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	AHB	X.C.35

C  
O Mrs. AHB'S talk on Matisse  
P  
Y

n Art

176  
use to  
article.  
and we went from  
by indeed to call  
which had been up  
nts.

~~was painted at Collioure,  
autumn 1904 and is  
claimed ~~deux calmes~~  
at ~~rupte~~ (i.e.  
the "Signac" picture)  
over~~

Matisse tries to see what I could locate  
man at the St. Louis Art Museum, I came  
is this the notes on the talk you  
outs? And if so, is it all right to  
the proper places?????????

Affectionately,

*Matisse*

ons - often changing his mind.

e papers for him, evenly, in gouache

also ~~displayed~~ his cut-outs on the white paper according to his  
directions. At this time the doctor still allowed him to get up  
for an hour a day and there are photographs of him in a wheel-chair  
holding a long pointer as he worked with his assistants on the  
arrangement of the cut-outs he had <sup>made with a heavy sheers</sup> ~~worked on~~ in bed. At the extreme  
left, <sup>of the composition</sup> close to a door-jamb there was a bluish figure of a woman  
barely delineated which of course led one to feel that this  
huge decorative scheme had faint echoes of Botticelli's Primavera.  
It was most interesting to visit Matisse's apartment in Paris and  
this one in Nice because one recognized pieces of furniture that ~~ap~~  
~~ex~~ appeared again and again in his pictures. I remember exclaiming with  
joy when I at last saw the great ~~wooden~~ Moroccan screen of carved wood  
and the "Nelson" chair.

*on monochromatic*  
tall curtains with symmetrical embroidered patterns  
and openwork through which one can look & not be seen

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[AHB's handwriting]  
Mme Duché writes:

name: Luce, Calme et volupté

date: early 1905

exhib: Salon des Indép.  
1905

~~M. Henri Matisse says this  
was painted at Collioure,  
autumn 1904 and is  
named Luce Calme  
et volupté (i.e.  
the "Signac" picture)  
over~~

Museum of Modern Art

dated 2/19/76  
she wants  
keep and use to  
use as an article

Matisse files to see what I could locate  
man at the St. Louis Art Museum, I came  
is this the notes on the talk you  
outs? And if so, is it all right to  
the proper places???????

Affectionately,

*Henri*

ons - often changing his mind.

papers for him, evenly, in gouache

also ~~displayed~~ his cut-outs on the white paper according to his  
directions. At this time the doctor still allowed him to get up  
for an hour a day and there are photographs of him in a wheel-chair  
holding a long pointer as he worked with his assistants on the  
arrangement of the cut-outs he had <sup>made with a hair shears</sup> ~~worked on~~ in bed. At the extreme  
left, close to a door-jamb there was a bluish figure of a woman  
barely delineated which of course led one to feel that this  
huge decorative scheme had faint echoes of Botticelli's Primavera.  
It was most interesting to visit Matisse's apartment in Paris and  
this one in Nice because one recognized pieces of furniture that ~~ap~~  
~~xx~~ appeared again and again in his pictures. I remember exclaiming with  
joy when I at last saw the great ~~wooden~~ <sup>moncharabie</sup> Moroccan screen of carved wood  
and the "Nelson" chair.

or moncharabier  
tall curtains with symmetrical embroidered patterns  
and openwork through which one can look & not be seen

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M. Henri Matisse  
says: Luce  
Calame at volonte  
was hung chry  
Sigrac at Saint-  
Tropez in 1904  
- Salon des Indeph.  
1908 (??)

**of Modern Art**

dated 4/19/76  
she wants  
keep record  
use as an article

Matisse files to see what I could locate  
at the St. Louis Art Museum, I came  
is this the notes on the talk you  
outs? And if so, is it all right to  
the proper places????????

Affectionately,

*Matisse*

ons - often changing his mind.

papers for him, evenly, in gouache

pinned  
also ~~displayed~~ his cut-outs on the white paper according to his  
directions. At this time the doctor still allowed him to get up  
for an hour a day and there are photographs of him in a wheel-chair  
holding a long pointer as he worked with his assistants on the  
arrangement of the cut-outs he had <sup>made with a hair shears</sup> ~~worked on~~ in bed. At the extreme  
left, <sup>of the composition</sup> close to a door-jamb there was a bluish figure of a woman  
barely delineated which of course led one to feel that this  
huge decorative scheme had faint echoes of Botticelli's Primavera.  
It was most interesting to visit Matisse's apartment in Paris and  
this one in Nice because one recognized pieces of furniture that ~~ap~~  
~~ex~~ appeared again and again in his pictures. I remember exclaiming with  
joy when I at last saw the great ~~wonder~~ Moroccan screen of carved wood  
and the "Nelson" chair.

or monochromatic  
hall curtains with symmetrical embroidered patterns  
and openwork through which one can look & not be seen

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Mrs. Dutchid says:  
 painted in 1911

111

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

**Museum of Modern Art**

dated 4/19/76  
 she wants us to  
 keep and use  
 use a an article

Matisse files to see what I could locate  
 man at the St. Louis Art Museum, I came  
 is this the notes on the talk you  
 outs? And if so, is it all right to  
 the proper places????????

Affectionately,

*Matisse*

ions - often changing his mind.

the papers for him, evenly, in gouache

pinned  
 also ~~displayed~~ his cut-outs on the white paper according to his  
 directions. At this time the doctor still allowed him to get up  
 for an hour a day and there are photographs of him in a wheel-chair  
 holding a long pointer as he worked with his assistants on the  
 arrangement of the cut-outs he had <sup>made with a holy sheers</sup> ~~worked on~~ in bed. At the extreme  
 left, <sup>of the composition</sup> close to a door-jamb there was a bluish figure of a woman  
 barely delineated which, of course, led one to feel that this  
 huge decorative scheme had faint echoes of Botticelli's Primavera.  
 It was most interesting to visit Matisse's apartment in Paris and  
 this one in Nice because one recognized pieces of furniture that ~~ap~~  
~~pe~~ appeared again and again in his pictures. I remember exclaiming with  
 joy when I at last saw the great ~~wooden~~ <sup>moncharabic</sup> Moroccan screen of carved wood  
 and the "Nelson" chair.

or moncharabier  
 tall curtains with symmetrical embroidered patterns  
 and openwork through which one can look & not be seen

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Num. Deschamps :  
 Painted in Collioure, 1907  
 Name: Luxe

m of Modern Art

*4/19/76*  
 stored  
 she wants  
 keep and use  
 an article

~~Matisse says~~  
 Matisse says just  
 version of Luxe  
 (not Luxe, came at  
volupté) was painted  
 at Collioure, autumn  
 1904.

Matisse files to see what I could locate  
 man at the St. Louis Art Museum, I came  
 is this the notes on the talk you  
 outs? And if so, is it all right to  
 the proper places????????

Affectionately,

*Matisse*

pinned  
 also ~~displayed~~ his cut-outs on the white paper according to his  
 directions. At this time the doctor still allowed him to get up  
 for an hour a day and there are photographs of him in a wheel-chair  
 holding a long pointer as he worked with his assistants on the  
 arrangement of the cut-outs he had <sup>made with a hair shears</sup> ~~worked on~~ in bed. At the extreme  
 left, <sup>of the composition</sup> close to a door-jamb there was a bluish figure of a woman  
 barely delineated which of course led one to feel that this  
 huge decorative scheme had faint echoes of Botticelli's Primavera.  
 It was most interesting to visit Matisse's apartment in Paris and  
 this one in Nice because one recognized pieces of furniture that ~~ap~~  
~~peared~~ appeared again and again in his pictures. I remember exclaiming with  
 joy when I at last saw the great ~~screen~~ Moroccan <sup>moncharabie</sup> screen of carved wood  
 and the "Nelson" chair.

*or moncharabier*  
 tall curtains with symmetrical embroidered patterns  
 and openwork through which one can look & not be seen

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### The Museum of Modern Art

To Marga  
 From Monawee  
 Date Nov. 16, 1976  
 Re Enclosed

*4/19/76*  
*telephoned*  
*No - she wants*  
*to keep and use*  
*an article*

Dear Marga:

In going through Alfred's Matisse files to see what I could locate about papiers decoupages for the man at the St. Louis Art Museum, I came upon the enclosed. By any chance is this the notes on the talk you mentioned you gave about his cut-outs? And if so, is it all right to send it, with the inserts put in the proper places????????

Affectionately,

*Mona*

...visions - often changing his mind.  
 The same girls that painted these papers for him, evenly, in gouache pinned also ~~displayed~~ his cut-outs on the white paper according to his directions. At this time the doctor still allowed him to get up for an hour a day and there are photographs of him in a wheel-chair holding a long pointer as he worked with his assistants on the arrangement of the cut-outs he had <sup>made with a long shears</sup> ~~worked on~~ in bed. At the extreme left, <sup>of the composition</sup> close to a door-jamb there was a bluish figure of a woman barely delineated which of course led one to feel that this huge decorative scheme had faint echoes of Botticelli's Primavera. It was most interesting to visit Matisse's apartment in Paris and this one in Nice because one recognized pieces of furniture that ~~ap~~ appeared again and again in his pictures. I remember exclaiming with joy when I at last saw the great ~~wandan~~ <sup>moncharabie</sup> Moroccan screen of carved wood and the "Nelson" chair.  
*or moncharabier*  
*tall curtains with symmetrical embroidered patterns and openwork through which one can look & not be seen*

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In 1952 we were staying at the Hotel de la Gardiole on Cap d'Antibes, seeing Madame Cottoli and calling on Picasso who at that time was still living at Vallauris with Françoise.

Alfred had finished the Matisse book in 1951 and we went from Antibes to Nice with Tory by bus on a very hot day indeed to call on Matisse at the Regina - an old Victorian hotel which had been ~~xx~~ broken up into fine airy, high-ceilinged apartments.

We were admitted by Mme. Lydia Delektorskaya who led us to a room to the right while she went to see whether "Monsieur" could receive us. We were kept waiting for quite a while. ~~Two~~ Two walls of the room were covered from floor to ceiling with white paper on which flowers and leaves cut out of his papiers gouachés were pinned. There were many pin-pricks on the white paper which proved how carefully he disposed his decorations - often changing his mind. The same girls that painted these papers for him, <sup>pinned</sup> evenly, in gouache also ~~disposed~~ his cut-outs on the white paper according to his directions. At this time the doctor still allowed him to get up for an hour a day and there are photographs of him in a wheel-chair holding a long pointer as he worked with his assistants on the arrangement of the cut-outs he had <sup>made with a long sheers</sup> ~~worked on~~ in bed. At the extreme left, <sup>of the conversation</sup> close to a door-jamb there was a bluish figure of a woman barely delineated which of course led one to feel that this huge decorative scheme had faint echoes of Botticelli's Primavera. It was most interesting to visit Matisse's apartment in Paris and this one in Nice because one recognized pieces of furniture that ~~ap~~ appeared again and again in his pictures. I remember exclaiming with joy when I at last saw the great ~~wooden~~ Moroccan <sup>moucharabieh</sup> screen of carved wood and the "Nelson" chair.

*tall curtains with symmetrical embroidered patterns and openwork through which one can look & not be seen*



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at his designs for the windows of the chapel. One of them to Matisse's satisfaction had exclaimed: "At last we shall have a gay church!") He gave instructions to Mme. Lydia to give us a special note to the nuns so that we could be allowed in even though - on the day we had in mind - the chapel was not open to the public.

Alfred had already seen <sup>the magrettes</sup> color reproductions of the chasubles ~~whix~~ only two of which had actually been embroidered at the time.

He asked who did them and Mme. Lydia said that it was a certain order of nuns - not the ones in Vence. ~~xxxxxxx~~ they ~~xxxxxxx~~ Matisse pulled out some of the samples of the materials and said that a certain ~~xxxxxxx~~ silk of a peculiar tone of mauve-violet had been ordered from Java, ~~that~~ <sup>because</sup> the color could not be found in Europe. Alfred asked how much each chasuble actually cost and when he was told he said that he would like to order the set of seven to be duplicated eventually for the Museum of Modern Art. Our half hour was up - we rose, said goodbye to Matisse and walked out with Mme. Lydia who - just as she was <sup>passing</sup> walking through the door with Alfred remarked: "But really sir don't you think you exaggerate? Don't you think you are a little too enthusiastic about the chasubles?" And Alfred smiled down at her very sweetly and shook his head and said "no, no I am quite in earnest."

We went back to the Primavera room, ~~made~~ <sup>made</sup> some practical plans about this and were shown out with a aloof smile by Mme. Lydia.

called La Negresse - call Pierre Beris, Paris  
(Nov. 2, 1961)

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Insert for page two:

✓ To break the ice and change the subject I asked him about a ~~widexaxkixxx~~ frieze of blue and white sea-<sup>and figures</sup> waves that ran all the way around the walls of the room . He said: " Ah yes - that is a decoration for a swimming pool ( since Vence he had become very much interested in having his designs executed in tiles ) yes, yes - I love to look at it because I have always adored the sea and now that I can no longer go for a swim I have surrounded myself with the ocean".

*After a pause Alfred confessed ---*

I forget to say that the Sam Marx's had recently bought from him the The Marocains - they had made arrangements to come to call on him and then - perhaps because of Sam's health they were unable to get to Nice. So Alfred asked Matisse if he would not be willing to send them some small token as a sort of "fiche de consolation". He was rather surprised but he murmured something to Mme. Lydia she went out and came back with some lithos. . He looked through them and gave Alfred ~~and~~ a most unattractive one - I remember Alfred's remarking that it was vulgar - I think it was the head of a negress. Alfred asked him to dedicate and he did, unenthusiastically.

or as of near his is . some original of of . 1911

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M. & M. Margot's notes 1.

Matisse

<sup>28</sup>  
On Rideau Jaune. It has been called thus incorrectly. The curtain was red the color of the yellow lining and the pattern added by artists. The green frame of the window suggests the green of the trees outside and the cool contrast of the green of the trees and the blue sky necessitated the large mass of yellow which to the artist signifies the vibration and pleasure which he derived from the contrast of trees and sky. It is not therefore a completely abstract picture but a picture which has its roots in reality.

Use of color. The greater part of the colors in his ~~picture~~ pictures are real. For instance in the femme a la voilette (the Jewish model with a plaid costume of red and green with yellow bars) the costume had those colors in reality and the background is also real. But when the colors in reality are not sufficient and satisfactory he puts them in out of his head. For instance in the Rosenberg picture of the little girl by the table de toilette <sup>54</sup> the background is brown but it was not so in reality. The table de toilette with the curious mirror recurs in many pictures it was in the hotel in Nice where he lived for four years always ready to pack and leave when he got bored. But as it happened if he was bored one day he would plan to leave the next and the next day ca allait mieux and he would stay on thus remaining for four years. After that he seems to have established himself in Nice and lives and paints there, says he has a studio also in Paris but rarely feels like painting there.

Marguerite  
 Of his family he has often painted his daughter who appears for instance <sup>75</sup> in the girl in an intense blue dress and cat on her knees. She was thirteen or fourteen at this time. She also appears in ~~twix~~ Le Coffret <sup>91</sup> Chinois Being the figure of the blonde girl at the right. Matisse observed that at the time she used to die her hair. Then in the small picture of two girls at a window she is the one with ample skirt <sup>82</sup> with horizontal stripes. His son he used also at times and I think that he is in one of the large picture at Barnes ~~w.~~

I forgot to say that in the Rosenb. picture above mentioned in the section on left the fig. of the artist at his easel is outlined and the general composition of the picture is loosely drawn into the canvas on the easel.

Barnes models  
 In speaking about the large Barnes composition he says that there are six dancing figures of women. I asked whether he used models. He says that he uses drawings from models and likes to go and see dancing where he jots down impressions of movements. I inquired whether he would have a flowery or landscape backgr. but he said that it would be a backgr. of solid color though he had not yet decided which. He calculates that it will take him a year to make it and then he will have to look at it and think of it for a month or two before delivering it.

<sup>1907</sup> Blue model  
 About the Nu a Biskra belonging to Etta Cone he said that he had not thought of it first as a painting. He was modelling a figure in this pose and having wet it too much he turned the turn table too quickly and it slipped off and fell on its head. He then started painting it and then put the palms in at the back because that was an impression he had had in seeing an oasis at Biskra. After that he modelled the figure again.

Of which of his sculptures there are ten replicas. All the drawings in the Exhibition belong to him. Says he has been working for forty years from morning to night.

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42 57 White Plumes 2.  
A propos of the figure with the large hat one of which appears in the  
Carke coll. and two in this exhib. I asked him where in creation he got  
that hat so he laughed well pleased and said that he made it himself.  
He bought the straw and the feathers and the black ribbon and put it  
together with pins on the models head. Said that he had too much black  
ribbon and that he had to stuff it into the crown with lots of pins.

HAT

A propos of his copy from Ruysdael he said that it was not meant to be  
an exact copy but rather meant to signify what the picture made him  
feel.

I have never heard him say that he did not like one of his pictures.  
~~Says that he has used it~~ If he has nothing else to say for it he says  
C'est decoratif and less often c'est joli. Says he used his wife as a  
model very often.