersey: you say painted at Collinson in winter, that is, early 1906. But was he not finishing Bordure de verre in winter of 1906 to have it ready for spring Salon des Indép.? Perhaps this Self-Portrait dates from following winter - early 1907?
- 7 Is not Maurice mistaken in stating he went to Marichet in 1903 to see Quanten exhibition? How could he afford it?
- 8 Summer 1933 - you say "Padua, Giotta - Baño Baño" what's that? or where?
- 9 Maurice van Gogh: calling of Sat. in Indép. 1905 into Maurice among letters to his van Gogh show. What was Gogh and he was at that time?
- 10 Cross: Was H.E. Cross at St-Tropez in 1904?
- 11 Can Mme. Nativelle remember if H.M. read Sagnac's Dela roy au Niv. Impressionnisme in Toulouse in 1899 - in La Revue Blanche?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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to P.M. Aug 15 '50 p. 3
23

12. Did H.M. live at 19 quai S. Madeleine from 1892-97 as well as after 1898?
13. At Bohain in the winters of 1902, 1903 did you parents live with Madame's parents or in a separate house.
14. When did Mme. Madeline open her millinery shop? When did she close it?
15. When your parents married before or after H.M.'s trip to London, January 1898. On in December 1897?
16. Was the Femme en chapeau (Slein) painted after the first summer at Collignon, in the fall of 1905, just before the Salon d'Aut.?
17. How was H.M. able to afford to buy a Cigarette from Holland in 1899?
18. Which portrait of your mother by H.M. does she herself like best?
19. Did your mother know H.M. while he was painting the famous Descente of 1897?
20. Barker's Port Saint Madeleine. In my letter of Aug. 15 I asked again about the date. Is it dated in your mother's

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.B.6

20 (with) - catalogue raisonné?

A.M. Aug 15, 1900 1.4

21 Les oliviers, Collioure. This picture - I attach an enquad. your father dates 1906.

But is it not Collioure early summer of 1905 just after Luxe Calme et volupté was finished? it is very pastelliste!

21a Name of model of Amplified head 1900 - Jeannerette? Jeane Vaden?

22. Germany 1908, 1909

Facts: 1. Matisse and a not named woman by him and Picasso from Speyer June 12, 1908

2. Kunsthronik a German paper reviews a Matisse show in Berlin at Cassirer's in Feb. 1909.

Did Matisse make 2 trips to Germany - or one long trip of six months?

Pierre - about photos: Not knowing from you how much I got John Russell to try to get photos from exhibition in Paris. But I badly need the photos mentioned in my letter of July 25 copy of which I enclose

You are might to interested drawings and studies of Vera shaped.

And I am much interested in possibility of acquiring Jeannerette, 1900 (brown) state 4 or 5, also perhaps Le dos 2nd & 3rd state also Le Vase. But in your work - and Charles II!

Arthur

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.B.6

Quebec, Vermont August 23

Dear Pierre

Yrs. of the 18th of Aug. just arrived. By now you've had mine of August 15 thanking you for the many and most valuable answers to my questions - and asking a few more in addition to those in my letter of Aug. 1st.

I write now hastily to reach you in Monte Carlo before you go to Aix with these questions for your mother:

A: questions not yet clearly answered in your replies of July 30 to my questions - names which you took in June:

1. Facts: Bonheur de vivre was shown at Indip. of 1906. Did he buy your father's initials he painted it 1906-07. Did he repaint it after the Indip. of spring 1906? When was it painted? When did he show it?
2. Facts: Up through Sat. & Aut. of 1907 Matisse gives his address in catalog of Salon as 19 Quai S. Michel. In cat. of Sat. & Aut. of 1908 he gives 33 Bd des Invalides.
3. I believe Bon. de Vivre was begun in fall of 1905. Was it painted then in the rue de Sevres? Did the Matisse live at Quai S Michel or rue de Sevres in 1905-'06 '07? or did Matisse use one address as home, one as studio?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.B.6

to P.M. Aug 45. Page 2
23

4. Biskra The M's went to Biskra in spring of 1906 (after Bordeaux de vivre was finished and sold to Leo Stein). True?
5. Italy They returned to Paris? Collioure? Then, in summer visited Italy?
6. Self portrait in sailors jersey: you say painted at Collioure in winter, that is, early, 1906. But was he not finishing Bordeaux de vivre in winter of 1906 to have it ready for spring Salon des Indép.?
Perhaps this Self-Portrait dates from following winter - early 1907?
7. Is not Matisse mistaken in stating he went to Munich in 1903 to see Wassily's exhibition? How could he afford it?
8. Summer 1933 - you say "Padua, Giotto - Baño Baño" what's that? or when?
9. Matisse's van Gogh: circles of Sal. des Indép. 1905 into Matisse among lenders to his van Gogh show. What van Gogh did he own at that time?
10. Cross: Was H.E. Cross at St-Tropez in 1904?
11. Can Mme. Matisse remember if H.M. read Signac's Delacroix au Niv. Impressionisme in Toulouse in 1899 - in La revue blanche?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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to P.M. Aug 15⁵⁰ p. 3
23

12. Did H.M. live at 19 quai S. Michel from 1892-97 as well as after 1898?
13. At Bohain in the winters of 1902, 1903 did your parents live with H.M.'s parents or in a separate house.
14. When did Mme H.M. have her millinery shop? When did she close it?
15. When your parents married before or after H.M.'s trip to London, January 1898 or in December 1897?
16. Was the Femme au chapeau (Stein) painted after the first summer at Collioure, in the fall of 1905, just before the Salon d'Aut.?
17. How was H.M. able to afford to buy a Cigarette from Holland in 1899?
18. Which portrait of your mother by H.M. does she herself like best?
19. Did your mother know H.M. while he was painting the famous Descente of 1897?
20. Barden's Port Saint Michel In my letter of Aug. 15 I asked again about the date. Is it listed in your mother's

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Collection:

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X.B.6

P.M. Aug 15 '50 A.4

20 (coroll) - catalogue raisonné?

21 Les oliviers, Collioure. This picture - I attach
an reprint. your father dates 1906.But is it not Collioure early summer of
1905 just after Luxe Calme et Volupté was
finished? it is very pastelliste!21a Name of model of sculptured head 1900 - Jeannette?
Pierre Vadenin?

22. Germany 1908, 1909

Facts: 1. Matisse and a portrait signed by him
and Pissarro from Speyer June 12, 19082. Kunstchronik a German paper reviews a
Matisse show in Berlin at Cassirer's in
Feb. 1909.Did Matisse make 2 trips to Germany
- or one long trip of six months?

Pierre - about photos: Not hearing from you soon
enough I got John Russell to try to get photos
from exhibition in Paris. But I badly need
the photos mentioned in my letter of July 25
copy! which I enclose

For we might be interested drawings
and studies of Vase shaped.

And I am much interested in
possibility of acquiring Jeannette, 1900 (drawing)
state 4 or 5! also perhaps Le dos 2nd or 3rd state
also Le verre. Best in your work - and Charles!
Affection

The Museum of Modern Art Archives, NY

Collection:

AHB

Series/Folder:

X.B.6

PM Monte Carlo - August 28 - To Alfred ^{first of all}

Dear Alfred - I have just received your letter of the 23rd. I must have arrived in Spain after I left - and I will get it back in Paris -

Am leaving tomorrow for Aix and Paris and will take up the new questions first with my mother then with Matisse in Paris - There I or rather Patricia will work on the photographs which we'll send you as soon as they come - For the prospective purchase of the bronzes price cannot be given yet. Everybody is "en vacances" during August and as they depend on the cost of casting which changes often I believe we will have them early Sept. when life starts rolling again -

Father gave up Quai St Michel when he moved to 33 Boulevard des Invalides - The convent des Dileaux was only a studio while still leaving at Quai St Michel. He took the studio des Dileaux to do The Bohemians de Vivre, too large a canvas to paint Quai St Michel -

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: X.B.6
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The rest will be - 85 thru A - also story
 Come from Paris -
 Unfortunately we won't have time to
 taste our luck at the roulette. Will have to
 to wait until we get back to N.Y. to make some money, which
 is a lot harder. While in Monte Carlo we need cash
 I'll be coming back with good pictures, the most expensive
 I ever had - Best to you and your wife, sincerely
 - 2nd I'll be back to see you soon -

Two xix for various of painted in A
 not sure how the new picture
 either this with with this kind
 in Paris - I see I see - 2nd in
 will work on the photograph which we
 send you as soon as they come for the
 perspective purchase of the changes for
 cannot be given yet. "Everybody is" in
 "resources" giving about and as they depend
 on the cost of getting water clean after
 I believe we will have them early next
 when life starts rolling again
 further down the river it is much better
 moved to 33 Boulevard de Valenciennes - The
 want to be about 100 and a little
 while still leaving at least 20 miles. He
 took the studio to the left of the
 the river, too large a canvas to paint
 - but in 1910

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.B.6

50. - Sept 7

PM

Dear Pierre

Many thanks for gift from
 Monte Carlo, August 28. I'm glad to
 know you will see your mother
 again - poor lady she must be fed up
 with my inquisition!

John Russell has now sent me
 from the Paris exhibition a number of
 photos - but I still need the ~~following~~
 numbers listed on the enclosed sheet. I
 can't understand from him if his address
 then - if not, would you? (His
 address is 13, rue de l'Abbaye.)

Two more questions

1. Did Matisse have any
 subject such as Daphnis and Chloe in
 mind when he painted the Boulevard de Vercennes?
2. What Picasso did Matisse
~~choose from Picasso~~ "MARGUERITE" at
 the time of their first exchange?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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— 3. Was the Femme au chapeau painted at
Colmar in 1905, summer, or in Paris in
the fall before the Salon d'automne?

Interested in the sculpture -
looking forward to seeing the
pieces. Hope they will be reasonable
for his idea to buy more than one
piece.

Thank you, Pierre and Patricia

— after

Guernsey, Vt
Sept. 7, 1950

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.B.6

56 - Sept 10

PM

Sept 10 1950

Dear Pierre

No library in the United States seems to have copies of the first two one-man shows you father had - Vollard in 1904, Druet in 1906. (The Frick has Bischoff, 1910). Can you possibly get copies for our library? If not will you borrow them from your father or from Duchamp so they can be photostated either in Paris by you or, better, in New York - on expense, of course.

Another question: Only one item in the cat. of the Indépendents of 1907 could be a painting: No 5247 Tableau no III - the 5 other items are graphic art. Is "Tableau no III" the Nu bleu (Souvenir de Biskra)? If not, was the Bene rouge (com) shown in "hors catalogue" at the Indép. of 1907?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Perhaps Mr. Luthardt can identify, or
your father remember.

Sincerely
Travis

and Charles

W. H. H.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

These items received
in inter-office
mail, March 4,
1985 with "post-it"
note affixed to it
reading "to Rona
for Ban archive."

It is duplicate of
material in this file
folder which was
added March 14, 1989.
Please read copy —
originals are fragile.



(1)

STILL LIFE. Collection Mrs. Robert Woods Bliss, Washington.
(both photostat and color transparency attached)

(A.M.) Toulouse. Early 1899. 7 rue des Abeilles.

What is the date?

Early 1899

Place?

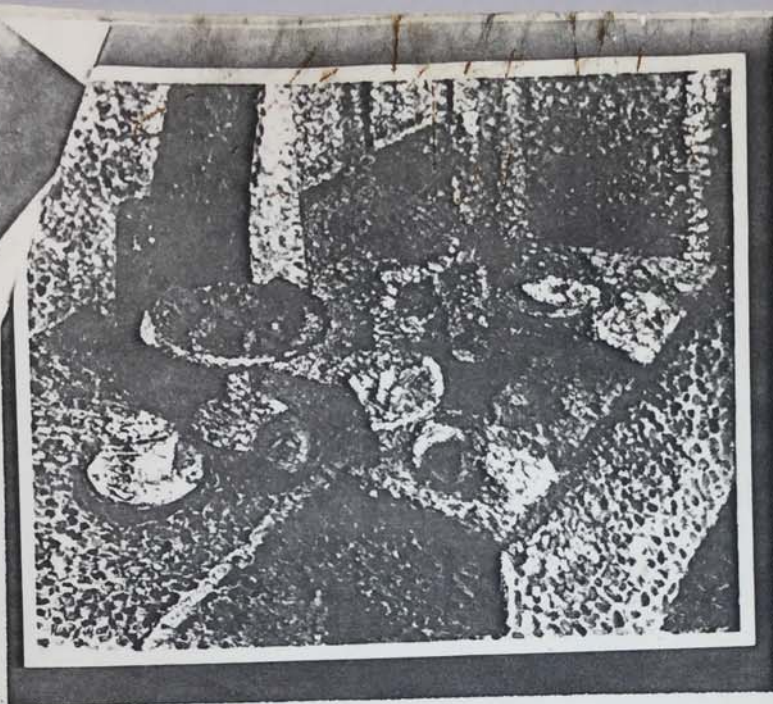
7 rue des Abeilles
Toulouse.

Toulouse?

(Madame Duthuit thinks 1899; Pierre Matisse, at first glance, 1904; the dealer, Stendahl, 1906. The picture was formerly in Michel Stein Collection.)

Exact date important because we are reproducing it in color.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	x.B.6



STILL LIFE. Collection Mrs. Robert Woods Bliss, Washington.
(both photostat and color transparency attached)

(AM) Toulouse. Early 1899. 7 rue des Abeilles.

What is the date?

Early 1899

Place?

7 rue des Abeilles
Toulouise -

Toulouse?

(Madame Duthuit thinks 1899; Pierre Matisse, at first glance, 1904; the dealer, Stendahl, 1906. The picture was formerly in Michel Stein Collection.)

Exact date important because we are reproducing it in color.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

(2)

date de
Carmelina
Coiffure de dos.

Carmelina. 1903 - Quai
St Michel. (Am)

Coiffure de dos. 1901 et
19 Quai St Michel. (Am)

PONT SAINT-MICHEL. Collection William A. M. Burden, New York.

What is the correct date? 1906

(Previously dated 1900, 1902, 1904, 1906. A well-known picture:
Georges Petit Exhibition, 1931; Cahiers d'Art, 1931, plate 18;
the Bignou-Knoedler, etc.)

Exact date important because we are making a color reproduction.

" Carmelina : Quai St Michel 1903 -
" Coiffure de dos " " 1901 -

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M. Henri Matisse says: Luxe calme et volupté
 was hung chez Signac at Saint-Tropez in 1904
 - Salon des Indépendents, 1908 (??)

Mme. Duthuit writes;

name: Luxe, calme et volupté

date: early 1905

exhib: Salon des Indépendents 1905

size

size?



This photograph is of the sketch
 Luxe calme et volupté done in St. Tropez which precedes the larger

later?

2. Was this exhibited as Luxe, calme, volupté in Salon des Indépendents, spring, 1905? yes m^o 2771 - yes. N^o 2771

3. If not, was it ever exhibited in a later Salon? _____

4. Was it ever exhibited in a museum or dealer's gallery? _____

5. When was it acquired by Signac? after the painting was shown at the Indépendents

~~6. Was it a gift or purchase?~~ _____

7. Did it hang in the salle à manger of Signac of the villa La Hune at St. Tropez? yes - yes

8. Where is this picture now? m^{re} Signac Cochon - Signac Cochon

9. Is Luxe, calme et volupté the correct title? yes - yes

③

it's very large

beyond;
 expressionist

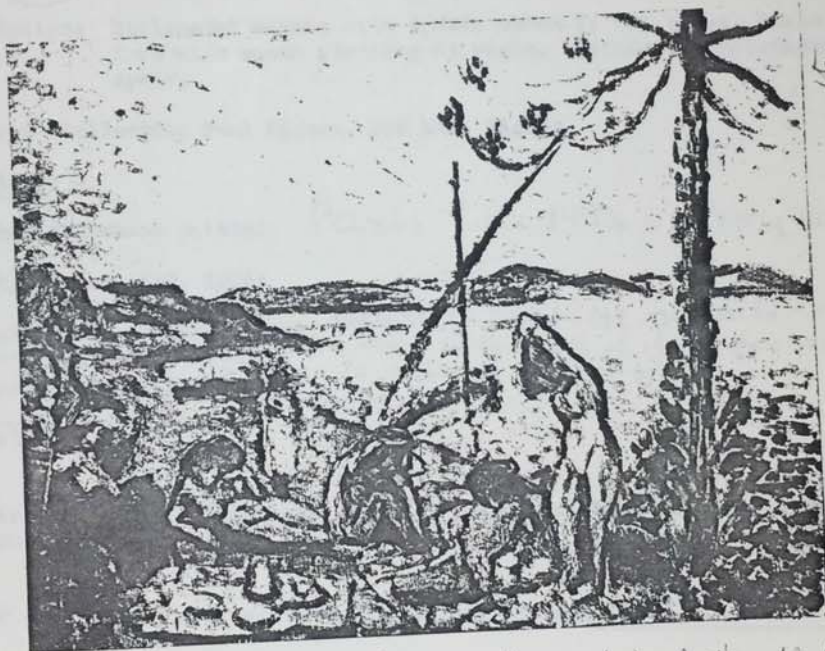
early 1905 -

allison
 assistant

definit painting was in the Signac Cochon coll

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now in the
Signac Collection
definit
an

This photograph is of the sketch
large calumavolus done in St. Tropez which precedes the English

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(3)

Luxe, calme, volupté (Collection Mme. Signac)Reproduced in Fry: Henri-Matisse, 1935, plate 4Title: Luxe, calme, volupté (according to Fry)

Medium: oil on canvas

Size: 81x116 81x116
Summer -

Date: 1904 or 1905 1904

Mme Signac says it's very large

Description: Horizontal canvas with 4 nude women by the shore; boats beyond; tree with woman standing at right. Painted in neo-impressionist spots.

History: Collection Paul Signac, now Mme. Signac

Questions:

1. When and where painted, Paris late 1904 or very early 1905.

AM

X St. Tropez, été, 1904?

Collioure, automne, 1904? only Mme Matisse went to Collioure in the fall of 1904 for a very short time to see the village -

autumn
Paris, hiver, 1905?

later?

2. Was this exhibited as Luxe, calme, volupté in Salon des Indépendents, spring, 1905? yes n° 2771 - yes. N° 2771

3. If not, was it ever exhibited in a later Salon? _____

4. Was it ever exhibited in a museum or dealer's gallery? _____

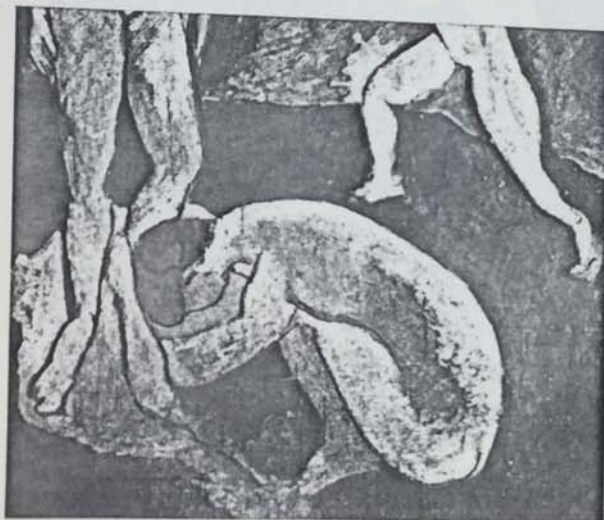
5. When was it acquired by Signac? after the painting was shown at the Indépendents~~6. Was it a gift or purchase?~~ _____7. Did it hang in the salle à manger of Signac of the villa La Hune at St. Tropez? yes - yes8. Where is this picture now? Mme Signac Cochon - Signac-Cochon9. Is Luxe, calme et volupté the correct title? yes - yes

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Mme. Duthuit,

Painted in Collioure, 1907
Name: Le Luxe

Matisse says first version of Luxe (not Luxe, calme et volupté) was painted at Collioure, autumn 1904.



22

or and line.

s bought by

1907 - { (A.M.)
(H.M.)

3. Was it exhibited at Salon des Indépendents, spring 1905, under the title Luxe, Calme, Volupté? NO NO

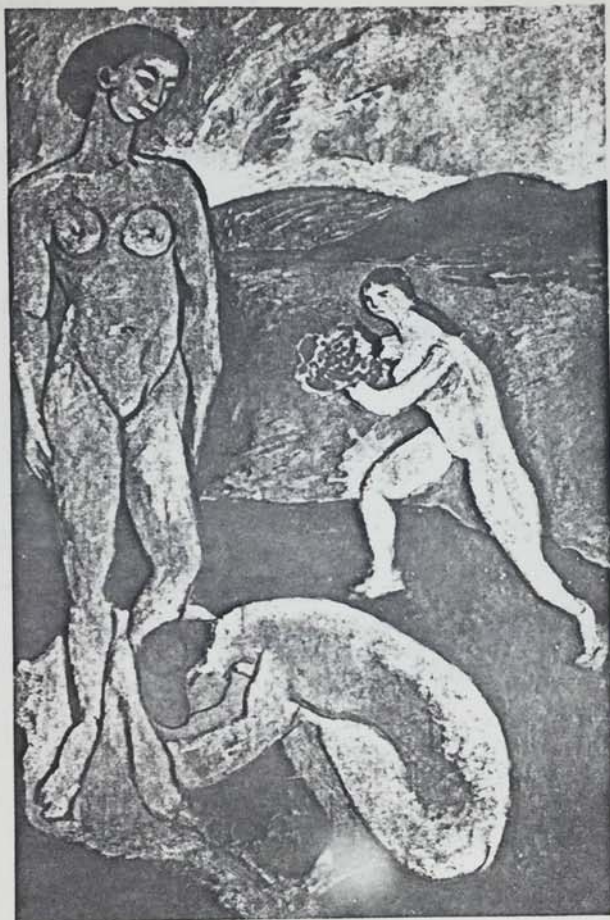
4. Was it exhibited at Salon d'Automne, October 1907, under the title Le Luxe (esquisse)? Yes N° 759

exhibited Salon Automne 1907 under title "Le Luxe (esquisse)" N° 759 -

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	AHB	x.B.6

4

HENRI MATISSE (1869). LUXE, CALME ET VOLUPTÉ. COLLIGÈRE, 1905. 82 1/4 x 54 1/4".
MUSÉE D'ART MODERNE, PARIS.



r and line.

bought by

07 - { (A.M).
(H.M)

3. Was it exhibited at Salon des Indépendents, spring 1905, under the title
Luxe, Calme, Volupté? NO NO

4. Was it exhibited at Salon d'Automne, October 1907, under the title
Le Luxe (esquisse)? Yes N° 759
exhibited Salon Automne 1907 under
title "Le luxe (esquisse)" N° 759 -

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(4)

~~Luxe, Calme et Volupté~~ (Musée d'Art Moderne, Paris)

Title: LE LUXE
Medium: Huile sur toile
Size: H. 2m10; L. 1m38
Date: 1907

Description: darker in tone; softer and less definite in color and line.

Definite history: In Matisse's possession at the time it was bought by Musée d'Art Moderne in 1945.

Questions

1. ~~Date of paintings~~

1. When and where painted: Collioure winter 1907 - { (A.M.)
1904 - summer, St. Tropez? Collioure winter 1907 { (H.M.)
1904 - autumn, Collioure?
1905 - winter, Paris
1905 - summer, Collioure?
1905 - autumn, Paris?
1906?
1907? winter Collioure

2. What is correct title? "Le Luxe" "Le Luxe"

3. Was it exhibited at Salon des Indépendents, spring 1905, under the title Luxe, Calme, Volupté? NO NO

4. Was it exhibited at Salon d'Automne, October 1907, under the title Le Luxe (esquisse)? Yes, N° 759
exhibited Salon Automne 1907 under
title "Le Luxe (esquisse)" N° 759 -

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6

STILL LIFE WITH TORSO. Yale University Art Gallery.

This painting has never been published to my knowledge. Do you think it should be dated 1906 or some other year? Yes. (A.M.)

Where was it painted? ~~Paris~~ Paris quai d'Orléans.

1906 ^{concl.} (N.D.)
 Collingwood summer 1906 { A.D. (A.M.)
 { A.H. H.M.
 { H.H. H.M.

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2.

What is the title? ~~Nude~~ landscape nude in landscape
 Where was it painted? Cavalière Cavalière
 When was it painted? Summer 1909. (Same model
 Is it related to the Luxe, calme et volupté? of Signac? as in Mr. Goudy's
 bathes).

no m.

This painting was done with the nude a main
 question as a warning in the Luxe et Volupté.

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(8)

Harmonie rouge (La desserte, fond rouge)Moscow. (Original version Harmonie bleu)

The Moscow catalogue, usually accurate, and Barnes date it 1908.

Matisse and Mme. Duthuit say it was painted in 1909

dated on canvas 1908-

Zervos (1931) says it was repainted in the spring of 1909 after a late snowfall which transformed the blossoming fruit tree into an all-white fruit tree (1) that is true -Cassou says it was painted in the spring of 1909 to illustrate Matisse's "notes" in La Grande Revue, December 1908.Max Weber is certain he saw the Harmonie (bleu or rouge, he's not sure which) twice in 1908: once when Matisse showed the canvas in his studio to Odilon Redon; once at the Salon d'Automne.

A.M. says Redon never came to Matisse's studio - AM

Is this the correct explanation?:

The first version, Harmonie bleu (sometimes called by Matisse Harmonie verte), ^{was} ~~was~~ painted or, at least, begun in the spring of 1908. Several people saw it in Matisse's studio including Redon, Max Weber, and

Stchukine who bought it. (Perhaps Stchukine had actually commissioned it for his diningroom). ^{Stchukine bought picture before Salon d'Automne 1908 -}

In October 1908 Harmonie bleu was exhibited at the Salon d'Automne as:898 Panneau décoratif pour salle à manger. (app. a M. Sch.)

Then, for some reason, Matisse decided to repaint most of it turning it into a harmonie rouge instead of a harmonie bleu. This was in the ^{winter} spring of 1909. Soon after it was shipped to Moscow where it was hung in Stchukine's diningroom.

Would M. Matisse kindly correct this account and explain, briefly,

why he repainted the canvas. Was it to please himself or to suit

Stchukine? Is the snowfall story true? ^{Yes} ^{Yes} ^{Yes} } AM

Both Henri Matisse and Mme. Matisse say emphatically Redon never came to H.M. studio

The background was turned from blue to red to satisfy the artist's desire for more better balance of color -

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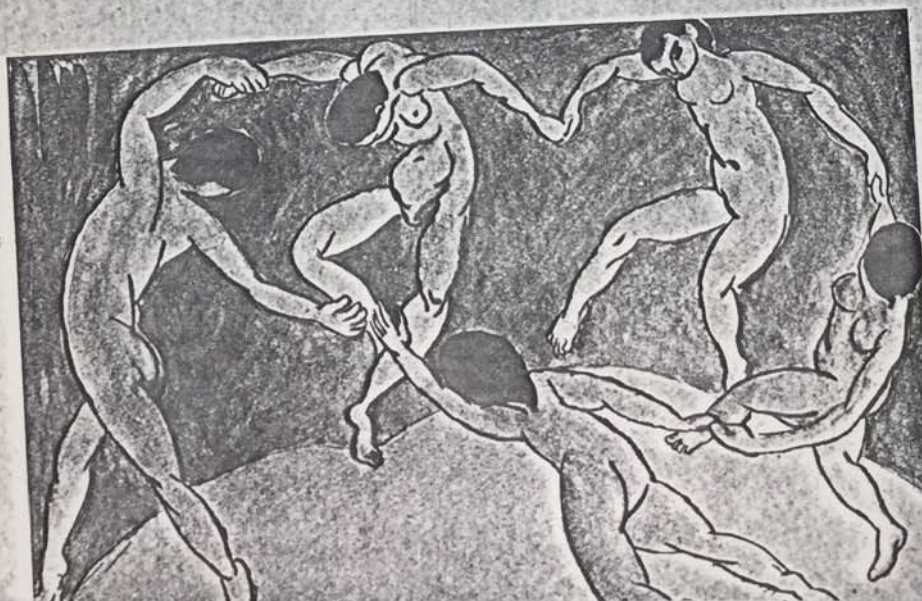


The Dance, 1909-10, MUSEUM OF MODERN WESTERN ART, MOSCOW
(FORMERLY S.I. SHCHUKINE COLLECTION) SIZE 8 FEET 6 X 12 FEET 5 1/2 INCHES

Two versions of *La Danse*. Above is the big version in the Shchukine stairwell. Below is a very similar version, but slightly different: for instance, compare the shoulder line of the diagonal figure in the foreground or the navel of the figure upper right. The strokes of color in the upper left hand corner suggest water color.

Questions:

When was this second version done? *before or after Schuchine's? after*
 Why? *from a request of M^{rs} Sembat*
 What is the medium and size? *Water color. 1912-13 about 30" x 10" long.*
 Where is it now? *M^{rs} Sembat -*



(9)

A.M. says, Does not remember whether there is a W.C. or not of Dance - July 1950 -

H.M. water color done for M^{rs} Sembat after his return from Moscow 1911-12

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	x.B.6

Pierre Matisse has three photographs of La musique

*same canvas
3 states -*

- a) a sketch with figures drawn in and some color in back of them
- b) painting complete with flowers in the grass and dog in the foreground
- c) figures turned frontally, dog and flowers eliminated

Questions:

- 1) Are all three of these photographs of the same canvas at different stages? *Yes - 1st*
- 2) If not, where are canvases "a" and "b"? *?*

A.M.

*There is a charcoal drawing 11 3/4 x 17 1/2
collection Harrison family sketch*

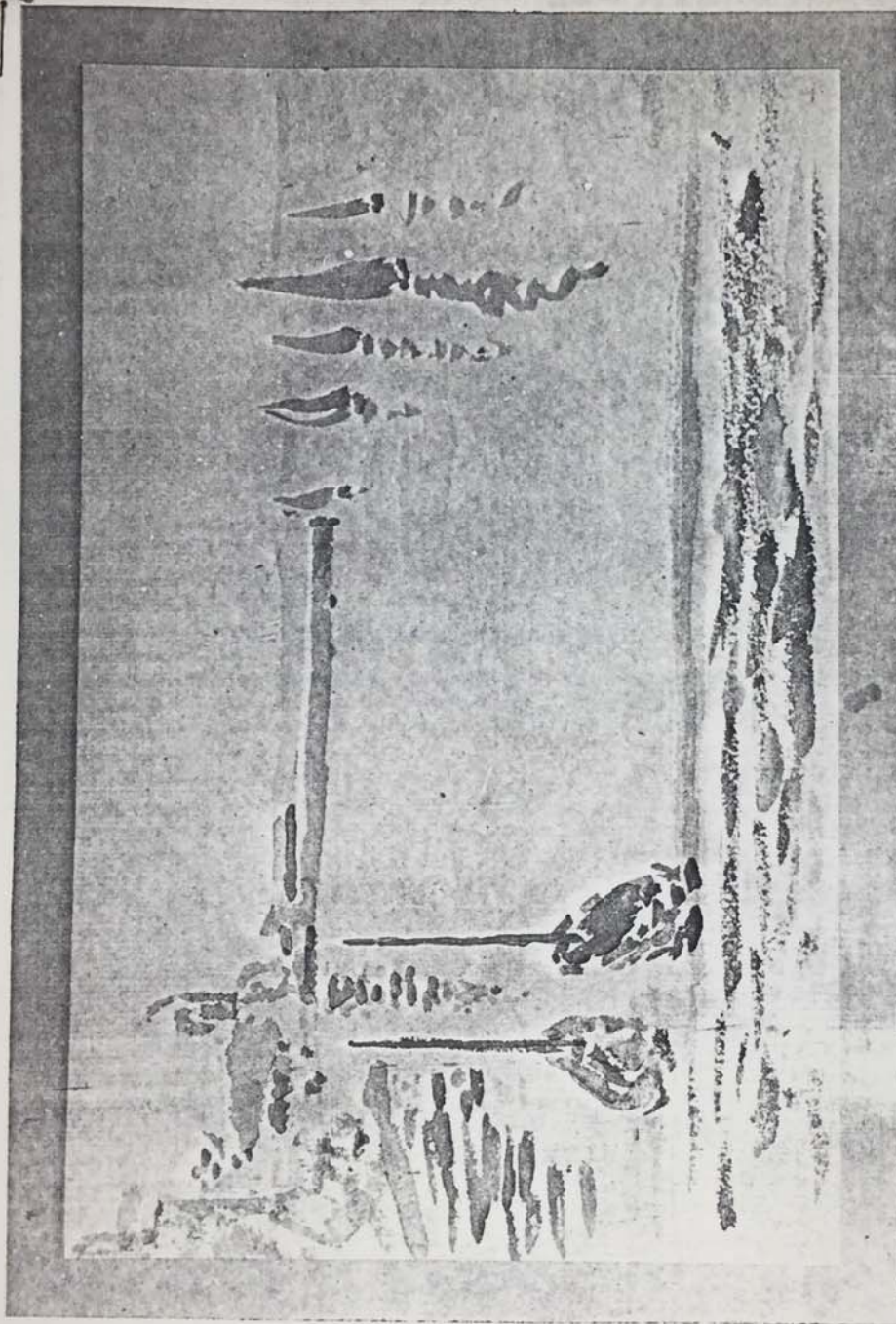
*La danse a été exposée au Salon d'Automne
grâce à Schœnlein et à une et l'a refusé
comme trop difficile à exécuter.*



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10a



Cone

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

10a

1905

Water color, Collioure, 1904, according to catalogue of Cone Collection.

Question

Is this place and date correct?

L.M. - place correct -

ask H.M. --/n Date -

Collioure 1905.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

(11)

CONVERSATION. Moscow, No. 341, 177 x 217 cm.

Exhibited London, October ¹⁹¹²~~1922~~, catalog No. 28, as lent by M. Serge Shchukine.

catalogue Shchukine
1913 - 218 x 178 -

Questions:

1. Was this painted in 1912? 1909 before La Danse
Clamart

2. Where was it painted and who are the two figures? H.M. and A.M.
painted at Clamart

Spring ~~Summer~~ 1909 before La Danse

A.M. - does not remember

H.M. says was painted in Clamart ^{Spring of} 1909
for the purpose of doing a large composition
although it is not intended as representation
of specific personalities. The models are H.M. and
A.M.

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	AHB	X.B.6

P.M.

Collioure

Banyuls very close

Pierre's maternal aunt lived in

Rosignol

little Egyptian port (Saly)

sed to ^{Valland?} ^{on} through Berthe Weil

- with idea of Pierre - city of same

Tangiers ?

James W. Morrice - Canadian

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(11)

VOYAGES ABROAD 1900 - 1914

1869 - 1905

Did Matisse go abroad at all - except to Corsica?
(Both Matisse and Madame Duthuit in answering my
previous questionnaire affirm that he went to
Munich in 1903. Is this really true?) *yes*

A.M. 30s
not known

?

not
known1906)
1907)

Which year did Matisse go to Italy?

Did he visit Biskra in Algeria the same ^{on} ~~year~~ ^{voyage?} *no*

1908

First trip to Germany with Pourrman.

Did he go elsewhere, beside Berlin? (He sent a post
card to Gertrude Stein dated Speyer, 12 June 1908.) *no*

1909

Did not go abroad? *no*

1910

Matisse sent a card to G. Stein from Garmisch in
Bavaria, 11 Oct. 1910, on which he says: "Returning
Friday," presumably to Paris where G. Stein was at
the time.

*Assumed - 1910
and part of fall*

Was it on this trip that he went to Munich to see the
musulman exhibition? *no*

He also went to Hagen, Nuremburg and Cologne according
to Pourrman. Since the post card from Garmisch indicates
he would be back in Paris by October 15th, he must have
visited the rest of Germany *before that date. yes*

But when did he go to Moscow to install the Stchukine
Danse and Musique? These large pictures were shown at
the Salon d'Automne which closed 8 Nov. 1910.

On the 22th of Nov. he sent a post card from Seville.
Apparently he stayed in Spain at least until 17 Jan.,
1911 when he sent a post card from Toledo.

Did he then go to Moscow early in 1911? *yes* - ~~no~~
Went to Moscow Autumn 1911

In the fall to Spain. (post card to G. Stein, Seville,
22 Nov. 1910)

until January 1911

*Stchukine had refused both 'Danse' and 'Musique' as too difficult
to hang in a house at a time when he had just had adopted two
girls of about 10 and 12 years old - Matisse like offered to have something
else done, much less important for the same price as both canvases - Soon
after the Salon Matisse left for Spain as a relief from this shock but
before leaving received a letter from Stchukine saying he had reconsidered and was*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

1911

He stayed in Spain early in winter (post cards to G. Stein from Seville, 4 Jan. 1911, from Toledo 17 Jan. 1911).

Did he go to Tangier in 1911 either in the winter or at the end of the year, in the fall? I have no evidence. ?

yes -

1912

He was in Tangier in the winter (post cards to G. Stein '4 Q5 from Tangier 4 Feb. 1912, 16 March 1912)

Did he go to Tangier again late in the year? Yes ?

1913

Was he in Tangier early in the year?

winter 1912
1913

1913 } winter
1914 } winter

Sancti Spiritus -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.6

Esquise!

(13)

CHRONOLOGY 1869-1905

- 1869 December 31 né à La-Cateau-Cambrésis chez la grandmère Gérard
- 1870-81 Bohain-en-Vermandois
- 1881-87 Lycée, Saint-Quentin
- 1887 or 1888? à Paris pour les études d'avoué
- 1889? Revint de Paris à St. Quentin pour être clerc d'avoué
- 1890 Appendectomie; convalescent à Bohain; premier peinture
- 1889-91 Prof. Croisé à l'Ecole Quentin La Tour, Saint-Quentin
morning drawing classes 6:30 - 7:30 AM *Did he begin to study drawing before he made first painting in 1891?*
- 91-92 *1892, beginning of* 1892, beginning of Abandons law for painting. Studies first at Académie Julian, chez Bouguereau and Gabriel Ferrier.
- Visit to Lille *1892 after being discouraged by Bouguereau's technique*
- Enters atelier Gustave Moreau at the Beaux-Arts; meets Rouault there
- 1893 Makes first copies in Louvre.
- 1894 Marquet and Manguin join Matisse in Moreau's studio.
- 1895 Guérin et Flandrin enter Moreau's studio.
- 1896 Exhibits four paintings at the Salon Nationale. Liseuse bought by the State; Nature morte au couteau noir bought by M. Thénard.
- 1897 Nominated for Associate by Puvis de Chavannes at end of exhibit. *for sale, one month*
Summer: Paints with Emile Wéry at Belle-Isle-sur-Mer *only one painting*
Spring: exhibits 5 toiles at Nationale including La desserte. *alone*
Summer: paints at Belle-Isle-sur-Mer *again with Wéry. 2 for 1 time*
- First acquaintance with Impressionist painting when Caillebotte collection is shown at Luxembourg. Meets Pissarro, Bonnard, Serusier, Vuillard.
- December?? marries Amélie Payrayre.
- 1898 January: visits London
- February: to Ajaccio, Corsica - winter until July.
- August: To Toulouse and Fenouillet in Haute-Garonne

After going through Bouguereau's studio H.M. was very discouraged by the impossibility of expressing himself with such technique as necessary to be accepted as an artist - it is in seeing the Goyas in Lille that he realize that there was an other way and went on painting

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- 2 -

- 1899 February: returns to Paris; takes apartment 19 Quai S. Michel
March: exhibits four paintings, one drawing at Nationale.
Works in atelier Cormon, Beaux-Arts, with Biette and Marquet. *? no Biette Marquet*
Then Académie Julian (according to H.M.) *did not stay and* *Went to Carrière*
Buys paintings by Cézanne, Gauguin; sculpture by Rodin.
Begins first sculpture.
- 1899 (H.Matisse)
1900 (M.Duthuit) Works at Académie Carrière. Meets Derain.
JAMON? JAMBON
- 1900 Spring: works at atelier Jamon, Buttes-Chaumont with Marquet
on plaster decorations for salle Transsibérien² in Grand Palais.
transsibérien and point d'arrêt for the and prise in the
the use of the frame today
As part of the general
decorating in the
exterior of the building
Works in evening at Ecole de la Ville de Paris, rue Etienne-Marcel.
Visits Rodin.
Autumn: continues (begins?) to paint at "Académie Carrière".
and Derain
1899
Meets Biette. (but Duthuit says 1898 in his book)
- 1900? Studies sculpture with Bourdelle for six weeks? (Duthuit says
1902; Matisse says 1900, while working on Le Serf.) *yes*
- 1900? Studies sculpture at Grande Chaumière. *yes* *with Bourdelle??*
- 1900? Tries to organize a syndicate of 4 amateurs to subscribe
200 francs each for a painting. Did not succeed. *yes*
- 1900? Completes sculpture, copy of Barye's Jaguar, begun 1899,
and Le Serf. *2/18/2 AM.*
- 1900? Works in atelier de la Ville de Paris, rue Etienne-Marcel. *yes*
(Matisse.) *from the evening class with Japonais was done*
- 1901 (Duthuit) Académie Carrière closes. Works in Biette's studio. *yes*
Exhibits at Indépendents. *yes*
Derain introduces him to Vlaminck at van Gogh show, chez Bernheim. *yes*
Summer at Vallars-sur-Ollon with father. *yes*
- 1902 Bohain in winter. *yes*
Spring: paints in Bois de Boulogne and Luxembourg Gardens. *yes*

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- 3 -

- 1902 February: organizes show at Weil with Marquet, Flandrin, Marval.
March: Salon des Indépendents.
Summer?
- 1903 Bohain: winter *Bohéris near Bohain*
March: Salon des Indépendents.
First Salon d'Automne.
Summer? *arcueil - Cachan avec Marquet*
- 1904 March: Salon des Indépendents.
June: Matisse exhibition, Vollard.
Summer: Saint-Tropez with Signac. Met Cross.
Autumn: Collioure - with Derain? *3rd quai St Michel.*
October: Salon d'Automne.
- 1905 March: shows Luxe, calme et volupté at Indépendents
(Mme. Matisse shows an Ecran tapisserie sur un carton de Derain.)
Summer: Collioure with Derain. Meets Maillol.
October: Salon d'Automne, "les fauves".

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(14)

1869
 1870-71 Bohain-en-Vermandois
 1881-87 Saint-Quentin (Lycée)
 1887 to Paris (to study law)
 1889 back to St. Quentin
 1892 } to Paris Rue St-Jacques

PARIS AND ENVIRONS

1892 address? Rue St-Jacques
 1893 " ? Quai St Michel -
 1894 " ? "
 1895 " ? "
 1896 " ? "
 1897 " ? "
 1898 " ? "

1899 19 Quai S. Michel - or did he live there before? yes
 but in a different studio -
 1900 "
 1901 "
 1902 "
 1903 "
 1904 "

VACANCES ET VOYAGES

Lille (Gosy)

2 summers spent at Bohain
 ? spring 1895 (Presl
 ? (millecours)
 wet

Summer: Belle-Isle-sur-Mer

Summer: " "

January: to London

Feb.-July: Ajaccio, Corsica

August to February 1899: Fenouillet and Toulouse, Haute-Garonne

February: returns from Toulouse to Paris

Spring: Vallors Vallors
 Valeurs-sur-Ollon

Winter: Bohain? yes

Winter: Bohain? yes

Summer: St. Tropez, with Signac

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PARIS AND ENVIRONS

1904 19 Quai S. Michel

1905 19 Quai S. Michel

1906 "

1906 Indip. 19 quai S.M.

906 Sal d'Aut. 19 quai S.M.

1907 Indip. 19 quai S.M.

1907 Sal d'Aut. 9 "

1908 Ind. dis. met. shov. invalides

1908 Sal d'Aut. 33 Boulevard des Invalides

1907 "

1907 ^{ys} Autumn? moves to ⁵⁶ ~~33 Boulevard des Invalides~~ rue de Sèvres? Courvent des Oiseaux
where joie de vivre was painted1908 ^{ys} Spring? moves to 33 Boulevard des Invalides

1909 Moves to 42 (later, 92) route de Clamart, Issy-les-Moulineaux

1910 42 route de Clamart (Issy)

1911 92 route de Clamart (Issy)

1912 "

1913 92 route de Clamart (Issy)
moves back to 19 quai S. Michel

1914 19 Quai S. Michel; 92 route de Clamart

1915 "

VACANCES ET VOYAGES

Autumn: ^{Opus 56 Michel} Collioure, with Derain? noSpring, summer: Collioure with Derain? ^{ys}Winter: Collioure? ^{ys} ^{help} - portrait sailor
wester - CopenhagenSummer: Italy? - Florence, with Stein
Venice, Siena, Arezzo. ^{with Stein}
^{G.S.: summer (200)} ^{Michel} ^{Stein}Algiers - Biskra ^{yes} - H.M. ^{spring}Summer: Collioure? ^{yes}

Summer: Collioure

Winter: visit to Berlin (with
Purmann) He sent a postcard to
G. Stein from Speyer, June 12 '08
^{from 15 '08}

Summer: Cavalière (Var) }

Summer: Collioure ^{when?}
Autumn: voyage to Moscow, ^{see}
Munich, ~~Munich~~, Hagen, Cologne?, ^{letter}
Nuremberg? ^{to P.M.}~~Postcard~~
Winter: Seville Nov. 1910 to Jan. 1911
Summer: Clamart? family picture.~~Postcard~~
Winter: Tangier
Summer: Clamart
Autumn: TangierWinter Tangier
Summer: ClamartSummer: Toulouse; Collioure
in August.

Summer: Clamart

Cards to G. Stein:
from Garmisch ~~Munich~~ to
11 Oct. 1910
"back on Friday"22 Nov. '10 - Seville
4 Jan '11 "
17 Jan '11 Toledo
16 Nov '12 Tanger

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PARIS ET ENVIRONS

1916 19 Quai S. Michel; 92 route de Clamart

1917 " "

1918 " "

1919 " "

1920 Clamart. (gives up 19 Quai S. Michel) 193 no

1921 92 route de Clamart

1922 " "

1923 " "

1924 " "

1925 " "

1926 " "

1927 " "

1928 " "

1929 " moves from

1930? gives up Clamart about 1930; takes an apartment at 132 Boulevard Montparnasse. ? yes

1931 132 Boulevard Montparnasse

1932 " "

1933 " "

1934 " "

NICE ET ENVIRONS

December to Nice

Hotel Beauvau; the Hotel Beauvige ^{Marseille} Nice

Hotel de la Méditerranée; villa des Alliés, Parc Harris; Apartment, Place Charles-Félix.

Place Charles-Félix.

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VACANCES ET VOYAGES

Summer: Clamart; Arcachon, near Bordeaux

Visited Renoir at Cagnes, Dec. 31, 1917

August: Cherbourg (visits Pierre)

Summer: Etrétat

Summer: Etrétat

Summer: Clamart

Summer: Clamart

Summer: "

Summer: "

Summer: "

Summer: "

Summer: "

Summer: "

March: U.S.A.; Oceania.
Sept: U.S.A. Pittsburgh, New York, Merion, Baltimore

Jan.: U.S.A. (Barnes)

"

U.S.A. Merion, etc.

? Summer 1933 Padova photo -
Padova photo
Padova photo
Padova photo

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PARIS ET ENVIRONS

1935 132 Boulevard Montparnasse
 1936 "
 1937 "
 c/1938? "
 1939 "
 1940 "
 1941 "
 1942 "
 1943 "
 1944 "
 1945 "
 1946 "
 1947 "
 1948 "
 1949 "

NICE ET ENVIRONS

Place Charles-Félix
 "
 "
 Cimiez: Hotel Regina 1938? November 1938.
 "
 "
 Vence
 "
 "
 "
 "
 "
 "
 "
 "
 "
 Jan. to Cimiez: Hotel Regina

VACANCES ET VOYAGES

? ~~November~~ Paris
 ? "
 ? "
 ?
 May: Bordeaux, Bayonne; back to Cimiez
 Winter: Lyons, hospital
 ?
 ? first return to Paris after liberation
 ?
 ?
 ?
 ?

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- 1907 petit tableau vert, La Musique, (Coll. Goodyear) imaginé à Collioure sans penser à la décoration.
- 1908-9? Matisse peint la grande esquisse pour La Danse (Coll. Chrysler) à Issy-les-Moulineaux. Tschoukine a vu cette esquisse. Matisse ne fait pas d'esquisse pour La Musique.
- 1909 Au début de l'année Tschoukine passe la commande pour les deux tableaux lors d'un déjeuner chez Larue. Il trouve le prix très fort mais l'accepte finalement. Matisse part alors à Cavallière pour y travailler avant de se mettre à l'exécution des deux panneaux. Il a un modèle à Cavallière qu'il étudie dans le soleil, contre le ciel et la verdure.
Tschoukine, qui venait d'adopter deux jeunes filles et qui craignait d'abord un peu cette assemblée de nus, confirme la commande dans une lettre du 31 mars 1909, dans laquelle il écrit à Matisse:
"Je trouve votre panneau La Danse d'une telle noblesse, que j'ai pris la résolution de braver notre opinion bourgeoise et de mettre sur mon escalier un sujet avec le nu. En même temps il me faudrait un deuxième panneau, dont le sujet serait très bien la musique."
"J'étais très content d'avoir votre réponse: "accepte commande ferme panneau la danse et panneau la musique." Je vous remercie beaucoup et espère avoir bientôt une esquisse du deuxième panneau."
Cependant Matisse ne fait pas cette esquisse, mais son panneau de La Musique est photographié en cours d'exécution, ce qui explique les différents états dans lesquels on voit le cyclamen et le chien dauberman qui ne figurent pas dans la version définitive.
- 1909-11 Matisse travaille pendant deux ans aux deux décorations et sans que Tschoukine ne les voit. Matisse explique qu'il n'aurait pu travailler sous les yeux de Tschoukine, en butte à ses observations ou même objections.
- 1911 Matisse se rend en automne à Moscou, non pas pour installer les deux panneaux chez Tschoukine, mais pour étudier l'emplacement des deux panneaux et aussi pour voir la collection de Tschoukine, dont l'accrochage lui déplaît (les toiles étaient toutes sous verre et accrochées à un angle de 45 degrés).
- 1912 Tschoukine continue à être hésitant, pendant que Matisse termine le panneau de La Musique. Le 22 août 1912 Tschoukine écrit finalement à Matisse:
"Dans ma maison on fait beaucoup de musique. Chaque hiver il y a une dizaine de concerts classiques (Bach, Beethoven, Mozart). Le panneau La Musique doit un peu indiquer le caractère de la maison. J'ai pleine confiance en vous et suis sûr que La Musique sera aussi réussi que La Danse. Je vous prie

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de me donner des nouvelles de vos travaux. Toutes mes réserves dans les deux lettres précédentes sont annulées par mon télégramme du dernier dimanche. Maintenant vous avez ma commande définitive pour les deux panneaux."

Matisse expose les deux panneaux au Salon d'Automne de 1912 (et non pas 1910), où ils sont accrochés très haut - à 3-4 mètres de hauteur. Tschoukine les trouve "trop nus" et propose à Matisse de peindre pour le même prix deux petites versions pour sa chambre à coucher, proposition que Matisse rejette. Cependant Matisse accepte de faire une légère retouche pour le flûtiste de La Musique, afin de satisfaire les scrupules de Tschoukine (il serait facile de rétablir la version originale en enlevant une légère couche de piment). Devant l'hésitant de Tschoukine, les Bernheim-Jeune, craignant de voir une commande leur échapper, prie Matisse de proposer à Tschoukine une immense décoration toute grise de Pavis de Chavannes (15 m de long) que celui-ci leur achète effectivement pour 15.000 francs après s'être fait conseiller par Matisse sur la meilleure manière de la placer dans sa maison, en la coupant au besoin en plusieurs panneaux/. Matisse, découragé par l'échec de sa décoration, se décide alors de partir en Espagne. Mais du train qui le ramène en Russie, Tschoukine lui écrit pour lui apprendre qu'il a une fois de plus changé d'avis; il est prêt à prendre les panneaux de Matisse et renonce du même coup à la grande peinture de Chavannes, au sujet de laquelle il ~~avait~~ propose un échange aux Bernheim-Jeune. Ceux-ci acceptent sa proposition et Tschoukine obtient ainsi l'Italienne de Matisse.

Après la fermeture du Salon d'Automne, et alors que Matisse est en Espagne, les deux panneaux sont expédiés à Moscou. A cet envoi sont joints deux natures-mortes de Matisse que celui-ci vient de peindre en Espagne.