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Questionnaire V. To Matisse through John Rewald, August 1950. Answered in conversation with John Rewald.

Questionnaire V

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

This folder contains a letter of 4 August 1950 from John Rewald to AHB, Jr which bears AHB, Jr's encircled designation (V) and a typewritten transcription of John Rewald's interview with Matisse, Paris August 29, 1950, marked lightly in pencil "v".

(Note: some of the numbers cited in Rewald's 4 August 1950 letter can be cross referenced to the handwritten numbers on two lists of Matisse's works titled "Musée d'Art Moderne de Moscou. Catalogue illustre" and "Matisse Photos: Photographer Unknown" now in the John Rewald correspondence file [1.A. 18].

See also J. Rewald correspondence file 1.A. 18.

(From the monograph footnotes which credit certain info. to Q V, it would appear that portions of Q V are now missing.)

Beatrice Kernan
2-28-89

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John Rewald

Interview Matisse, Paris August 29, 1950

Il allait avec Marquet au "Petit Casino" près du Musée Grévin sur les grands boulevards où pour un prix modique on avait ou une cerise ou un bock, et où, de 2:30, 3 à 6 h. il y avait des présentations par des artistes en costume de ville (parmi eux Mistinguette) les mêmes qui performaient le soir. Le public était un public de désœuvrés, de vieilles entremetteuses, souteneurs, etc. Tandis que Marquet faisait des dessins d'un caractère plutôt anecdotique, Matisse cherchait une expression plus générale (sur des petits bouts de papier, des petits carnets de poche).

Il avait un cousin marchand de tableaux qui prêtait une fois 20 fr. à Sisley sur un tableau que celui-ci ne pouvait vendre. Le tableau était invendable.

Il vit tableaux de Cézanne chez Vollard, rue Laffitte, dans un magasin si petit qu'il fallait mettre les toiles de 20 (?) en biais dans la vitrine. Il y avait deux rangs de toiles sans cadres sous le plafond, chassis contre chassis, puis des tableaux sur des chevalets, et enfin d'autres par terre contre le mur.

Vollard lui dit qu'il était allé chez Cézanne sur le conseil de Renoir, et aussi chez Valtat où il avait tout acheté, faisant un calcul mental d'après le nombre des toiles dans l'atelier, puis faisant une offre pour le tout, admettant parfaitement qu'il n'y entendait rien et achetait ainsi sans voir, se fiant aux conseils recus.

Matisse lui parle d'un jeune peintre de ses amis, très doué, qui n'a pas d'argent, vit chez ses parents qui lui donnent le couvert et travaille dans une miserable mansarde. Vollard et Matisse y vont un dimanche en fiacre et Vollard dit à Matisse que s'il fait l'affaire, c'est entièrement en se rapportant

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au jugement de Matisse (raconte l'histoire Cézanne et Valtat). Ils arrivent ainsi chez Derain. Vollard compte les tableaux, dessins, aquarelles, etc. - il y en avait partout - et offre 15.000 du tout, somme qui parut inespérée à Derain qui accepta. Deux jours plus tard Vollard vint tout enlever.

Matisse avait 100 frs par mois et était très obligé de regarder à la dépense. Chaque bock était un problème. Souvent il mettait sa montre ou son pardessus au clou (pour 5 frs) allant le rechercher ensuite. Pourtant il avait la manie de collectionner, achetant sur les quais des morceaux de faïences anciennes, des bouts de vieilles étoffes (pour 10 frs) etc. Mais lorsque, en regardant le ciel, il vit quelle belle écharpe c'était, et qu'il se disait que le Louvre était libre, il renonçait à ses acquisitions, reconnaissant cependant que c'est beau de posséder des objets et de les avoir autour de soi dans la vie quotidienne au lieu d'aller au musée déjà tout préparé à la dévotion.

Matisse parle d'une échelle des ennuis qu'il s'était faite une fois. D'abord vient pour lui la santé, puis l'amour du travail, et bien plus bas, en septième place à peu près, l'ennui d'argent. Je lui parle alors de l'amour, il sourit, me donne une longue consultation paternelle, me dit que je suis jeune et ai encore la vie devant moi, qu'il aimerait avoir mon âge et que, si l'on aime vraiment, on doit même être heureux lorsque la personne aimée trouve le bonheur avec un autre. Mais je lui dis que pour moi c'est de l'amour que dépend même la santé et la joie du travail; il en convient puis me donne des conseils sur la manière de conquérir la femme aimée. Il faut même être un peu acteur, et quand je lui dis que je ne suis pas doué pour ça, il répond en souriant, mais c'est que c'est vrai lorsque vous le faites ou dites. Il dit aussi de ne pas oublier que parfois on aime ce qui ne s'accorde pas avec vous - le feu et l'eau - citant Mallarmé sur celle avec laquelle il ne sera jamais

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étendu sous le même arbre, couché dans le même tombeau. Il faut alors se faire une raison.

Il dit que toute sa vie il a été poursuivi par les cubistes, futuristes, etc., qui lui en voulaient de ne pas faire comme lui, mais qu'il avait toujours répondu aux méchancetés par des gentilleses, qu'il avait tué la haine en lui (qu'en 1914 il ne put crier: "A Berlin") et qu'ainsi il était déchargé des soucis et du poids de la rancune.

Vollard lui a dit un jour "Vous êtes malin, M. Matisse, dès que les imitateurs vous serrent de près, vous changez de manière et les vouez à la déroute." Les marchands qui vous font des contrats veulent toujours qu'on ne change pas de manière.

Pour l'amour: il faut tourner autour de celle qu'on aime et se faire tel qu'elle vous attend, pour la compléter pour ainsi; la gagner par la force de son amour.

Il s'excuse ensuite de me parler des choses si personnelles, s'arrogant ce droit par ses 80 ans. Moi au contraire je le remercie de sa manière si paternelle et lui promets de lui écrire lorsque j'aurai abouti.

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John Rewald

Interview Matisse, Paris August 29, 1950

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Matisse lui parle d'un jeune peintre de ses amis, très doué, qui n'a pas d'argent, vit chez ses parents qui lui donnent le couvert et travaille dans une miserable mansarde. Vollard et Matisse y vont un dimanche en fiacre et Vollard dit à Matisse que s'il fait l'affaire, c'est entièrement en se rapportant

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Pour l'amour: il faut tourner autour de celle qu'on aime et se faire tel qu'elle vous attend, pour la compléter pour ainsi; la gagner par la force de son amour.

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THE MUSEUM OF MODERN ART
NEW YORK 19

Answer - Disc 14.

11 WEST 53rd STREET
TELEPHONE: CIRCLE 8-8900
CABLES: MODERNART, NEW-YORK

13, rue de l'Abbaye, Paris 6e
August 4, 1950

Dear Alfred,

I went to see Maline two days ago, but I chose a bad day, for Pierre had seen him that very morning and had asked lots of questions for you, so that he became a little impatient with me. However, he did try to be helpful when he saw that I rushed through my questions and he endeavored to make them as "painter" as possible. Here are his answers:

✓ The Buren picture was painted in 1900.

✓ The Blin portrait's still life was painted in Toulouse in 1899.

23 represents Mme Maline, was bought by Tshoukine. This is indeed the painting exhibited in 1913 at the Salon d'Automne. Maline says there was no special reason for his not showing there after 1913.

20 The model is an Italian girl from Montparnasse posing in a Spanish dress.

18 The model is a professional model; picture now in Moscow.

15 The small "Lux, Calor, Voluptas" version of which I sent you a photograph, was painted in St. Tropez in 1904. The large (Signac) picture, which I had photographed at the Maison de la Pensée show (photo mailed to you with Catalogue) was done in Paris and shown at the Independents in 1905.

The painting of standing nude against tree, of which I have a photo lab: questions asked by Pierre, so I dropped mine.

14 This is indeed the model Bivilacca, painted in 1901. (There is a portrait of her - possibly this one - which belonged to Maximal and was sold by Mme M. to a museum recently). The same model

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posed for the statue of a nude man without arms.

- ✓ #12 The date is rather 1907 than 1906. This painting belongs to Picasso, with whom Matisse made an exchange. Pierre might possibly know more about it.
- ✓ #11 This is indeed the painting bought for Matisse by his friend's son Perrin on Perrin's advice.
- ✓ #8 Le Luxe - question asked already by Pierre. I had to drop the matter.
- #5, 26, 27 were all painted in Tangier. Bamber has a sealed Moroccan of the same period.
- #4 and 2) do not form a triptych with the "port de la Kasbah" though all painted the same year.
- #27 a very young girl ~~which~~ whom M. had painted during his first trip to Morocco. When he returned there on his second trip he could not find her until he learned that she was in a public house. He got hold of her there, together with a Jewish friend of hers. She is seated here on the terrace in front of the borbello. The dark line on top is the sky with contrasting light and shadow areas below.
- ✓ #4 painted from the Hotel de France in 1912. During first stay in Tangier. In the background appears the English church of Tangier.
- ✓ of the Moscow photographs which I send you, the drawing was done in Collioure in 1905. The angling man is not Deraïn. Deraïn is the man swimming at large. M. gave the drawing to Blokhin as "likeness of Deraïn," a gag which explains the erroneous caption.

I hope this answers some of your questions. I learned from Andrew Ritchie, whom I saw yesterday, that Pierre M. is supposed

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

to get some photographs for you at the Maison de la Pensée show (this is indeed a Communist establishment). I hope that there won't be any repetition and shall try to get hold of Pierre to avoid these. I have photographs of the following catalog numbers (partly because they existed and partly, because I ordered them especially):

- #33 Nature morte, 1896 (ordered)
- #34 Belle Me, 1896
- #37 Bouquet de fleurs
- #39 Luxe, Calme et Volupté (figure) (ordered)
- #42 Nature morte, 1916 (ordered)
- #53 Nature morte 1943
- #59 Nature morte, 1948

I believe I wrote you already that the Hamilton bronze (also exhibited there) is Vite de Jeannette, 3^d State, 1900 (cat. #. 66)

I am not quite certain whether I shall be able to visit some of the individual photographers, everything being closed now. I do have, however, the intention of going through the Arshvina-Toune files next month.

My vacation plans are all changed - I have lots of trouble of all kind, not only with Paul who is now with his mother at La Bourboule - and I may stay here in Paris. In that case I shall, however, go especially to St. Tropez ^{for a few days} just to see Caemoin and his letters.

Enclosed a letter for Jane Sabersky which I beg you to forward after having read it. It contains some information about Venice etc. for which she had asked me.

With best wishes for a good rest, faithfully

T. S.

over

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Bill L. must have had an appointment with Naimè, for his
(second) secretary - not Lydia - at first mistook her for him.

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THE MUSEUM OF MODERN ART
NEW YORK 19

Armand - Disc 14-1

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

→ 13, rue de l'Abbaye, Paris 6e
August 4, 1950

Dear Alfred,

I went to see Madive two days ago, but I chose a bad day, for Pierre had seen him that very morning and had asked lots of questions for you, so that he became a little impatient with me. However, he did try to be helpful when he saw that I rushed through my questions and he endeavored to make them as "painful" as possible. Here are his answers:

✓ The Bunker picture was painted in 1900.

✓ The Blin portrait of Hill life was painted in Toulouse in 1899.

23 represents Muzo Matine, was bought by Tshoukine. This is indeed the painting exhibited in 1913 at the Salon d'Automne. Matine says there was no special reason for his not showing there after 1913.

20 The model is an Italian girl from Grosvenor posing in a Spanish dress.

18 The model is a professional model; picture now in Moscow.

15 The small "Lux, Culus, Volupte" version of which I sent you a photograph, was painted in St. Tropez in 1904. The large (Sizmae) picture, which I had photographed at the Maison de la Pensée show (photo mailed to you with Catalogue) was done in Paris and shown at The Independant in 1905.

The painting of standing nude against tree, of which I have a photograph: questions asked by Pierre, so I dropped mine.

14 This is indeed the model Bevilacca, painted in 1901. (There is a portrait of him - possibly this one - which belonged to Marquet and was sold by Muzo M. to a museum recently). The same model

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posed for the statue of a nude man without arms.

- ✓ #12 The date is rather 1907 than 1906. This painting belongs to Picasso, with whom Makine made an exchange. Pierre might possibly know more about it.
- ✓ #11 This is indeed the painting bought for Munich by von Schack on Parreman's advice.
- ✓ #8 Le Luxe - question asked already by Pierre. I had to drop the matter.
- #5, 26, 27 were all painted in Tanger. Barner has a seated Moroccan of the same period.
- #4 and 2) do not form a triptych with the "port de la Kasbah," though all painted the same year.
- #27 a very young girl ~~which~~ whom M. had painted during his first trip to Morocco. When he returned there on his second trip he could not find her until he learned that she was in a public house. He got hold of her there, together with a Jewish friend of hers. She is seated here on the terrace in front of the bordello. The dark line on top is the sky with contrasting light and shadow areas below.
- ✓ #4 painted from the Hotel de France in 1912, during first stay in Tanger. In the background appears the English church of Tanger.
- ✓ of the Moscow photographs which I sent you, the drawing was done in Cologne in 1905. The angling man is not Deraim. Deraim is the man swimming at large. M. gave the drawing to Tshoukine as "likeness of Deraim," a gag which explains the erroneous caption.

I hope this answers some of your questions. I learned from Andrew Ritchie, whom I saw yesterday, that Pierre M. is supposed

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- #33 Nature morte, 1896 (ordered)
- #34 Boite No. 1896
- #37 Bouquet de fleurs
- #39 Luxe, Calme et Volupté' (Signac) (ordered)
- #42 Nature morte, 1916 (ordered)
- #53 Nature morte 1943
- #59 Nature morte, 1948

I believe I wrote you already that the Hamilton bronze (also exhibited there) is Tête de Jeanneke, 3^d State, 1900 (cat. #. 66)

I am not quite certain whether I shall be able to visit some of the individual photographers, everything being closed now. I do have, however, the intention of going through the Derubien-Toune files next month.

My vacation plans are all changed - I have lots of trouble of all kind, not only with Paul who is now with his mother at La Bourboule - and I may stay here in Paris. In that case I shall, however, go especially to St. Tropez ^{for a few days} just to see Cassain and his letters.

Enclosed a letter for Jane Sabersky which I beg you to forward after having read it. It contains some information about Venice etc. for which the Lad asked me.

With best wishes for a good rest, faithfully

Totus

over

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M book - Rewald

perhaps cannot be answered at this late date, though perhaps you yourself may have made investigations which may permit you to give some of the answers.

October 18, 1950

I hope your family is recovered. It will be wonderful to see you again and to thank you in person for all your help.

Sincerely,

Dear John:

It is good to hear from you again. I was afraid we had lost touch with each other since my letter of August 31, addressed to Copenhagen, was returned to me. Apparently you had left no forwarding address and the letter arrived too late.

I have had a letter from Jean Bernheim Jeune magnificently giving you and myself permission to consult his photograph files. I have written to thank him and to assure him that Matisse approves of my book.

I now have the missing Head of Jeannette, thanks to Pierre Matisse who had a good number of the sculptures photographed. I now have almost all the essential photographs except for a few Moscow items which I guess may not be obtainable. Interesting early Cross brought over by Carson for Whitney to see. How I wish we could get that Regain Matisse!

I am, however, missing one important photograph, the Rideau jaune in the late Alfonse Kann's collection. This is a big abstract picture exhibited in the Georges Petit show of 1931. It was painted about 1914. Quite possibly Bernheim has the negative.

There is a really important unsolved problem concerning the dates of the five heads called Jeannette. Pierre Matisse agrees that these were almost certainly not all five done in 1900 as the exhibition catalog indicates. Pierre says that the model, Jeanne Vaderin, came quite frequently to Matisse's studio for several years after 1900, though of course the states 2, 3, 4 and 5 might easily have been done without any model except state 1.

The extraordinary boldness of states 3, 4 and 5 make it really important to ascertain just when they were done if possible. If you expect to see Matisse perhaps you could ask him.

There is also the question of whether the Blue Nude in the Cone collection was exhibited at the Independents of 1907. The catalog lists Tableau, III. Could this be the entry for the Blue Nude? No other entry fits at all.

I am enclosing my letter sent to Copenhagen. The questions

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53RD STREET
TELEPHONE CIRCLE 6-8800
NEW YORK

perhaps cannot be answered at this late date, though perhaps you yourself may have made investigations which may permit you to give some of the answers.

Paris, Feb. 11, 1950

I hope your family is recovered. It will be wonderful to see you again and to thank you in person for all your help.

Sincerely,

Dear Alfred,

*I am in Paris at present. There are some fine
modern paintings at the Bourse and I am taking photo-
graphs of all that are interesting or little known. I
also finally obtained permission from the Bourse*

Mr. John Rewald
13, rue de l'Abbaye
Paris, France

AHB:js

*will make them available to the public) and that
P. S. I am having an interesting early Cross brought over by Gerson & Poin
for Whitney to see. How I wish we could get that Requin Matisse!*

*I shall leave Paris on Sat. 24 and be back
in N.Y. around Mon. 27. Of course I shall come to
see you at once.*

*I hope you got all the photos from the Bourse
show in the museum. I ordered the ones that I
thought were most interesting.*

So long then. Very best regards

Thomas

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

Venice, Oct. 11, 1950

Dear Alfred,

I am in Venice at present. There are some fine
Matisse paintings at the Biennale and I am getting phot-
ographs of all that are interesting or little known. I
also finally obtained permission from the Bernheim-
Teuman to consult their Matisse-photo files (they no
longer make them available to the public) and shall
go to work there next week upon my return to Paris.

I shall leave France on Oct. 24 and be back
in N.Y. around Nov. 1st. Of course I shall come to
see you at once.

I hope you got all the photos from the Matisse
show in the meantime. I ordered the one "Head of
Jeanne" that was winning.

So long then. Very best regards

Tolun